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*Master thesis:*

**From Sand Castles to Cultural Attractions:  
Strategies for a Sustainable Creative Tourism  
Industry in the Mexican World Heritage Cities.**

by:

Omar Gerardo Escobar Saldivar

Tutor:

Vesna Djukic, PhD

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## **i. Abstract**

The purpose of this study is to develop strategies for a sustainable Creative Tourism Industry in the ten Mexican cities that are part of UNESCO's World Heritage Cities. The author has chosen creative tourism as a form of inviting national and international tourists to travel to these cities and get engaged with their activities. The research analyzes the current strategies that Mexico has created for these cities and find out why they have not achieved the expected results, which will lead way for the identification of appropriate strategies to establish creative tourism policies that would increase the number of visitors.

The author investigated fields such as creative tourism, sustainable development, cultural tourism, among others. As an empirical research, the study focused in collecting information published in journals and books from international sources and government sites. These analysis include information from the Mexican National Development Plan and the National Cultural Program, surveys from the Tourist Observatory, the progress of the Mexican Association of World Heritage Cities and of the National Coordination of Cultural Heritage and Tourism. Case studies will also be analyzed.

Some of the results relate to the importance of creating financial strategies that can assist in the development of tourist services and offers. Old policies are not current enough so new strategies need to be implemented. The government has a firm intention to become a leader in developing a sustainable tourism industry. Therefore, tourism should be made a national priority to generate investments, employment and fight poverty in the zones with tourist attractions.

Programs in the various forms of tourism should be developed. Changes in the laws can make more favorable conditions for investors. Tourism will also contribute positively to employment, which will cause local people to react optimistically. The Mexican National Association of World Heritage Cities has allocated resources to improve the infrastructure and aid in the education of the communities to make them value their cultural resources. The commercialization of the cultural tourism market offer as well as specialized promotion actions through national and international markets will aid in their branding. Branding within the community will make the citizens feel proud of their heritage and be glad to show it to visitors.

As a conclusion, Mexico has the resources to establish creative tourism policies and it is heading in the right direction, however more changes need to be implemented. Tourists are willing to experience a different type of tourism besides the coastal one, but a greater cultural

offer and promotion need to be done to attract travelers. Creative tourism is a primary force in determining contemporary urban form, as facilities for tourists have increasingly become interwoven with other structures. First-level marketing organizations should be established at travel destinations. The most important benefit of creative tourism is the experience the attendees obtain.

Two additional discoveries were done with the research. First, by supporting the execution of this type of tourism, the quality of life of citizens can be improved and secondly, the strategies implemented can be used to accomplish the development of the city via tourism.

The strategies that should be implemented or extended are the strategy of commercialization of programs and expansion of services by marketing methods, the strategy of diversification by producing new programs and expanding the market for cultural and creative tourism. The creation of a festival culture will develop in a variety of events with various cultural forms that will take place almost all year. Social media can be used as a powerful tool to promote these cities and their events. Further research can be done in a few years to evaluate the festivals that are developed.

**Keywords:** cultural tourism, creative tourism, Mexico, World Heritage Sites, UNESCO, coastal tourism, branding locations, performing arts, festivals.

## **ii. Summary (in French)**

L'auteur a constaté que tout le monde a entendu parler du Mexique et ses cultures autochtones; mais la plupart des gens ne valorisent pas l'une des étapes les plus importantes du Mexique qui a transformé le pays en ce qu'il est aujourd'hui et a laissé un vaste héritage culturel: l'ère coloniale. L'UNESCO a ajouté dix villes mexicaines à sa liste des villes du patrimoine mondial en raison de leurs caractéristiques coloniales. Cependant, leur inclusion dans cette liste n'a pas vraiment augmenté leur popularité en termes de tourisme ou de l'impact économique. L'industrie du tourisme au Mexique est l'une des activités économiques les plus importantes dans le pays et il est actuellement situé à la dixième position dans le monde.

Le but de cette étude est de développer des stratégies pour une industrie de tourisme créatif durable dans ces dix villes mexicaines. Ces villes n'ont pas été capables d'attirer des touristes comme prévu. Par conséquent, l'auteur a choisi le tourisme créatif comme une forme d'inviter les voyageurs à se rendre dans ces villes et de participer dans ces événements. À travers le tourisme créatif les voyageurs participeront aux événements et s'instruiront dans l'intervalle. Le but principal de cette recherche est d'analyser les stratégies actuelles que le gouvernement a crée pour ses villes du patrimoine mondial et d'évaluer pourquoi ils n'ont pas atteint les résultats attendus, ouvrant la voie à l'identification de stratégies appropriées pour établir des politiques de tourisme créatif qui permettraient d'accroître le nombre de visiteurs internationaux dans les villes représentées au patrimoine mondial Mexicain.

Le présent document examine l'hypothèse générale qui stipule que *pour attirer des touristes nationaux et internationaux dans les villes mexicaines du patrimoine mondial, des politiques culturelles novatrices qui mettent l'accent dans des programmes durables de tourisme créatif doit être développée*. Les hypothèses spécifiques qui se ramifient de cette hypothèse générale sont: a) *L'image de marque positive d'un endroit donné peut augmenter le nombre de touristes d'un lieu donné*, b) *Les touristes sont prêts à expérimenter différents types de voyages au Mexique, non seulement le tourisme côtier et c) le Mexique est prêt pour développer le tourisme créatif dans son pays*.

Plusieurs thèmes ont été abordés et étudiés dans cette thèse. Des domaines tels que le tourisme culturel, le tourisme créatif, des événements culturels, le développement durable, entre autres ont été étudiés. Comme il s'agit d'une recherche empirique, l'étude a recueilli des informations publiées dans des revues et des livres provenant de sources internationales et des

sites du gouvernement mexicain. Les méthodes utilisées sont l'analyse des objectifs du Programme du Secteur du Tourisme qui se ramifie à partir du Plan de Développement National pour savoir quelle importance a été donnée à ces dix villes et proposer de nouveaux objectifs pour les années à venir, la recherche documentaire des politiques touristiques et culturelles du Programme National de la Culture (2007-2012) du Conseil National Mexicain pour les Arts et la Culture ainsi que les progrès de la Association Mexicaine Nationale des Villes du Patrimoine Mondial et de la Coordination Nationale du Patrimoine Culturel et du Tourisme depuis sa création jusqu'à aujourd'hui afin de donner des recommandations sur ce qu'il faut faire ensuite.

La recherche a également examiné les informations recueillies par l'Observatoire Touristique dans les enquêtes concernant ces villes, les résultats de l'Enquête Nationale sur les Pratiques et Consommation Culturelle et des offres culturelles actuelles de chaque ville. Une analyse comparative de trois villes (Edimbourg, Helsinki et Santiago de Compostela) qui sont notoirement connus pour leurs festivals, a été faite. L'Egypte a été analysée à travers un cadre juridique.

Les résultats montrent que de nouvelles stratégies doivent être mises en œuvre pour faire face aux nécessités actuelles. L'objectif principal du Plan de Développement National pour le secteur touristique national est de faire un pays leader dans l'activité touristique en diversifiant ses marchés, ses produits et ses destinations et la promotion des entreprises dans ce domaine afin qu'elles puissent offrir un service de normes internationales de qualité et de garantir un développement durable touristique. Le plan montre la ferme intention de devenir un leader dans le développement d'une industrie touristique durable. Par conséquent, il convient de faire du tourisme une priorité nationale pour générer des investissements, de l'emploi et de lutter contre la pauvreté dans les zones qui ont des attractions touristiques. Cette politique touristique devrait envisager d'élaborer des programmes dans les diverses formes de tourisme.

L'objectif principal des politiques culturelles devrait être de s'assurer que les offres culturelles répondent le besoin de véritables expériences esthétiques pour tous les groupes urbains, les résidents et les touristes, et les modes de vie. Il est extrêmement important de créer des stratégies de financement qui aident dans le développement de services touristiques et d'offres. Les changements dans les lois peuvent rendre les conditions plus favorables pour les investisseurs. Une politique d'exemption de taxe pour un certain nombre d'années, c'est une idée qui peut faire plus attrayant le fait de développer une nouvelle entreprise touristique. Cela peut

aussi aider à améliorer l'économie puisque la plupart des entreprises serait détenue localement ou nationalement, et les revenus resteront dans le pays.

Le tourisme apportera également une contribution positive à l'emploi par le développement de plus d'entreprises, ce qui entraînera des populations locales à réagir avec optimisme en ce qui concerne l'expansion de l'industrie du tourisme dans leurs communautés. Les attitudes des résidents locaux en faveur du développement du tourisme sont essentielles pour le développement. Il est également nécessaire de promouvoir la participation de la société civile dans la promotion et la création de projets culturels tels que mentionnés dans le programme culturel du CONACULTA.

Le Festival d'Edimbourg montre la preuve de ces programmes que les gens ont besoin. Sa relation avec d'autres festivals, des événements, des pratiques culturelles et des structures a permis de soutenir des expressions plus populaires et dynamiques, et un rôle plus actif au sein de la culture théâtrale écossaise à Edimbourg et ailleurs. Cette programmation pluri-artistique permet aux différents arts de combiner, de créer une culture des festivals qui a de nombreuses formes d'arts et fonctionne pratiquement toute l'année. D'autre part, l'étude de Santiago de Compostela a montré que les touristes désignent toujours une valeur économique supérieure aux événements.

Le septième objectif du Plan de Développement Nationale axé sur l'image de marque des destinations touristiques mexicaines par la promotion et la commercialisation de son offre touristique sur les marchés nationaux et internationaux et l'ouverture de nouveaux segments qui peuvent renforcer la Marque du Mexique. Il est impératif de construire la marque d'une destination touristique pour augmenter la valeur de ses produits touristiques et d'établir sa singularité. L'image de la marque doit être faite dans le contexte de chaque destination touristique. Stratégies de marketing spécifiques doivent être prévues pour les différents marchés ciblés. Le gouvernement devrait mettre en place des organisations de marketing de premier niveau dans les destinations de voyage afin qu'ils formulent et exécutent des stratégies de promotion. La commercialisation de l'offre du tourisme naturel et culturel ainsi que des actions de promotions spécialisées sur les marchés nationaux et internationaux aidera à l'image de marque de ces villes. Grâce à une image de marque positive du pays, le Plan de Développement Nationale souhaite également aborder la question de la sécurité et promouvoir le pays comme une destination touristique sûre et attrayante.

Le Programme National de la Culture du CONACULTA mentionne l'importance d'établir des stratégies et des actions qui incluent les domaines de la préservation du patrimoine culturel, de l'éducation culturelle et artistique et de la recherche, la stimulation de la création, la promotion et la diffusion des arts et de la culture. L'infrastructure culturelle a augmenté, mais les ressources humaines nécessaires pour planifier et superviser ces espaces de manière professionnelle n'ont pas augmenté en proportion. Son objectif principal est de fournir une nouvelle orientation avec les concepts novateurs du développement de la culture contemporaine. Ce programme a également l'objectif d'augmenter la composante culturelle dans la création de produits touristiques et qu'elle contribue de plus en plus aux fins de préservation, de la création et de la diffusion de la culture. Pour cette raison, en plus de l'allocation des ressources pour améliorer l'infrastructure et l'équipement de ces villes, l'Association Mexicaine Nationale des Villes du Patrimoine Mondial a contribué à l'éducation des communautés, en éduquant les gens de ces villes pour qu'ils valorisent leurs ressources culturelles.

La promotion nationale et internationale de diffusion culturelle vise à encourager une plus grande jouissance de manifestations artistiques et culturelles à travers la décentralisation des activités ; actuellement la plupart des manifestations artistiques sont produites à Mexico City. Le « Festival Internacional Cervantino » à Guanajuato est le plus important festival pluridisciplinaire en Amérique Latine et l'un des plus prestigieux du monde. Il a été conçu pour développer une nouvelle ville touristique, Guanajuato, qui génère des devises et de l'emploi, en tenant compte du fait que l'un des objectifs nationaux est d'assurer l'avancement global du Mexique en distribuant les biens culturels à grande échelle. Ce Festival et le Festival d'Helsinki ont montré que le contenu artistique est important, par le fait que les principales raisons de la fréquentation sont un programme intéressant ou un intérêt particulier pour un artiste.

La Coordination Nationale du Patrimoine Culturel et du Tourisme a lié les industries du tourisme et de la culture, cependant, même si elle a créé des circuits touristiques comme « Pueblos Mágicos », elle n'a pas créé un circuit qui appartient au patrimoine mondial.

Le Mexique a les ressources nécessaires pour établir des politiques de tourisme créatif et il se dirige dans la bonne direction, mais des modifications supplémentaires doivent être mises en œuvre. Les touristes sont prêts à découvrir un tourisme différent en plus de celui du littoral, cependant, une plus grande offre culturelle et de promotion doivent être mises en œuvre. L'UNESCO a défini le tourisme créatif comme un type de voyage dirigé vers une expérience

engagée et authentique, avec l'apprentissage participatif dans les arts, le patrimoine ou le caractère spécial d'un lieu. Les attentes des touristes créatifs sont très différents des anciens types de touristes qui apprécient la « mise en scène / authenticité irréel ». Ce type de tourisme a provoqué la remise en état des zones historiques et la revalorisation d'anciennes zones industrielles pour les activités culturelles, shopping et pour accueillir de grands événements.

Une bonne façon d'établir des politiques de ce type d'événements est par les « Quatre E » (en anglais) de Dorte Skot-Hansen: *Enlightenment*, *Empowerment*, *Economic impact*, et *Entertainment* et l'ajout de son cinquième E, « Experience » qui résume toutes les quatre justifications. Les quatre premiers se concentrent sur ce que l'art et la culture font plutôt que ce qu'il est. Lorsque nous avons vraiment l'expérience de l'art, nous avons également acquérir de nouvelles connaissances et de se sentir un lien social avec d'autres personnes participant à l'événement même. Le tourisme culinaire peut se rapporter au tourisme créatif dans la façon dont le premier implique que les cultures locales ont des histoires intéressantes au sujet de leurs cuisines et les connaissances qui représentent la culture locale et les identités sont en cours de transfert.

Après avoir interprété les résultats du cadre théorique et les données recueillies par le biais de la recherche, on peut conclure que l'hypothèse principale établie par le début de ce document est correcte.

Les stratégies les plus importantes qui doivent être mises en œuvre sont la stratégie de commercialisation de programmes et l'expansion des services par les méthodes de marketing; la stratégie de diversification en produisant de nouveaux programmes et l'expansion de marché pour le tourisme culturel et créatif. Plus d'offres culturelles doivent être ajoutés à chaque ville, par le fait que la sélection des visiteurs est enfin fait en raison de ce facteur. Attirer le tourisme vers ces villes à travers le tourisme créatif peut avoir de multiples avantages, mais le plus important reste les expériences que les participants, locaux ou touristes — prennent d'eux. Un autre avantage est que l'économie de la ville s'améliorera en raison de ces manifestations.

Il est fondamental de renforcer les marchés existants et en développer de nouveaux. Les politiques touristiques doivent promouvoir des actions de développement et de soutien à la commercialisation des produits concurrents pour les différents segments des marchés actuels et potentiels. De nouveaux programmes de marketing doivent être conçus, pour consolider les produits actuels et promouvoir de nouveaux produits pour de nouveaux segments du marché.

Afin que les jeunes générations apprécient les arts de la scène, des changements dans les programmes éducatifs doivent être faits.

Par le fait que les sources primaires pour la visite de ces villes sont la famille et l'Internet, les nouveaux médias peuvent être utilisés comme un outil puissant pour sa promotion et ses événements. Ces sites Internet doivent également être continuellement mis à jour avec les informations les plus récentes.

En bref, l'objectif principal serait de développer une industrie touristique durable qui génère suffisamment de revenus pour aider à la revitalisation de la ville, y compris la restauration et la conservation des monuments ce qui rendra que les touristes veulent visiter. Cela créera un cycle de vie durable entre le tourisme et la culture, puisque les deux vont collaborer les uns avec les autres pour atteindre leurs propres objectifs.

Deux autres découvertes ont été faites dans la recherche, ce qui rend la mise en place du tourisme créatif encore plus pertinent. Premièrement, les activités sociales et culturelles peuvent se développer en une espérance de vie plus grande et deuxièmement, les stratégies mises en œuvre peuvent être utilisées pour réaliser le développement de la ville via le tourisme.

Il faut que d'autres recherches soient effectuées dans quelques années pour évaluer les résultats des nouveaux festivals et événements qui seront développés dans le futur.

*"If you reject the food, ignore the customs, fear the religion and avoid the people,  
you might better stay at home."  
- James Michener*

## **I. Introduction**

### *Background*

“Mexico.”

When people hear this word they immediately associate it with endless sunshine, beaches, sombreros, Tequila to refresh themselves and parties. The word is also commonly used to describe food items that are very spicy.

It has come to the author’s attention that people from every country have heard about Mexico and know that it is located in Latin America. However, to prove that they actually know Mexico, people usually mention the name of a popular beach. The most literate ones will mention the Aztecs or the Mayas.

Nevertheless, nearly everyone misses one of the most important phases in Mexico, which transformed the country into what it is today: the Colonial era. The arrival of the Spaniards to the Aztecs territory caused the fusion of two rich cultures that blended to produce a new one as rich as its antecessors: the Mexican culture.

UNESCO has added ten of the most cultural cities in Mexico to its World Heritage Cities List because of their colonial characteristics. However, this inclusion has not really increased their popularity in terms of tourism or economical impact. This happens not only in the international scene but in the national as well. Mexican citizens commonly fail to celebrate and enjoy this part of the Mexican culture that shaped its citizens forever.

These cities have a lot to offer but all of them have failed to create proper strategies. Ciro Carabillo Perichi, Expert in UNESCO Management Plans, noted in one of the conferences held by the Mexican National Association of World Heritage Cities in August 16<sup>th</sup>, 2011, that none of the ten historical sites with patrimonial and natural value has a management plan despite the fact that some of them have been part of this list for 24 years, since 1987.

According to the Basic Texts of the World Heritage, the cultural and natural heritage in the world is increasingly threatened with destruction due to causes of decay and changing social

and economic conditions and any deterioration or disappearance of any item of this heritage constitutes an impoverishment of the heritage of all the nations of the world.

Article 5 of the same text states that “to ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country: a) to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programs; b) to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions; c) to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage; d) to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and e) to foster the establishment or development of national or regional centers for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.” (p. 11, 2002)

Mexico has been failing in following this Article fully; instead of using the cultural value of these cities the Tourist industry is overexploiting Mexico’s natural resources. Humongous resorts are getting established in Mexico’s coastal lines at an incredibly fast pace, polluting and destroying the flora and fauna of the region. If the trend continues like this, soon Mexicans and foreigners will not be able to enjoy these areas. The development of other tourist spots will probably slow down this process. It is up to the Mexican citizens to protect and promote their natural and cultural heritage.

The tourism industry in Mexico is one of the most important economical activities in the country and it is currently positioned in the tenth place in the world thanks to the 22.5 million international tourists that visited Mexico in 2011.

According to the Travel and Tourism Competitiveness Index of 2011, Mexico holds a score of 4.43 out of 6 points. This score ranks the country in the 43<sup>rd</sup> position out of 139 countries. It occupies the fourth place when compared with the Americas and the first one in Latin America.

Even though these numbers might sound impressive for a developing country, the author of this thesis believes that the ranking and scores could be much better than this. Mexico has the fourth largest number of UNESCO World Heritage Cities, following Spain, Italy and Germany. Out of the 35 World Heritage Cities located in the Americas, Mexico has more than a quarter of them.

The first three cities that were placed on this list were Mexico City, Oaxaca and Puebla on the 11<sup>th</sup> of December of 1987. The last one that was added to this list so far was San Miguel de Allende, which joined the list the 8<sup>th</sup> of June of 2008. The sites that make up the ten UNESCO World Heritage Cities in Mexico are Campeche, (Campeche), Guanajuato and San Miguel de Allende (Guanajuato), Mexico City and Xochimilco (Federal District), Morelia (Michoacan), Oaxaca (Oaxaca), Puebla (Puebla), Queretaro (Queretaro), Tlacotalpan (Veracruz) and Zacatecas (Zacatecas). All of them are located in the center and south of Mexico. Their specific locations can be found in the following map.



On August 15, 1996, the mayors of these Mexican World Heritage cities created the Mexican National Association of World Heritage Cities, a non-profit organization that would unite the governmental offices to serve as a network for resource management, alliance creation and implementation of public policies. Another important aim of this organization is to generate greater economic development in these ten cities.

When the Association was presented by the President of the Republic, he mentioned that this organization planned to support the efforts of Mexico's World Heritage Cities and lead a process to create an urban, economic, social, tourist, cultural and artistic impetus for those cities. It is important to mention that World Heritage Cities have the right to receive international technical assistance, financing or specialized programs for cooperation and educational and professional training. The Association has been receiving resources from the federal government since 2001 for the realization of urban improvement projects that include lighting, urban signage, monument plaques and the regeneration of the urban image of the historic centers of these cities.

As of 2004, this organization was added to the Federal Expenditures Budget of SECTUR (Ministry of Tourism), the Secretariat of Social Development through the Habitat Historic Centers Program and for the FONCA (National Fund for Culture and Arts) through its Heritage Cities subprogram and it receives between 100 and 150 million pesos annually that should be used in actions that help preserve the Mexican World Heritage Cities.

Despite all these, tourists are still choosing to spend their holidays on the coastal areas of the country. 9% of the country's GDP comes from the tourist industry and out of this; the coastal areas are responsible for 45% of it.

According to a research done by the Mexican National Association of World Heritage Cities (from now on named MNAWHC), these cities are still unknown for many of the tourists, both national and international. Because of this, new strategies need to be defined by matching the desires of the tourists, official policy documents and the resources of Mexico's tourism industry.

### *Topic*

The main topic of this thesis is the **development of strategies for a sustainable Creative Tourism Industry in the Mexican World Heritage Cities**. Even though these cities are getting national and international support, they have not been able to attract visitors. It has also been mentioned that these cities lack a management plan. One of the main objectives of UNESCO's Management Plan for World Heritage Sites is about ensuring the transmission of values of the patrimonial goods among the new generations through several mechanisms, such as education, publications and events. The author has focused in this objective and has chosen creative tourism as a form of inviting national and international visitors to travel to these cities

and get engaged with their activities. Through creative tourism the author believes the travelers will participate in the events and get educated in the meantime about each specific city they visit.

### *Important Concepts*

According to UNESCO's website, *World Heritage Cities* are chosen based on their attributes, such as representing a masterpiece, contributing unique cultural testimony, representing an outstanding architectural example or expressing cultural or historical authenticity.

*Cultural Heritage* is the legacy of sites and monuments with universal value that we inherit from the past, live in the present and pass on to future generations. This legacy belongs to every citizen of the world, regardless of the territory in which it is located.

*Sustainable tourism development* is defined by the World Tourism Organization (2001) as a type of development that would ensure tourism is economically viable, financially profitable, environmentally sustainable and socio-culturally acceptable.

Prentice and Andersen (2007) define *Creative tourism* as the type of tourism that engages, utilizes and challenges the imagination of a tourist so that he or she brings into being a new awareness, understanding, insight or emotion about a destination, natural phenomenon, event, art form or other cultural phenomenon or social relations.

*Mexican World Heritage cities* are the ten cities that have been inscribed in the UNESCO World Cultural Heritage list. They are Campeche, (Campeche), Guanajuato and San Miguel de Allende (Guanajuato), Mexico City (Federal District), Morelia (Michoacan), Oaxaca (Oaxaca), Puebla (Puebla), Queretaro (Queretaro), Tlacotalpan (Veracruz) and Zacatecas (Zacatecas).

The *Mexican National Association of World Heritage Cities* is the union of the cities previously mentioned. They aim to obtain common benefits and experience from each other, as well as solutions that have been found to solve their problems and face their challenges. The objective of this association is to fortify the culture and preserve its urbanistic and architectural tradition.

*World Cultural Heritage* is defined in Article 1 of the World Heritage Convention. It is divided into monuments, groups of buildings and sites. Monuments include architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal

value from the point of view of history, art or science. Groups of buildings are groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science. Sites are the works of man or the combined works of nature and of man, and areas including archaeological sites that are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

### *Aims of the Research*

The main aim of this research is to analyze the current strategies that Mexico has created for its World Heritage Cities and discover why they have not achieved the expected results, which will lead the way for the identification of appropriate strategies to establish creative tourism policies that would increase the number of visitors to Mexico's Heritage Cities.

The author will explore the possibilities and advantages of implementing this type of tourism, analyzing cases of successful creative tourism, examining the Travel & Tourism Competitiveness Report 2011 and monitoring the results of the Tourist Observatory of the MNAWHC regarding the visitors of these cities.

The National Development Plan that was created in 2007 for the six years following that date will be examined to see how it relates to tourism. It will also give an idea of how much these cities are considered as part of the general national plan.

The objectives, indicators and targets from the Tourism Sector Program 2007-2012 from the Secretariat of Tourism will be evaluated to see to what extent they were achieved. The Program states eight main objectives that provide solutions to meet the goals and policy strategies that were defined in the National Development Plan.

The current cultural offer of these cities will be investigated to set up a starting point with what they currently have, what can remain the same and what needs to change.

The author believes that people's interest in visiting one city depends on the branding these cities have. Therefore, a theoretical analysis of marketing in relation to these World Heritage Cities will be done to find solutions for future practical implementations.

### *Questions*

According to the aims, the most important research questions would be:

1. What is the profile of the visitors of these cities?
2. What is their current cultural offer?
3. Is Mexico considering the World Heritage Cities as part of its development according to the National Development Plan and if so, to what extent?
4. Is Mexico prepared to establish creative tourism in these cities?
5. What are the strategies, policies and actions that these cities need to perform to implement a successful creative tourism industry?
6. Which type of festivals and events could be appropriate for these cities?
7. What are the benefits of the successful implementation of these strategies?

### *Hypothesis*

This paper will examine the general hypothesis that states:

***To attract the current needs of national and international tourists to the Mexican World Heritage cities, innovative cultural policies that focus in sustainable creative tourism programs must be developed.***

Specific hypothesis that branch out of this thesis are:

- *The appropriate branding of a given location can boost the number of tourists of a given location.*
- *Tourists are willing to experience different types of travel in Mexico, not only coastal tourism.*
- *Mexico has the proper grounds to develop creative tourism in its country.*

### *Methodology:*

Due to fact that this paper wants to find the possibilities and strategies for the practical implementation of a creative tourism industry in World Heritage Cities, it would be necessary to have a firm theoretical framework that will allow the author to consider all possibilities regarding this matter before enforcing the execution of these strategies.

The framework will use different methodology, which will provide qualitative and quantitative data that after a deep analysis should provide answers to the hypotheses.

Taking into account what Neumann said regarding the fact that anything related to the research question can be considered data, including texts, pictures, images and articles, this study collects documents and data from different books, journals and case studies, both local and international. It will also gather information from several government tourism publications, memoires and official websites. The proper setup of this research will provide a stable base for analyzing the situation and getting the proper information.

The specific methodology will be explained in detail in the third chapter of this thesis.

## **II. Theoretical Framework**

Before starting the research, it is important to have a theoretical framework that provides support to the topic and aims of the research. There are several topics that need to be investigated and tackled in this dissertation; therefore the author has investigated several fields, such as tourism, sustainable development, cultural tourism, creative tourism, etc.

### *Tourism*

Tourism is the broadest topic of this research. It has been mentioned previously that the tourism programs that are currently set for this World Heritage Cities are not well designed and lacking the drive to attract visitors to their sites. In his book about eco-tourism, Dr. Epler Wood (2002) mentions that good tourism programs should incorporate elements such as the conservation of biodiversity; sustaining the well-being of local people; interpretation/learning experience; responsible actions on part of the tourist; delivery to primarily small groups by small scale businesses; conservation of non-renewable resources; and focus on local participation, ownership and business opportunities particularly for rural populations.

If promoted appropriately, Mexico's World Heritage Cities can become very popular tourist destinations since they are different from other tourist destinations due to the originality of each city; good weather, the good image of Mexican people, the local cuisine, and other factors that could be chosen to attract international visitors. Grant (1991) states that long-term business competitiveness requires the use of inimitable resources to outperform competitors and secure a sustainable competitive advantage. According to him, the first step toward finding unique abilities and competitive advantages is to identify and classify the resources of the tourist destinations to increase resource utilization.

Strategic, long-term planning and action is essential for sustainable tourism. To ensure the quality of tourism development, monitoring and evaluation of the strategies need to be conducted regularly by the local government and relevant stakeholders (United Nations, 1999).

Also, co-ordination among various groups will favor sustainable tourism development. A partnership approach at all levels can maximize tourism benefits and minimize duplicated effort and conflicts within a complex tourism industry. The government, at all levels, may need to establish tourism organizations to include all sectors and interested groups (McIntyre, 1993). By

doing this, it can play a leading role in bringing partnerships together. Partnerships between central and local governments and between government and industry should also be formulated to ensure two-way channels of communication for tourism planning and development.

Southgate and Sharpley (2002) have noted that sustainability is most likely to be achieved where local and national interests are respected by tourism developers, where communities engage in decision making, and where market institutions engage with local and national governance structures.

### *Community*

Tourism relies heavily upon the support of the local residents, as this is necessary for a successful development, especially for the sustainability of a destination (Yoon *et al.* 2001). An understanding of local residents' attitudes towards tourism development is essential in achieving a community's support for tourism development. Residents' participation in planning and development stages is also a fundamental necessity for sustainability of development.

From the perspective of the social exchange theory, local residents are likely to take part in an exchange in terms of tourism as long as the gains in benefits from tourism exceed the perceived costs of tourism. On the other hand, residents are likely to oppose tourism development when they perceive more costs than benefits are brought by tourism development (Lindberg and Johnson 1997).

Lankford and Howard (1994) support this idea by pointing out that the more reliant residents are on tourism for their economic welfare, the more collaborative they are in tourism development. Also, community attachment is found to affect the host community's perception of impacts and their support for tourism development.

The relationships among five latent factors (personal benefits from tourism development, positive perceived tourism impacts, negative perceived tourism impacts, community satisfaction, and attitudes for additional tourism development) are important in tourism development. Personal benefits from tourism development would be positively related to support tourism development. Both perceived positive and negative impacts have a direct effect on changing attitudes toward additional tourism development.

In addition, community attachment has a direct, positive effect on positive impact and residents' support for tourism development. Residents who are more devoted to their community

tend to support tourism development more. In addition, residents with higher levels of community attachment tend to perceive higher positive impacts of tourism development. The fact that the local government invests more resources in the community, such as holding more community activities, might enhance the quality of life of the residents. Besides, developing community infrastructures can improve residents' network in the community with neighboring relationships and this might increase residents' community attachment. These strategies can be used to accomplish city development via tourism. (Chen, 2010)

Despite all this information, many countries do not take into account the local community when their tourist strategies are developed. Gunn (2002) states that sustainable tourism requires input and participation from local communities throughout the process, from tourism planning, decision-making, problem solving, project implementation, and evaluation. The process that ensures the participation of all relevant stakeholders needs to be facilitated by the local governments.

### *Government*

Even though international tourism can be seen as a cause and effect of globalization and may mislead many of its proponents into underplaying the role of the nation state, the United Nations (1999) stated that local governments can play an important role in tourism development as a regulator of economic activities.

The three main areas where the government is involved in tourism development are (1) planning; (2) legislation and regulation; and (3) coordination and co-operation. The first area of government involvement is in tourism planning which should be integrated into the policies and actions of all relevant public sectors and at local, regional, and national levels (Godfrey, 1998).

Fayos-Sola and Bueno (2001) suggest that globalization increases the need to analyze national tourism policies and the role of governments. Policies require not only a need for established and credible capacity for long-term decision-making, but also some integrative mechanisms horizontally, across policy realms, and vertically across scales.

The local government acts as a provider and developer of tourism supply components, such as infrastructure, facilities, and attractions. These components need to be developed to support sustainable tourism (Gunn, 2002).

Because of this, local governments need to take tourist demands into account, especially in relation to infrastructure and facility development and planning. This can ensure the infrastructure is sufficient and maintained for both locals and tourists (McIntyre, 1993). Integration of tourism planning with that of land use planning and attractions development also focus concern on the protection of natural and cultural resources, as well as community and tourist needs (Gunn, 2002).

The local government, as a regulator, can establish and enforce legislation and regulations to ensure effective sustainable tourism development by protecting the cultural and natural environment (McIntyre, 1993). Therefore, the role of the local government in sustainable tourism development needs to be given serious attention.

### *Economical Aspect*

Many governments have begun to realize that tourism remains a viable source of income only if ecological, cultural and economic goals are held in balance. For statistical reasons, many countries are just counting hotel and restaurant revenues as tourism expenditures. Nevertheless, this ignores large economic effects generated by tourists, because tourists also spend money on souvenirs, entrance fees, transportation and other tourism services. (Mihalic, 2004)

The benefits of tourism cannot be evaluated solely economically. The positive contribution of tourism to economic development is rooted in the socio-political system and affects its further formation.

### *Marketing Needs*

Tourism strategies should not only be market-based strategies that focus on tourist demands but also be product-based strategies that focus on destination resources to create sustainable tourism development.

A basic challenge is for organizations to gain and sustain a competitive advantage. Grant (1991) showed that competitive advantage increases organizational profitability. Both “resources” and “capabilities” are sufficient and necessary conditions for companies to profit. Therefore, governments that clearly understand their internal resources and capabilities can establish firm policies. According to Penrose (1959), increasing the efficiency of resource

utilization through effective management, by restoring and accumulating resource advantages, can maintain a long-term competitive advantage.

It is important to mention that specific marketing strategies must be planned for different target markets to enhance the attraction of the tourist destination. In order to remain competitive in the tourism market, the countries or tourist destinations must make the best use of the heterogeneity within their core resources, including facilities, activities, events and organizations. Therefore, governments should construct a database of tourist destination resources for future strategy planning and management.

For any tourist destination, Pike (2005) mentioned that brand building is essential to increase the added value of its tourism products and establishing its market identity. Brand building should be performed in the context of the tourist destination, using its cultural background for storytelling and the integration of local features and facilities.

### *Cultural tourism*

Cultural tourism fosters cross-cultural interactions where tourist and host cultures collide at “borderlands”. Interactions between tourists and hosts can raise questions regarding cultural identity, authenticity and consumption (Clifford, 1997). Heritage tourism is consistent with more general global trends in cultural tourism and has emerged as one popular form of tourism. Cultural distance refers to the extent to which the culture of the area from which the tourist originates differs from the culture of the host region (Goeldner & Ritchie, 2003).

According to Erb (2000), the creation of cultural performances can be influenced by cross-cultural interactions and results in them being both manufactured and authentic. However, it is important to recognize that ideas of cultural authenticity regarding what is “real” or “true” about a particular culture are changing.

### *Creative Tourism*

Researchers have adapted an alternative approach to cultural tourism that nurtures creativity, mainly to address the dilemma of the serial reproduction of culture. The concept of creative tourism (Richards and Wilson, 2006) offers tourism researchers a comparatively unexplored area where a new type of tourist steps beyond the traditional ways of tourism and

constructs a redefinition of the notions of authentic experience and cultural interaction within the inventive and imaginative framework of creativity.

Richards and Raymond (2000) identified Creative tourism can be identified as a result of dissatisfaction from traditional cultural tourism product or as an extension of it. Consequently, they developed the concept of creative tourism where creativity plays an essential role in the processes of cultural production and consumption. They define creative tourism as tourism that offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of their holiday destination. Furthermore, they conceptualize creative tourists as consumers who look for more engaging, interactive experiences, which can help them in their personal development and identity creation.

In 2006, Richards and Wilson point out that creative tourism is an active process that draws upon local skills, expertise and traditions and offers a learning, self-developmental and changing experience for the creative tourist.

UNESCO (2006) defined creative tourism as a type of travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place. It provides a connection with those who reside in this place and create this living culture.

Creative tourists are visitors who are willing to step beyond traditional ways of cultural tourism; look for an authentic, engaging, participative, learning and transformative holiday experience; want to participate in creative activities for personal skill development; expect their active tourist experience to allow them to interact intensely with the host community; and use this tourist experience as a part of their identity formation; unlike the traditional cultural tourist, creative tourists' purpose is not looking at the culture but immersing themselves in the culture, participating in the culture, interacting with people creating that culture and allowing this authentic experience to transform and redefine them.

Culture affects people by influencing how they think about the world, how they understand the world, how they view themselves and others. Emotional experiences are no exception to this influence; culture also affects how people understand emotions and emotional events and how they choose to display their emotions (Markus and Kitayama, 1991)

The expectations of creative tourists are very different from former types of tourists who used to settle for the “staged/unreal authenticity”. Creative travelers demand to be “real actors”

in the “real/authentic lives of hosts”; creative tourism inspires to get in a closer contact with the host community and to explore diverse cultures of the world not on surface but in depth.

The communication of authentic emotional styles has benefits for both sides. For the creative tourist, this type of communication can provide an in-depth learning of culture. This new and unfamiliar encounter helps the tourist to clarify the intentions, attitudes, identity and meaning of the host. Eventually, the activity becomes the engaging, self-developing, transformative experience that the creative tourist is after.

Creative travelers prefer a type of tourism that differentiates them from the rest of the tourists, as for them tourism is a source of building identity. They are after the original, motivated by a need to learn new cultures in every creative way possible.

This type of visitors do not seek recognized tourist attractions but what they perceive as the real life of the city – a place in which overlapping activities of tourism and leisure now form part of its fabric and life. For them, the everyday and mundane activities of city residents take on significance as offering distinctiveness.

Some neighborhoods, often close to the historic center and to traditional attractions, offer the mix of cultural difference and consumption opportunities that can create new experiences for distinctive groups of city users, and apparently offer the opportunity to experience everyday life.

Cities have reviewed and re-presented history and heritage, and they have promoted urban cultures and entertainments. As Judd and Fainstein (1999) point out, together with the growth of large corporate office functions tourism has been a primary force in determining contemporary urban form, as facilities for tourists have increasingly become interwoven with other structures. They have also refurbished historic areas and revalorized former industrial areas for cultural activities, shopping and loft living; housed iconic attractions in spectacular and monumental new buildings and sought to host major events.

Both tourism and tourist practices are changing and evolving. Tourism itself cannot any longer be bounded off as a separate activity, distinguishable from other mobilities, and tourist demands cannot be clearly separated from those of residents and other users of cities.

Whilst tourists are changing, so are those who inhabit the city more permanently: tourism and tourist behavior is coming to be seen as an integral part of daily life. Tourist behaviors and experiences are less and less separated from daily life by time and space, and indeed tourism has become a significant modality through which transnational modern life is organized. This means

that residents consume the city in ways that are similar to tourists. Citizens increasingly make quality of life demands treating their own urban locations as if tourists, emphasizing aesthetic concerns. They enjoy the same activities as visitors, and consume the new urban culture (Judd, 2003). In some cases, in large cities, this may be a case of internal tourism: residents visit parts of the city that are new to them or which have particular attractions, especially the central areas.

The dissolving boundaries between tourists, residents and other city users, and between tourist and non-tourist behaviors means that it is futile for cities to base their appeal simply on producing more attractions for visitors who are passive consumers. Cities need to consider how tourists themselves can create distinct experiences through their interplay with the city.

Richards and Wilson (2007) suggest that city tourism is shifting from a reliance on tangible resources like museums and monuments to intangible resources like lifestyle, image and creativity. They associate this with a shift in what visitors want – from “having” a holiday through “doing” the sights or activities towards “becoming” – a focus on the tourism experience and its transformative effects. Being rather than doing is emerging as a tourism value; being with oneself, being with other tourists and being with the locals result in tourism experiences.

Tourism is a process that encourages learning. This learning can take place outside formal educational settings – so-called experiential learning – and tourism practices encourage the reflection and analysis of experience that promote learning (Minnaert, 2007).

Many visitors are also returning to cities that they know well. Repeat visitors’ demands will differ from those of people coming to the city for the first time. Thus, experienced tourists will learn new perspectives and consumption demands and, particularly as repeat visitors, they may wish to venture beyond recognized tourism precincts.

A combination of gentrified cityscape and consumption opportunities is attractive for visitors when combined with the presence of local people and their everyday lives. This finding provides evidence to support ideas about the way tourism mixes into the fabric of the city. Observing everyday life is interesting in itself, but perhaps more importantly, it acts as a marker that the area is part of the real city and not simply a show put on for visitors. The exotic is in the eye of the beholder, and everyday life can be full of exotic signs (Urry, 1995). Particularly for experienced travelers, often living in large cities, this sense of being in a distinct, real, unbranded

area can be a sought after experience. Being with the locals can include a chat over coffee, but can also encompass imagining what their lives are like.

The transformation of cities for tourism consumption creates commodified landscapes. But as Gilbert and Hancock (2006) argue, this change also creates the opportunity for reaction to such commodification. Visitors can negotiate new pathways and novel interpretations of the city in a creative interchange with the place, its history, urban form and everyday life.

Conventional attempts to distinguish tourists from residents in terms of time and distance - tourists are in the city only temporarily and have traveled some distance to get there - seem unhelpful in understanding the interaction between cities and those who use them. It is better to think in terms of a range of city users with a series of demands, behaviors and practices, which reflect their widely different incomes, power and urban preferences. The consumption demands and behaviors of some visitors will overlap with those of some residents and will help shape cities.

Identifying the attraction of new tourism areas does raise new dilemmas. These issues revolve around the stability of the mix of characteristics that make them attractive. Promotion and marketing of cities is relentless, yet once areas are advertised and promoted as undiscovered and off the beaten track they are likely to lose much of their appeal for many visitors.

Local gastronomy needs to reflect a bigger love of tradition. Food based customs, as part of local heritage, serve as motivation for people to visit a certain area (Whelpton, 1966).

### *Festivals*

One of the ways of establishing festival policies is according to Dorte Skot-Hansen (2005) “Four E’s”: Enlightenment, Empowerment, Economic impact, and Entertainment.

The Enlightenment discourse focuses in the idea that the knowledge of art, culture, and cultural heritage can contribute to an enlightenment process, aiming at strengthening democratic development in society. They also serve to increase people’s insight, knowledge and education, demonstrating the importance of offering cultural services to all people, regardless of their social background or geographical location.

The idea of “cultural democracy” is interconnected with the Empowerment factor. Culture should be used as a means to give power to citizens, especially those excluded from the

community. Local image and identity, social cohesion and inclusion, and cultural diversity are key words.

The economic impact of cultural activities gained importance as a result of the studies on the economic impact of culture done by John Myerscough in 1988 in Britain. Economic arguments were increasingly used to justify urban cultural policies instead of the socio-political reasoning important in the 1970s and early 1980s. New topics such as promoting tourism and city image became important in urban cultural policy discussions.

Entertainment obviously refers to the entertainment value of culture and is related to the capitalization by the market of our need to play and relax.

Finally, she added the concept of experience. According to her, all of the four rationales are instrumental in some way or another; they all focus on what art and culture does rather than what it is. By concentrating on aesthetic experiences, it is possible to evaluate what the arts really mean to the individuals and the society. Therefore, the main objective of cultural policies should be to ensure that the cultural offerings fulfill the need for meaningful aesthetic experience for all urban groups and lifestyles.

A meaningful experience is an enlightening or empowering one, so when we truly experience art, we also gain new insight and feel a social connection with other people participating in the same event. Otherwise, we would just be entertained.

#### *Culinary Tourism as part of Creative Tourism*

As Handszuh (2000) argued, local cuisine is an important tourism resource that provides added value and enhances sustainable development of the tourist destination. In order for tourists to have a good overall experience, marketing organizations and cuisine providers need to educate tourists, explaining why the local cuisines are unique and have a distinctive connection with the local culture.

Henderson (2004) mentioned that many tourist destinations have started seeing their local food and cuisine as an important market niche as well as a pull factor in the promotion of a tourist destination. Tourist destinations around the world have begun to understand that food and cuisines represent a core element of their invisible heritages, demonstrating their national cultural characteristics and local features, which can be developed into an international brand.

The improvement in the development of tourism strategies is essential so that travel destinations can utilize the creativity and adaptability of culinary tourism to develop strategies that make the best use of their resources and enhance local economic development (Hall, 2003).

Culinary tourism was first used in 1998 in reference to the idea that tourists can experience other cultures via food. By consuming, preparing and presenting food, tourists can actively construct unique experiences. It can relate to creative tourism in the way that culinary tourism implies that local cultures have interesting stories about their cuisines, and it also indicates that local knowledge that represent local culture are being transferred (Long, 2004).

Recent culinary tourism studies indicate that the relationship between food and tourism is still a major issue in many aspects, such as culture, authenticity, policies, and community participation and support (Quan and Wang, 2004) at the travel destination. Therefore, cuisines must create a complementary relationship with the local tourism image and tradition/ history.

Studies show that government agencies, such as the Canadian Tourism Commission, have begun to improve the relationship between the national tourism image and cuisine by establishing culinary tourism activities such as food or wine festivals. Countries such as Croatia and South Africa show that people are proposing strategies for developing local cuisines into tourist attractions (du Rand *et al.*, 2003) to reinforce the culinary tourism resource and turn the supporting consumer experience into a peak tourist experience.

Food can also add value for a destination and provide a sustainable competitive advantage (Handszuh, 2000). Moreover, culinary tourism improves the quality of products and services provided. For local communities, it provides job opportunities and helps preserve the local cuisine culture and establish the local community. In addition, developing culinary tourism clearly benefits the travel industry sectors and even provides great opportunities for the whole area to develop and prosper.

Therefore, culinary tourist destinations must identify their strengths, such as unique culinary resources and related advantages and disadvantages, including unique local or ethnic cuisines, marine or agricultural resources, and creative chefs.

To develop a well-rounded culinary tourism industry, the culinary culture must be supported by culinary resources such as local software and hardware facilities, festivals, events, and related organizations and systems to facilitate the planning and management of future

marketing activities (Horng, 2010). The local food heritage can also be promoted by introducing features of local food and culture in festivals or activities (du Rand *et al.*, 2003).

A culinary tourist destination must provide more than just culinary-related places and activities. Quan and Wang (2004) argued that food carnivals or festivals should be considered as resources that can strengthen the unique identity of a tourist destination community. Therefore, the design of events should focus on the five senses and should enable tourists to understand local features and food heritage. For example, Singapore and Thailand provide tourists with short-term cooking courses to choose from, and Australia hosts wine tasting activities.

Horng (2010) also mentions that the government should establish first-level marketing organizations at travel destinations to formulate and execute strategies for promoting culinary tourism and coordinate among related departments. The government should also provide resources and strategies to enhance integration and should assist tourism-related organizations to promote the culinary tourist destinations and ensure quality management. Travel destinations can also actively communicate with similar organizations abroad and form cooperative relationships.

Du Rand *et al.* (2003) contended that culinary tourist destinations must clearly identify the role of tourism and hospitality organizations to clarify the relationship between government policies and execution. Culinary tourism can also benefit mainstream tourism (Handsuh, 2000) and open new marketing channels (i.e. culinary museums, cooking courses) and change the culinary tourism experiences.

### **III. Mexican World Heritage Cities Case Study**

#### **III.I - Methodology of Empirical Research**

Since this is an empirical research, the study will focus in collecting information from previous investigations published in journals and books from international sources. Information gathered from government sites will be used as well. Analyzing all the data will lead the way to approve or disprove the hypothesis. Despite the fact that the cases analyzed will not be totally equal to the Mexican World Heritage Cities cases, they can be used as examples of a benchmark analysis that provide precedents that support the veracity of the hypothesis.

The methods that will be used are:

- Analysis of the objectives of the Tourism Sector Program that branches out from the National Development Plan of the country that has been implemented since 2007 to find out how much impetus was given to these ten cities. This can also show if the plan was properly created and will give room to propose new objectives for the upcoming years.
- Desk Research of the National Cultural Program (2007-2012) of the Mexican National Council for Arts and Culture tourism and cultural policies.
- Through a longitudinal research, find the progress of the Mexican National Association of World Heritage Cities since its inception until current days in order to give recommendations on what to do next.
- Perform a research to verify the recent progress of the National Coordination of Cultural Heritage and Tourism.
- Analysis of the information gathered by the Tourist Observatory in the surveys regarding the Mexican World Heritage Cities to get data regarding the visitors' profile.
- Analysis of the pertaining results from the National Survey of Cultural Practices and Consumption.
- Analysis of the current cultural offers of each city will give light on what can be promoted as main events in each World Heritage City.
- Using the Benchmarking Analysis, three cities that are famously known for their festivals will be analyzed to see if the suppositions prove to be true in their cases. The cities that will be examined are Edinburgh, Helsinki and Santiago de Compostela. Egypt will be analyzed through the legal lens.

### **III.II - Results**

The results of each method will be explained in this chapter, dividing them in the same way as it was divided in the previous chapter. The most relevant information found in this research will be used to draw up conclusions and recommendations in the following chapter.

#### *Analysis of the objectives of the Tourism Sector Program that branches out from the National Development Plan 2007-2012*

The National Development Plan 2007 – 2012 clearly points out that “The Plan assumes as its basic premise the search for the achievement of the Sustainable Human Development, that is, the ongoing process of expansion of the capabilities and freedoms that will enable all Mexicans to have a decent life without compromising the heritage of the future generations. ”

The specific aspects related to Tourism are located in the Axis of Action 2 of the Plan. This axis aims to achieve a competitive national economy that is productive, efficient and generates employment. The most important actors that participate in the successful implementation of this Program are the Secretary of Tourism (SECTUR), the National Fund for the Promotion of Tourism (FONATUR), the Council of Mexican Tourist Promotion (CPTM) and the Center of Superior Studies of Tourism (CESTUR).

The main national objective for the national tourist sector is “To make of Mexico a leading country in the tourist activity through the diversification of its markets, products and destinations, as well as through the promotion of the competitiveness of the enterprises of the sector so that they provide a service of international quality standards.

Six national strategies are planned for the tourist sector, which are:

1. Make tourism a national priority to generate investments, employment and fight poverty in the zones with tourist attractions. Create conditions of legal certainty for new investment in tourist destinations, as well as actions to consolidate the existing ones. The tourist policy will consider development programs of a wide spectrum of tourist services, including natural, rural and cultural tourism.
2. Improve substantially the competitiveness and diversification of the national tourist offer, guarantying a sustainable tourist development.

3. Develop programs to promote the quality of tourist services, the satisfaction and the safety of tourists.
4. Update and fortify the normative frame of the tourism sector. Promote the communities and enterprises of the sector, update the legal framework for its sustainable development and promote norms that guarantee competitive tourist services.
5. Fortify the existing markets and develop new ones. The national tourist policy will promote development actions and support the commercialization of competitive products for different segments of the actual and potential markets, national and foreign. New marketing programs will be designed for each segment, consolidating the actual products and promoting new quality products for new segments of the market.
6. Ensure a comprehensive tourism development. It is necessary that the development of the sector is inclusive in terms of improving the living conditions of the local populations where the tourist activities are located.

These six strategies of the National Development Plan are the base for the following eight objectives, actions and programs of the Tourism Sector Program 2007 – 2012.

### **Objective 1 – Public policies**

Impulse the necessary actions to fortify the accessibility conditions of the tourist destinations of the country, the connectivity conditions and the environmental, economical and social sustainability policies, that allow the tourist offer achieve better results and with a higher productivity.

**Strategy:** Guarantee the concurrence of public policies.

1.1 – Integrate the Concurrence Table for the practice of public budget and the actions of the federal government, under the direct coordination of the Secretary of Tourism and an executive secretary who will have as only task to integrate the technical records, follow up of agreements, verification of the achievement of tasks, investments and established goals.

1.2 – Elevate the subject of tourism to the highest level of interinstitutional coordination and of coordination between the federation, the states and the municipalities of analysis with periodical meetings and verification of progress.

1.3 – Promote and fortify the mechanisms of coordination and management, with the different dependencies of the Federal Government that participate in the development and consolidation of the programs and actions of the Secretary and its bodies.

1.4 – Develop a sectorial fund for applied research in the tourism sector with the concurrency of federal public entities linked with the development of Mexico’s tourism industry.

## **Objective 2 - Regional Development**

Use the potential of cultural and natural resources and their capacity to transform into a productive tourist offer in a sustainable way, creating competitive services and destinations, giving development options and well-being to the individuals of the receptive communities (urban, rural and coastal), as well as for the social and private enterprises.

**Strategy:** Guide tourism policies to regional development.

2.1 – Link all the development actions of SECTUR, FONATUR, CPTM and CESTUR for the reengineering of their functions that assign and optimize budgets, fortify the operational structures and intervene in favor of regional development.

2.2 – Review regional strategies of FONATUR and the new tourist centers, including launching, fortifying and diversifying strategies, with regional development criteria.

2.3 – Identify and prioritize investments and actions of public policy with regional criteria of fortification and diversification.

2.4 – Identify and prioritize investments and actions of public policy with regional criteria of developing marginal zones.

2.5 – Promote actions to mitigate the effects of the climate change in the tourist destinations, mainly on the coasts.

2.6 – Participate in research programs related to the causes and effects of natural phenomena, the improvement of monitoring and alerting the population and tourists in the most vulnerable destinations of the country.

2.7 – Improve the operational criteria of the Coordination Agreements in the subject of Resources Reassignment, so that they support projects that follow the patterns of Regional Planning or Strategic Priorities.

2.8 – Promote the synergies between CPTM and FONATUR, to evaluate and redesign the bases of their evolution, geographic coverage and market developing of the regional programs

“Centros de Playa” (Beach Centers), “Mundo Maya” (Mayan World), “Tesoros Coloniales” (Colonial Treasures), “Ruta de los Dioses” (Gods’ Routes), “Frontera Norte” (Northern Frontier) y “En el Corazón de México” (In the heart of Mexico).

### **Objective 3 - Legal and normative concurrence**

Update and fortify the legal and regulatory management frame of the sector and the concurrent dispositions related to the regulation of the environment, work, public and private investment, education, public security, health, to contribute to the sustainable use of the natural and cultural resources, the promotion of private and social investment as well as the well-being of the citizens living in the tourist destinations.

**Strategy:** Fortify the legal and normative concurrence.

- 3.1 – Modify the Legal Frame of the General Law of Tourism.
- 3.2 – Participate in the review and elaboration of Mexican Official Norms.
- 3.3 – Participate in the review and elaboration of the legal and normative frame linking legal dispositions that improve the tourist development of the country.
- 3.4 – Develop the National Project of Tourist Standardization.
- 3.5 – Develop the National Project of Tourist Facilitation.
- 3.6 – Develop preventive and correctional actions to encourage the fulfillment of the federal tourist legislation.
- 3.7 – Review the existing legal instruments on the decentralization of powers of state governments as well as designing new mechanisms.
- 3.8 – Establish a program to improve tourism management.
- 3.9 – Promote ethics in the provision of tourism services establishing prevention and educational programs concerning trafficking in tourism, especially involving minors, in coordination with other agencies and the three levels of government, involving the business and civil society.

### **Objective 4 – Competitive Offer**

Consolidate the existing supply and projects in process as well as attracting new investment in tourism development projects and financing plans to support them, with technical advice and planning for regions, states, municipalities and destinations.

**Strategy:** Redesign policy instruments towards a productive promotion.

4.1 – Diversify and consolidate the tourist offer, through the development of tourist products in the categories of sun and beach, natural, cultural, sports and medical tourism, cruises, religious, urban, social and other type of tourism that is considered appropriate according to the national tourist policy criteria.

4.2 – Encourage the integration of thematic circuits and routes where the diverse categories of products are integrated in the categories of coastal, natural, cultural, health cruises, sports, religious, urban, social and others that are considered pertinent according to the criteria of the national tourist policy.

4.3 – Link all the planning and development actions of the competitive offer of the SECTUR, FONATUR, CPTM and CESTUR.

4.4 – Systematize the strategic information related to the tourist development of the country, its evolution, perspectives and competitiveness among others.

#### **Objective 5 - Quality employment**

Promote public policies in the sector in order to create the conditions of the labor market that incentivize the creation of formal permanent employment and better paid, focusing in gender equality.

**Strategy:** Promote quality employment

5.1 – Promote the creation of the national system of tourist education and training, in coordination with the Secretary of Public Education and the Secretary of Labor with regional and specialty criteria, to favor the competitiveness of the human capital of the tourism sector, according to the priorities of the national tourist policy and the needs of the labor market.

5.2 – Incorporate to the national system of tourist education and training, upgrading programs for executives and managers of tourist enterprises and public organisms.

5.3 – Link the instances of upper secondary education and higher education related to tourism with the programs that promote employment and others of similar nature of the federal, state and municipal governments.

5.4 – Promote equality between men and women in the labor market.

5.5 – Incorporate the gender concept in the information systems of the statistics of employment.

5.6 – Promote the certification of institutions of tourist education, study plans and programs, job skills of tourist services providers and tourism professionals.

## **Objective 6 – Productive Promotion**

Raise the productivity and competitiveness of the tourist destinations and private and social enterprises to increase the attractiveness of the traditional and new offer of Mexico, evaluating permanently management and the results of public policies, as well as fortifying the systems of quality, training, research, information, technology and planning in the regions, states, municipalities, destinations and enterprises.

**Strategy:** Develop a competitive offer.

6.1 – Create financing strategies for developing new offers in terms of guidance and priorities.

6.2 – Organize programs that support tourism in the different instances and government orders.

6.3 – Develop the capacities of answer for investors incorporating private and social projects.

6.4 – Integrate programs of tourist culture to fortify the competitive management of enterprises and destinations, according to the criteria of the national tourist policy.

6.5 – Collaborate in the fortification of the competitiveness of tourist destinations and regions, through identification, design and development of new tourist products and circuits to enrich the tourist offer, according to the criteria of the national tourist policy.

6.6 – Consolidate tourist destinations and develop new tourist centers in places with a high potential for development.

6.7 – Fortification of maintenance actions of tourist centers.

6.8 – Attract tourist investment to develop new offers.

6.9 – Contribute with technology transfer to the development of the tourist offer in regions, states, municipalities, private and social enterprises and other actors.

## **Objective 7 – Integrated promotion and commercialization**

Promote and commercialize the tourist offer of Mexico in the national and international markets, developing an analysis to consolidate the markets and open new specialized segments that fortify Mexico's image abroad, enhance the national values, the regional identity and the strengths of the Mexico Brand.

**Strategy:** Efficiently integrate the promotion and commercialization instruments related to the strengths of the Mexico Brand.

*New Markets:*

7.1 – Create commercialization channels for the natural and cultural tourism market offer.

7.2 – Technical assistance to commercialize destinations, private, social and communitarian enterprises in natural and cultural niches.

7.3 – Specialized promotion actions through specialized catalogues that should be incorporated in the sales channels of the national and international markets.

7.4 – Measure the Results through the Indicators System.

Existing Markets:

7.5 – Create commercialization channels to access markets, including the redesign of the Tianguis Turistico de Mexico and the participation strategy in fairs and events in Internet, catalogues, telemarketing and others.

7.6 – Commercialization of thematic circuits and routes according to the product categories of any type of tourism.

7.7 – Technical assistance for destinations, private, social and communitarian enterprises for the offer commercialization.

7.8 – Synergy of promotion and public relations actions.

7.9 – Create the national system of information of the tourist and the national network of service and safety of the tourists.

7.10 – Reinforce the promotion of the country, as a safe and attractive tourist destination for national and international visitors.

### **Objective 8 – National and International Tourist Demand**

Promote the sustained growth in the consumption of the national tourism with an appropriate value for money for each segment and market niche, strengthening and diversifying international markets and the growth of domestic tourism and consumption including all sectors of the population.

**Strategy:** Diversify the national and international tourism demand with better value for money relations (Tourists' expenses for the value of the experience, better employment and regional development).

8.1 – Identify neglected or emerging segments of the national and international markets, as well as their accessibility necessities of infrastructure, equipment and financing.

8.2 – Mapping and monitoring segments and niches of conventional and specialized markets, current and emergent, national and international with better value for money relations.

8.3 – Organize the market research to support the decisions that will be taken among public, private and social entities.

8.4 – Consolidate systematization actions of the statistical information.

8.5 – Create mechanisms to amplify the tourism practice in the national market.

8.6 – Promote tourism programs for specialized segments of domestic tourism: the elder, youth, students, people with disabilities and others.

8.7 – Promote financing programs of the domestic tourism demand, including specialized equipment for the accessibility of people with disabilities.

*Desk Research of the National Cultural Program (2007-2012) of the Mexican National Council for Arts and Culture*

The basis of the cultural policies in which the National Program of Culture was articulated establish strategies and actions that include the areas of cultural heritage preservation, cultural and artistic education and research, the stimulus of creation, and promotion and dissemination of arts and culture. Its main objective is to provide a new focus with the innovative concepts of the contemporary culture development.

The Program is very vast and full of information, objectives and strategies, but for the purpose of this research only the information pertaining to the subject will be used.

Based on the general objectives, the National Program formulates its specific objectives and strategies according to the following eight axes:

1. Cultural Heritage and Diversity
2. Cultural Infrastructure
3. National and International Cultural Promotion and Dissemination
4. Public stimulus to creation and patronage
5. Anthropological, historical, cultural and artistic education and research.
6. Cultural entertainment and Reading
7. Culture and tourism
8. Cultural Industries

The strategies are divided into general and specific strategies. The general strategies should be applied for all axes, and include:

- An organic restructuring of the institution, in order to adapt it to new social needs and to the national and international contexts.
- Increase the available resources for culture, with measures such as broadening the base of self-generated revenue, promoting the participation of various sectors, new ways of promotion for the mechanisms of patronage and sponsorship, strengthening inter-agency coordination schemes with the three spheres of the government and the society, and the creation and consolidation of cultural industries.
- Channel the investment in cultural infrastructure to comprehensive programs of maintenance and renovation of spaces in operation.
- Establish guidelines to ensure the efficient, effective, equitable, uniform and transparent usage of the public resources provided as aids and donations.

The specific strategies are to be applied to each individual axis and as mentioned before, only the objectives that pertain to the topic in question will be placed.

## **1. Cultural Heritage and Diversity**

Mexico is one of the countries with the greatest cultural diversity and therefore it has an extraordinary potential. The recognition and appreciation of this cultural diversity relate to coexistence, identity and history. The country has a vast heritage of both tangible and intangible cultural expressions such as the archaeological and historical sites, cultural goods, legends, festivities, traditions, music, arts and crafts techniques and gastronomy.

The priorities of this axis are imposed to the value of cultural diversity as the basis of national identity, a resource for development and the strengthening of cultural programs.

*Objective 1:* Registering and cataloging cultural heritage property, both tangible and intangible.

*Objective 4:* Fortify the mechanisms of legal protection and regulation of interventions and management of cultural heritage.

*Objective 7:* Evaluate the sustainability of the infrastructure of services around the cultural heritage sites.

*Objective 13:* Encourage, strengthen and integrate the civil society initiatives in the protection, preservation and dissemination of cultural heritage.

*Objective 14:* Establish the criteria for the conservation of archaeological, historical and artistic heritage, from a multidisciplinary perspective, unifying the social sectors and the three levels of government.

*Objective 16:* Develop strategies and mechanisms that support the dissemination and communication as the link between cultural institutions and society.

## **2. Cultural Infrastructure**

The cultural infrastructure includes all the facilities and physical spaces, as well as equipment and material resources, which provide services to the population and access to cultural goods: the enjoyment of cultural heritage, performing arts, artistic and cultural education, tourism and cultural entertainment.

It is important to encourage the conservation, adequate management and appropriate use of the infrastructure, giving it specific long term objectives to achieve its sustainability. This needs to contribute as well to the quality of life of the people in the local community, as users of this infrastructure and as beneficiaries of the social and economic activities generated by the visitors.

The operation of this cultural infrastructure involves the municipalities, federal and state governments through a number of departments and agencies, as well as institutions and organizations from the private sector. The different types of infrastructure have in common the deterioration and aging of their facilities, lack regular maintenance programs and the required budget needed for renovation and modernization of equipment. At the federal level, the national institutes are the most in need.

Theatres are currently in very bad conditions, which put at risk their operation as well as the safety of people that work in them or attend the presentations. Usually they are also underutilized, and lack sustainability. Their recovery needs to be related to a new programming that is available to the population.

Due to this, a decisive action of the federal government has become imperative to rehabilitate the extensive and varied cultural infrastructure under their responsibility and to support projects and actions of the state and municipal governments regarding the infrastructure that depends on them.

*Objective 1:* Support the renovation and development of the cultural infrastructure of the states.

*Objective 2:* Improve and maintain the cultural infrastructure that is under the responsibility of the federal government to guarantee the quality of their services to their audience.

### **3. National and International Cultural Promotion and Dissemination**

According to this plan, promotion refers to the action of creating conditions for cultural events to take place - from art education to the preservation of heritage -, dissemination informs the public of the cultural events that exist to be enjoyed, appreciated and valued. The promotion and dissemination of culture represent the true socialization of culture, the process by which cultural values become social goods. The international promotion actions increasingly require more systematic and widespread actions.

Promoting a culture entails making it produced, enjoyable and known and covers actions from the three spheres of the government. The federal government should contribute strengthening actions in states and municipalities.

The continuous challenges of cultural dissemination are to encourage greater enjoyment of artistic and cultural events in terms of their receptors and the diversity and quality of its content and keeping the existing audience, helping them to expand their education continuously. Cultural dissemination activities are addressed to the national and international audience. Its main motivation is to serve as a means of cultural exchange: connecting foreigners with the values of the national culture in Mexico, bringing the audience close to the cultures of other countries.

It is imperative to fortify the cultural presence of Mexico in the world and of the world in Mexico, with an active long term policy. This policy needs to be the result of merging cultural policies with foreign policies. The basic orientations of cultural dissemination would include the exchange of cultural events with other nations and the promotion of the country's image abroad with cultural activities.

Even though the cultural offer has increased, there is still much to be done to consolidate the access to culture. It is important to define new strategies and mechanisms to attract and generate new audiences, particularly among kids and young people. The number of national visitors to the cultural heritage sites has been relatively stable in the previous years.

The National Institute of Fine Arts plays a strategic role in the cultural dissemination scope. In order to keep a constant artistic production and promotion it has developed the

National Coordinations of Dance, Theatre, Literature, Plastic Arts, Music and Opera, as well as the National Companies of Theatre, Dance and Opera. However, the uncertainty of the budget, statistics, indicators of quantitative and qualitative evaluation, as well as the periods and times that the nature of each artistic activity requires, has stopped the successful development of medium and long term programming.

The National Theatre Coordination's mission is to promote and disseminate theatre. However, it requires a new impulse and a restructuration. The Theatre for Schools program, which has been running for 70 years, is one of the most generous as it allows children to enjoy this form of art. It has been done for 11 years in the rest of Mexico. In the field of Opera productions, it is essential to create a collection of productions that allows scheduling operas that cost less to the Institute periodically.

The National Dance Company is one of the most established groups. It has a classical repertoire that has sought to bring the greatest possible number of viewers through its seasons programming. Although the number of attendants to the performances has remained relatively stable, the lack of investment in recent years has limited the possibility of new productions.

The enormous efforts that the INBA has done in 60 years to promote art in all its forms and disciplines have been instrumental for the cultural development of the country, however, they are not sufficient. There is a centralization of activities, restricted use of alternative spaces, lack of transparency in programming schemes and poor dissemination of activities.

The National Arts Centre is an institution closely connected with the INBA, since it houses most of the professional schools and performs an important role in the promotion of cultural activities. This center has been characterized by offering performing spaces to the artistic community and independent groups. Activities such as the International Day of Dance, music festivals and the International Fair of Children's and Youth, attract more than one million visitors annually to this site.

The promotion and dissemination of the arts in recent years has been limited due to the dissociation between the cultural offer and the audiences it must address. It has expanded the cultural infrastructure, but the human resources needed to plan and supervise these spaces in a professional manner have not grown in proportion.

The difficulty to diversify funding sources causes the lack of maintenance and obsolescence of artistic spaces; this is due to the lack of planning a policy for maintenance. Another pending issue is the development of efficient and effective mechanisms of production.

The Festival Internacional Cervantino is the most important artistic event held annually in Mexico. It is the most important multidisciplinary festival in Latin America and one of the most prestigious in the world.

It was originally planned as a project that included developing a new tourist attraction, Guanajuato, which would generate foreign exchange and employment, taking into account that one of the national objectives is to ensure the overall progress of Mexico by distributing the cultural goods widely.

Its programming places quality as the guiding principle, and sees its balance taking into account the appropriate distribution between artistic disciplines, the ratio of proposed traditional arts, fine arts, and new contemporary art projects. In order to reach a greater number of people, presentations of groups and national and international soloists also perform in other states of the Republic as part of their overall programming.

Nowadays, the National Council for Culture and Arts impulses along with the states of the country programs like the “Red de Festivales” (Network of Festivals), presentations of the arts groups under the Council and the institutions it coordinates, independent groups, and the National System of Art Creators.

*Objective 1:* Promote the work of artists and performers to provide an attractive offer and education in all disciplines through a planned and balanced programming that will facilitate a greater dynamism in the national artistic life.

*Objective 4:* Create more effective dissemination strategies to attract a greater audience, develop a broader understanding of art and culture as a real alternative of entertainment and create an attractive public image with better artistic spaces.

*Objective 7:* Develop the potential of institutions engaged in the artistic promotion of exchanges and cooperation with other countries.

*Objective 8:* Make the legal, administrative and specific structural adjustments of institutions to promote and enhance cultural and artistic work by a consistent policy of cooperation among institutions.

*Objective 9:* Improve the planning of the promotion and dissemination of art through meaningful information about the visitors' profiles, cultural habits, preferences and needs.

#### **4. Public stimulus for creation and patronage**

Cultural institutions in charge of encouraging cultural creation currently face the challenge of increasing and properly distributing its resources. It is necessary to promote the participation of the civil society in the promotion and creation of cultural projects, through the strengthening of political patronage and sponsorship of the cultural and artistic field. Moreover, based on the experience that has involved the development of a system of incentives for artistic and cultural creation over the years, it is desirable to revise and update the resources allocation mechanisms in order to ensure transparency and objectivity.

The Fondo Nacional Para la Cultura y las Artes (National Fund for Culture and the Arts) is a public institution that aims to generate strategies and funding mechanisms to support artistic creation, promote and disseminate culture and preserve the cultural heritage. It has strengthened the creative activities of the artistic population of the country by delivering more than 10,000 supports that have benefited the development of cultural projects that have had a relevant impact in the cultural development. It has also aided the CONACULTA in the development of national and international projects of excellent quality.

However, the Fund needs to fortify its evaluation process of the social repercussion of the supported projects, highlight the importance of stimulating the artistic creation of the country and establish permanent training and updating mechanisms that allow the improvement of the internal management of the institution.

The states also have support programs for cultural development, such as the states funds for culture and arts. These have been mainly financed by the government and include supporting actions for the cultural infrastructure, the organization of festivals, among others.

The decentralization programs that have been conducted have produced tangible benefits and the cultural bodies of the states preserve and foster them as part of the strategies of cultural and artistic development in their states. Immediate needs have been met with little possibilities to impact the medium term. A shortage and deficiency in the design and implementation of the planning and evaluation processes is identified. Actions have focused more on a quantitative assessment with little development perspectives to the three levels of incidence: the short,

medium and long term, and without clear qualitative assessment instruments. Even though they cater evident needs, they will unlikely aid in sustainable development.

A regulatory framework that clearly states the scope and conditions of private patronage, sponsorship and cultural institutions, rights and benefits of donors and obligations of beneficiaries is still lacking.

*Objective 1:* Evaluate and improve the system of public incentives of intellectual and artistic creation nationwide.

*Objective 2:* Build models of cooperation that allow artistic and cultural development of the states, through the articulation and optimization of resources from the three branches of the government.

*Objective 3:* Promote the strengthening of cultural processes, recognizing the creative potential and cultural wealth and diversity of cultures that form the national identity.

## **5. Anthropological, historical, cultural and artistic education and research.**

The training of artists, performers, researchers, curators, specialized personnel in the various cultural services and cultural managers is a particularly important factor for the continuity of cultural creation and professionalization in all areas of cultural policy. It should coordinate efforts for education, research and promotion of arts and culture. It is particularly important to influence on a solid artistic training, in primary and secondary education.

There is a lack of development of educational policies and national, regional, state and municipal strategies for artistic education. There is also the need for a proper management of artistic education in universities that guarantee professionals with a high level of competitiveness. The arts education faces an inadequate social and institutional recognition that prevents it to be positioned as a vital element for human, cultural and productive development.

Nevertheless, there have been some improvements, such as the creation of the first Virtual Masters Program of Cultural Policy and Management in Latin America.

The Instituto Nacional de Antropología e Historia (National Institute of Anthropology and History) should be used in such a way that, through its heritage research, new promotion and dissemination policies arise.

*Objective 1:* Promote, strengthen and expand arts education in the country by coordinating the work of different stakeholders, so that art becomes an integral part of the education.

*Objective 2:* Multiply the options and modalities of arts education in both formal and non-formal education in the Federal District and the states.

*Objective 5:* Serve children and youth of the country to encourage the creation of new audiences that are able to enjoy and appreciate the value of artistic manifestations.

*Objective 8:* Redefine the importance of research with policies that respond to the construction of broader perspectives according to national priorities, such as the management and cultural heritage preservation needs.

*Objective 9:* Align educational models to the challenges of management and preservation of cultural heritage.

## **6. Cultural entertainment and lecture**

The aim of every cultural policy is to make culture a fundamental part of the recreational activities in which people spend their leisure time. Culture needs to have a greater presence in the leisure time of Mexican people. Cultural policies have to give full value to the promotion of individual and collective enjoyment of leisure and entertainment through cultural and artistic events and reading. Even though the cultural offer has increased through the years, the interest of the general public has not increased in the same way.

In 1995, the cultural policy was attached to the educational system by creating a program for primary education, which contributed in the development of the cultural and artistic values, the appreciation for the arts and the enjoyment of cultural heritage.

Other actions were established, such as the decentralization of the cultural offer for children, encouraging their creative expression, developing cultural projects and programs that bring children closer to their cultural heritage and international cooperation. For subsequent years, a restructuration of the National Coordination of Cultural Development Child is proposed, in which it would become an independent administrative unit that allows the reorientation of the objectives and design of new strategies. This coordination also manages the Special Funds for the Cultural Development of Children in the 31 states and the Federal District.

*Objective 1:* Multiply the means that are at the society's disposal to develop the integral education of the children through arts and culture, by developing quality programs.

*Objective 8:* Attract the greatest number of Mexicans possible to enjoy the artistic and cultural expressions.

## 7. Culture and Tourism

The cultural infrastructure, the appreciation of heritage and of the traditional and contemporary expressions is related to the national and international tourist activity. Tourism, with a special interest in culture, aids in the intercultural dialogue within Mexico and with other nations. At the same time, it also generates a significant economic activity that contributes to the promotion of culture, development of localities and the country in general.

Therefore it is necessary to articulate public policies among the government sectors that are related to culture, social development and tourism that will lead the way to strategies and working programs for the benefit of communities with a base in cultural tourism and the appreciation of culture, and the recognition of the educative dimension of the cultural goods as part of a responsible tourism and plans of local development. The goal is to increase the cultural component in the creation of tourism products and that tourism contributes increasingly to the purposes of preservation, creation and dissemination of culture.

According to this program, cultural tourism implies an experience or contact with a region's community and the peculiarities of its heritage. The visitor obtains a pleasant educational experience, learns from the local community, the meaning of a place and its cultural scenery. However, the relation between culture and tourism is not always easy. Tourism usually emphasizes the economical factor of the activities related to cultural heritage while the cultural sector focuses in its conservation aspect. This has hampered the communication between both sectors and hindered a cooperation relation that allows them to achieve mutual benefits.

The tourist sector should recognize that culture and its heritage assets have legitimate intrinsic values, beyond their value as products, with a meaning for all the population and not only for tourists, and that the unplanned overexploitation of these cultural goods can damage the essence that makes them attractive to tourists. On the other hand, the cultural sector should accept tourism as a social and economic reality, and the tourist as a legitimate user, able to become an ally and not a risk factor for cultural heritage preservation.

In 2001, CONACULTA created the Coordinación Nacional de Patrimonio Cultural y Turismo (National Coordination of Cultural Heritage and Tourism) to link the activities that relate tourism with the promotion and preservation of heritage and to produce programs based in the cultural creativity to boost the country's development. In cooperation with public and private, international and national institutions, this Coordination has defined strategic lines, work

programs and instruments directed to sensitize the population with the importance of cultural heritage and promote the development of communities through a responsible cultural tourism practice.

The Coordination is determined to combine the efforts of tourist and cultural institutions to provide training, information and assistance to develop plans that promote cultural tourism. It has also aimed to work with the Secretaries of Public Education, Tourism and International Relations, and at a local level, with state and municipal authorities.

However, there is a lack of delimitation in the functions that should be performed by the Coordination, since some of them concur with the Secretary of Tourism and other with cultural organizations. Because of this, it has become really important to redefine the institutional relation between tourism and culture and adequate the programs appropriately.

As a matter of fact, cultural policies in the tourism field face a time of great challenges and opportunities. Tourism is one of the economical sectors of greater growth and impact in the socio-economical activities. It has become a powerful vector of intercultural, economical and social relations that involve millions of citizens around the globe. It occupies one of the first places in the economical sphere in Mexico. Up until recently, the development of tourism in Mexico was done only in destinations of sun and beaches. However, the intense competition of tourism worldwide and the existence of tourists that demand more experiences related to the knowledge of culture and interrelations with the communities of their destinations, have required broadening the model of tourist development of our country to incorporate new branches, one of them being cultural tourism.

Mexico is a country with a vast cultural offer that positions the country in the first place in America, and among the first ten in the world, of recognized World Heritage Sites by UNESCO. These numbers clearly reflect the tourist potential that can be used through sustainable development policies.

However, cultural tourism is a model of tourism that has just started to develop in the country. The tourism motivated especially by culture represents just the 5.5% of the national travelers and 3% of the international visitors. Therefore, it is extremely important to make cultural tourism a decisive factor of progress and economical and social development. Also, a strategy that generates as much benefits as coastal tourism has to be implemented. This activity

also needs to fortify the values and identity of the communities of the destination, protect and give value to the cultural heritage of each locality of the nation.

Despite the fact that tourism is a tool that can aid in giving value to cultural heritage, the efforts and resources done by the National Institute of Anthropology and History with the three spheres of the government has been insufficient. According to the vast potential of Mexico's cultural richness, it has to be recognized that it has not been in line with the creation of adequate promotion and training policies.

Same as with the natural resources, the life span of cultural heritage will be dependent to the respect that is shown to its limits. In Mexico, the archaeological and historical legacy possesses technical and legal limits that emanate of the structural and contextual characteristics of the same goods, but also of their own history that has made them symbols of identity that explain the interest to be visited.

*Objective 1:* Promote and consolidate the existing markets of cultural tourism and encourage new tourist routes and itineraries in Mexico.

*Objective 2:* Use cultural tourism as an instrument that can aid the regional development that preserves the heritage, generates investment and contributes to fight poverty in the zones with tourist attractions.

*Objective 3:* Develop public policies, information and contents in tourism and culture that aid in the preservation and recognition of the value of cultural heritage and the development of the destination communities.

*Objective 4:* Promote the practice of a sustainable cultural tourism that promotes appreciation, protection and enjoyment of the country's heritage.

## **Axis 8 – Cultural Industries**

According to UNESCO, cultural industries are the ones that combine creation, production and commercialization of cultural contents, protected by cultural rights and that can become goods and services. In the past years, these industries have become an important development factor for the world economies.

*Objective 4:* Ensure, through Channel 22, the creation and support of new cultural television projects that encourage the development of new audiovisual languages and whose contents highlight the diverse issues of national culture.

*Objective 5:* To achieve greater national and international presence to transform Channel 22 an attractive option for the viewers of Mexico and other countries and improve their funding sources.

*Objective 13:* Establish policies that promote the consolidation of cultural industries and cultural entrepreneurship.

*Analysis of the Variables of the Travel and Tourism Competitiveness Report of 2011*

Mexico's Tourism Industry accounts for 4.4% of the total GDP, 41,759 US millions, and it provides for 1,848,000 jobs across the country, which is 4.3% of the total jobs. The Tourism industry gives 121,547 US millions to the country's GDP, which is 12.7% of the whole GDP and supplies 5,881,000 jobs, or 13.7% of the total number of jobs. 21,454.1 thousands of international travelers visited the country in 2009 which gave 11,275.1 US millions to the country.

The country is currently placed in the 43<sup>rd</sup> spot out of 139, with a grade of 4.4 out of 7. Comparing it with the Competitive Index of 2009, the country advanced 8 spots, however, it only advance one decimal in its grade.

The lowest of all categories was the Business and environment infrastructure, which got a 3.9 grade out of 7, but still made it into the first half of the countries, being number 61. In the 43<sup>rd</sup>, 45<sup>th</sup> and 47<sup>th</sup> places were the categories of Tourism Infrastructure, Price competitiveness in the industry and Air transport infrastructure. Past the half point, in the 75<sup>th</sup> and 79<sup>th</sup> places were the ICT infrastructure and the Ground Transport infrastructure.

In the Tourism and Travel regulatory framework, the country is placed in the 74<sup>th</sup> position, mainly because of the lack of environmental sustainability and safety and security issues, which are placed on the 114<sup>th</sup> and 128<sup>th</sup> spots respectively. Policy rules and regulations are on the 56<sup>th</sup> place, health and hygiene made it up to the 64<sup>th</sup> place and the best of this category was the prioritization of Travel and Tourism, which was on the number 30<sup>th</sup>.

The most remarkable category was the one including the human, cultural and natural resources, in which the country got the 13<sup>th</sup> place, with a grade of 4.9. This was mainly due to the natural and cultural resources that are part of the country's legacy. Mexican Natural Resources are placed in the 10<sup>th</sup> place of the list and its cultural resources on the 19<sup>th</sup>. However,

except for Education and Training, which is placed on the number 63<sup>rd</sup> of the list, all the others are further down than half the list. Human resources and affinity for travel and tourism are both placed as number 73<sup>rd</sup> and the availability of qualified labor is made it only to the 87<sup>th</sup> spot.

The Travel and Tourism Competitiveness Index in Detail separated by pillars can be seen in the following table:

<b>1st: Policy rules and regulations</b>	<b>Rank /139</b>	<b>8th: Tourism infrastructure</b>	<b>Rank /139</b>
Prevalence of foreign ownership	22	Hotel rooms	50
Property rights	88	Presence of major car rental comp.	1
Business impact of rules on FDI	64	ATMs accepting Visa cards	55
Visa requirements	89		
Openness of Air Service Agreement	23		
Transparency of government policymaking	79		
Time required to start a business	35		
Cost to start a business	72		
GATS commitments	101		
<b>2nd: Environmental sustainability</b>		<b>9th: ICT infrastructure</b>	
Stringency of environmental regulation	67	Extent of business Internet use	78
Enforcement of environmental reg.	82	Internet users	77
Sustainability of industry development	68	Telephone lines	74
Carbon dioxide emissions	75	Broadband Internet subscribers	53
Particulate matter concentration	75	Mobile telephone subscribers	92
Threatened species	136		
Environmental treaty ratification	65		
<b>3rd: Safety and security</b>		<b>10th: Price competitiveness</b>	
Business costs of terrorism	112	Ticket taxes and airport charges	96
Reliability of police services	132	Purchasing power parity	70
Business costs of crime and violence	132	Extent and effect of taxation	113
Road traffic accidents	86	Fuel price levels	25
		Hotel price index	25
<b>4th: Health and hygiene</b>		<b>11th: Human resources</b>	
Physician density	35	Primary education enrollment	28
Access to improved sanitation	75	Secondary education enrollment	63
Access to improved drinking water	68	Quality of the educational system	120
Hospital beds	93	Avail. of research & training services	55
		Extent of staff training	84
		Hiring and firing practices	120
		Ease of hiring foreign labor	97
		HIV prevalence	68
		Business impact of HIV/AIDS	78
		Life expectancy	38
<b>5th: Prioritization of T &amp; T</b>		<b>12th: Affinity for T &amp; T</b>	
Gov. prioritization of the T&T industry	45	Tourism openness	116
T&T government expenditure	40	Attitude of population toward foreign visitors	39
Effectiveness of marketing & branding	48	Extension of business trips recommended	39
Comprehension of annual T&T data	15		
Timeliness of providing T&T data	12		
<b>6th: Air transport infrastructure</b>		<b>13th: Natural resources</b>	
Quality of air transport infrastructure	65	# of World Heritage natural sites	10
Available seat kilometers, domestic	11	Protected areas	56
Available seat kilometers, international	22	Quality of the natural environment	120

Departures per 1,000 population	<b>68</b>	Total known species	<b>9</b>
Airport density	<b>81</b>		
Number of operating airlines	<b>26</b>		
International air transport network	<b>55</b>		
<b>7th: Ground transport infrastructure</b>		<b>14th: Cultural resources</b>	
Quality of roads	<b>62</b>	# of World Heritage cultural sites	<b>5</b>
Quality of railroad infrastructure	<b>76</b>	Sports stadiums	<b>83</b>
Quality of port infrastructure	<b>89</b>	# of international fairs and exhibitions	<b>24</b>
Quality of ground transport network	<b>57</b>	Creative industries exports	<b>18</b>

*Results from the National Survey of Cultural Practices and Consumption*

The National Survey of Cultural Practices and Consumption is an efficient tool that evaluates the local people with their cultural practices. This document shows that the people that consume the most culture are the younger generations. In practically every subject, the population under 30 years old represents the highest index of demand. There is also a link between education and culture and the numbers clearly show that schooling is the greatest socio-demographic factor related to cultural practices and consumption. The results of the survey suggest that certain habits, such as reading and theatre assistance are developed in a young age, and that once they are acquired they tend to stay for life. This is a very valuable observation to face the problematic of culture.

According to the study, the main activity associated to leisure time in Mexico is the gathering with friends and family, highly above all others. On the 12<sup>th</sup> place, the 4.6% of the population assists to exhibitions and theatre and dance performances and 4% to concerts and libraries. Only 4 out of ten interviewees of over 15 years, 39.6%, mentioned that they had assisted once to the theatre and only 13.9% said that they had done it during the last year. From a geographical point of view, Monterrey has the highest attendance levels, followed by the Federal District and very far away, Guadalajara.

The main reasons why Mexicans go to theatre are: 44.9% the interest for the performance's theme, 42.4% have a good time, 28.6% the actors, 27.9% recommendation from a friend or family, 16.6% the advertisements, 9.5% the critics' comments, 8.5% the interest to take their kids. The main reasons why they do not go to theatre are: 40.5% lack of time, 35.2% lack of interest, 34.6% the cost, 32% the distance of the artistic spaces, 26.1% not knowing the cultural schedules, 4.5% scheduling.

52.5% of the interviewees above 15 years old mentioned that they had attended at least a musical presentation, 32.2% have done it at least once in the last year and 12.6% at least once in the last 2 months. The highest levels of attendance are from 23 to 30 years old and decrease as age increases.

From an educational perspective, the attendance of musical presentations is more than the average among the population with high school and university studies and decreases accordingly with the decrease of educational levels. The most visited places are auditoriums and concert halls (41.2%), public parks and fairs (33.5%) and community parties (15.6). Again, Monterrey occupies the first place with 70.3% followed by Guadalajara with 63.7% and the Federal District with 59.6%. The attendance to auditoriums and concert halls increases with a higher family income, and the attendance to fairs and community parties shows an opposite pattern. The patterns of cultural consumption and leisure time, established by the survey, confirm that it is necessary to stimulate cultural habits since the earliest infancy.

*Progress of the Mexican National Association of World Heritage Cities since its inception until current days*

In 1984, Mexico signed the Convention of the Protection of the World Cultural and Natural Heritage, where it assumed the international commitment of working on behalf of the heritage situated in its territory using its resources and capabilities.

Based on these grounds, the MNAWHC presented the projects and plans to the Federal Government. The President of Mexico offered to support the effort of the World Heritage Cities in Mexico and to direct a plan to give to these cities an urban, economic, social, tourist, cultural and artistic projection.

This led the way to the signing of the General Agreement between the Secretary of Tourism and the Association in 2001. This agreement's main objective is to support the preservation, promotion and dissemination of historical centers through the appropriate development of programs, projects and other actions of interest of both institutions.

The SECTUR (Secretary of Tourism) has invested more than 70 million pesos and the Association, through the City Councils, more than 140 million pesos, which represents an

investment of more than 200 million pesos in the Mexican World Heritage Cities project. Just in 2007, the SECTUR gave 13 million pesos to give continuity to the program.

An agreement was signed with INAH (the National Institute of Anthropology and History) in 2002. Its main objective was to collaborate with this institute, the municipal presidencies and the Association for the improvement of these cities to ensure that the actions that are taken respect their historical value.

Due to the positive results of this supports, some members of the Congress proposed to assign between 100 and 150 million pesos of the Budget of Expenses of the Federation for programs that fortify the actions of these cities. Because of this proposal, the Budget of Expenses of the Federation has approved resources not only in SECTUR but also in the Secretary of Social Development through the program “Habitat: Historical Centers” and the National Council for Culture and Arts through the FONCA (National Fund for Culture and Arts) in the subprogram Heritage Cities.

All the resources previously mentioned have been used to impulse actions such as the improvement of the infrastructure and equipment, such as:

- Signage of Historical Centers: 747 plaques of nomenclature, 98 portals of access of the historical centers, 822 signals of directions, 221 driving signals and 4,120 signals of important buildings.
- Placing plaques in Monuments: to promote the value and historical context of the monuments, identifying them through their type and time of construction. 493 information plaques have been placed.
- Lightning of Important Buildings: 58 buildings have been technologically lit.
- Improvement of the Urban Image: Restoration of sidewalks, fountains, gardens, buildings, public lightning and underground cabling.
- Elaboration of Promotional Material: The presentation “World Heritage: Mexican Cities” has been developed. It is a presentation of the cultural legacy of Mexico to the World, which has been distributed among opinion leaders, investors and personalities of culture and tourism of national and international levels.
- Branding “Ciudades Patrimonio” (Heritage Cities) as a Marketing program: This program includes the design of tourist circuits with tour operators from the ten cities and its main

purpose is to integrate a traveling program that can be used in national and international tourist fairs.

- Creation of the CIUTAT Magazine: To promote the exceptional values of these cities and their artistic, cultural and architectural characteristics, encourage cultural tourism and position these cities.
- Participation in National and International Tourist Fairs: The Association has participated in several Tourist Fairs in Acapulco and in the ITB in Berlin, Germany.
- Developing the Mexican World Heritage Cities Fair: The first fair of Mexican World Heritage Cities was done in 2005 in Puebla, which showcased arts and crafts, gastronomy, dance and tourist products of the nine cities of the time. Due to its success, the fair became an annual event.

The Association has also aided in the education of the people living in these cities, sensibilizing them and making them value the richness of their heritage, giving them the need to protect and conserve it.

The Association has also developed the commitment of situating tourism as a real alternative to reach economic growth but always protecting the cultural and natural heritage. It considers that domestic tourism should be the pillar of the Mexican tourist industry such as in tourism leader countries like Spain and France.

It has also clearly established its economical resources and concrete actions for each city, according to their specific needs. It has also helped increase the employment rate in these cities thanks to the increase of tourism.

Finally, the Association has also helped the environment of the heritage cities by economically reactivating the areas giving contemporary uses to historical buildings as well as improving the quality of life of their inhabitants.

### *Recent progress of the National Coordination of Cultural Heritage and Tourism*

The creation of the National Coordination of Cultural Heritage and Tourism in 2001, targeted to link the cultural and tourism sectors in Mexico. One of its main objectives is to elaborate and execute inter-institutional public policies related to these matters. The idea is to promote the practice of a sustainable cultural tourism that favors the appreciation, enjoyment,

protection and dissemination of the vast cultural heritage, both tangible and intangible, that exists in Mexico. It also aims to boost the economic and social development, particularly in the communities of these tourist destinations.

According to Tania Carrasco Vargas, the anthropologist in charge of the Coordination, 2011 was a very important year for the Coordination, with many achievements, starting with the organization of the Cultural Tourism World Fair, which received 114 exhibitors. This fair was done with the assistance of the Secretary of Tourism. The second edition of the event was done this year, again in Morelia, Michoacan, one of the 10 cities of UNESCO's World Cultural Heritage. The fair had a substantial increase in results in comparison with last year. It was an event that was full of culture, not only tourist, but showing all the options that the country has related to cultural offers. There were dance, music, theatre and exhibitions during four days in several parks of Morelia.

The promotion of the program "Rutas de Mexico" was one of their main activities during this fair. This program includes several states that share certain cultural and tourist attractions. It also allowed the intercultural exchange of experiences with international specialists of cultural and tourist promotion, who have elaborated similar tours in their respective countries. The elaboration of the "Pueblos Magicos" program was another great achievement in 2011. This initiative of the Secretary of Tourism also has cultural content now. These "pueblos" are towns that have characteristic types of monuments, gastronomy and, in some cases, archaeological zones.

The program "Vigías del Patrimonio Cultural" (Surveillance of Cultural Heritage) was implemented as well in those places. This program consists of training people younger than 25 year old, so that the new generations feel proud of the legacy they own, as well as becoming disseminators and protectors of their extremely important cultural treasures. A parallel objective is to support young people in places where there is a great cultural heritage offer and the first 25 people had been trained.

The first Pueblo Magico that was part of this initiative was Huamantla, in Tlaxcala, and thanks to its success, five more pueblos magicos will be included, this will give a total of 125 surveillance when the first semester of 2012 concludes.

This Coordination is also working with the Fonoteca Nacional (National Sound Library) to elaborate a sound map that will include the peculiarities of each of the Pueblos Magicos.

In 2012, Carrasco Vargas mentioned that one of the projects was the elaboration of a Cultural Atlas in the form of an app for smart phones, so that the national and international visitors can easily identify the places and cultural activities that are being held close to them.

There is also the plan to elaborate a Tourist Guide for each state of the 32 that compose the country, focusing in the cultural offers that each entity posses, presenting current information. These guides will be printed so that they can be handed out in each Tourist Information Center. “This type of actions makes us keep up with the actions that are performed in other countries to promote their tourist and cultural attractions. There is a plan to print 276,000 copies in an initial phase, which will be distributed in the states, taking into account that there are regions that have a greater demand than others.”

*Information gathered by the Tourist Observatory:*

The Tourist Observatory of the Mexican National Association of World Heritage Cities was created as a tool that helps the Association improve the advertisement of the Mexican cities that were named World Heritage by UNESCO.

According to Jorge Ortega, the Director of the Association, the main objective of this observatory is to improve the position of these ten cultural tourism destinations and provide important information to the appropriate government bodies and tourist industries. The aim is that both public and private sectors work together so that these ten cities aid in the development of the economy of their regions.

With the help of the people responsible of tourism in each city, this observatory made a survey during the summer period of 2010. Even though it is mentioned that this will be done every year and even during the winter holidays and spring break, these are the only results that have been published so far.

The age range of 29.6 % of the interviewed visitors, which was also the highest of all, was between 20 and 29 years old in every city, except Morelia and Queretaro, where the age range of 30 to 39 was higher with 24.4% and 28.6% respectively. In Oaxaca, youth from 16 to 19 years old had the highest percentage with 30%.

The major level of education was an undergraduate degree with an average of 48.7% of the interviewees, followed by high school with 15%. The only exception was in Queretaro, where the second place was taken by Masters and PhD with 16.9%.

44.3% of the interviewees travel from 2 to 4 times per year, 20.9% from 4 to 6 times per year and 19.9% once per year. 54.1% travel with family, 20% with their partner, 11.4% with friends and 8.4% by themselves. 82.5% of the tourists in these cities come from different cities in Mexico, without a particular distinction of any of them. 12.3% are foreigners and 5.2% did not answer.

41.57% of the interviewees had been in that particular city before and the rest had not. The city with a higher average of visits was Queretaro with 81.8% and it was also the one that had had more previous visits per person, more than 5 times and 44.2% of the interviewees. Puebla followed with 55.4% and 17.7% of interviewees with more than 5 times. The city with the less first visit percentage was Oaxaca with 4%.

The primary sources of information that were consulted before travelling were friends and family with 45.6% and internet with 43.6%. A previous visit was the answer for 14.4% of the interviewees and 9.2% got their information from travel guides and agencies. The Tourist Offices have an average of 3.7%. Puebla, Queretaro and Morelia have 2.6%, 1.3% and 1.6% respectively. The last sources were TV and radio with 2.1%.

Most of the people chose the city because of the recommendation of someone (52%), secondly, 14.7%, because they wanted to know the city and finally for the cultural offer (14.6%). 24.5% of the visitors stay 2 nights, 16.6% 3 nights and 13.3 one night. Out of the ones that stay in hotels, 19.5% stay in a 4 star hotel and 15.0% in 3 star.

The principal activity during the stay was the visit of cultural places with an average of 63.1%, then the attendance of a cultural event with 28.3% followed by gastronomy (25.1%) and attending a show with 21.8%. It is important to notice that 76.4% of the interviewees in Puebla visit museums, churches, galleries, etc.

The level of satisfaction was graded on a scale from 1 to 10, being 10 the highest grade. The results were very positive. 39.9% graded with a 10, 31.7% with 9, 16.6% with 8 and only 2% graded with a 7. Puebla got the highest percentage with 47.7% of the interviewees grading it with a 10. 90.7% mentioned that they would recommend the city to visit and 61.8% said that they would definitely come back to the respective city.

50.9% graded the residents as Excellent in the friendliness factor. Oaxaca was graded with 63%. In the cleanliness factor, 33.5% graded Excellent and the security factor with 38%.

The interviewees were also asked to mention their top five cities for a cultural vacation. The selected top five were, from top to bottom, Guanajuato, Puebla, Oaxaca, Morelia and Mexico City.

### Current cultural offer in Mexican World Heritage Cities

The festivities of **Campeche** include the *Polk keken*, a festivity held on January 6 in the village's main square as a fair. At night, a dance is held on a patio near the square. The Carnival occurs on February the 1<sup>st</sup>, in the city of Campeche and throughout the state. Some of the activities include a costume contest, a parade float contest, a flower parade, Banda music, a coronation of the queen of the Carnival and the Campechan "Algarabía" Parade.

Holy Week festivities are organized in every church beginning on Palm Sunday, when the image of Christ on a donkey is paraded near the Cathedral to represent the arrival of Jesus in Jerusalem. On Holy Thursday it is traditional to walk through seven churches and stop to pray at the twelve Stations of the Cross. On Good Friday depictions of Jesus on the road to his death are performed. On Easter Sunday, midnight mass is performed in every church to honor Jesus.

The Jazz Festival occurs on May the 2<sup>nd</sup>. It is organized by the Autonomous University of Campeche and takes place in the city's main park. The Fair of San Ramon has numerous activities and it is held between September the 14<sup>th</sup> and the 30<sup>th</sup>. It is celebrated with floral arrangements, carnival rides, fireworks, and processions. The Fair of San Francisco on October the 4<sup>th</sup> celebrates the patron saint of the city of Campeche. It is worshipped in the San Francisco neighborhood beginning on October the 4<sup>th</sup> (the day of the city's founding) with a fair and cultural activities.

The Historic Center Festival is held during the month of December with a wide variety of cultural and artistic events taking place inside the walled grounds, with Campeche's architectural heritage as a backdrop. Some of the most outstanding events are open-air cultural activities like the traditional Christmas concert. Finally, the "Little Christmas Eve" (*Noche Buena Chiquita*) on December 8 is a religious event that consists of turning on street lamps to announce the arrival of the Christ Child. This is followed by a meal of traditional bread and hot chocolate.

Mexico City has a few events as well. The Festival of the Historic Center is held from March the 17<sup>th</sup> to the 30<sup>th</sup>. It was born in 1985 as a non-profit organization to help restore the capital's downtown. It has contributed to the promotion of cultural activities, inviting select national and international artists to perform in courtyards, squares, palaces, cloisters and temples located in the heart of the city, with support from the Federal District Government, the National Council for Culture and Arts and the private sector. Besides the restoration of architectural, painted and sculptural masterpieces, the Festival fosters the recovery and advancement of the Historic Center and promotes academic workshops and activities with guest artists for the creation of new audiences and training of professionals. One of the Festival's successes is having united the efforts of the private sector and government agencies.

The Mexican Independence Day celebrated on September the 15<sup>th</sup> and 16<sup>th</sup> is a very important celebration in Mexico.

Guanajuato's festivities include the Friday of Sorrows (also known as the Day of the Flowers), which happens on Friday before Palm Sunday. From March to September there are high quality cultural events on the weekends in the Juarez Theater. May has pilgrimages to the Basilica of Guanajuato to honor the Virgin Mary.

It also has a few festivals such as the Festival of San Juan in June, which consists of artistic and cultural events held on a fair at La Olla Reservoir (*Presa de la Olla*) and the Festival of San Ignacio de Loyola in July the 31<sup>st</sup>, a traditional festival of Guanajuato. A fair is held at the foot of the Cerro de los Picachos, in honor of the city's patron saint, San Ignacio de Loyola.

The Seizure of the Public Granary (*Toma de la Alhóndiga de Granaditas*) is celebrated on September the 28<sup>th</sup> with a civic and military parade, to commemorate the capture of the Alhóndiga de Granaditas and the actions of the man known as El Pípila, who by burning the door of this building helped to bring about the defeat of the Spanish army.

The most popular festival in Latin America, the Internacional Cervantes Festival (*Festival Internacional Cervantino*) is held in October. Year after year more than 35 countries participate in this event representing the most select artistic and cultural exhibitions and performances (dance, music, theater, opera, and painting). It has been celebrated continuously since 1972, the year in which it was created.

In November, the *Alfeñique* Fair and Day of the Dead (*Feria del Alfeñique y Día de Muertos*) are celebrated. A wide variety of small figures made of sugar (alfeñique) are

displayed; alfeñique skulls for the Day of the Dead (Nov. 2) are the most traditional. The Festival of the Virgin of Guadalupe, on December the 12<sup>th</sup> is a festival held outside the Sanctuary of Guadalupe

Morelia also has many festivities like the ones happening in February, the Festival of the little wicker bull, the PGA Golf tournament and the Linares-Morelia Chess tournament. In April the Holy Week is celebrated with the portrayal of the passion and death of Christ, the silent procession and Easter Sunday. The depictions of the Passion of Christ and the arts and crafts markets give Morelia's Holy Week festivities a characteristic spirit. The Jazz Festival and the International Guitar Festivals are held in the month of April, bringing together a large number of internationally renowned artists.

September is the month of the patriotic holidays. On September 15<sup>th</sup> and 16<sup>th</sup>, civic activities are held to commemorate the anniversary of the Mexican Independence. The Ceremony of "The Shout" (*El Grito*) from the Government Palace balcony, as well as a "Mexican Night" occur on September the 15<sup>th</sup> followed by a civic-military parade on September the 16th. September 29 celebrates the birth of José Maria Morelos y Pavón with a civic-military parade, fair, running of the bulls, cultural and sporting events, fireworks and *banda* music. The Mariachi Festival also happens during this month.

The Morelia International Film Festival is celebrated in October of each year. Its objective is to establish a forum that promotes the new talents of Mexican cinema, present their work in the framework of a wide range of international cinematic proposals, as well as to call attention to the enormous wealth of Michoacan. This festival, created six years ago, is securing its footing as the country's most important film festival.

The festivities of the Day of the Dead celebrate the return of missing souls. All Saints' Day, November the 1<sup>st</sup>, is when the souls of children return and November the 2<sup>nd</sup>, is when the souls of adults return to visit their relatives. The Miguel Bernal Jimenez International Music Festival is carried out in the months of October and November with concerts, workshops, courses and conferences taking place in diverse locations. Christmas celebrations and a choir festival occur during the month of December.

In Oaxaca, the festivity of Lunes del Cerro is celebrated in the state capital of Oaxaca on the Mondays following the Day of the Virgin of Mount Carmel and the subsequent weeklong party. During these ten days Oaxaca celebrates one of its purest traditions. La Guelaguetza of

Mondays of the Hill is expressed in the offering made by the representative groups of the seven traditional regions of the city of Oaxaca.

The Blessing of the Animals (*Bendición de los Animales*) on August the 31<sup>st</sup> is a ceremony where everyone tidies up their animals and takes them to be blessed at the Church of La Merced. On December the 18<sup>th</sup>, all of the cities and towns of Oaxaca organize very diverse festivities in honor of the Virgin of Solitude, their patron saint. In the state capital several events take place, such as the processions of native believers who come to the city from villages to pay homage to their saint. They sport their regional attire and perform the Dances of the Santiagos, the Gardeners, the Matachines and the Dance of the Feather.

One of the most traditional festivals is the Radish Festival (*Fiesta de los Rábanos*), held on December the 23<sup>rd</sup>. This festival grew from the imagination of gardeners. Months before the festival, gardeners begin their labor of plowing and sowing the seeds of this vegetable that reaches enormous proportions. A horticultural exposition is held in the city's main square (*zócalo*) where participants' exhibits are shown, including entries of the "immortal flower" and figures carved from radishes. There are contests and prizes for the most original entries.

**Puebla** has its own share of celebrations, such as the Day of Saint Anthony the Great, on January the 17<sup>th</sup>. People take their seeds and animals to the church's atrium to be blessed. The ritual is performed according to the traditions of each place. The Puebla National Fair lasts from April 30 to May 31 and its program includes agricultural, livestock, industrial, handicraft and gastronomic exhibitions. Each day a variety of cultural events, concerts, theater events, folkloric dances and artistic festivities take place. Civic and sporting events round out the fair's program.

To commemorate the victory of the Mexican army against the French troops, the city organizes a spectacular parade where this battle is reenacted on May the 5<sup>th</sup>. The founding of the city is celebrated on September the 29<sup>th</sup>.

December the 12<sup>th</sup> is the day on which the Virgin Mary appeared for the first time to the Indian Juan Diego on the Hill of Tepeyac. Every church holds religious celebrations and parties, and many people dress up their small children as "Little Juan Diegos" or "Little Marys".

**Queretaro**'s celebrations include the Day of San Sebastián on January the 20<sup>th</sup>, the Candelmas Festival (*Fiesta de la Candelaria*) on February the 2<sup>nd</sup>, the Festival of Santa Rosa de Viterbo on March the 19<sup>th</sup>, the Silent Procession during Holy Week and the burning of Judas in

the Corner of Saint Francis (*Rinconada de San Francisco*) during Easter Sunday. The Festival of Santiago de Queretaro is held in the Historic Center during Easter as well.

May has the Festival of the Holy Cross (*Fiesta de la Santa Cruz*). On June the 13<sup>th</sup>, the Festival of San Antonio is celebrated and on July the 25<sup>th</sup> the Festival of James the Apostle (*Fiesta de Santiago Apóstol*). During this month, the Anniversary of the City's Founding is celebrated with concerts, artistic events, parades of *concheros* (religious dancers), conferences, plays, and *callejoneadas*, where musical groups wander through the streets playing instruments and singing songs. On July the 26<sup>th</sup> the Festival of Santa Ana, a traditional neighborhood festival, is celebrated with a street fair and a running of the bulls (*pamplonada*).

The Festival of Our Lady of Remedies (*Fiesta de Nuestra Señora de los Remedios*) is on September the 4<sup>th</sup>. Activities include a prayer (*novenario*), mass, procession, fair, offerings, *banda* music, fireworks and Apache dances. The Holy Cross of Miracles (Santa Cruz de los Milagros) is celebrated on September the 13<sup>th</sup>, 14<sup>th</sup>, and 15<sup>th</sup>. Very diverse events are planned for this festival, such as the characteristic native dances of the central lowlands region. The most outstanding dance groups from neighboring states participate in these celebrations.

The Independence Day is one of the most important dates for the city's residents, because Doña Josefa Ortiz de Domínguez, the woman who warned Father Hidalgo of impending danger, lived in Querétaro. El Día del Grito (The Day of the Shout) is celebrated on September the 15<sup>th</sup> and on September the 16<sup>th</sup> a civic parade is followed by a fair.

The Day of the Dead is celebrated on November the 1<sup>st</sup> and 2<sup>nd</sup>. The Santa Cecilia Festival takes place on November the 22<sup>nd</sup>. It celebrates Santa Cecilia, the patron saint of music and activities include a prayer (*novenario*), mass, procession, cultural week, fair, music, offerings and Apache dances.

The December Festival begins with the lighting of Christmas lights in the streets of the Historic Center. Other activities include the crowning of the Christmas queen; the Parade of the Three Inns (Las Posadas) from December 16-23; a parade of horse riders (La Cabalgata) and a parade of biblical floats through the streets of the Historic Center on December 23 and 24 respectively; and the Livestock, Industrial, Aviculture and Handicraft Fair during the first two weeks of December.

*San Miguel de Allende*'s most important festivals take place in September. They begin with El Grito (The Shout). The celebrations continue until the festival honoring Saint Michael,

the city's patron saint; this festival lasts an entire week. Religious festivals occur throughout the year. Some, like the Festival of Our Lord of the Column, are exclusive to San Miguel.

March has the Cuban Culture Day, April the Puppet Festival and May the Festival of Universal Company and Brotherhood. The summer starts in June with the Parade of Lunatics, followed by July's Short Film Festival and August's Chamber Music Festival. November is the month when the National Wood and Brass Fair and the Jazz and Blues Festival take place and the San Miguel de Allende Festival is held during the last month of the year.

Tlacotalpan's main events are held during January and February. On January the 31<sup>st</sup>, *La Cabalgata* is a traditional parade of horse riders. The town's most distinguished persons, men and women, solemnly ride from one end of the village to the other on their finest horses. In the evening of that same day the *Jaranero* Show takes place in Doña Martha Plaza. There is music and song, wordplay, dancing, and all the essential elements for festival.

Regattas are organized on the river on the Day of the Bull on February the 1<sup>st</sup>. The winning team transfers the bulls from one riverbank to the other. During the Day of Candlemas (*Día de la Candelaria*) on February the 2<sup>nd</sup>, the famous *huapango* dances are performed to the sounds of orchestras and *jarocho* bands. There are also cockfights and a running of the bulls through the town's streets as in Pamplona, Spain.

Zacatecas has the Day of the *Morisma* on August the 27<sup>th</sup> and it portrays the battle between Moors and Christians. All of the town's residents participate in this reenactment. The National Fair of Zacatecas is celebrated during the first two weeks of September at the same time as the religious festival of Our Lady of Patronage. The fair displays the state's commercial, industrial and cultural development. All kinds of trade and cultural activities are organized. The Anniversary of the City's Founding on September the 5<sup>th</sup> is celebrated during this fair. Along with these festivities, a number of events are held to decorate the city. The livestock, handicraft, agricultural and industrial exhibits display the best the region's countryside has to offer.

The Day of Our Lady of Patronage occurs on September the 14<sup>th</sup>. A series of festivities lasting ten days take place in her honor, during which diverse associations make pilgrimages to the sanctuary of the Virgin located on the Hill of La Bufa. A multitude of *matachines*, religious dancers from neighboring towns attend the festival and join local groups to perform their dances in the atrium of this ancient church that glows with the candles that the faithful leave at the altar.

## **Chapter IV. Benchmarking Analysis:**

Four case studies have been analyzed: First, the case study of Edinburgh, Scotland, then, Helsinki, Finland and Santiago de Compostela, Spain will be examined through the creation of their festivals. The case of Egypt will be analyzed to give light to legal aspects that can help the Mexican World Heritage Cities. Each case gives a brief introduction of the city, the festivals and the importance they have.

The most important findings are:

### **Case Study: Edinburgh**

Launched two years after the end of the Second World War, the EIF's original purposes were to serve as an enactment of a European communion and to bolster a badly damaged sense of European identity by supporting the post-war revival of European arts and culture in an international artistic celebration of the potential of peace after the horrors of war.

Its first contribution was material. The aftermath of the Second World War had left many nations with bombed city centers and so without the resources simply to stage their theatre and other arts. In London, at least one-third of the theatres in the West End had suffered bomb damage, and in France, not many theatres were actually operating.

Post-war building reconstruction prioritized, of course, not theatres, but roads, bridges, communications infrastructures, schools, homes, and hospitals. While Edinburgh suffered many of the negative effects of war, it had come through with relatively little bomb damage. It retained, intact, the material infrastructure – theatres, halls, equipment, hotels and restaurants – necessary to host a major arts festival. Combined with cultural and political will, Edinburgh provided the material site and means to stage Europe's cultural practices. It provided the opportunity for Europeans to begin again to perform and to witness themselves through extensive artistic performance practice.

The EIF's significance as an institutional agent for articulating, rebuilding and redefining post-war European culture becomes even more important if we consider the relative shortage of European institutions at this historical moment. While the EIF was up and running by 1947, many important European political agencies would not be launched until later. The EIF made a material contribution to the post-war revival of Edinburgh, significantly accelerating the city's transition out of wartime conditions.

Fortunately, the EIF's first director Rudolf Bing was able to arrange with the proper ministries to de-ration curtain and drapery materials for the hotels, and to secure special arrangements with the Ministry of Food to ensure proper supplies of food. The Festival brought important financial capital into Edinburgh and Scotland. According to the EIF's 2001 Annual Report "From its very inception the Festival's founders recognized the role the Festival could play in the regeneration of the country's economy".

The Festival's economic benefit to both Edinburgh and Scotland has grown steadily, contributing latterly to Scotland's mid- to late-twentieth-century transition out of an economy strongly dependent on heavy industry, and into one increasingly based in service and tourism.

In its opening years, the EIF marked a material achievement for Europe and for Edinburgh, but that does not of course guarantee that it marked an indisputably 'good' cultural achievement, not least if it was elitist, snobbish, retrograde, or uncritical, either in its artistic expression, or, as a result, in the 'imaginings' of Europe that it helped to produce and circulate. In several important respects, it resisted being all of these even if it did not always fully succeed.

Early Festivals also potentially avoided at least some of the risks of elitism by programming diversity. The EIF has inevitably always been somewhat autocratically organized because it is programmed by a single director rather than by a panel. This autocracy potentially produces programs that indulge the tastes of the director and risk being elitist if that is what his tastes favor.

The EIF offers a program made up of many arts, from theatre to music, dance, opera and visual art, in a variety of arts programming that makes the EIF relatively distinctive amongst its peer Festivals. This multi-arts programming allows the various arts to combine and potentially resist isolation. It invites audiences to view various arts and artists comparatively, across categories that may otherwise be potentially exclusive.

The coincidence of Edinburgh's other August festivals, like the Military Tattoo, the Book Festival, the International Film Festival, and the International Jazz and Blues Festival, greatly enhances the potential for such cross-arts comparison and diverse expression, from the elite to the popular.

Its most serious criticism came from a number of prominent Scots, suggesting that the official Festival represented a largely foreign import grafted onto an Edinburgh setting and that there should have been more emphasis on Scottish performances. The inaugural EIF failed to

present any Scottish theatre. Therefore, it risked propagating the impression that while Edinburgh's natural and historical features made an internationally worthy site, its cultural practice, was to be understood implicitly as provincial and unworthy of a place amongst an international elite.

The organizers tried to include a Scottish play in the first Festival, asking James Bridie to write a piece set in the period of Mary Queen of Scots. However, the EIF did not trust the production of Bridie's resulting play, *John Knox*, to a Scottish company, but rather to Britain's self-designated national company, London's Old Vic.

However, when difficulties arose between Bridie and the Old Vic, Bridie left the Festival and the Old Vic refused to produce *John Knox*, deciding to perform *The Taming of the Shrew* instead. The EIF's omission of a Scottish play in 1947 was quickly solved in one of the Festival triumphs of 1948 and beyond, the staging of Sir David Lindsay's *Ane Satyre of the Thrie staites*.

The success of *The Thrie Staites* in 1948 led to its revival at the EIF in 1949, 1951, 1959, 1973, 1984, 1985, and 1991. Scottish drama and theatre have been increasingly well represented as the Festival has continued.

Scottish drama and theatre have been continuously included and nurtured throughout the subsequent history of the Festival, explicitly ranking Scottish culture as international in stature, and functioning as an important site for the articulation of Scottish cultural strength and autonomy.

While early EIFs were committed to presenting classics by the likes of Shakespeare and Moliere, their programming was not as thoroughly retrograde as this commitment might suggest. Alongside accepting the risk of presenting new plays and revivals that were untested before a contemporary audience, early EIFs took on the risk of presenting and helping to develop new methods of performance.

The EIF's celebration of pre-war European culture reconstructed that culture so that it could move on from a newly secured base to reinvent itself. Early imported French and German productions were staged without translation, a programming decision that might be seen as arrogant and unwilling on the part of the mainland European companies to adapt to a multilingual Europe, however a prevalent conservatism in early EIF programming and staging can likewise be seen as a direct response to the deprivations of war and typical of initial post-war desires, not for innovations, but for long-familiar things that had been denied or rationed by war.

The EIF's cultural effects are not limited only to its own programming and internal dynamics but also extend to its immediate and broader contexts. Thus, even where its own programming has maintained both an elitist conservatism and a resistance to engaging with current Scottish theatre, the EIF's symbiotic relationship with other festivals, events, cultural practices and structures has helped to support more popular and dynamic expression, and a more active Scottish theatre culture within Edinburgh and elsewhere. EIF cannot take all the credit for the practices and resources it has helped to provoke into being, nor for the positive cultural effects they have produced; but it can be suggested that the EIF has been instrumental in stimulating the establishment of these practices and resources.

The perceived elitism of the original EIF's theatre programming provoked a fringe theatre movement from the EIF's very first year. By defining itself in opposition to the elite programming and conventional staging of the EIF, the Fringe produced itself as specifically oppositional and intentionally anti-elitist, dedicated to operating as an inclusive rather than an exclusive festival, and presenting a broader range of work, by a greater range of companies, for a more diverse audience.

In contrast to the EIF, which has always been programmed by a single director, the Fringe has maintained its commitment never to operate, under any circumstances, any form of artistic vetting. In its first year, the EIF presented no Scottish theatre companies or plays, strictly high cultural forms of theatre, within the conventional theatrical contexts of the Lyceum with its proscenium arch stage. The Fringe's first year, in contrast and direct response, included: predominantly Scottish companies, several Scottish plays, more 'experimental' theatre by a greater range of playwrights a broader range of forms, including such a popular form as puppetry; and unconventional spaces, such as a restaurant in a cinema, where puppet shows were performed, and a Cathedral.

The inaugural EIF also indirectly guaranteed the Fringe's initial success by attracting large audiences as well as enormous press attention. During the August weeks, when the London "season" is over, Edinburgh effectively becomes the greatest arts metropolis in the world and the major centers of the Festival - EIF and Fringe - experience a concentrated attention and high-profile media exposure otherwise unknown outside London or New York.

The EIF maintains structural significance for the Fringe as does the Fringe for the EIF. Both continue to attract complementary audiences and press coverage, share a lobbying function

with regard to civic and state planning and support, and benefit from Edinburgh's promotion as a "festival city". They support each other through co-productions and by sharing production costs.

The EIF's programs promote the Fringe since 1969 onwards and the two events continue to share audiences and press attention. It has also indirectly supported Scottish theatre and culture in ways not immediately evident in its production history. This is most evident in the work stimulated by and produced on the Fringe, from the shows it has included, to the writing and companies it has generated. In 1947, well over half of the shows on the Fringe were by Scottish companies. In 1996, despite its growth and incorporation of more and more non-UK companies, Scottish companies still contributed almost thirty per cent of the Fringe's shows.

The EIF and the Fringe have also helped to build in Edinburgh and beyond a theatre infrastructure that develops Scottish theatre and theatre in Scotland not only during the weeks of the Festival but year round.

Numerous Scottish theatre companies, whether dedicated to Scottish drama or not, have been sustained and stimulated by the EIF and Fringe. The prime importance of the Edinburgh festivals to the contemporary history of Scottish theatre has been their capacity to co-promote, and also co-produce, the work of Scottish companies. The marketing muscle and audience capacity of an Edinburgh Festival has effectively kept large-scale, large-cast professional theatre alive through lean times.

The original August Edinburgh festivals, which include the EIF and nascent forms of the Fringe, the Edinburgh International Film Festival and the Edinburgh Military Tattoo, have helped to build in Edinburgh a festival culture that now spans many more art forms and runs virtually throughout the year, allowing for many more different kinds of cultural expression and participation.

The Edinburgh festivals have also served as a model for other events and festivals in the UK and worldwide, partly because of their specificity and longevity, and partly because of their success. The EIF provided a model for other multi-arts festivals that would come later, such as the Brighton Festival, founded in 1967 and now "the largest arts festival in England".

The EIF helped to expose theatre work to diverse audiences beyond Edinburgh because it and the Fringe provide opportunities for performance to attract the critical attention and agents' notice that leads to post-festival touring opportunities. Numerous shows are now presented post-Fringe, especially in London and abroad, the latter largely as a result of the British Council's

biennial Edinburgh Showcase established in 1997 in which the Council promotes current British work to Council officers and theatre programmers visiting from outside the UK.

The initial festivals helped move Edinburgh out of a climate of post-war austerity and recent festivals have helped to move Scotland out of a declining industrial economy. By 1955, the Festival was already credited with significantly stimulating Scottish tourism: the Scottish Tourist Board reported that 84,416 people had been accommodated in hotels and boarding-houses and a further 108,000 had come to the city on coach tours. By 1983, the Festival was estimated to bring the city £20 million annually. By 1997, the financial benefits of all of Edinburgh's August festivals reportedly amounted to £125 million of expenditure in Edinburgh, and sustained the equivalent of nearly 4000 jobs across Scotland. In 2002, Edinburgh City Council leader Donald Anderson claimed the August festivals earned the city £150 million annually. 'It really has helped to boost our economy', he acknowledged, 'We are now the fastest-growing city economy in the UK.'

The EIF continues to build its education and outreach programs to help develop audiences' engagement with the work it presents. It also continues to innovate, especially by commissioning directors known for their theatrical inventiveness.

It can be criticized for being elitist and slightly patronizing towards Scottish cultures; but it also deserves credit for at least partially resisting these problems and for achieving other important culturally productive outcomes, such as helping to 'imagine' post-war European cultures, stimulating a broader festival culture in Edinburgh and the UK, and helping to develop a theatre infrastructure in Scotland.

### **Case Study: Helsinki, Finland**

In this case study, Helsinki, the capital of Finland, was analyzed since the creation of its first festival after the Second World War.

The information gathered comes from the results of a research project on Helsinki festivals published in a book entitled *Festivaalien Helsinki (Helsinki—A Festival City)* (Silvanto 2007) which looks into the history and evolution of festivals in the Helsinki Metropolitan Area (HMA) through interviews and documentary material, report on surveys of festival audiences, and examine the relationship between the city and its festivals. It also includes an Internet

survey that comprised a total of 1,055 HMA residents between the ages of 15 and 79 who use the Internet.

Helsinki is a city that is well informed of the benefits of the experience economy and is firmly in favor of efforts in this field but it also knows that a longer life expectancy can be partly attributed to participation in social and cultural leisure activities.

Knowing that artistic or cultural experiences such as festivals are beneficial from the points of view of cities' economic prospects and the health of urban inhabitants, Helsinki held its first festival at the beginning of the 1950s, and now more than fifty arts festivals are organized in the city annually, with approximately one hundred in the metropolitan area. Its first festival, Sibelius Weeks, took place in 1951 and it focused on classical music concerts during the summer. However, it was very criticized in the 1960s, when people wanted a more diverse program accessible to wider audiences. Because of this, the city administration discontinued this festival in 1965 and launched a new festival in 1968: the Helsinki Festival. This festival featured not only music but performing arts and arts exhibitions as well. The festival sold nearly 40,000 tickets, equaling to one in ten Helsinki residents over the age of 18 attending at least one of the festival events.

The performances were staged in parks, workplaces, and prisons alike. The Helsinki Festival was the only festival held in town until the appearances of the still-active Moving in November, a modern dance festival; ETNOSOI!, focusing on world music; and Helsinki International Film Festival Love & Anarchy; as well as the Espoo Ciné film festival and the Helsinki Comics Festival in the decade of the 1980s.

Helsinki saw the rise of a different urban culture. The Night of the Arts, a nighttime event showcasing urban culture in a broad range of urban sites, was first organized in 1989. This and other festivals of the decade came from city residents themselves.

Helsinki's festival boom begun in the mid-1990s, mainly due to its inclusion to the European Capitals of Culture in 2000. Currently, the city hosts some fifty arts festivals each year, while the entire HMA has close to one hundred festivals, ranging in subject matter from documentary film to heavy metal music.

The Helsinki Festival receives annually approximately 250,000 people. It is the largest cultural event in the country in terms of audience figures. Its free events attract diverse audiences

from all parts of the metropolitan area and beyond, thus offering new experiences and a sense of togetherness to the public at large.

In 1950, Helsinki's festival policy was that the city must have its own festivals. Sibelius Weeks was organized under the auspices of the City of Helsinki, and the Helsinki Festival is run by a foundation established by the city.

The current festival policy of the City of Helsinki can be analyzed within the framework of the "Four E's," of Dorte Skot-Hansen (2005) mentioned in the Theoretical Framework: Enlightenment, Empowerment, Economic impact, and Entertainment. This model was helpful to analyze the arguments residents use to explain why they consider certain cultural activities important. These rationales can be considered as dominant discourses in cultural policy discussions, both shaping and being shaped by the different actors and actions taken in this field.

The Enlightenment discourse focuses in the idea that the knowledge of art, culture, and cultural heritage can contribute to an enlightenment process, aiming at strengthening democratic development in society. They also serve to increase people's insight, knowledge and education, demonstrating the importance of offering cultural services to all people, regardless of their social background or geographical location.

The idea of "cultural democracy" is interconnected with the Empowerment factor. Culture should be used as a means to give power to citizens, especially those excluded from the community. Local image and identity, social cohesion and inclusion, and cultural diversity are key words. (Skot-Hansen 2005).

The economic impact of cultural activities gained importance as a result of the studies on the economic impact of culture done by John Myerscough in 1988 in Britain. Economic arguments were increasingly used to justify urban cultural policies instead of the socio-political reasoning important in the 1970s and early 1980s. New topics such as promoting tourism and city image became important in urban cultural policy discussions.

Entertainment, obviously talks about the entertainment value of culture and is, according to Skot-Hansen (2005), related to the capitalization by the market of our need to play and relax.

Skot-Hansen added the concept of experience. According to her, all of the four rationales are instrumental in some way or another; they all focus on what art and culture does rather than what it is. By concentrating on aesthetic experiences, it is possible to evaluate what the arts really mean to the individuals and the society. Then, the main objective of cultural policies

should be to ensure that the cultural offerings fulfill the need for meaningful aesthetic experience for all urban groups and lifestyles (Skot-Hansen 2005).

A meaningful experience is an enlightening or empowering one, so when we truly experience art, we also gain new insight and feel a social connection with other people participating in the same event. Otherwise, we would just be entertained

The purpose of promoting Helsinki and Finnish culture abroad can already be found behind the first two festivals. However, the discourses focusing on the economic impact and entertainment value of culture became important in Helsinki's cultural policy later on. In 1994, culture and arts were explicitly viewed as vehicles of economic development, when the city decided to bid for the European Capital of Culture 2000 in an effort to solve a severe economic recession that had started early in the 1990s. This title was given along with other eight cities.

Because of Helsinki 2000 Capital of Culture, several actors in the field were provided with the additional resources needed to start their own festivals. Finland created several media art events and festivals around the time of the Cultural Capital Year. This time also offered a starting point for theater festivals, such as Baltic Circle and Bravo! The Children's Theater Festival, and the URB festival presenting urban arts. Some festivals in the areas of contemporary dance, the circus, and, again, theater, benefited from the positive financial circumstances of the Helsinki 2000 City of Culture Foundation (Silvanto, 2007).

However, seeing the arts and culture from a broader viewpoint and also including economic benefits was somehow forgotten after the Cultural Capital Year. It was not before the new cultural director Pekka Timonen took over in 2005 that culture and the arts were again brought in. He stated that Helsinki's cultural policy is first and foremost an arts policy, but also an urban policy and business development policy. In this new conception of the city's cultural policy, festivals occupy a central role.

Festivals in Helsinki often mix different arts forms and present new trends, thus contributing to the development of the arts, and use urban spaces in innovative ways, introducing new ideas to the discussions of future developments of the city. They also refresh the image of the city and can therefore be seen to increase its attractiveness in the business sector.

In 2007, Helsinki hosted the Eurovision Song Contest (ESC), turning its cultural policy to the Entertainment discourse. The notion of a "Fun City" emerged in policy discussions, and

festivals and other urban events were seen to be a crucial factor in making Helsinki a livelier, fun place.

Since 1995, support from the City of Helsinki Cultural Office to arts festivals had been steadily growing but was still far less than the support given to traditional cultural institutions, but by the end of 2007, the Administration Center of the City had become more convinced of the importance of festivals. Currently, a new cultural strategy is prepared where festivals are to occupy a central role.

Enlightenment can be used to describe the spirit of Sibelius Weeks, whereas the Helsinki Festival has been linked with the democratic ideas strongly present in the Empowerment discourse. The Helsinki 2000 City of Culture year was justified in economic terms. The Eurovision Song Contest Host City project in 2007 and the new festival policy stressing the role of multiple festivals in making the city livelier come from the Entertainment discourse. The creation of the “Event Office” at the Business Development Office of the Administration in January 2008 can be considered as the culmination of the dominant discourses of Economic impact and Entertainment. Its aim is to attract major events to Helsinki as well as to facilitate the organization of all types of happenings in the city

Together with these business and entertainment-oriented ideas and the “festivalization” of the city, the Enlightenment and Empowerment discourses are still strong in numerous artistically responsible festivals having a high level of artistic integrity and organized by active Helsinki residents, arts professionals, and amateurs.

37 percent of HMA residents (aged 15 or older) had attended a festival during the past twelve months. Almost two-thirds (74 percent) of all the respondents had visited a festival at least once in their lives.

According to the survey, both women and men attend festivals. The finding that men also eagerly attend festivals is in clear contrast to the long-established view in which middle-aged women are an overrepresented part of the audience at all cultural events. When both high culture and popular culture are included in the festival program, the audience structure tends to be broad.

Another interesting finding was that attending festivals in general did not depend significantly on the socio-economic status. Differences between socio-economic groups mounted to about 10 percent at the most.

The survey found that the main reason for attending festivals was an interesting program, with the second most important reason being a specific performer. Therefore, one can say that the artistic content of a festival really matters. Ticket prices and availability were considered the next most important issues. The atmosphere of a festival was also an important factor when deciding whether to attend a festival or not. Nine out of ten respondents considered festivals important for the city, and one in four felt that festivals were personally meaningful. The large variety of festivals was also considered a strength, as it offered different programs for different people.

The central role of experiences became clear in respondents' answers to the open-ended questions. Many comments referring to experience were linked with the Enlightenment or Empowerment discourses, like when a visitor declares "I'm interested in culture and with the help of culture, one stays alive". When a visitor gets "new ideas and food for thought" from festivals, both the Experience and the Enlightenment discourse are present. The same is also true when an adult wants to provide a child with an experience and thus he or she participates in transferring culture to the next generation. The importance of spending time together mentioned in numerous answers can be considered as strengthening social contacts and also as enjoying experiences of sharing.

The Enlightening discourse is clearly used when a festival visitor comments that attending festivals is a good way to spend time and educate oneself. A wish to be acquainted with new subject matters was also found to be a motive emphasizing knowledge as well as a professional interest in arts and culture. Festivals were seen to broaden people's thoughts about other cultures and fields of art as well.

Being entertained or supporting the fun city idea was important to city residents having a positive attitude toward festivals. Relaxation and forgetting everyday life were often brought up: "going out and having a good time" or "a good party" were seen as important aspects of the festival experience.

Experiencing and strengthening the community spirit and the individual's own identity were apparent in respondents' explanations of why festivals are important.

This can be linked to the Empowerment discourse. The significance of communality was highlighted by expressions such as "they bring people together, enhance interaction between people." Visitors also mentioned that "festivals are for inhabitants," "activity that brings people

together is necessary,” and that “cultural events affirm togetherness; people experience emotions collectively.” Many respondents said that they could make contacts with new people. Several festival visitors also answered that attending a festival had become a tradition for them. Traditions as such can strengthen both communality and individuals’ lived identity..

Many of those who considered festivals to be important to the city, but not personally meaningful, referred to the economic impacts of festivals. The economic impact discourse was found in many answers such as “festivals bring fame and fortune,” meaning that they increase the city’s recognition and provide financial benefits. According to some respondents, festivals might also provide a reason to “visit a certain town or city.” This does not indicate great festival enthusiasm as such but instead a certain willingness to visit a festival town and, consequently, spend money there as well.

In conclusion, one can say that both HMA inhabitants and the city administration are very much in favor of festivals and the experiences they engender. The festival policy of the city has developed from emphasizing the enlightening and empowering potential of festivals to emphasizing their entertainment role and economic impact. Helsinki thus wants to fashion itself into an experience machine which, apart from entertaining local inhabitants, also attracts tourists. However, particularly the cultural office of the city as well as individual festival organizers still emphasize excellent artistic quality as the main rationale behind art festivals in the city.

### **Case Study: Santiago de Compostela**

The focus of this research was applied to the case of a classical musical festival, the Festival de Músicas Contemplativas – the Contemplative Music Festival (CMF), held in the city of Santiago de Compostela, Spain. The festival is staged in an emblematic city renowned not only for the importance of its historical heritage but also for its spiritual relevance as the destination of the most prominent religious movement in the Middle Ages and currently a leading cultural itinerary, pilgrimage on the Camino de Santiago, declared Europe’s First Cultural Itinerary by the Council of Europe in 1987 and a World Heritage Site by UNESCO in 2003. The CMF aims to organize a season of well-known music to boost the city’s cultural image, thereby contributing to diversifying the available culture and increasing tourist flow to the city.

The research aimed to determine whether there are any appreciable differences between the valuations of willingness to pay (WTP) declared by tourists and local residents (Fairweather and Swaffield, 2002) and to assess the sensitivity of these findings to the subjects' various socio-economic and behavioral characteristics.

The contingent valuation method has been used for the case study of Santiago de Compostela CMF to calculate an economic valuation thereof by estimating the WTP declared by the concert attendees. The festival is sponsored by the Santiago de Compostela Consortium, a body involving various areas of public administration (municipal, regional and national) devoted to the conservation of historical heritage and engaged in broadening the scope of its activities to include the promotion of culture as well as various performances.

The festival is relatively young as it is currently only in its sixth edition, despite which it is already gaining a place among the most reputed classic music festivals in Spain because of its quality. It is always held during Holy Week.

The 2007 edition, which is the year the case study was done, comprised eight concerts, held in different churches and venues. It is basically a live music show which merges historical heritage due to the artistic importance of the sites at which it takes place.

The CMF as a consumer product, which forms part of the cultural attractions in the city of Santiago, might be perceived as a capital asset for the city itself, perceived as an intangible investment in the city's cultural image and also because of its multiplying effect in terms of economic impact.

The goal of the research is specifically an economic valuation of the CMF, not as a calculation of the cost of organizing and producing the festival but rather as an estimation of the intensity of individual preferences when consuming it, although it is offered free by the sponsoring institution. The contingent valuation method proves one of the most appropriate techniques for estimating the value of public goods of this kind, as it involves the creation of a circumstantial market in which consumers are encouraged to make valuation bids in line with their preferences and budget restrictions. The ultimate goal is to estimate individual demand curve and the value of consumer surplus, in this case, the intrinsic valuation of the good being analyzed. This is where distinguishing between WTP declared by tourists and that of local residents to typify differences proves to be of interest.

The research specifically posed the hypothetical situation of commercializing the festival by establishing admission tickets for the concerts in addition to a season ticket valid for all the concerts. The vehicle of payment to estimate the value of the whole festival would be the amounts, which spectators stated they were willing to pay to purchase the season ticket.

The method used was for respondents themselves to fill in the surveys, which had previously been handed out at each of the eight concerts in the festival at the beginning of the event by four research grant holders. The surveys were collected at the end of each concert by the same collaborators. The scope of the survey covered the whole of the festival, as the number of surveys handed out matched the capacity at each of the venues where the festival was held.

A total of 2650 questionnaires were handed out, corresponding to all of those attending the festival. To prevent multiple responses from those present at several performances during the festival, an initial question was included, asking whether they had attended a previous concert. If this proved to be the case, the person was not asked to fill in the survey or was removed from the sample. This meant that each of the responses was different and that, as a result, each reflects a valuation of the festival as a whole.

The result appears to be clear that there is an appreciable gap of over five-euro difference between the declared valuations for the CMF in favor of the tourists compared with the value declared by the locals of Santiago.

In an attempt to find a reason to account for this, a segmentation analysis of these valuations in relation to a set of characterization variables was conducted.

It was noticed that in all the criteria for typifying demand, except for certain age bands (youngsters and older people) and those without a university background, the valuations allocated by tourists are higher than those declared by locals.

This is a general finding not pinpointed in any specific valuation but which indicates that, in general terms, tourists designate a higher economic value to the CMF. This is probably due to the more offhand way in which tourists consider expenses incurred during a holiday when compared with a domestic expense incurred by local residents.

Nevertheless, it also is true that, generally speaking, tourists tend to enjoy higher levels of income and purchase season tickets for a season of music more frequently, possibly leading to a higher valuation. Whatever the case, the findings are of significant interest since organizing this kind of festival may prove a key factor in attracting spending.

According to socio-demographic factors, it would seem that women, elderly people, subjects with a higher level of income and those with a university education pay relatively more.

Among tourists, a higher value also is allocated by those who are visiting mainly to attend the festival, highlighting the importance of those tourists visiting for a single reason who account for 23.8% of all visitors.

A common pattern does emerge between tourists and locals with regard to behavioral variables in the sense that a higher amount is declared by those who had attended previous editions of the festival as well as those attending a greater number of concerts during the edition analyzed.

A higher valuation also was expressed by spectators who have a tendency to purchase this kind of product and by those who attach a great deal of importance to the CMF as one of Santiago de Compostela's tourist attractions. This is linked to the level of previous consumption experiences and to the importance attached to the value of culture, as determinants of cultural consumption.

All these variables point not so much to the intensity of cultural consumption but simply to a constant involvement in this market. This is an important conclusion that shows that the search for and creation of new cultural products and a fresh array of alternatives should not be approached in a generalist manner but should seek to respond to a specific segment of demand.

The fact that this event is provided free of charge does not mean it is not valued by the public, drawing a distinction between tourists and locals to ascertain whether there are any appreciable differences and why these might arise. The findings evidence that tourists always display a significantly higher WTP than locals. However, an analysis of the valuation patterns in terms of certainty levels when confirming payment reveals more solid patterns in the case of local residents compared with a more relaxed response in the case of tourists.

The findings that emerged from the research are interesting, first, in that they confirm the success of this cultural attraction perceived as a tourist prototype since a significant proportion of spectators are tourists (42%), of whom, a quarter come expressly out of an interest in the festival and evidence a higher than average WTP. More specifically, the findings may prove useful in providing a more accurate appraisal of the social benefit, which citizens attach to the cultural festival, perceived as a local public good.

## Case Study: Egypt

In order to take into account this case study, it is important to realize that this was done in 2006, when the political situation of Egypt was not as delicate as it is now.

Since the end of the 1980s, international tourism in Egypt has seen tremendous growth. While about 1.5 million foreign tourists visited the country during 1986, this number increased to more than 8.6 million by 2004. This impressive boom in the Egyptian tourist industry was initiated by the Egyptian government, which took several measures to enhance tourism development. Considerable improvements of the legal environment for the tourism industry were introduced, which caused an unprecedented investment boom in hotels and resorts.

The first major change mentioned by the interviewees was law no. 230/1989 (ARE, 1989), which fundamentally reshaped the conditions for investment within the country. The law introduced guarantees against expropriations and against the deprivation of licenses for private companies. Investments were promoted in desert areas, where tax exemptions for ten years were granted.

Tourism companies established under law 8/1997 receive 20 years' tax exemption and enjoy facilities of import regulations and tariffs. As a result of this policy, the annual fixed investments in hotels and resorts went up from Egyptian Pound 144 million in 1988/89 to Egyptian Pound 5.286 billion in 2000/01, which was roughly equal to \$1.351 billion.

The Egyptian tourism boom had a large influence on the economic development of the country. Egypt is an ideal example for the finding that the positive economic outcome of tourism, in most cases, seems to outweigh its negative impacts. From 1986 until 2004, tourism revenues grew from \$380 million to \$6.4 billion. To the benefit of the national economy, the biggest share of these revenues remains within the country, because the vast majority of hotels in Egypt are owned locally.

Tourism has a 'relatively high profile in contributing to employment' and the Egyptian experience backs this position. Tourism induces large indirect job effects: every new job in tourism indirectly generates more than two additional jobs.

The impressive job creation potential of tourism in Egypt is an important contribution to reducing unemployment, and relieves pressure from the labor market. Only a small number of management positions are taken by expatriates, while multiplicities of jobs are occupied by locals. Furthermore, the number of expatriates in the industry is decreasing.

Tourism revenues have largely replaced traditional sources of rent income for the Egyptian state. With its large share of foreign currency earnings, its contribution to the GDP and its impressive job-creation potential, tourism is a strategic economic pillar for Egypt today.

The Egyptian example reveals what we sometimes seem to forget: economic developments do not happen within the logic of economic ‘laws-of-nature’ of some kind of anonymous globalization. The Egyptian government made the decisions to open up the market for tourism.

## **Chapter V. Interpretation**

### **V.I - Conclusions:**

After developing the theoretical framework and gathering the empirical data, an interpretation that joins every field and the research can be done in order to find answers to the hypothesis.

Fayos-Sola and Bueno suggest that globalization increases the need to analyze national tourism policies and the role of governments. Since old policies are not current enough, new strategies need to be implemented to face current necessities.

The National Development plan's main objective for the national tourist sector is to make a leading country in the tourist activity by diversifying its markets, products and destinations and promoting the competitiveness of the enterprises of this field so that they provide a service of international quality standards. This will guarantee a sustainable tourist development. Many governments have begun to realize that tourism remains a viable source of income only if ecological, cultural and economic goals are held in balance.

In Mexico's case, the Plan shows the government's firm intentions to become a leader in developing a sustainable tourism industry. The United Nations (1999) stated that local governments can play an important role in tourism development as a regulator of economic activities. The three main areas where the government is involved in tourism development are (1) planning; (2) legislation and regulation; and (3) coordination and co-operation. In order to achieve this, the government should make of tourism a national priority to generate investments, employment and fight poverty in the zones with tourist attractions. This tourist policy should consider developing programs in the various form of tourism, such as natural, rural and cultural.

The National Plan has targeted the important issues needed to address in order to improve the market but strategies need to be developed to achieve their goals. The most important objectives that relate to our hypothesis are objectives 6 and 7. The sixth objective is about the productive promotion and it seeks to increase the attractiveness of the traditional and new offer of Mexico, constantly evaluating management and the results of the public policies.

The main objective of cultural policies should be to ensure that the cultural offerings fulfill the need for meaningful aesthetic experiences for all urban groups and lifestyles. Residents and tourists consume the city similarly. Citizens increasingly make quality of life

demands treating their own urban locations as tourists, emphasizing aesthetic concerns. They visit parts of the city that are new to them or which have particular attractions. The dissolving boundaries between tourists, residents and other city users, and between tourist and non-tourist behaviors mean that it is futile for cities to base their appeal simply on producing ever more attractions for visitors who are passive consumers. There is a range of city users with a series of demands, behaviors and practices, which reflect their widely different incomes, power and urban preferences. The consumption demands and behaviors of some visitors will overlap with those of some residents and will help shape cities.

Even though this is true for cultural expressions, it is extremely important to create financing strategies that can assist in the development of tourist services and offers, like it was seen in the Case Study of Egypt, in which the government modified some laws in order to make the investment more accessible within the country. Due to the favorable legal environment that was introduced in Egypt, its tourism industry increased more than 7 million in less than 20 years.

Changes in the laws can make conditions more encouraging and less risky for investors, making them more prone to create their own business. A tax exemption policy for a number of years is an idea that can make the fact of developing a new tourist company more appealing. The case of Egypt, in which the tourism revenues grew from \$380 million to \$6.4 billion in less than 20 years, is an excellent example of how the situations can improve when the government is more flexible and adapts its strategies to enforce a certain sector. This can also help improve the economy since most of the companies would be locally or nationally owned, making the revenue remain within the country, instead of giving pieces of land to foreign investors that in the end take the money to their countries.

This shows that tourism will also contribute positively to employment by developing more tourist businesses, which will cause local people to react optimistically in regards to the expansion of the tourism industry in their communities, such as stated by Lankford and Howard in the Theoretical Framework, who support the idea by noticing that the more reliant residents are on tourism for their economic welfare, the more collaborative they are in tourism development.

Lindberg and Johnson also support this idea by mentioning that local residents will take part in a tourism exchange experience if the gains exceed the perceived costs. Local residents'

attitudes towards tourism development are essential in achieving a host community's support for tourism development.

It is also necessary to promote the participation of the civil society in the promotion and creation of cultural projects, through the strengthening of political patronage and sponsorship of the cultural and artistic field, as mentioned in point four of the Cultural Program for CONACULTA.

The Edinburgh Festival is proof of these incentives that people need. The EIF's relationship with other festivals, events, cultural practices and structures has helped to support more popular and dynamic expression, and a more active Scottish theatre culture within Edinburgh and elsewhere. This multi-arts programming allows the various arts to combine and potentially resist isolation, by creating a festival culture that has many forms of arts and runs virtually all year.

It also made Edinburgh's industry to shift from being very high in heavy industry to services and tourism. Since the beginning, the organizers recognized that it could aid in the economic development of the country. The financial benefits of a globally known cultural manifestation is also shown in the Edinburgh Festival, which in 1983 brought to the city £20 million annually. This amount has increased greatly; in 2002 the August festivals earned the city £150 million annually.

The previously mentioned festival and the Santiago de Compostela case study showed that even though it is important to attract the local community to the festivals and events, it is significant to attract tourists as well. The latter case study showed that tourists always designate a higher economic value to events. In all the criteria for typifying demand, except for certain age bands (youngsters and older people) and those without a university background, the valuations allocated by tourists are higher than those declared by locals. A higher value is also allocated by those who are visiting mainly to attend the festival, highlighting the importance of those tourists visiting for a single reason.

The seventh objective of the National Development Plan focuses in the branding of Mexico's tourist destinations, which relates to the specific hypothesis: *The appropriate branding of a given location can boost the number of tourists of a given location.* This goal mentions the promotion and commercialization of the Mexican tourist offer in the national and international

markets by analyzing the markets to consolidate them and open new segments that can aid in Mexico's image abroad and strengthen the Mexico Brand.

Pike mentioned that it is imperative to build the brand of any tourist destination to increase the value of its tourism products and establish its own market uniqueness. Brand building should be done in the context of each tourist destination, using its cultural background to integrate local features and facilities. Grant states that long-term business competitiveness requires the use of inimitable resources to outperform competitors and secure a sustainable competitive advantage. Tourism strategies should not only be market-based strategies that focus on tourist demands but also be product-based strategies that focus on destination resources to create sustainable tourism development. Specific marketing strategies must be planned for different target markets to enhance the attraction of the tourist destination. In order to remain competitive in the tourism market, the countries or tourist destinations must make the best use of the heterogeneity within their core resources.

The commercialization of the natural and cultural tourism market offer as well as specialized promotion actions through national and international markets will aid in the branding of these cities. All the efforts that are currently done to position the Mexico Brand as well as the information gathered from the theoretical framework make this hypothesis true.

Through a positive branding of the country, the National Development Plan also wants to tackle one of the main concerns that affect tourism in a great manner. This is the security and safety issue. The Plan wants to promote the country as a safe and attractive tourist destination for both national and international visitors. The security factor was graded with 38% in the survey done by the Tourist Observatory of the World Heritage cities.

This problem can also be noticed after analyzing the variables of the Travel and Tourism Competitiveness Report of 2011. The country is currently positioned in the 43<sup>rd</sup> spot out of 139 with a grade of 4.4 out of 7. Overall, it has a good ranking in every variable except in the regulatory framework, in which is placed in the 74<sup>th</sup> position, mainly because of the lack of environmental sustainability and the safety and security problematic, which rank the country on the 114<sup>th</sup> and 128<sup>th</sup> spots respectively.

The most remarkable category was the one including the human, cultural and natural resources, in which the country got the 13<sup>th</sup> place, with a grade of 4.9. This ranking is mainly due to the natural and cultural resources that are part of the country's legacy. Mexican natural

resources are placed in the 10<sup>th</sup> place of the list and its cultural resources on the 19<sup>th</sup>. Human resources and affinity for travel and tourism are both placed as number 73<sup>rd</sup> and the availability of qualified labor made it only to the 87<sup>th</sup> spot.

The need to solve this last problem can be noticed in the fifth objective of the Cultural Program of CONACULTA in which they acknowledge the need of improving education by mentioning that the training of artists, performers, researchers, curators, specialized personnel in the various cultural services and cultural managers is a particularly important factor for the continuity of cultural creation and professionalization in all areas of cultural policy. The human resources problem is noted in the third objective in which it is mentioned that the cultural infrastructure has expanded, but the human resources needed to plan and supervise these spaces in a professional manner has not grown in proportion.

As McIntyre mentions, local governments need to take tourist demands into account, especially in relation to the infrastructure and facility development and planning. This can ensure the infrastructure is sufficient and maintained for both locals and tourists. The integration of tourism planning with that of land use planning and attractions development also focus concern on the protection of natural and cultural resources, as well as community and tourist needs. It is established in the second objective of CONACULTA's program that the different types of infrastructure have in common the deterioration and aging of their facilities, lack regular maintenance programs and the required budget needed for renovation and modernization of equipment. Immediate needs have been met, without focusing on long-term goals. The status of culture is still catering to immediate needs and it has not achieved the point of sustainability.

The National Program of Culture of CONACULTA is focused on topics that relate to the hypotheses of this thesis. It mentions the need of establishing strategies and actions that include the areas of cultural heritage preservation, cultural and artistic education and research, the stimulus of creation, and promotion and dissemination of arts and culture. Its main objective is to provide a new focus with the innovative concepts of the contemporary culture development.

The hypothesis "*Mexico has the proper grounds to develop creative tourism in its country*" will be analyzed in the following information that has been collected.

Cultural Tourism gets a special attention in the seventh point of the National Program of Culture of CONACULTA, in which it is noted that cultural policies in the tourism field face a time of great challenges and opportunities. The program wants to articulate public policies

among the government sectors that are related to culture, social development and tourism in order to lead the way to strategies and working programs for the benefit of communities with a base in cultural tourism and the appreciation of culture. The objective is to increase the cultural component in the creation of tourism products and that tourism contributes increasingly to the purposes of preservation, creation and dissemination of culture.

Because of this, besides allocating resources to improve the infrastructure and equipment of these cities, the Mexican National Association of World Heritage Cities has aided in the education of the communities, educating the people from these cities to make them value their cultural resources. The Results from the National Survey of Cultural Practices and Consumption suggest that certain habits, such as reading and theatre assistance, are developed at a young age and that once they are acquired they tend to stay for life.

The main reasons for not going to the theatre include the lack of time and money. Fortunately, according to the National Development Plan, visitors to cultural institutions and events have remained stable, but ideally these numbers should increase yearly through a proper marketing of the cultural events happening around Mexico.

This leads to one of the main pillars of the Cultural Program: the national and international cultural promotion and dissemination, which aim to encourage greater enjoyment of artistic and cultural events. Even though there are many Coordinations of Arts, at least one of each form of art practiced in Mexico, work still needs to be done. This is particularly true in the performing arts field, in which the lack of budget prevents the creation of new productions. Nevertheless, there are numerous programs directed to promote the artistic creation. This objective also discusses the decentralization of activities, as currently most of the artistic manifestations happen in Mexico City.

However, one of the most important manifestations, the Festival Internacional Cervantino, happens in Guanajuato, and it is the most important artistic event held annually in Mexico. It is the most important multidisciplinary festival in Latin America and one of the most prestigious in the world. Its main objective was to develop a new tourist attraction, Guanajuato, which would generate foreign exchange and employment; taking into account that one of the national objectives is to ensure the overall progress of Mexico by distributing the cultural goods through out the country.

Its programming places quality as the guiding principle, and sees its balance taking into account the appropriate distribution between artistic disciplines, the ratio of proposed traditional arts, fine arts, and new contemporary art projects. In order to reach a greater number of people, presentations of national and international groups and soloists also perform in other states of the Republic as part of their overall programming.

This idea can be seen in Helsinki as well, which created a multi-arts festival in order to reach more people. When both high culture and popular culture are included in the festival program, the audience structure tends to be broad.

The research done on this festival also proved that artistic content does matter, since the main reasons of attendance were an interesting program and a specific interest in a performer. Ticket prices were also important. Another interesting discovery was the supposition that social and cultural activities can develop into a greater and longer life expectancy, reason why festivals should occupy a central role in cultural policies.

The National Coordination of Cultural Heritage and Tourism has done some progress since its inception such as linking the tourism and cultural industries. The implementation of several programs such as “Vigías del Patrimonio Cultural” (Surveillance of Cultural Heritage) has had a good start in its pilot program, but it still needs to grow more and be established in every city. It has also created several tourist routes to promote Mexican cities that have similar characteristics. However, even though it created routes like the Pueblos Mágicos, it has not created a World Heritage Route or grouped the closest ones in a specific route.

Therefore, it can be said that the second specific hypothesis is partly true. Mexico has the resources to establish creative tourism policies in its grounds and it is heading in the right direction, however more changes need to be implemented. The situation is more favorable now than it was a few years ago but it still lacks a few points that will be discussed in the Recommendations section of this paper.

The final specific hypothesis “*Tourists are willing to experience different types of travel in Mexico, not only coastal tourism.*” will be analyzed with the following data:

Before analyzing the findings of the Tourist Observatory, it is important to notice that even though it was originally planned to be done twice a year (during the summer and winter breaks) it has only been done once, making it impossible to see the changes in people’s profiles and opinions clearly. Regardless of its inclusion in the seventh objective of the National

Development Plan (Measure the Results through the Indicators System) it has not been implemented as a regular activity in the World Heritage Cities.

The most important findings relate to the visitors' profiles, 82% of them account to national tourists and only 5% to the international tourists. It is interesting to mention that most of the tourists travel from 2 to 4 times per year, which gives them enough time to visit various locations in the country. The main sources of information are family and Internet and the last is the regular media such as TV and radio.

90.7% of the visitors would recommend the city they visited and more than half said they would definitely come back to that city. This was shown particularly true since 41.57% of the interviewees had been in that specific city before. One of the main reasons might be because tourists leave the city extremely satisfied, 39.9% graded their level of satisfaction with a 10 and only 2% with 7, the lowest grade given in the survey.

Only 14.6% of the travelers choose these cities because of their cultural offer, hence more cultural expressions need to be added. However, the principal activity during their stay was the visit of cultural places with an average of 63.1%.

These results show that tourists are willing to experience a different type of tourism besides the coastal one; however, a greater cultural offer and promotion need to be done in order to attract people to these other cities.

After analyzing the current cultural offer in Mexican World Heritage Cities, it was noticed that each city has many different type of manifestations, celebrations and events but most of them are not promoted so people do not have the chance to know about them or organize their visits according to a specific event they would like to attend.

The creation of cultural performances can be influenced by cross-cultural interactions and results in them being both manufactured and authentic. However, it is important to recognize that ideas of cultural authenticity regarding what is "real" or "true" about a particular culture are changing. The concept of creative tourism offers a comparatively unexplored area where a new type of tourist steps beyond the traditional ways of tourism and constructs a redefinition of the notions of authentic experience and cultural interaction within the inventive and imaginative framework of creativity.

Creative tourism is an active process that draws upon local skills, expertise and traditions and offers learning, self-developmental and changing experience for the creative tourist.

UNESCO defined creative tourism as a type of travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place. It provides a connection with those who reside in this place and create this living culture.

The expectations of creative tourists are very different from former types of tourists who used to settle for the “staged/unreal authenticity”. Therefore tourism has been a primary force in determining contemporary urban form, as facilities for tourists have increasingly become interwoven with other structures. This has caused the refurbishment of historic areas and the revalorization of former industrial areas for cultural activities, shopping and loft living, sought to host major events.

A good way to establish policies of this type of events is by following Dorte Skot-Hansen “Four E’s”: Enlightenment, Empowerment, Economic impact, and Entertainment and the addition of its fifth “E”, Experience, which sums all of the four rationales, which are instrumental in some way or another; they all focus on what art and culture does rather than what it is. By concentrating on aesthetic experiences, it is possible to evaluate what the arts really mean to the individuals and the society.

Food events should be considered as resources that can strengthen the unique identity of a tourist destination community. Culinary tourism can relate to creative tourism in the way that the first implies that local cultures have interesting stories about their cuisines, and it also indicates that local or special knowledge and information that represent local culture and identities are being transferred. To develop a well-rounded culinary tourism industry, the culinary culture must be supported by culinary resources such as local software and hardware facilities, festivals, consumer events, and related organizations and systems to facilitate the planning and management of future marketing activities.

The local cuisine is an important tourism resource that provides added value and enhances sustainable development of the tourist destination. Food and cuisines represent a core element of their invisible heritages, demonstrating their national cultural characteristics and local features, which can even be developed into an international brand. Successfully integrating food and tourism into effective strategies can also enhance local economic development.

The government should establish first-level marketing organizations at travel destinations to formulate and execute strategies for promoting culinary tourism and coordinate among related departments to make culinary tourism more complete. With the help of mass media publication

and promotion, culinary tourism can also benefit mainstream tourism, open new marketing channels and change the modes of culinary tourism experiences.

Finally, after interpreting the results of the theoretical framework and the data gathered through the research, it can be concluded that the main hypothesis: *To attract the current needs of national and international tourists to the Mexican World Heritage cities, innovative cultural policies that focus in sustainable creative tourism programs must be developed*, established in the beginning of this paper is correct.

Two additional discoveries were done with the research, which make the establishment of creative tourism even more relevant. First, by supporting the execution of this type of tourism, the quality of life of citizens can be improved and secondly, the strategies implemented can be used to accomplish the development of the city via tourism.

The main objective would be to develop a sustainable tourism industry that generates enough revenue to help on the revitalization of the city, including the restoration and conservation of monuments which will keep tourists interested in visiting. This will create a healthy life cycle between tourism and culture, since both of them will be collaborating with each other to achieve their own goals.

## **V.II - Recommendations:**

After doing this research, some issues arose, which lead the way to several recommendations and strategies, which will be developed in this section.

The most important strategies that should be implemented or extended are:

- Strategy of commercialization of programs and expansion of services by marketing methods.
- Strategy of diversification by producing new programs.
- Expanding the market for cultural and creative tourism.

Creative tourism can be used to revitalize the city by bringing back long lost buildings to life and give them a different function. Tourists are willing to visit these industrial areas to attend cultural activities and events. More cultural offers need to be added to each city, since the selection of visitors is lastly done because of this factor.

It was seen in the investigation that multi-arts festivals are the best in order to attract different type of markets during a certain period of time. By doing this, the city is catering for more than just one market and can attract the different interests of a whole family or a group of friends.

The creation of a festival culture will inspire different groups to start their own festivals, developing in a variety of events with various cultural forms and will eventually lead to festivals running all year. One of Mexico's main strength is that it always has nice weather, so events can happen throughout the year and not only during the summer like in many other countries.

It has been mentioned that branding is an important tool to attract people to a specific place; however, it is vital that this branding starts from within. Branding within the community will make the citizens feel proud of their heritage and be glad to show it to visitors. Events should not be created only for tourists but also for the locals.

The "Ruta del Mole" focuses on the mole dish, which is typical of many regions and most of these are included in this route. This is an interesting tour, but the National Coordination of Cultural Heritage and Tourism should create more routes related to the various gastronomical features of the country. It has been found through research that this is a type of tourism that is becoming very popular so it can be a good way to market the World Heritage Cities. As it was mentioned before, these cities do not have a specific route for them so it would be interesting to find a gastronomical relation in all of them and create a route that promotes this. Another option related to this type of tourism could be to provide short-term cooking courses or tequila tasting activities in these cities.

Attracting people to Mexico's World Heritage Cities through creative tourism can have multiple benefits, but the most important are the experiences that the attendees, whether local or tourists, take from them. Another major advantage is that the city's economy will improve due to these manifestations. The government should support local and national investment so that the earnings stay in the country and not in other countries.

It is fundamental to fortify the existing markets and develop new ones. Tourist policies should promote development actions and support to the commercialization of competitive products for different segments of the actual and potential markets. New marketing programs should be designed for each segment, consolidating the actual products and promoting new quality products for new segments of the market.

The government should focus on solving the cultural program since the population is young. Results show that when the habit of reading or theatre attendance is established in the early years, it is prone to stay in life. Changes in the educational programs have to be done in order to make the younger generations value the performing arts. Since the main reasons to miss performances are the lack of time and money, an interesting approach would be to create theatre days at low cost in public places. The government could also foment the creation of this type of activities in private companies so that their employees can take their families in festivities such as Children's Day.

Since the primary sources for visiting these cities are family and Internet, social media can be used as a powerful tool to promote these cities and the events that will be happening there. Given that this type of media is interactive, tourists will be able to talk about their experiences and perhaps even get advice from travelers that had visited these locations. The cities' websites also need to be continuously updated and properly maintained with the most current information. In view of the fact that the last sources of information are TV and Radio, it would be interesting to do a further research to discover if it is because these media do not get enough coverage or because tourists do not really pay attention to this type of marketing anymore. If it turns out that is due to the first factor, TV and radio should be taken into account more to reach a greater amount of people.

Due to the fact that many visitors return to a particular city, new experiences need to be offered in order to keep them fascinated and willing to come back year after year.

The final recommendation would be to evaluate the festivals that are developed. This type of tool is becoming increasingly recognized as valuable in demonstrating success and achievement of objectives. This may be driven by internal management requirements (for example, to evaluate against the objectives, evaluate finance and use of resources, audience satisfaction and aspects of the program) or external stakeholders (for example, economic, social/cultural and environmental impacts, achievement of audience development objectives).

According to Getz (2005), it is not enough just to consider the economic impacts but also the social, cultural and environmental effects that can add to the development of society should be considered. These criteria should be based on the aim and objectives that an organization has set, which, as Bowdin et al. (2006) suggest, should be specific, measurable, achievable, realistic and time-specific and also link into the mission of the organization.

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## **VII. About the Author**

### **OMAR ESCOBAR (1983)**

Omar Escobar is a student of the UNESCO Chair program in Cultural Policy and Management from the University of Arts in Belgrade and the Université Lumière Lyon 2. After graduating from Tec de Monterrey in Mexico with a Communication Science degree and a Mass Media specialty, Escobar has been working in different American and European countries in the fields of tourism and pedagogy.

Being involved in the performing arts since the age of nine, he decided to study a Masters that gathered all his interests - tourism, pedagogy, culture and the performing arts – and would allow him to pursue a career in the field of cultural tourism.

He is currently working in the Tourist Organization of Belgrade in the Marketing and PR department contributing in the management, planning and promotion of city events and other cultural activities as well as marketing the city in international markets.