

A Normative Model For Sustainable Cultural and Heritage Tourism in Regional Development of Southern Jalisco

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Received: 20 November 2011 Accepted: 14 December 2011 Published: 26 December 2011

Abstract

This study aims to propose a normative model to determine the potential of cultural tourism in the municipalities that comprise the region 6 of the State of Jalisco, territorially delimited in the South of Jalisco. Firstly, it is conducted an analysis to determine the demand for cultural tourism to determine the cultural tourist profile under the assumptions that tourists especially motivated by culture, tend to travel longer distances than most tourists. It discusses the motivations and satisfactions of cultural tourists to establish the potential market in accordance with the characteristics of the target market in the Southern region of Jalisco. Any operation of cultural tourism companies should make the strategic diagnosis, so that explains the use of SWOT analysis as a tool for strategic planning of cultural tourism enterprises. Finally, we propose the development strategies of cultural tourism in this region of Southern Jalisco.

Index terms— Regional development, tourism companies, Southern Jalisco, cultural tourism

This study aims to propose a normative model to determine the potential of cultural tourism in the municipalities that comprise the region 6 of the State of Jalisco, territorially delimited in the South of Jalisco. Firstly, it is conducted an analysis to determine the demand for cultural tourism to determine the cultural tourist profile under the assumptions that tourists especially motivated by culture, tend to travel longer distances than most tourists. It discusses the motivations and satisfactions of cultural tourists to establish the potential market in accordance with the characteristics of the target market in the Southern region of Jalisco. Any operation of cultural tourism companies should make the strategic diagnosis, so that explains the use of SWOT analysis as a tool for strategic planning of cultural tourism enterprises. Finally, we propose the development strategies of cultural tourism in this region of Southern Jalisco.

Resumen -Este trabajo tiene por objetivo proponer un modelo normativo para determinar las potencialidades del turismo cultural en los municipios que comprenden la región 6 del Estado de Jalisco, delimitada territorialmente en el Sur de Jalisco. Primeramente se hacen análisis para determinar la demanda del turismo cultural para determinar el perfil del turista cultural bajo los supuestos de que los turistas motivados especialmente por la cultura, tienden a viajar más largas distancias que la mayoría de los turistas. Se analizan las motivaciones y satisfacciones del turista cultural para establecer el mercado potencial de conformidad con las características del mercado destino en la región Sur de Jalisco. Toda operación de las empresas de turismo cultural debe realizar el diagnóstico estratégico, por lo que se explica el empleo del análisis de fortalezas, oportunidades, debilidades y amenazas (foda) como herramienta de planeación estratégica de las empresas del turismo cultural. Finalmente, se proponen las estrategias del desarrollo del turismo cultural para esta región del Sur de Jalisco.

1 INTRODUCTION

There is an increasing awareness of culture, arts, festivals, heritage sites natural and cultural, and folklore. Cultural diversity is the base of cultural and heritage tourism. Cultural tourism has been at the center of the

1 INTRODUCTION

44 tourism industry in Europe and now other countries are approaching to develop their own activities ??Nzama,
45 Magi, & Ngcobo 2005). Cultural tourism is a tourism product by itself and can have high contributions to
46 regional economic development. Development implies the design, marketing and promotion of new cultural and
47 heritage tourism products and activities while creating a safe and user-friendly atmosphere for visitors and local
48 communities.

49 Despite that the Southern Region of the State of Jalisco in México is considered one of the most culturally
50 rich in manifestations and expressions in Latin American literature, painting, etc., cultural tourism is almost
51 non-existent. Local communities tend not to be actively interested in cultural tourism related issues and do
52 not understand what the benefits could be. Besides, there exists a lack of reliable data on cultural tourism for
53 the Southern Region of Jalisco. Cultural tourism is neither common nor universal. Cultural tourism may not
54 be considered as part of the core interests of an organization, government or community, but they appreciate
55 and understand the consequences and possibilities of tourism (Jamieson, 1998). There is also scarce data and
56 information on practice of cultural tourism activities.

57 Social dynamic Changes occurring in the Southern Region of Jalisco, make difficult to obtain useful information
58 to be a reliable input for the design, implementation and effectiveness of cultural tourism policies.

59 The objective of this study is to address the lack of cultural tourism activities and infrastructure on the
60 Southern Region of Jalisco. An aim of this exploratory study is to collect inputs on whether the Southern
61 Region of Jalisco can be transformed into a cultural tourism destination. The concept of cultural tourism can be
62 formulated after understanding the cultural activities offered by a community and considered as an asset to the
63 regional economic development. Cultural tourism is an option to create employment, to improve the quality of
64 life and poverty eradication initiatives.

65 As a marketing strategy, cultural tourism is one of the latest buzzwords to attract visitors to cultural sites.
66 Cultural tourism destinations offering cultural products and services linked by geography, townships, folklore,
67 history, celebrations, art experiences and performance, can be marketed to local and foreign visitors. Cultural
68 tourism in the Southern Region of Jalisco can offer potential benefits to regional economic development and to
69 visitors as well, because it has the resources. An integrated approach involving all stakeholders must be inclusive
70 and participative to ensure sustainable, holistic and efficient cultural tourism ventures.

71 The term of cultural tourism is heavily influenced by professional approaches to be referred more as a concept
72 than as a particular set of objects, articles or products. The World Tourism Organization (WTO) defines tourism
73 as comprising the activities of persons traveling to and staying in places outside their usual environment for not
74 more than one consecutive year for leisure, business and other purposes ??WTO, 2000:4). Cultural tourism is
75 defined as the movements of persons for essentially cultural motivations, which includes study tours, performing
76 arts, cultural tours, travel to festivals, visits to historic sites and monuments, folklore a pilgrimages ??WTO,
77 1985).

78 The concept of cultural tourism encompasses a wide range of views embracing a full range of human expressions
79 and manifestations that visitors undertake to experience the heritages, arts, lifestyles, etc. from people living in
80 cultural destinations. Heritage tourism is usually considered to be cultural tourism. Heritage tourism: refers to
81 tourists visiting places of traditional, historical and cultural significance with the aim of learning, paying respect
82 to recreational purposes ??Nzama, et al., 2005).

83 The term cultural tourism encompasses historical sites, arts and craft fairs and festivals, museums of all
84 kinds, the performing arts and the visual arts and other heritage sites which tourists enjoy to visit in pursuit of
85 cultural experiences ??Tighe, 1985). Heritage tourism as a synonymous of cultural tourism, is an experiential
86 tourism related to visiting preferred landscape, historic sites, buildings or monuments and seeking an encounter,
87 involvement and stimulation with nature or feeling part of the history of a place (Hall & Zeppel, 1990).

88 A cultural tourist is a person who stays more than 40 kilometers away from home for at least one night and
89 has attended a cultural venue, which will include visiting an art gallery, museum, library, music concert, opera
90 and a cinema (Australian Bureau of Statistics, 1997). Hall (1998) defines cultural tourism as tourism that focuses
91 on the culture of a destination, the lifestyle, heritage, arts industries and leisure pursuits of the local population.

92 Cultural tourism is related to the cultural aspects that includes the customs and traditions of people, their
93 heritage, history and way of life. The International Council of Monuments and Sites (ICOMOS) defines
94 cultural tourism as "a name that means many things to many people and herein lies its strength and its
95 weakness" ??McKercher and Cros, 2002:24). Cultural tourism theory is only beginning to debate issues of
96 gender specialization (Aitchson, 2003).

97 Cultural tourism refers to travel that is directed towards providing opportunities and access to visitors to
98 experiencing the arts and crafts, museums, heritage, festivals, music, dance, theaters, literature, historic sites
99 and buildings, landscapes, neighborhoods and special character of local communities. Cultural tourism relates
100 to the temporary short-term movement of people to cultural destinations outside the place of residence and
101 work, and where their activities at these destinations or facilities cater for their recreation needs (Keyser, 2002).
102 Cultural tourism associates the word "tourist and cultural attraction" with the tangible and intangible cultural
103 heritage. Cultural tourism is the attendance by inbound visitors to one or more cultural attractions such as
104 festivals, fairs, museums, art galleries, history buildings and craft workshops (Bureau of Tourism ??research, 2004).
105 Ivanovic (2008) and Cooper, Fletcher, Fyall, Gilbert & Shepherd (2008) sustain that the greatest motivator for
106 travel is to understand culture and heritage, both emerging as contributing to economic development. Ivanovic

107 (2008) argues that cultural and heritage tourism is a recent development in the tourism activities, and with
108 ecotourism are emerging as the predominant forms of tourism and replacing sun-lust mass tourism. Cultural
109 attractions and events play a key role in cultural tourism and hospitality destinations to entice visitors (George,
110 2001). Cultural tourism is traveling to experience and to participate in vanishing lifestyles that lie within human
111 memory (Goeldner & Ritchie, 2009).

112 The aim of cultural tourism policy is to influence and attract visitors (Williams and Shaw, 1991:263). Tourists
113 with special interest in culture corresponds to the segment of "cultural tourism", ie., size and value are directly
114 attributable to the country's cultural values that encourage tourists to take a trip. Tourists with occasional
115 interest in culture belong to other tourism segments (CESTUR). A special program of incentives for tourism
116 related to culture or values must recognize contributions that tourism can have for culture and vice versa, to
117 capitalize on the positive and generate synergies for the development of both sectors.

118 Within the designing and developing process, cultural tourism may take many forms. Sharma (2004) adds to
119 the cultural resources debate advocating the and facilities for the benefit of local communities, creating a balance
120 between the economic imperatives and positive and negative impacts.

121 Cultural tourism activities may have an economic impact on regional development by creating employment
122 and improving the standards of life. ??anekom, & Thornhill (1983:110) describe the activities of cultural tourism
123 as consisting of phenomena such as formulation of policy making, planning and organizing the structure, methods
124 and procedures, recruiting, training, developing and motivating personnel, budgeting and financing operations.
125 The philosophical principles of the tourism discipline must be reconsidered to re-evaluate the fundamentals of
126 cultural tourism.

127 Cultural and heritage tourism can be considered as a dynamic activity developed through physical experiences,
128 searching and celebrating what is unique and beautiful, represented by our own values and attributes which are
129 worthy to preserve and to inherit to descendants in such a way that communities can be proud of them.

130 2 II.

131 3 THEORETICAL BACKGROUND AND LITERATURE RE- 132 VIEW

133 Theory building and development is needed in order to use it as a foundation for an explanation and understanding
134 of the normative model on cultural tourism for the Region of Southern Jalisco. Theory for cultural tourism has
135 been developed to explain, analyze, evaluate and predict the related phenomena (Moulin, 1989(Moulin, , 1990).
136 However, a cultural tourism theoretical framework to sustain the practice and activities requires availability of
137 data on infrastructure, resources and skills. ??aston (1979) developed a normative model of cultural tourism
138 emphasizing the external environments serving the inputs that may influence the goalachievement, such as the
139 political, economic, sociocultural, legal, environmental, educational, health, statutory policies, demographics
140 and technological environment, although the numbers and types of possible environments may be unlimited
141 ??Ferreira, 1996:403). Each environment requires the adaptation of the conversion mechanism ??Easton, 1965:
142 131-132; ??erreira, 1996:403).

143 After the goal is achieved, the inputs formed by the original external environment generate new needs to be
144 satisfied by achieving a new goal ??Easton, 1965:128-129; ??erreira, 1996:404; ??loete and Wissink, 2000:39).
145 An opposing argument underlies conserving and protecting the integrity of the cultural tourism resources, by
146 monitoring overcrowding, overuse of the resource and environmental pollution (McDonald, 1999).

147 Cultural and heritage tourism brings significant economic benefits and development to cultural and heritage
148 sites, townships and communities. An empirical research conducted by Besculides, Lee and McCormick (2002)
149 using a benefits-based approach to examine the perceptions of cultural tourism by Hispanic and non-Hispanic
150 residents, showed that Hispanics felt strongly that living along a cultural tourism byway provide cultural benefits
151 and have greater concern for its management.

152 The philosophical approach to cultural tourism of the stakeholders, providers and policy makers shapes the
153 values and norms of the normative model oriented to develop effective policy around cultural tourism. Local
154 communities developing and promoting cultural and heritage tourism may need as a frame of reference an effective
155 implementation of local and national policies. Cultural and heritage tourism products and services development
156 and promotion require planning and implementing on the basis of policies. Philosophical principles of cultural
157 tourism are required to sustain the design and implementation of a normative model aimed to promote regional
158 economic development policies. The literature on cultural tourism policy is relevant in developing a normative
159 framework. There is a need to develop a policy framework for cultural heritage tourism.

160 The cultural tourism theory "Creative cities" recommends investing in cultural and heritage goods. Ximba
161 (2009) analyzed and examined the "variables and principles such as understanding of cultural tourism,
162 development and conservation of culture, provision cultural facilities, participation in cultural tourism, application
163 of tourism policies and practices, and the benefits of cultural and heritage tourism". Cultural tourism is based
164 on the participation in deep cultural experiences, whether, intellectual, psychological, aesthetic and emotional
165 (Russo, and van der Borg, 2002) and as specialized cultural tourism focuses on a small number of geographic
166 sites, townships, cultural unities and entities.

167 The normative model enables to arrange data and information on cultural tourism activities in such a way that
168 can provide the bases to develop a theoretical framework for cultural tourism. Normative theory is concerned
169 with phenomena and questions regarding the role assumed by government and in general, the public sector
170 ??Hanekom & Thornhill, 1983:71).

171 A normative model of sustainable cultural tourism developed by Ismail (2008) proposes a normative input-
172 output model with an implementation mechanism to ensure sustainable cultural tourism facilitating initiatives
173 for regional development by creating employment and poverty alleviation. The approach of sustainable cultural
174 and heritage tourism development is aimed to improve the environment by meeting the needs of the present
175 communities without compromising the ability of future generations to meet their own needs ??WCED, 1987:8).
176 Sustainable cultural and heritage tourism development requires the best-.

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180 practices ??Magi & Nzama, 2002) to meet the needs of present guest visitors and host local communities while
181 protecting and fostering enhanced opportunities for future generations.

182 A sustainable cultural tourism contributes to community development if the tourism stakeholders and business
183 are efficient, fair and environmentally oriented. MacDonald and Lee (2003) examined the cultural rural tourism
184 on a framework considering the roles of culture in community-base partnerships. Their findings suggest that
185 culture in rural tourism development is a valuable resource and community-based partnerships may be very
186 effective.

187 Cultural tourism enhances local community identity and esteem. It provides the opportunity for greater
188 understanding and communication between people of diverse backgrounds (Lubbe, 2003). Sustainable cultural
189 and heritage tourism development is based on the assumption that resources and facilities are finite, limited,
190 some are not renewable, experience degradation and exhaustion, cannot continue to growth to meet the needs of
191 the mass tourism and a growing population ??SARD, 1994).

192 The practice of principle of sustainability of cultural and heritage tourism development is the requirement to
193 share the benefits on a permanent basis between the visitors and residents of local communities.

194 To overcome some problems associated with cultural tourism development and these include to take advantage
195 of all the opportunities, know-how, financial support, community co-participation, etc., to maximize the benefits.
196 Community participation in cultural and heritage tourism development should become a practice as the core of
197 a people-centered approach to incorporate them in the decision making process on the development of cultural
198 and heritage resources and in sharing all the benefits (Magi & Nzama, 2008).

199 Participants in cultural tourism activities expect to get enjoyment, satisfaction or fulfillment from the
200 experience (Shivers 1981). McKercher and Du Cros (2003) test a cultural tourism typology represented by five
201 benefit-based segments tested against a variety of trip, demographic, motivational, preferred activity, awareness,
202 cultural distance and activity variables. They found differences between the groups and suggested that the model
203 presented may be effective in segmenting the cultural tourism market.

204 Co-participation in decision-making, ownership and benefits of all stakeholders involved in sustainable cultural
205 and heritage tourism is the core of the encounter, experience and enjoyment of resources and opportunities
206 available to the tourist or leisure seeker (Torkildsen 2007).

207 Cultural and heritage tourism may be a tool to preserve the culture of host communities. The sustainable
208 cultural and heritage tourist policies must focus and norm activities and best-practices oriented to the restoration,
209 enhancement and conservation of resources for both present and continuing future use and enjoyment by visitors
210 and local people (Keyser, 2002).

211 The maintenance, conservation and preservation's level of resources is related to the level of cultural tourism
212 infrastructure and facilities.

213 The research undertakes an in-depth literature search to extract a set of normative criteria for cultural tourism
214 and conducted an empirical qualitative survey. From the results of this research, finally a normative model of
215 cultural tourism was designed. The aim of the normative model for sustainable cultural tourism is to facilitate
216 the analysis, design and formulation of cultural tourism policy initiatives. Cultural tourism theory based on
217 normative criteria focuses on formulation, design and implementation of cultural tourism policies. The political
218 external environment influences the governmental tourism policy which in turn, may have an impact on the
219 development of a normative model for cultural tourism. Cultural tourism theory based on normative criteria is
220 necessary for the formulation of cultural tourism policies oriented towards the improvement of regional economic
221 development.

222 The aim of any cultural tourism policy oriented to the regional development is to influence and attract visitors
223 (Williams and Shaw 1991:263-264) through the generation of demand and the provision of tourism services.
224 Richards (1996) conducted international research on cultural tourism demand and supply and found a rapid
225 increase in both the production and consumption of cultural heritage tourism attractions.

226 The normative criteria incorporated in the model may be the framework of reference of the external macro
227 environment which in turn may influence the social cultural tourism policy. Social cultural tourism factors which

228 influence the external environment can be determined by implementing an appraisal system which benefits all
229 the stakeholders. The implementation of the normative framework for cultural tourism is dependent of the
230 commitment of tourism stakeholders, government agencies, communities, etc., to play their corresponding roles.

231 Thus, the stakeholders in cultural tourism, communities, government agencies, municipal governments, etc.,
232 hold the responsibility to implement initiatives to develop infrastructure, cultural facilities, cultural tourism
233 attractions, accommodation facilities, etc. The normative model is appropriate to describe, explain and analyze
234 the activities of cultural tourism in order to design, develop, promote and implement policies oriented towards
235 to create employment and improve better quality of life conditions. A normative model of cultural tourism
236 can be useful to develop strategies and formulate policies to frame the execution of some relevant proposals,
237 recommendations and projects. A normative model for cultural tourism on the Southern Jalisco, flexible and
238 dynamic as a tool, assists in providing the methodological criteria and procedures, policies and strategies to
239 promote regional economic development.

240 **5 iii. METHODS**

241 Research on a normative framework for cultural tourism is deemed necessary to address the current dysfunctional
242 economic development of the Sothern Region of Jalisco. A systems approach can be used for the purpose of
243 analyzing and developing a normative framework for cultural tourism (Bayat and Meyer, 1994:83-10). The aim
244 of the normative model for cultural tourism is to analyze the strengths, weaknesses, threats and opportunities in
245 all factors such as infrastructure, facilities, skills, etc. and above all the design and implementation of cultural
246 tourism policies on the Southern Jalisco.

247 The normative is designed as a tool for aiming to change the current situations, policies and strategies into
248 a more dynamic, functional and flexible proposal for regional economic development. The use of a normative
249 model for cultural tourism requires qualitative and quantitative methods of analysis as an approach to conduct
250 research. An analysis of the macro external environment includes the microenvironment, macro environment
251 and marketing environment, representing external forces influencing the decision making processes and goal
252 achievement such as economic, social, political, public policies, demographic, legal, technological, etc.

253 The micro-internal environment of a normative framework for developing, promoting and sustaining cultural
254 tourism influence suppliers, distribution channels, customers, competitors, community values, local politics, legal
255 requirements, etc. The guiding principles and policies developed by federal and local governments may be the core
256 criteria for designing and developing the normative framework of reference for cultural tourism on the Southern
257 Jalisco.

258 The goal of the normative model for cultural tourism is to attain effective and efficient criteria and performed
259 to design, develop, maintain, promote and enhance the development of cultural tourism. The feedback mechanism
260 of the normative model senses any possible deficiency and deviation of the ongoing outputs coming from the de
261 normative model of cultural tourism in relation to the macro and micro environmental variables and factors.
262 When you start the twenty-first century, tourism is the most important for economic development and the
263 cornerstone for the development of services with a value estimated at 476 000 million. It is therefore a powerful
264 tool to promote development of villages in terms of leverage.

265 Mexico ranks seventh among the main recipients of international tourism, after France, Spain, United States,
266 Italy, China, UK and Austria. According to the latest official information available from the Government of
267 Mexico (Bulletin Quarterly Tourism) the number of international tourists to Mexico in 2003 showed growth rates
268 marginally below that recorded during the previous year representing a significant reduction for the indicator in
269 2003. When considering the total international tourists in 2003 (more border placement) reveals a contraction
270 (-5.1%) resulting from the collapse of border tourists, going from 9.8 million tourists in 2002 to 8.3 million tourists
271 in 2003, a reduction of 15%. The country received 18.7 million international tourists, down by 5.1% over 2002.

272 The main reason for the negative balance in number of tourists is due to increased immigration enforcement
273 at the border with the United States, caused by exogenous factors such as the recent conflicts in the Middle
274 East and the severe acute respiratory syndrome. Although there were a lower number of international tourists
275 compared with 2002, the inflow of hard currency received in 2003 allowed to record historical figures as the result
276 achieved in 2003 is the highest level seen in the last four years. Tourists in hospital are those who generate more
277 foreign exchange for our country, so no border tourism presented a positive change that led to the outflow of hard
278 currency to grow, by increasing the total expenditure of international visitors to Mexico, resulting in a significant
279 increase in the surplus of passengers.

280 The segment of tourists in hospital ended the year 2003 with 10.4 million, 4.8% higher than the levels presented
281 in 2002. Spending increased from 8.858 at 2002-9457000 dollars, a level which represents an increase of 6.8%.
282 Within this segment, the placement tourism contributed 70% of total deposits, 23% were in the hikers and the
283 remaining 6% is recorded border tourists (Tourism Quarterly Bulletin). The cruise segment recorded an increase
284 in currency in 2003 to 35.9 over the previous year. There was also a reduction in the flow of tourists and visitors
285 Trans border international outside Mexico than in 2003 accumulated a 18.6% drop. The total expenditure
286 incurred by Mexicans abroad showed a surplus in the tourism balance of \$ 3.204 million for 2003, 14.5% more
287 than in 2002. In 2003 recorded 47.9 million tourist arrivals national hotel rooms, which means an increase of
288 1.3% compared to the previous year.

289 In 2003 domestic tourism increased the average stay of tourists at night overnight or 8.2%, highlighting

290 especially in beach destinations, while the fate of cities recorded lower occupancy rates. The interior cities and
291 large cities respectively showed a contraction of 2.8 and 1.5 percentage points compared with the levels recorded
292 in 2002, while the border cities showed a good performance by recording an average occupancy of 60.2%, which
293 is 6.3 percentage points higher than that of a year earlier.

294 In 2004 it is expected that travel and tourism generates in Mexico 8.40.200 million pesos equivalent to U.S.
295 \$ 73.3 billion in economic activity (total demand). The direct impacts of this industry include: +681, 354 jobs,
296 representing 2.4% of the total. 186 800 million Mexican pesos equivalent to U.S. \$ 16.3 billion gross domestic
297 product, equivalent to 2.7% of total. However, because tourism touches all sectors of the economy, its real impact
298 is greater. The economy of this sector directly and indirectly represents: +2, 865.740 jobs representing 10.0%
299 of total + 643 200 million pesos of gross domestic product, equivalent to 9.4% of the total. + 299 900 million
300 Mexican pesos equivalent to U.S. \$ 26.2 billion of exports, goods or services and 13.8% of total exports + 168
301 300 million Mexican pesos equivalent to 14.7% billion of capital investments or 10.7% of total investments. + 40
302 300 million pesos equivalent to U.S. \$ 35.5 billion of government expenditure or 5.1% of participation.

303 6 c) Growth

304 For 2004, tourism projects in Mexico + Real growth of 11.1% of total demand. + 9.3% of the domestic product
305 of the tourism industry sector, 186 800 million Mexican pesos equivalent to U.S. \$ 16.3 billion gross domestic
306 product for the industry directly, and 10.7%, 643.2 thousand million pesos of For the economy of tourism in
307 general (direct and indirect costs). + 8% in employment in the tourism industry with direct impact only, or
308 681.354 jobs, and 9.9% or 2.86574 million jobs in the tourism economy in general, direct and indirect impact.

309 In the next ten years, tourism in Mexico is expected to reach an annualized real growth: + 7.1% of total
310 tourism demand for lograr2, 340 equivalent to 000 million (U.S. \$ 167.4 bn) in 2014. + 5 5 of total of total
311 domestic product of the tourism sector up to 422 900 million pesos equivalent to U.S. \$ 124.6 billion to the
312 economy of tourism in general. In Mexico, cultural tourism figures have not been determined accurately. Only
313 the National Institute of Anthropology and History (INAH) estimated to have captured in the spaces under their
314 custody 16.4 million visitors in 2002. The domestic visitors accounted for about four-fifths with a total of 13.2
315 million and international one-fifth with 3.2 million. However, among domestic visitors do not distinguish between
316 tourists and residents of cities where sites are located.

317 The culture is in sixth place as the main motivation for domestic tourism and the fourth for international
318 tourism. It is estimated that tourism especially motivated by the culture in Mexico accounts for 5.5% of domestic
319 passengers and 3% for international. Almost 70 million tourists with activities related to culture in Mexico. The
320 cost per trip of tourism demand is related to culture the national average, by increasing their daily intake based
321 on their activities around the cultural heritage and their stay is greater than that of other segments

322 7 v. PROFILE OF TOURISTS WITH CULTURAL STATE- 323 MENT

324 Tourists especially motivated by culture, tend to travel longer distances than most tourists. To carry out a
325 cultural incursion personal investment is needed of the tourist, who expressed greater interest in learning and
326 engage in the life of the place visited, which requires more time than a scenic trip, the more visited is the culture
327 of others, more curious results on the tourists.

328 Main activities, those related to tangible heritage are very popular among tourists especially motivated by
329 culture, representing 48% of all tourism activities conducted by national and international 63%. The intangible
330 elements are by their very nature, more difficult to identify although its influence is manifested in a general sense
331 of impregnating the culture visited tourist.

332 In the case of activities from tangible and intangible heritage, the archaeological sites (27%) are a favorite of
333 international tourists especially motivated by culture. As for the intangible heritage, prefer to see the traditions
334 and customs of the communities (9%). For its part, Mexicans prefer to attend activities related to intangible assets
335 (52%) among its outstanding regional cuisine tasting (13%). The tangible heritage related activity preferred by
336 Mexican tourists is the observation of architectural monuments (18%). This relates to the interest, rather than
337 didactic aesthetic appreciation of most cultural travelers.

338 8 vi. MOTIVATIONS AND SATISFACTION OF CULTURAL 339 TOURISTS

340 Both domestic and international tourists, the attributes relating to architecture and living culture are key
341 motivators. The place of these factors between nationals and foreigners is reversed, with the themes related
342 to culture alive for those of more international tourists and those related to tangible assets most important to
343 the national tourist. The tourist interested in culture, is also seeking money, climate, landscape and activities
344 that can meet the members of the group that travels.

345 Mexican cultural tourists are sensitive to the cost-benefit purpose, value destinations around the variety
346 and quality of activities offered, is willing to spend on experiences, but not in services that do not provide
347 clear differences with respect to others who have a interesting style. The economic cost factors, emotional

348 and physical are crucial. The relationship between them and their benefits must be proportionate. A cultural
349 tourist destination and to provide cultural activities featuring comfort and additional options for leisure and
350 entertainment, is more likely to attract tourists or occasional specialized than other destinations. Considered
351 cultural tourists in general are scarce pleasant and attractive cultural offerings for children and adolescents and
352 that failure to appreciate the teaching culture.

353 **9 vii. MARKET POTENTIAL**

354 Surveys to estimate and characterize the current volume of demand for cultural tourism in the domestic market
355 indicate that only 5.5% of domestic tourists are considered especially motivated by culture . tourists engage in
356 some cultural activity during their trip and the annual growth rate will be 15% from 2000. (Bywater, M., 1993)
357 Mexico is currently involved with the tourists, -554.233 1.8% of the market they represent the sending countries,
358 USA, Canada, Germany, France, Spain and England, which means there is huge potential for market penetration,
359 as long as the market develops and adequate supply. Mexico is already involved with the 8.4% market share
360 amounting to 7.2 million tourists. tourists with a casual interest in culture, they represent a total of 84.9 million
361 tourists who travel abroad: 35% of the total. Mexico is already involved with the 8.4% market share amounting
362 to 7.2 million tourists.

363 **10 VIII. DETAILS OF THE OFFER OF TOURIST 364 DESTINATIONS-CULTURAL**

365 The size and competitiveness of the tourist and cultural offer cannot be assessed from these resources in isolation
366 but in relation to geographic locations where they are located, and in which converge the various elements that
367 make it feasible for your visit.

368 **11 ix. OPERATIONS OF THE BUSINESS OF CULTURAL 369 TOURISM**

370 In cultural tourism are companies from various sectors of production. In addition to the tourism and cultural
371 sector, significantly involved companies and institutions involved in urban development and the service sector in
372 general and support areas. As examples of the wide diversity of cultural tourism resources can be mentioned:

373 1. Cities and towns with secular architecture, historical values and particular environments. 9. Highway that
374 connects major cities and highways which connect small towns and airports, three of which are international.

375 **12 Cultural Tourism Sectors**

376 The cultural tourism agencies include public, private and social, this diversity of actors makes the administration
377 has a greater complexity than other fields of tourism.

378 In specific areas of tourism and culture whose presence turns excel is very important in those places where
379 the activity takes place: a. Hotels b. Tour operators c. Museums d. Craft Stores e. Restaurants f. Tourists
380 Guides g. Cultural sites managed by the INAH In the relations of the actors in the system, the basic structure
381 of marketing generates harmonious relations between private actors in the tourism sector. In addition to these
382 key players, cultural tourism has other such as:

383 x. In general, the business outlook is favorable for the development of cultural tourism requires a better use
384 of cultural resources to strengthen the identity of the destinations and the country as there are more strengths
385 than weaknesses. Need greater certainty about the path to take to seize the assets and improve the participation
386 of Cultural tourism companies, there is a willingness to undertake the necessary improvements to enhance the
387 development of these communities and tourism enterprises.

388 **13 SWOT CORPORATE ANALYSIS**

389 Recognized six areas for action in proposing a series of strategic guidance and tactical approaches that
390 will strengthen and enhance the relationship of tourism activities in their cultural side: a. Revaluation
391 of the relationship between culture and tourism b. Systematization of planning and control instruments c.
392 Organizational strengthening d. Optimization of cultural heritage management e. Enriching the cultural tourism
393 offer f. Rethinking the promotion and marketing Suggested meal in some of the excellent restaurants of Ciudad
394 Guzmán Sayula Tour: Legend of the poem of the soul Sayula and location of the main places referred to,
395 Downtown and portals Sayula, visit the Center of the Immaculate Conception Parish and a former convent, visit
396 the Museum and Casa de la Cultura Juan Rulfo, visit the house of Handicrafts, cutlery shop visit of Ojeda, Juan
397 Rulfo birthplace, architecture and paintings of the Santuario de Guadalupe and a former Franciscan convent. The
398 carnival was staged on Shrove Tuesday to end on Ash Wednesday. (Estimated time 4 hours) Suggested dinner
399 with typical food and sleep in Sayula in La Casa de los Patios .. Second day Typical breakfast is suggested Sayula
400 Travel in San Gabriel On the way to San Gabriel Sayula suggested references to places mentioned in the works
401 of Juan Rulfo: Apango, Apulco, etc.; Apango visit. View of Llano Grande, Puerto Los colimotes view, visit the

402 Historic Center of San Gabriel, paintings and sculptures of Trujillo Enrrique the Lord of Mercy Amula, visit the
403 house where Juan Rulfo, visit house where Jose Mojica, priest, composer and singer, a visit to the stones with

404 **14 xi. DESIGN OF CULTURAL TOURS CIRCUITS IN
405 SOUTHERN JALISCO**

406 **15 xii. BUSINESS DEVELOPMENT STRATEGIES OF CUL-
407 TURAL TOURISM**

408 **16 xiii. CONCLUSIONS AND RECOMMENDATIONS**

409 The Sothern Region of Jalisco has important potential elements and resources identified as opportunities and
410 strengths to facilitate the development and promotion as a cultural tourism destination. This paper identifies
411 that there is a need for a theoretical framework to design a normative model of sustainable cultural tourism
412 policy in the Southern Region of the state of Jalisco, México. Cultural tourism stakeholders and suppliers in
413 the Southern Jalisco can benefit from the implementation of a normative model to promote regional economic
414 development through the creation of employment and poverty alleviation.

415 A normative model for cultural tourism requires the active participation from the tourist stakeholders, business,
416 government agencies and the community, from inception phase until implementation of a program for developing
417 the potential as a cultural tourism destination. The design and implementation of cultural and heritage tourism
418 programs must promote, preserve and enhance the communities' cultures, folklore, arts, artifacts, etc. Active
419 participation of all cultural tourism stakeholders, governmental agencies and local communities in decision making
420 process, not only legitimates the activities, but provides experience and grounding to design and implement the
421 strategies to pursue the effectiveness of cultural tourism policies (Blench, 1999) and promote responsible and
422 sustainable cultural tourism.

423 The normative model establishes a set of normative criteria as an approach to achieve functional cultural
424 tourism on the Southern Jalisco. Variables identified in the normative model as weaknesses, strengths,
425 opportunities and threats can assist tourism stakeholders, government agencies, business and the community as a
426 whole, to design and develop cultural tourism products and services and offerings for national and international
427 tourists participating in the cultural market. Any development or promotion of a cultural tourism product needs
428 to be well designed and implemented on the basis of the existing cultural tourism policies. A permanent approach
429 on the practice of sustainable cultural and heritage development is a requirement to spill over the benefits to the
430 local communities.

431 Cultural tourism brings the best benefits to the development of local community after an effective imple-
432 mentation of cultural tourism policies. The effectiveness of cultural tourism policies must be assessed. Local
433 communities must attempt to manage cultural tourism resources whilst linking them to the development and
434 economic growth.

435 Local and municipal government plays an important role with respect to cultural tourism for the Region of
436 Southern Jalisco. Besides, the planning, .

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439 A Normative Model For Sustainable Cultural and Heritage Tourism in Regional Development of Southern Jalisco
440 development, promotion, marketing and implementation of these products and services can sustain cultural
441 tourism as an economic activity that can improve standards of living for people on the Southern Jalisco. The
442 design and development of a normative model is concomitant to a set of recommendations for implementation of
443 cultural tourism on the Southern Jalisco. A cultural tourism must offer intrinsic value for tourism consumption
444 while adding value to local cultural tourism resources. Cultural tourism must offer to fulfill the expectations
445 of tourists with memorable experiences. Cultural tourism on the Sothern Jalisco can be a development tool
446 for creating better conditions of employment, opportunities for economic development and improvement of the
447 standards of life for the people living in the communities. The recommendations here offered are only an attempt
448 to change the current dysfunctional situation into an efficient system of cultural tourism management based on
449 a normative model.

450 The development of cultural tourism requires cultural heritage attractions in order to achieve the objectives
451 and preservation of the tangible and intangible cultural heritage. The scope of cultural tourism for the Southern
452 Jalisco may include ethnic tourism and historical tourism, comprising the observation, participation and sharing
453 cultural expressions and lifestyles, dance and music performance, religious ceremonies, visual arts exhibitions,
454 visiting monuments, sites and buildings, etc. Cultural tourism initiatives may succeed in consolidating the
455 ethnographic "gaze" if it designs and develop tour routes involving living and interactive experiences in real life
456 in the townships and cultural houses or centers.

457 Cultural tourism on the Sothern Jalisco can be an opportunity for the local communities to market and
458 promote overseas experience-periods holidays to share and assimilate cultural values and life experiences taking

459 advantage of the weather conditions and the beautiful natural landscape. The design of cultural tourism routes
460 is necessary supported by the necessary to improve the infrastructure. To facilitate promotion and marketing of
461 cultural tourism on the Southern Jalisco it is required easy access to a tourism information management system.

462 Local tourism information centers at the municipalities play an important role on spreading, guiding and
463 providing assistance to visitors, rendering products and services alive and meaningful and sharing responsibilities
464 with tour and guide operators. Also the roles that play communities, owners of facilities, etc. are vital on these
465 matters. With respect to development, maintaining, promotion and marketing cultural tourism on the Region
466 Southern Jalisco, it is an imperative to design, formulate and implement a public policy-making process.

467 This paper on cultural tourism addresses the critical shortages of resources, infrastructure and skills amongst
468 tourism stakeholders, business, practitioners, communities, etc., and offers some strategies as recommendations to
469 improve the regional market with new cultural products and services. A differentiation between cultural tourism
470 resources development and cultural production is essential for the design and implementation of cultural tourism
471 strategies.

472 The implementation of a normative model leads to the development of cultural tourism infrastructure, develop
473 entrepreneurial skills of the community, create opportunities to attract foreign investors and funding agencies,
474 design and implement marketing and promotional strategies, etc., all of which can contribute ^{1 2 3 4}



Figure 1:

474

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²economic benefits of developing programs, resources January 2012 © 2012 Global Journals Inc. (US)

³A Normative Model For Sustainable Cultural and Heritage Tourism in Regional Development of Southern Jalisco

⁴January

1

Mexico	2004		2014			
	Growth		Growth		Growth	
	Relative	Absolute	Relative	Absolute		
Personal Travel & Tourism	17	130	133	16	137	124
Business Travel	14	—	131	12	—	39
Public expenditure	12	58	168	11	62	145
Equity Investments	11	93	2	7	94	3
Visitor Exports	16	113	9	12	115	15
Other exports	11	15	27	9	15	19
Travel and tourism demand	12	—	34	10	—	13
Tourism and travel industry	14	108	91	11	103	68
tourism economy	11	99	52	10	70	14
Tourism industry employment	22	115	89	19	110	68
Tourism economy employment	14	75	42	8	52	4
12004						

Figure 2: Table 1 :

2

Index	Place of Mexico from 212 c countries
Tourist Opening	54
Prices	66
Human Resources	70
Technology	71
Social	72
human Tourism	89
Environment	92

[Note: b) Economic impact of tourism sector in Mexico]

Figure 3: Table 2 :

3

Internal	Strength	Weakness
	Emergence of companies in the process of modernization that value culture	Predominance of firms with conventional approaches to culture and tourism and lack of adequate supply
External Opportunities	Companies and Products competitive heritage value and participate in strengthening cultures local	Simulated Development and use conventional of spaces property in Tourism
Recognition of culture as the value of differentiation and identity and its importance for the competitiveness of the company	Creating enclaves business without local benefits regional	The use of heritage limited to entertainment.
Threats	Competition price, and loss profitability businesses and destinations	
Short-term business vision and prominence of big business (mass model) as a paradigm.		

Figure 4: Table 3 :

475 to the regional economic development of Southern Jalisco.
476 Fostering cultural tourism on the Southern Jalisco has a positive impact on developing infrastructure, offering
477 diversified products and services in the cultural tourism market, creation of employment, development of
478 entrepreneurial skills of the community, improvement of living conditions, etc. But most important, the normative
479 model of cultural tourism have an impact on the spatial framework to address the sustainability of cultural
480 tourism on cultural sites and attractions and economic development for the communities creating employment
481 and improving better standards of life for the people. This analysis may be the start point for further research
482 about cultural and heritage tourism development, marketing and promotion on the Region Southern Jalisco.

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