

Article: Review

Cultural and creative events as a strategy for stimulating urban tourism: A literature review and conceptual application to Quito's festival of light**Eventos culturales y creativos como estrategia de dinamización del turismo urbano: Revisión de literatura y aplicación conceptual al festival de la luz de Quito**

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ABSTRACT

The objective of this study is to analyze how cultural and creative events can contribute to the revitalization of urban tourism through a conceptual application to Quito's Festival of Light, Ecuador. A documentary study was conducted using a qualitative approach and a structured narrative review of scientific literature focusing on destination image, visitor experience, digital promotion, community participation, and sustainability. The thematic synthesis identified five relevant dimensions for understanding the tourism potential of cultural events and provided a matrix of variables and indicators for future evaluations. The proposed indicators include visitor origin, travel motivation, satisfaction, communication, local participation, and sustainable event management. The findings suggest that cultural events may support urban tourism development when integrated with destination planning, cultural identity, and the needs of host communities. However, the application to Quito's Festival of Light represents a conceptual approach rather than an empirical evaluation. Field research is therefore necessary to determine its actual tourism, economic, and social effects, distinguishing between potential contributions and outcomes demonstrated with local data.

Keywords: urban tourism; cultural events; creative tourism; visitor experience; Quito

RESUMEN

El objetivo de este estudio es analizar cómo los eventos culturales y creativos pueden contribuir a la dinamización del turismo urbano, mediante una aplicación conceptual al Festival de la Luz de Quito, Ecuador. Se desarrolló un estudio documental con enfoque cualitativo y diseño de revisión narrativa estructurada de literatura científica relacionada con la imagen del destino, la experiencia del visitante, la promoción digital, la

participación comunitaria y la sostenibilidad. Los resultados de la síntesis temática permitieron identificar cinco dimensiones relevantes para comprender el potencial turístico de estos eventos y formular una matriz de variables e indicadores para futuras evaluaciones. Entre los aspectos propuestos se encuentran la procedencia de los visitantes, la motivación del viaje, la satisfacción, la comunicación, la participación local y la gestión sostenible. Se concluye que los eventos culturales pueden favorecer el desarrollo turístico urbano cuando se integran con la planificación del destino, la identidad cultural y las necesidades de la comunidad anfitriona. No obstante, la aplicación al Festival de la Luz constituye una aproximación conceptual y requiere investigación de campo para comprobar sus posibles efectos turísticos, económicos y sociales.

Palabras clave: Turismo urbano; eventos culturales; turismo creativo; experiencia del visitante; Quito

INTRODUCTION

Urban tourism has established itself as a relevant activity for economic diversification, the enhancement of cultural heritage and the generation of experiences linked to the identity of cities. In a context characterized by the transformation of travelers' preferences, the growth of digital communication and the search for differentiated experiences, urban destinations need to develop proposals that complement traditional attractions and strengthen their capacity to convene. In this scenario, cultural and creative events represent an alternative to connect visitors with artistic expressions, traditions, architecture, public spaces and contemporary manifestations of urban life.

Its importance is not limited to the realization of shows or celebrations, but also includes the possibility of creating memorable experiences, promoting local identity and generating opportunities for tourist establishments, cultural enterprises and host communities. For this reason, studying events from a tourism perspective requires considering both their attractiveness and the organizational, social, cultural and environmental conditions that influence the experience of those who participate.

Cultural and creative events can take different forms, including art festivals, exhibitions, traditional celebrations, lighting shows, musical encounters, cultural fairs, and activities related to tangible and intangible heritage. Although these events have different characteristics, they share the possibility of bringing people together around a temporary experience and transforming, over a certain period of time, the way in which certain spaces in the city are used and perceived. Richards and Leal Londoño (2022) analyse the relationship between cities and festivals, highlighting the importance of understanding these events as part of the cultural and tourism dynamics of destinations. From this perspective, an event can help to differentiate a city from other locations, strengthen its image and expand the reasons to visit it.

However, these results do not occur automatically: they depend on the quality of programming, accessibility, communication, institutional coordination and the integration of activities with existing tourism resources. Consequently, the organization of an event should be analyzed as a process that relates the cultural offer to the expectations of visitors and the needs of the resident population.

The relationship between cultural events and urban tourism is also explained by the transformation of the tourist experience. Travelers do not necessarily travel only to observe monuments or tour historical spaces; in many cases, they seek to participate in activities that allow them to learn about

the local culture, interact with other people, and understand the meanings associated with the places they visit. Festivals can favor this relationship by combining artistic expressions, symbolic elements, heritage spaces, and forms of collective participation. Richards and King (2022), when studying experiences of cultural festivals in Hong Kong, provide elements to understand the relevance of the experiences lived during these events.

In a complementary way, Lee and Jan (2022) examine the relationship between the tourist image and the identity of cultural festivals, which allows us to recognize that the perception of an event is related both to the activities offered and to the meanings that the public attributes to them. In this sense, the visitor's experience constitutes a fundamental dimension for studying the tourism potential of events, although a distinction must be made between previous expectations, the experience during the activity and the subsequent evaluation.

Another central aspect is the image of the destination, understood as the set of perceptions, associations, and evaluations that people develop about a place. The image can influence the choice of a destination, the expectations that precede the trip, and the subsequent intentions to recommend or return to it. Cultural events can be part of this construction when they become recognizable manifestations of urban identity and are communicated in a way that is consistent with the attributes of the place. Leal Londoño et al. (2022) examine the role of gastronomic festivals in the construction of the image of destinations, while Li and Yu (2023) study the formation of a festival's tourist attraction from a semiotic perspective.

These contributions show the usefulness of analysing the symbols, activities and messages associated with an event. However, a favourable promotional image does not in itself demonstrate an increase in visitors, tourist expenditure or overnight stays. To establish these relationships, specific evidence is required on the behaviour of the attendees, their places of origin, their motivations and the activities they carry out during their visit.

At the international level, research on festivals has addressed different dimensions of the tourism experience, including motivation, satisfaction, authenticity, participation, and intention to return. Abhirami and Vineeth (2025) analyze the background and results of memorable experiences in festival tourism, while Darvishmotevali et al. (2023) study experiential attributes and perceived value in the context of gastronomic festivals. Although these studies correspond to specific contexts and types of events, they allow us to identify variables that can be adapted, with due precautions, to the analysis of other cultural manifestations. Similarly, Rivetti et al. (2024) examine the relationship between knowledge, authenticity, and loyalty of cultural festival attendees.

Taken together, these antecedents suggest that the assessment of an event should not be reduced to the number of people present, but should also consider the quality of the experience, the cultural significance attributed to the activities, and subsequent behavioral intentions. The application of these variables to a particular destination requires, however, defining appropriate instruments and gathering local information before drawing conclusions about their outcomes.

Communication and promotion are another relevant dimension for understanding the role of events in urban tourism. Digital platforms, institutional websites, and social media make it possible to disseminate programming, share images and videos, facilitate visit planning, and maintain public attention before and after the celebration. However, content dissemination must be differentiated from effective attendance. Vera and Chang (2022) examine indirect experiences related to hypothetical cultural festivals and the formation of images of the destination through digital means. This type of research allows us to consider that promotional information can influence expectations, but should not be automatically interpreted as evidence of tourist displacement.

To evaluate the effectiveness of an event's communication, differentiated indicators are needed, such as the reach of publications, digital interaction, inquiries about the schedule, origin of the attendees and declared motivation to attend. Likewise, the communication must offer precise information on schedules, mobility, accessibility, security and available services, so that the expectations created are compatible with the real conditions of participation.

Along with promotion, event management requires considering the relationships between organisers, authorities, artists, tourism companies, traders and residents. Coordination between these actors can favour the quality of the experience and facilitate the articulation of the event with other products of the destination, such as heritage tours, visits to museums, local gastronomy, commercial activities and accommodation services. On the contrary, insufficient planning can generate difficulties related to mobility, congestion, waste management, safety and the use of public spaces. The perception of residents deserves special attention, because the cultural or economic benefits attributed to an event can coexist with nuisances derived from the concentration of public or temporary alterations to daily life.

Lobo et al. (2023) analyse the image of events from the perspective of host city residents, while Nishinaka et al. (2023) study residents' perceptions of modern art festivals and their relationship with tourism support. This background supports the need to incorporate the community perspective into the assessment, rather than assuming that all residents value events in the same way.

Sustainability is, therefore, a cross-cutting component of the management of cultural and creative events. An initiative aimed at boosting urban tourism must ensure that cultural activity is compatible with the conservation of heritage spaces, universal accessibility, safe mobility, responsible waste management and coexistence between visitors and residents. It is also necessary to consider how economic opportunities are distributed, which local actors can participate and whether the potential benefits reach businesses and enterprises linked to tourism activity. Alsiehemy (2023) examines relationships between the quality of service in events and tourism sustainability, while Agyeiwaah and Zhao (2024) address the social sustainability perceived by residents in the context of gastronomic events.

These studies contribute to broadening the analysis beyond promotion and individual satisfaction. In methodological terms, this implies that an evaluation must define social, economic, and environmental indicators, identify relevant populations, and recognize the limitations of the available

information. Without these procedures, sustainability or impact claims must be formulated as possibilities to be investigated, not as demonstrated results.

In Ecuador, historical heritage, cultural diversity, and artistic expressions are relevant resources for the planning of urban tourism experiences. Cities can articulate their heritage assets and public spaces with temporary events that allow diversifying the offer, strengthening cultural programming, and expanding opportunities for the participation of local artists and enterprises. Quito presents pertinent conditions to examine this relationship due to the presence of a Historic Center of heritage importance, public spaces with cultural value, and an offer of activities related to the arts and urban life. However, the existence of these resources is not enough to conclude that any event generates positive tourism effects.

It is necessary to analyze how the programming is integrated with the offer of services, what audiences it attracts, how the attendees travel, what their motivations are and what assessment they make of the experience. In addition, a distinction must be made between those who reside in the city, those who make a day visit from another location and those who spend the night in the destination, since these groups may present different behaviors, needs and spending patterns.

Within this scenario is the Quito Light Festival, considered in this article as a case of conceptual application to examine the relationship between a visual artistic proposal and urban tourism. The use of light as a creative resource allows us to explore the interaction between artistic installations, architecture, heritage spaces, and city tours. From a tourism perspective, the interest of the case lies in the questions it allows us to ask about the visitor's experience, the image of the destination, the communication of the event, and its possible articulation with other cultural and tourist services. The literature on the image of festivals and the construction of tourist attractions offers useful categories to develop this reflection (Chi et al., 2022; Li & Yu, 2023).

However, the results of research carried out in other cities cannot be automatically transferred to Quito, since the characteristics of the public, the organization, the infrastructure, the cultural context and the mobility conditions may be different. Therefore, the application to the Festival of Light is proposed as an analytical exercise based on scientific literature, and not as an empirical evaluation of impacts that have already been proven.

The relevance of the topic is also related to the need to establish criteria that allow a more rigorous assessment of the potential contribution of events to tourism activity. Sometimes, the dissemination of a festival highlights its programming, its artistic nature or the estimated attendance, but these elements do not allow us to know for themselves the profile of visitors or the changes that the event may produce in their travel decisions. To understand its possible relationship with urban tourism, it is advisable to consider variables such as geographical origin, the main motivation for the visit, the means of transport, the duration of the stay, the existence of overnight stays, the declared expenditure, satisfaction and the intention to recommend the event.

In addition, management aspects such as clarity of information, accessibility, organization of routes, availability of services and the perception of residents should be examined. The selection of these

variables allows for the formulation of an evaluation proposal consistent with the literature, but their measurement would require specific fieldwork and the application of previously designed and validated instruments.

Based on this background, the general objective of this article is to analyze, through a review of recent scientific literature, how cultural and creative events can contribute to the revitalization of urban tourism and how the main theoretical approaches can be conceptually applied to the Quito Light Festival. This objective includes the identification of the relationships that the literature establishes between events, destination image, motivation and visitor experience; the organization of the main factors of management, community participation and sustainability; and the formulation of variables and indicators that can guide future research on the Quito case.

In this way, the article seeks to integrate contributions from studies developed in different contexts, recognize their possibilities of application and point out the limitations that must be taken into account when transferring international concepts to an Ecuadorian destination.

To achieve this objective, a documentary study is developed, with a qualitative approach and structured narrative review design. The review is aimed at identifying and synthesizing scientific literature related to festival tourism, cultural events, destination image, visitor experience, communication, resident participation and sustainability. The selected documents are organized into thematic categories to recognize convergences, differences and variables relevant to the conceptual application to the Quito Light Festival. This design does not correspond to an experimental research or an economic impact study, nor does it constitute a direct measurement of the perception of visitors or residents of the festival. Therefore, the indicator proposals are presented as potential instruments for further research and not as results obtained through surveys, interviews or field observations.

In accordance with the type of study, the core variables are understood as analytical dimensions derived from the literature and not as variables measured directly in a sample of participants. These include the image of the destination, the motivation to travel, the visitor's experience, satisfaction, the intention to recommend, the intention to return, digital communication, community participation and the sustainability of the event. For a future empirical evaluation, these dimensions could be related to observable indicators, such as the origin of the attendees, the time of stay, the declared expenditure, the evaluation of the organization, the perception of accessibility, the interaction with other tourist attractions and the opinions of the resident population. This methodological distinction is important because it avoids attributing to the festival effects that the documentary review cannot demonstrate on its own.

It also allows establishing a conceptual basis for designing research instruments and defining procedures for collecting and analysing information appropriate to the local context.

In summary, the study is based on the premise that cultural and creative events can constitute a tool to diversify the urban tourism offer, as long as their planning is articulated with the identity of the destination, the quality of the experience and the needs of the host community. The literature review allows us to gather perspectives on image construction, visitor motivations, communication,

participation and sustainability, while the Quito Festival of Light offers a concrete context to formulate questions and propose criteria for analysis. The value of this approach lies in establishing a framework that can guide future research, without confusing the theoretical potential of events with effectively measured impacts.

In this way, the article contributes to a critical understanding of the relationship between culture and urban tourism and raises the importance of evaluating events through verifiable information, defined indicators and a balanced consideration of visitors, residents and actors involved in the management of the destination.

METHOD

The present study was developed through a qualitative approach, of documentary type, with a structured narrative review design and descriptive-analytical scope. Its purpose is to examine the contributions of the scientific literature on cultural and creative events and their relationship with the dynamization of urban tourism, to later organize its main categories of analysis and apply them conceptually to the Festival de la Luz in Quito, Ecuador. The study does not intend to directly measure the economic or tourist impact of the festival, but to identify factors, variables and indicators that can guide a future empirical evaluation of the event.

The documentary review focuses on scientific publications related to festival tourism, cultural events, destination image, visitor motivation, tourist experience, satisfaction, digital communication, community participation and sustainability. Articles published between 2022 and 2025 were mainly considered, with identifiable bibliographic information and DOI when available. The selection considers thematic relevance, the relationship with the objective of the study and the possibility of contributing concepts applicable to urban tourism. The documents are examined by reading titles, abstracts and relevant content, organizing the information into categories that allow comparing approaches and recognizing coincidences, differences and limitations.

The documentary population is made up of scientific publications related to the research topic. The documentary sample corresponds to the 25 scientific articles selected for review, according to the criteria of relevance and timeliness defined. The institutional source related to national tourism planning is used as complementary contextual material and is not counted among the scientific articles. Because the study does not include human participants or a survey of its own, a sample of tourists or residents is not established. Consequently, the conclusions are limited to the synthesis of the reviewed literature and do not represent statistical results obtained directly in Quito.

The conceptual application environment is the Quito Light Festival, related to visual artistic expressions and the use of urban spaces as cultural scenarios. The selection of the case allows us to reflect on the relationship between the artistic programming, the image of the destination, the visitor experience and the possible articulation with other tourist resources in the city. The analysis considers the urban and heritage context as a frame of reference, without assuming that the documentary review is equivalent to a face-to-face observation of the festival. For further research, it would be

necessary to delimit the dates of realization, the spaces included, the routes enabled and the conditions of access, mobility and provision of services.

The materials and instruments used are a bibliographic review matrix and a matrix of analytical categories. The first allows the data of each publication to be organized, such as authorship, year, title, journal, DOI, objective and main contributions. The second groups the contents into dimensions related to the image of the destination, motivation of the trip, visitor experience and satisfaction, promotion, resident participation and sustainability. In addition, a matrix of indicators is proposed to guide future field research. Potential indicators include origin of attendees, main reason for visit, length of stay, declared expenditure, satisfaction, intention to recommend, accessibility, perception of the organization and assessment of residents. These indicators are measurement proposals, not data already collected.

The procedure comprises four stages. First, publications related to the thematic categories were identified through bibliographic searches and queries of editorial records. Second, the available metadata were reviewed and the articles were selected according to their relevance and publication period. Third, the information was organized in the documentary matrix and a thematic synthesis of the relevant findings was developed. Fourth, the categories identified were related to the case of the Quito Light Festival, and questions and indicators were formulated that could guide a subsequent evaluation. The conceptual application was carried out through analytical interpretation, without attributing to the festival results that had not been measured.

The documentary analysis was qualitative and thematic. The information was compared according to the established categories to identify recurring patterns, complementary contributions, and research gaps. No statistical tests, impact estimates, or meta-analyses were performed, due to the fact that the selected sources present diverse approaches and contexts. The bibliographic review considered the coherence between the bibliographic data, the availability of the records, and the correspondence between the ideas cited and the sources included in the references. The review of DOIs and the correspondence between citations and references remains a requirement for bibliographic control. As a limitation, the structured narrative review does not guarantee the completeness of a registered systematic review.

A future empirical evaluation will require validating the proposed instruments, defining the population and the sample, collecting data from visitors and residents, and establishing ethical procedures for participation and information processing. The manuscript does not present an exact date of search or equations reproducible by database; therefore, its results are interpreted as a narrative synthesis, without claiming systematic exhaustiveness.

RESULTS

Destination selection factors identified in the literature

The synthesis of the references examined made it possible to distinguish four sets of factors associated with the selection of venues. The first corresponds to accessibility and logistics, and includes air connectivity, travel costs, urban mobility, and operational conditions of the event. Crouch

et al. (2019) analyzed various attributes of host city choice; Klinmalai and Kaewlai (2024) included accessibility and characteristics of the urban environment among the criteria for evaluating MICE destinations.

The second set brings together facilities, accommodation, and services. The studies by Lee and Lee (2017) and Whitfield et al. (2014) differentiate attributes of the venue, characteristics of the event, and conditions of the destination. Among the dimensions described are capacity and equipment of spaces, support services, hotel availability, and access conditions. This classification comes from the literature consulted and does not constitute an evaluation of specific facilities in Guayaquil.

The third set is related to institutional positioning and management. Delaney (2021) analyzed resources, networks, experience, and trust as components of competitiveness of convention bureaus. Jo et al. (2019) identified multiple attributes and the participation of various actors in the selection of destinations for international meetings. Both references incorporate elements of coordination and decision-making that complement the description of infrastructure.

The fourth set comprises the differences between the audiences that participate in the events. DiPietro et al. (2008) examined selection criteria among different planner profiles; Lee et al. (2016) studied the perspective of attendees; and Caber et al. (2017) addressed the comparison of competing destinations. Table 1 organizes these dimensions as categories for documentary analysis, without assigning scores or establishing a competitiveness classification of Guayaquil.

Table 1.
Dimensions for analysing the recruitment of international congresses

Dimension	Criteria of interest	Evidence Needed
Accessibility and mobility	Flights, entry, transfer and logistical reliability	Routes and connections, times, costs, travel conditions
Venues and accommodation	Capacity, equipment, accommodation and suppliers	Updated technical sheets, availability and rates
Promotion and positioning	Image of the destination, materials and differentiation	Campaigns, value propositions and reach by market
Institutional coordination	Functions of the bureau, allies and local networks	Agreements, protocols, responsibilities and services offered
Incentives and candidacies	Support, budgets, presentation and follow-up	Bases and conditions of incentives, files and traceability
Attendee Experience	Services, attractions, security and accessibility	Participant assessments and verifiable data

Source: analytical elaboration based on the bibliographic documentation of the original manuscript.

Institutional information identified for Guayaquil

In the documentation of the case, the MICE tourism portal of Guayaquil is cited, which presents the institutional offer of venues, hotels, specialized services and support of the Convention Bureau. This material allows the components that are publicly communicated to potential organizers to be

recognized, but does not provide, by itself, verified measures of competitiveness, congress awarding or promotional results.

The contrast between this institutional description and the bibliographic categories identified information needs on the capacity and availability of venues, characteristics of the hotel offer, services effectively provided to organizers, scope of promotional actions and mobility conditions. Table 2 summarizes, for example, what is documented and the aspects that remain unverified in the material examined.

The documentation provided did not include series of candidacies presented, congresses awarded, incentive budgets, conversion rates, updated technical inventories, or testimonies obtained through real interviews. Nor are there primary data that would allow comparing Guayaquil with other destinations or prioritizing the factors identified. Therefore, the results of this section are limited to a thematic classification of background and the identification of available and absent information.

Table 2.

Communicated offer and verification needs of the Guayaquil case

Axle	Available documentary base	Information that needs to be verified
Venues and services	Institutional portal cited in the original document	Current capacities, equipment, costs and available dates
Accommodation	Description of the destination's hotel offer	Distribution, quotas, rates and accessibility by season
Institutional support	Reference to Convention Bureau support	Concrete, responsible services, response times and results
International promotion	Existence of institutional MICE communication	Markets Reached, Channels, Conversions, and Applicant Rate
Partnerships and incentives	Categories foreseen in the initial approach	Current agreements, requirements, budgets and beneficiaries
Mobility and conditions of the destination	Criteria indicated in the general literature	Updated local data and evaluation by organizers

Source: analytical elaboration based on the bibliographic documentation of the original manuscript.

DISCUSSION

Interpretation of documentary findings

Preliminary findings support a multidimensional understanding of congress engagement. The relevance of infrastructure and accommodation does not invalidate the weight of institutional articulation, candidacy processes, or participant experience. Crouch et al. (2019) described the simultaneous intervention of several conditions when choosing international venues; in the same vein, Jo et al. (2019) highlighted the complexity of the associations' decision-making process. In the case analyzed, these contributions support the proposal to bring together technical information and support capacities in an integrated offer.

Coordination appears as a cross-cutting component. Delaney (2021) explains that competitive promotion organizations require credible relationships and access to destination networks, in addition to their own resources. Getz (2004) relates the procurement of events to alliances and careful candidacies. For Guayaquil, this does not prove the existence of a specific organizational deficiency; it indicates that it would be pertinent to analyze the functions of each actor and the procedures for preparing and submitting bids before recommending institutional changes.

The relative importance of attributes can vary between profiles of organizers, associations, and attendees. Suwannasat et al. (2022) documented several groups of criteria in the choice of venues, while Lee et al. (2016) incorporated the attendee's perspective. Caber et al. (2017) showed the usefulness of analyzing attributes against competing destinations. This evidence cautions against formulating a single strategy for all markets and advises identifying priority segments using potential demand data.

The transferability of literature is limited by differences between cities and markets. Studies carried out in Asian countries, European destinations, or convention centers of another scale cannot be mechanically transferred to Guayaquil. Klinmalai and Kaewlai (2024) offer indicative dimensions of evaluation, but their conclusions correspond to the context examined by their authors. Local validation would require contrasting criteria with verified capacities, effective access, and demands of potential organizers.

It is also essential to distinguish institutional promotion and market performance. The existence of a website, a brochure or a venue file constitutes evidence of a communicated offer, not of proven competitiveness. A solid analysis should incorporate a series of applications, awarded events, missed opportunities, markets of origin and costs of promotional actions. Without these records, the assessment of a strategy as successful remains hypothetical. The study proposes a framework for organizing information, not a quantified performance diagnosis.

Proposals derived from the discussion

The first line of improvement is to standardize the value proposition. The information on venues, hotels, connectivity, suppliers and support should be integrated into files with verifiable data, responsible for updating and differentiated versions according to the profile of the event. The objective is to make it easier for an association to evaluate real operating conditions and for local actors to respond coherently to queries.

The second line is to strengthen the management of relationships and candidacies. A shared system would make it possible to record opportunities, conditions of participation, related actors, documents delivered, decisions, and known reasons for acceptance or rejection. Without these records, it would be inappropriate to attribute results to a campaign or identify which strategy contributed to winning a congress. The experience of the bureaus examined by Delaney (2021) provides a conceptual basis for prioritizing trust, coordination, and responsiveness.

The third line is to segment the market. The requirements of a medical association, an academic meeting, and a professional exhibition may differ in space, logistics, audience, and decision criteria.

DiPietro et al. (2008) and Jo et al. (2019) provide arguments for constructing messages and candidacy proposals adjusted to each segment. Participation in trade fairs, digital promotion, or the direct search for partnerships should be evaluated by their ability to generate qualified opportunities and not only by media exposure.

The fourth line is to define monitoring and learning mechanisms. An initial evaluation could consider the number of opportunities detected, applications submitted, decisions received, response time and documented reasons for loss. These are proposed indicators, not calculated results for Guayaquil. In addition, the opinions of organizers and attendees could be collected through effectively applied instruments, with date registration, selection of participants and sampling limits.

Table 3.

Management proposals and indicators for subsequent validation

Proposal	Suggested action	Proposed indicator
MICE file of the destination	Consolidate technical offer and update suppliers	Percentage of files updated and verified
Coordination of actors	Define those responsible and care protocol	Response time and operational agreements recorded
Opportunity Management	Create a record of contacts and candidacies	Qualified Opportunities and Submitted Applications
Segmented proposal	Design offers by type of congress and market	Segment queries and custom proposals
Evaluation of results	Record awards and decision reasons	Applications awarded with respect to those resolved
Feedback	Apply real interviews or surveys to organizers	Valid answers and documented improvements

Source: analytical elaboration based on the bibliographic documentation of the original manuscript.

Limitations and scope of interpretation

Finally, methodological limitations condition the scope of the contribution. The preliminary matrix brings together 20 records, but does not include an auditable log of retrieval, reading and exclusion. Nor does it have interviews with those responsible for recruitment or real surveys. Therefore, it is not possible to present percentages of market perception, generalizations about residents or measures of effect of the proposals. The value of this study is concentrated in the delimitation of the problem, the thematic synthesis and the formulation of a verifiable agenda of applied research.

CONCLUSIONS

The literature review allows us to establish that the contribution of cultural and creative events to urban tourism should be understood as a relationship conditioned by planning, the identity of the destination and the experience offered to the public. Its tourist value does not lie only in the realization of shows, but in the possibility of articulating artistic expressions with the cultural resources and services of the city. From this perspective, the Quito Light Festival is a pertinent case to analyze how an artistic proposal can be integrated into the urban image; however, the review carried out does not demonstrate by itself an increase in tourist demand attributable to the event.

The thematic synthesis identifies five dimensions necessary to study the case: image of the destination, motivation and visitor experience, digital promotion, community participation and sustainability. These dimensions are related and should be analyzed in a complementary way. Broad communication may generate interest, but does not confirm effective attendance; a satisfactory experience may favor the recommendation, but does not demonstrate a real intention to return; and a higher attendance does not guarantee economic benefits distributed among local actors. Therefore, the evaluation of the festival requires differentiated indicators that allow avoiding conclusions based exclusively on the visibility of the event or on general assessments of its cultural importance.

It is recommended to develop a specific empirical research on the Quito Light Festival that combines visitor surveys, resident consultations, systematic observation and review of official information. The study should distinguish between residents, hikers and tourists with overnight stays, and incorporate variables such as origin, motivation, length of stay, expenditure, satisfaction and evaluation of the organization. It would also be necessary to define a sampling strategy, validate the instruments and establish comparable criteria between editions. This line of research would allow us to verify which of the relationships identified in the literature are manifested in the Quito context and which require additional explanations.

The analysis of cultural events should be extended to a territorial perspective that considers the relationship between tourism, heritage, creative economy, urban mobility and social inclusion. This integration would make it possible to study not only the opportunities for promotion of the destination, but also the conditions necessary to protect heritage spaces, facilitate access for different groups and reduce possible inconvenience for residents. A future comparison between the Festival of Light and other Ecuadorian cultural events could identify transferable management practices, provided that differences in scale, programming, infrastructure and socio-cultural context are recognized. The outstanding question is how to distribute in a balanced way the opportunities and burdens that an event can generate between visitors, the host community and local economic actors.

The results of this review offer a conceptual basis for designing mechanisms for continuous evaluation of the Quito Light Festival, but do not allow us to anticipate with certainty its future tourism effects. If the organization incorporates verifiable indicators, coordination between actors, and community participation, it will be possible to generate more solid information to guide planning decisions. A favorable future scenario will depend on the promotion of the event being accompanied by an accessible experience, responsible management of urban spaces, and an effective connection with the city's cultural and tourist offerings. It remains to be determined, through longitudinal and comparable data, whether these conditions translate into greater visitor permanence, local spending, satisfaction, and resident support.

Resolving these issues is the next step in moving from the identification of tourism potential to the evaluation of concrete results.

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ETHICAL CONSIDERATIONS

The study was developed through a literature review based exclusively on previously published documentary sources. It did not involve the direct participation of human or animal beings, the performance of interventions, the use of biological samples, or access to personally identifiable data. Consequently, it did not require approval from an ethics committee or the obtaining of informed consent. During the research process, the principles of scientific integrity, adequate attribution of authorship, rigorous citation, and responsible use of the sources consulted were observed.

ARTIFICIAL INTELLIGENCE (AI) USAGE STATEMENT

The authors state that the AI tool was used exclusively to support the organization of the article and the translation of the text. Its use did not determine the scientific content, study design, selection of sources, data analysis, interpretation of results, or conclusions. Full responsibility for the content remains with the authors.

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CONFLICT OF INTEREST

The authors declare that they have no conflicts of interest related to this study and that all the procedures followed comply with the ethical standards established by the journal. They also confirm that this work is unpublished and has not been published, either partially or totally, in any other publication.

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