

Innovation and creativity in the tourist offer: challenges and perspectives for Holguin tourism destination, Cuba

Innovación y creatividad en la oferta turística: retos y perspectivas para el destino turístico Holguín, Cuba

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Received: 2022-11-07

Accepted for publication: 2022-12-05

Published: 2022-12-31

ABSTRACT

Innovation is a key tool for the commercialization of creative experiences. The article aims to identify the challenges and perspectives for tourism innovation in Holguin tourism destination, Cuba. To this end, the features of innovation in tourism and the relevant factors for the design of creative experiences were identified. A Scopus search on tourism innovation was carried out, the processing in Bibexcel software allowed to analyze the productivity of articles and the use of VOSviewer to identify the main contributions through the co-citation of authors. The identification of relevant factors for designing creative experiences was carried out through the analysis of keywords in VOSviewer of the articles published in Scopus on the subject. An Occurrence-Strength matrix of keyword links was developed to identify the priority level of each factor. An exchange was carried out with academics and researchers of Holguin destination to know its current situation. The results show that, although tourism is characterized as an innovative sector, there are important gaps to be filled. Tourism innovation should be oriented to the creative experience through the development of factors such as co-creation. Among the main challenges facing the destination is the need for flexible and integrative thinking in organizations.

Keywords: *tourism innovation, tourism experience, creativity*

RESUMEN

La innovación es una herramienta clave para la comercialización de experiencias creativas. El artículo pretende identificar los retos y perspectivas de la innovación turística en el destino turístico de Holguín, Cuba. Para ello se identificaron las características de la innovación en el turismo y los factores relevantes para el diseño de experiencias creativas. Se realizó una búsqueda en Scopus sobre innovación turística, el procesamiento en el software Bibexcel permitió analizar la productividad de los artículos y el uso de VOSviewer para identificar las principales contribuciones a través de la co-citación de autores. La identificación de los factores relevantes para el diseño de experiencias creativas se realizó a través del análisis de palabras clave en VOSviewer de los artículos publicados en Scopus sobre el tema. Se elaboró una matriz de ocurrencia-fuerza de los vínculos de palabras clave para identificar el nivel de prioridad de cada factor. Se realizó un intercambio con académicos e investigadores del destino Holguín para conocer su situación actual. Los resultados muestran que, si bien el turismo se caracteriza por ser un sector innovador, existen importantes vacíos por llenar. La innovación turística debe orientarse a la experiencia creativa a través del desarrollo de factores como la co-creación. Entre los principales retos a los que se enfrenta el destino está la necesidad de un pensamiento flexible e integrador en las organizaciones.

Palabras clave: *innovación turística, experiencia turística, creatividad*

INTRODUCTION

Innovation is currently considered a powerful tool for survival in the international market. Companies tend to be more competitive when they are innovative and take advantage of environmental opportunities. Hence, research and development play a relevant role in the search for alternatives that allow an increasingly effective business performance.

In tourism, this quality is indispensable since its raison for being is to obtain income through the commercialization of tourist experiences. Thus, although its understanding requires being seen from disciplines such as economics, geography, sociology and psychology undoubtedly have great weight. The recognition of the value of the intangible in the construction process of tourism products is a basic condition for meeting the expectations of today's consumers.

In this process, innovation is an indispensable phase in extending the life cycle of tourism products, since it is the rejuvenation of the offer that makes it possible to retain current customers and gain access to other markets. Therefore, innovation for companies enables increased efficiency and sustainable competition (Rojo Gutiérrez et al., 2019), while for consumers it influences satisfaction and improved experience (Işık et al., 2019).

Derived from the above, tourism managers focus on achieving to provide memorable experiences to consumers, focusing on intangible goods, rather than tangible ones. In fact, creative or experiential tourism is currently spoken of as a new form of innovative management of the different modalities, which focuses on the co-creation of experiences through the use of technologies, collaborating consumers, local community and tourism providers (Richards, 2020).

However, although it is common to speak of tourism as an innovative sector, scientific production on tourism innovation is not among the most abundant and in practice it is often not possible to identify innovations, which is reflected in the lack of statistics on the subject. This phenomenon is largely due to the economic nature of innovation since its emergence, accompanied by a technological and radical or disruptive nature.

Consequently, there have been several positions in the

literature on the measurement of innovation in tourism, ranging from criticism of the autonomous approaches to the treatment of the subject to the existence of studies that justify these approaches. In view of the divergence of perspectives, it is necessary to analyze the particularities of tourism that influence the specific features of innovation in comparison with other industries.

The identification of the features of innovation in tourism from the scientific production can contribute to more clarity on the subject from the practical point of view, from a greater orientation and objectivity in the work of the companies. The binomial science-innovation is an important starting point for efficient and effective tourism management, in a context characterized by information saturation and the intensive use of new technologies.

In Cuba, the highest authorities stimulate the innovation process from the universities to meet the needs of the territory, it is aspired to achieve a creative and innovative organizational management (Díaz-Canel Bermúdez, 2021). Current policies support these desires, the Update of the guidelines of the economic and social policy of the Party and the Revolution for the period 2016-2021 calls to improve the marketing of tourism services (154), its diversification and quality (155), as well as the use of ICTs in the digital transformation of the destination making more efficient and competitive processes related to tourism management (156).

Similarly, the Economic-Social Strategy for boosting the economy and confronting the global crisis caused by COVID-19 recognizes innovation and competitiveness among its principles and calls for the transition to innovative tourism products and the acceleration of clusters with other sectors (health, culture, sports, ecology).

In this context, in Holguin destination, the project of the Scientific and Technological Park of the University of Holguin and the Mintur trace as line of investigation XII the design and improvement of tourist products. Holguin develops the Sun and Beach modality as the main offer, however, the product portfolio misses important potentialities. There are shortcomings in terms of the tourist-local community link in the construction of experiences; insufficient use of technologies to know what the tourist expects to obtain from the products, which is an indispensable phase of innovation; as well as dissatisfaction in the indicators of repeat visits and recommendations to other

people, linked to consumer loyalty to the destination (Serrano-Leyva, Feria-Velázquez, et al., 2021).

Despite the favorable conditions for a change oriented to an innovative organizational management that solves society's problems through science, there are many challenges linked to the need for human capital, as the main executor of innovation, to be able to assume risks and be willing to continuously improve processes.

The objective of the research is to identify the main challenges and perspectives for the innovation of the tourist offer in Holguin destination.

To this end, the starting point is to determine the features of innovation in the tourism sector and to identify the relevant factors for innovation in order to achieve creative experiences.

METHODOLOGY

A search on tourism innovation was carried out in the Scopus database. The terms "tourism innovation" were used as thematic descriptors in the filter title, abstract and keywords of scientific articles. These descriptors were used so as not to limit results and to enable the analysis of the theoretical structure of innovation in general. The non-restriction of the time frame also pursued this objective.

The database obtained was processed with Bibexcel software to calculate productivity by years and productivity by authors. The VOSviewer software was used for the analysis of co-citation of authors, in order to identify the most relevant authors in the field of study. A bibliographic review was carried out in which these indicators were taken into account for the selection of the reading portfolio. Then, the historical-logical method was used to identify regularities in order to determine the features of innovation in tourism.

A search was conducted in the Scopus database on the role of experience in the framework of creative tourism. The search equation used was "creative tourism" AND "experience". The search was carried out on the title, abstract and keywords of the articles. To identify the re-

levant factors in the conception of experience in creative tourism, the keywords of each article were analyzed using VOSviewer software. A thesaurus was elaborated to homogenize the terms of equal meaning. The indicators of occurrence (frequency of descriptors in the articles) and strength of links (most representative in the field of study) were used (van Eck & Waltman, 2010).

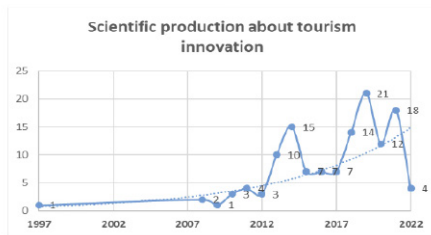
To identify the level of priority of each factor in the design of creative experiences, an Occurrence-Strength matrix of the links was elaborated, using as a reference the algorithm of the Importance-Valuation matrix of Ábalo Piñeiro et al. (2006). The factors were placed on a rectangular coordinate axis according to the weight of occurrence-strength of the links (x;y). Two parallel reference axes were plotted. For the axis parallel to the abscissa axis, the average occurrence of the factors was taken into account, while for the axis parallel to the ordinate axis, the average of the link strength indicator was taken into account. In the upper-left quadrant are the factors most relevant to the field of study, but less addressed. In the lower-left quadrant are the least addressed and least relevant. The upper-left quadrant shows the most relevant and addressed factors and in the lower-right quadrant, the most addressed and least relevant.

In the analysis to identify the main challenges and perspectives for the innovation of the tourism offer based on the development of creative tourism, ideas were exchanged with academics and researchers from the University of Holguin and the Ministry of Culture in the province, as well as with tourism managers.

RESULTS AND DISCUSION

The Scopus search yielded a total of 129 publications corresponding to the period 1997-2022. The year with the highest productivity was 2019, because since the crisis originated in tourism by Covid-19, innovation in the sector has been the subject of interest of the international scientific community, including organizations such as the World Tourism Organization (UNWTO) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), which have repeatedly called for the promotion of the subject as a necessity for recovery.

Figure 1. Scientific production on tourism innovation in Scopus



Authors such as Anne-Mette Hjalager, who has systematized the subject and has 7 publications in Scopus, as well as Colin Michael Hall and Allam M. Williams, who are among the most cited authors (more than 100 citations), are important references for the analysis. The following co-citation network shows these authors as central nodes.

Figure 2. Co-citation of authors addressing the topic of tourism innovation



In the scientific production on tourism innovation, there is no consensus on the definition and measurement of the construct. There are several attempts to demarcate or autonomy of the topic in the sector. Authors are inclined to differentiate the subject both from other industries and from the rest of the services. This has led to the existence of new approaches that need to be evaluated.

Schumpeter was the first author to refer to innovation in his book *The Theory of Economic Development*, published in 1911. The author gives continuity to a classic line of economic research: economic development, and introduces two concepts of great impact, innovation as a cause of development and the innovative entrepreneur as a

propitiator of innovation processes. Explaining Schumpeter's conception of economic development is far from the object of research; the authors limit themselves to emphasizing that the genesis of innovation is of an economic nature, being considered a fundamental force of capitalist production, and is also restricted to the technical system. Schumpeter focuses, therefore, on technological innovation, with the particularity of having a radical or disruptive character.

By radical innovations he means: the introduction of new consumer goods on the market, the emergence of a new method of production and transportation, the achievement of the opening of a new market, the generation of a new source of supply of raw materials and the change in the organization (of any organization or in its management process) (Schumpeter, 1934). However, innovation should not be limited to technology alone. In this respect, Daft (1978) proposes the "double core" model where, in addition to the "technological core" ("technical system"), he refers to the "administrative core" ("social system") of the company, which would make it possible to assess innovation in services.

This is due to the fact that it is only since the 1990s that this sector begins to relate to the subject, but from a perspective of subordination or assimilation, applying concepts of technology or manufacturing. Later, as a result of the consideration of the particular characteristics of services such as co-terminality of production and consumption, information intensity, importance of the human factor and organizational factors (Hall & Williams, 2008), two new trends take place, the autonomy or demarcation approach sustained in the differentiation with manufacturing and the synthesis approach that explains more precisely the boundaries between manufacturing and services (Montresor, 2018).

In fact, Schumpeter's definition was expanded over time, in the search for a more inclusive definition. The best example is found in the Oslo Manual, recognized in the international framework as the main methodology for measuring innovation and a key tool for decision-making. The first edition dates from 1992; however, it recognized innovation in the services sector from its second edition in 1997. In its fourth edition, the manual eliminates the distinction between

technological and non-technological innovation. It outlines new guidelines for measuring innovation not only in the productive sector, but also in other types of organizations and individuals (Unión Europea, 2019).

Tourism as another service is distinguished from manufacturing and although it shares the above features with services, it has characteristics that make innovation in the sector different. Hall and Williams (2008) refer to the characteristics of tourism that influence innovation, such as the grouping of related activities; temporality; spatiality; encounters between the tourist and the tourism industry; and encounters between the tourist and the host community.

These characteristics influence the development of innovation:

- The clustering of activities implies that the perception of the experience depends on the overall quality, which can influence whether the innovation carried out in one subsector propitiates other innovation or on the contrary prevents it
- The temporality and fixity of space: the act of tourism is not storable, it happens at a programmed time and place. The challenge of innovation in this context lies in the reprogramming of the activity, looking for alternatives that allow its execution.
- The encounters between the tourist and the industry: the way in which tourism companies operate in the creation of experiences is visible to competing companies, which makes it a constant focus of innovation due to its importance and the impossibility of patenting each innovation
- The encounters between the tourist and the host community have a series of socioeconomic impacts that increase with the arrival of more tourists to the destination, which requires sustainable innovations.

Consequently, "innovation in tourism services could be based less on the accumulation of internal technological knowledge and more on knowledge development and learning capabilities" (Camisón & Monfort-Mir, 2012, p. 787). Seen from this approach, the weight of innovation lies in the firm's response to the changes occurring in the environment, rather than in the result as Schumpeter does.

It is also important to note that in tourism there is a predominant orientation to experience rather than functionality. Volo (2006) considers that tourism innovation is con-

ditioned by the perception of changes in the consumer's experience. This line has been continued by authors such as Hoarau-Heemstra and Eide (2019) and Gardiner (2021) and is based on the "economics of experience" (Pine & Gilmore, 1999).

Despite agreeing with Volo (2006) regarding the role of experience in the definition of innovation, we agree with Drejer (2004) in assessing the risk of an overly broad definition of innovation that can lead to confusion of the term with the normal activity carried out by the company. Taking this aspect into account, 23 definitions of the innovation construct were analyzed (Annex 1) to assess the inclusion of the necessary features. The analysis of the definitions shows that, although Schumpeter's concept limits the inclusion of various tourism innovations, conditions such as novelty, reproducibility and economic impact should prevail.

Based on the previous analysis, it is considered that the definition of tourism innovation, in the first place, should be more comprehensive than Schumpeter's definition, i.e. it should not be restricted to the technological core; it should consider the organization's capacity to take advantage of the opportunities of the environment, it should be perceived in the consumer's experience and also meet Schumpeterian conditions in terms of novelty, reproducibility and economic impact.

Although with an integral character of destination, the World Tourism Organization (UNWTO) provides a definition that satisfies the conditions addressed: tourism innovation is the introduction of a new or improved component that brings material and immaterial benefits to tourism stakeholders and the local community, that improves the value of the tourism experience and the key competencies of the tourism sector and thus enhances tourism competitiveness and/or sustainability (UNWTO, 2019, p. 25).

Regarding the classification of innovation, Dussauge et al. (1992) posits that innovation can be classified according to the magnitude of the change that occurs into:

Incremental: the product architecture is not changed, only some of its components or concepts are reinforced or improved.

Radical: both the architecture and the components are altered, it is a new product.

Modular: the modular components of a product are radically changed, but its architecture remains unchanged.

Architectural: the way in which the product's components and concepts are articulated is modified, but the components and concepts are only reinforced or remain unchanged.

According to its nature, innovation has also been classified into technological and non-technological, technological innovation from the Schumpeterian perspective refers to qualitative changes in production techniques and productive organization (Schumpeter, 1934), hence in the Oslo Manual (2005) it is associated with product and process innovations. Non-technological innovations, on the other hand, are those that satisfy a necessary change or adopt technologies and are linked to organizational and commercial innovations (Unión Europea, 2005).

Before discussing how the classifications of innovation in tourism have been approached, the authors consider it necessary to refer to the novelties of the 2019 Oslo Manual with respect to the subject, which represent a starting point to consider because of their topicality. In this new edition, as previously mentioned, the handbook eliminates the distinction between technological and non-technological innovation and reduces "from the complexity of the previous list-based definition, which comprises four types of innovations (product, process, organization and marketing), to two main types: product innovations and business process innovations" (Unión Europea, 2019, p. 34). Therefore, they are considered as basic definitions:

- Product innovation, considered a new or improved good or service that differs significantly from the company's previous goods or services and that has been introduced into the market
- Business process innovation understood as a new or improved business process for one or more business functions that differs significantly from the company's previous business processes and that the company has put into use.

The recognition of these two categories as basic forms of innovation simplifies the discussion of the treatment of the different positions assumed regarding the types of tourism innovations. Montresor (2018) states that in this topic there has been no consensus in its definitions and therefore, the limits for the study of its reproducibility and

relevance are not clear and also the mutual relationships or co-occurrence of different categories blurs the types of innovation.

This is evident in the literature on tourism innovation linked to experience, where the traditional types of innovation (product, process, organization and market) overlap. Weiermair (2005) states that this close relationship is due to a value chain approach. Undoubtedly, as far as tourism experience is concerned, innovation implies the rupture of category boundaries and what is called in services a "fuzzy" character (Hjalager, 2010).

Therefore, the perception of innovation in the tourism experience is considered a distinctive feature for the tourism sector. The study of the tourism experience can be very broad due to its subjective nature and linkage with factors of different natures. Among the most widely accepted approaches in the tourism literature is the one contributed by Pine and Gilmore, considered the basis for the study of innovation, since the authors break with the traditional approach to services by giving a new role to the consumer. For Pine & Gilmore (1999), experience is something that occurs when a company intentionally uses services as a setting, and goods as props, to involve individual customers in a way that creates a memorable event.

Thus, commodities are considered fungible, goods tangible, services intangible and experience memorable. The transition to the experience economy occurs just as the industrial economy gave way to the service economy, based on new technologies that imply changes in the interests of consumers. Experience becomes a commodity and its economic value increases according to its quality. Pine & Gilmore (1999) identify two dimensions: consumer participation, which moves between the extremes of passive and active, and the connection with the environment, which can be absorption or assimilation. Based on these dimensions, the experience can be entertainment (passive and absorptive), educational events (active and immersive), escape (active with greater absorption) and aesthetics (passive and absorptive).

Finally, the authors propose some principles for experience design such as theming, harmonizing impressions with positive cues, eliminating negative cues, blending memories and activating the consumer's senses. The experience economy will grow through the "gales of creative destruction" (Pine & Gilmore, 1999), a concept addressed by

Schumpeter and which in context refers to the importance of experience innovation in changing business models. Experience innovation and design are driven by what is important to tourists in experiencing something new and meaningful, whether to engage more actively in a traditional passive experience or to offer the same experience in a different context (Hoarau-Heemstra & Eide, 2019). In this environment, a new consumer emerges who belongs to the "creative class" addressed by Florida (2003), for whom the co-creation of the experience plays a fundamental role in satisfying their needs.

Creative or experiential tourism responds to the needs of this new tourist. Although creative tourism has an essentially cultural nature, linked to the EUROTEX project that sought to preserve artisanal production by marketing local products to tourists (Sano, 2016), its essence in adding value to the offer through customization and differentiation from mass production has been extended to the management of the tourism offer in general in search of authenticity.

This innovative way of making and managing tourism has been evolving and is currently in its 4.0 stage where technologies have been integrated for the construction of hybrid experiences (Richards, 2022) that respond to the needs of travelers who are more aware of their actions, who want to be active participants rather than passive observers. However, the subject is still quite young and presents gaps that need to be filled for a better understanding of the field of study. Serrano-Leyva, Díaz-Pompa, et al. (2021) by reviewing the scientific production on creative tourism in Scopus identifies among the main lines of research, the creative experience.

The search for articles on tourism experience in the context of creative tourism in Scopus yielded a total of 33 articles. The keyword analysis allowed us to identify the main factors for the construction of experiences in creative tourism. Figure 3 shows the level of priority of each factor using the Occurrence-Strength of Links matrix.

Figure 3. Matrix of factors for the design of experiences in creative tourism



The development of creative industries and cities as an enabling space for the development of the modality. The co-creation of experiences, local culture and creative attractions in the conception of the offer. Planning at the destination level and its sustainability are the most relevant and addressed factors, which are therefore a priority for the implementation of creative tourism.

The active participation of tourists, the authenticity of the offer and the development of projects for creative tourism are identified as relevant and little addressed issues. These topics constitute research opportunities, the development of which are relevant contributions to a better understanding of creative tourism management.

They are peripheral topics, linked to research on the creative tourism experience: generation Y, tourism marketing, tourism management and product design.

CONCLUSIONS

The tourist destination Holguin, located in the northeastern part of Cuba, enjoys an excellent geographical position having within its limits beautiful beaches that constitute its main attractions. The tourist modality par excellence is precisely the Sun and Beach tourism. However, studies conducted by Palao Fuentes et al. (2021) show that this is in its consolidation stage and it is necessary to renew offers that rejuvenate the product's life cycle. Innovation is an opportune tool to face this challenge.

To begin planning creative tourism in Holguín, it is necessary to start by mapping the favorable resources for the design of experiences in line with this form of management. Taking into account the factors identified as most relevant, the destination has significant potential for the development of creative industries and the planning, design and development of the city as a fundamental space for creative tourism.

Holguín is a destination with an active cultural life. It is rich in resources with attractive potentialities. On a tangible level it has museums, theaters, art schools, parks and other infrastructures. However, every space is open to creativity, even in small establishments such as cafés, which belong to the private sector and have very particular characteristics according to their target market.

It is worth noting that the core of creativity in the context of offering experiences lies in intangible heritage. It is necessary to rethink the way tourism is done and to be in line with new trends. Here are some ideas for the design of creative products:

In the nervous center of the city is located the Provincial Museum La Periquera, where the historical memory of the people of Holguín is protected. Among its main attractions is the tunnel of love, a space that keeps the legend of Ana Sánchez Roblejo de Peláez and Serafín Irioste, protagonists of this 18th century myth:

She, a beautiful young woman recognized throughout the region; he, a simple volunteer officer who every afternoon made his tour right in front of the house. It is said that always at the same time the wife of Commander Agustín Peláez would appear through one of the balconies and her gaze would fall again and again on that uniformed gentleman who silently longed for her.

A large tunnel that served as a cistern for the San José and San Isidoro Churches, the Military Hospital, the Spanish Army Barracks and the forts located in the foothills of the Loma de la Cruz was witness to this love as genuine as it was forbidden, the conduit had in its interior multiple divisions that through thick iron doors isolated one sector from the other.

Doña Ana, dressed in the Andalusian style, after exchanging smiles and glances from the second floor of her mansion, had the habit of attending the masses sponsored in the San José Church, whose parish priest was the spiritual guide of her family.

This religious devotion and friendship that united her to the priest meant that no one was surprised that at the end of the services, the lady passed to the back of the altar and lost herself in the curtains of the confessional, a place that concealed a small stairway leading to the tunnel.

Half an hour later the lady would appear while smoothing her hair and arranging her clothes, but one day and for inexplicable reasons the fire alarm was heard, the divisional doors were hermetically sealed, the locks were opened and the water of the Marañón River flooded all its sections in a few minutes.

False Alarm! Rumor had it that some time later, the activities returned to normal, the passageway was again without water and while Agustín Peláez was going about his usual route, the lifeless bodies of Ana and Serafín were discovered.

Although there were no comments, it was described in the memories of the villagers that for many years in the grave of the young woman, buried at the foot of the hill of the cross, could be read on her tombstone: "A Doña Ana Sánchez Roblejo who could die in her bed full of virtues and died without honor, in the tunnel of La Periquera" (Dominguez, 2020).

A museum full of potential to offer creative experiences. The legend of the tunnel of love would have a greater impact on the consumer experience with the support of technology, as well as local artists. The story recreated with moving images, the reproduction of sounds in accordance with the story and even the theatrical representation of the couple in love at unexpected moments for the audience, can bring the experience to life. That suspenseful ending referring to the endurance of the young woman's screams in the tunnel, using this type of resources would have an impact on the memorability of the visit.

Another symbolic place is the Plaza de la Marqueta, built in 1848, with the purpose of commercializing objects, goods and services, it was the first market of the former Hato de San Isidoro and currently a central space in which it is possible to acquire different products or access to various services. The Plaza de la Marqueta is an ideal place for creative experiences, beyond the sale of products, it is an ideal space for tourists to observe the production of handicrafts and even try to create their own souvenirs. Achieving more tourist-community interactivity through activities such as modeling and the presentation of local artistic talent at the same time as the sale of handicrafts may be some alternatives.

In addition, visits to art schools where to exchange with young talents, to take traditional dance classes, give the possibility to feel local, to live useful and authentic experiences. Holguin has the strength of having Paradiso, a travel agency specialized in cultural tourism. However, the commercialization of this type of product requires new efforts. First, the creation of a digital platform that integrates the entire offer of the destination, allowing the co-creation of experiences and providing attractive information on tangible and intangible resources.

However, the development of creative cultural tourism requires good management. The link between culture, tourism, community and local government must be indissoluble in order to achieve sustainability from the economic, environmental and sociocultural dimensions. Efficient integration is needed among all the agents involved in the creation of the offer, whether public or private. They must all be in function of offering authentic experiences that do not erode the destination's resources.

Thinking about the development of creative tourism from an innovative perspective is an achievable challenge. However, to achieve it, it is necessary to eliminate the inadequacies in the planning, organization, control and monitoring of processes and the lack of comprehensiveness and vision regarding the levels of risk and deficiencies and innovative capacity (Presidencia de la República de Cuba, 2021) in the destination's organizations.

Despite the favorable conditions for a change oriented to an innovative organizational management that solves society's problems through science, there are many challenges. The main one is the need for a more flexible thinking within organizations, capable of promoting and assuming

the challenges and taking advantage of the opportunities of the environment. This requires scientific and administrative leaders capable of influencing the members of the organization and directing efforts towards the same direction marked by creativity and innovation.

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ANNEXES

Definition	Author	Features
Introduction to the market of a new good or a new class of goods; the use of a new source of raw materials (both product innovation); the incorporation of a new production method not experimented in a certain sector or a new way of commercially treating a new product (process innovation), or the so-called market innovation, which consists of the opening of a new market in a country or the implementation of a new market structure.	Joseph Schumpeter (1935)	Novelty
Innovation is the process of integrating existing technology and inventions to create or improve a product, process or system. Innovation in an economic sense consists of the consolidation of a new product, process or improved system.	Freeman & Soete (1974)	Novelty Economic impact
An innovation is a practical idea or object perceived as new by an individual unit or other type of adoption into a system.	Rogers (1983)	Novelty
Innovation refers to the process of providing ideas that can be used to solve any problem. Ideas for reorganization and cost reduction, putting in place new budgeting systems, improving communication or team product development are also innovations. Innovation is the generation, acceptance and implementation of new ideas, processes, products or services.	Kanter (1983)	Novelty Reproducibility
It is the adoption of an idea or new behavior for adaptation in the organization.	Damanpour & Evan (1984)	Novelty
Innovation is the specific tool of innovative entrepreneurs; the means by which they exploit change as an opportunity for a different business (...) It is the action of endowing resources with a new capacity to produce wealth. Innovation creates a 'resource'. There is no such thing until man finds the application of something natural and then endows it with economic value.	Drucker (1985)	Capacity Novelty Economic impact
Innovation is the production of new technological knowledge, different from invention which is the creation of some theoretical scientific idea or concept that can lead to innovation when applied to the production process.	(Elser, 1992)	Novelty
A process that includes the technical, design, manufacturing, commercial and management activities involved in the sale of a new product or the use of a new manufacturing process or equipment.	Rothwell (1992)	Novelty
In business, innovation is something that is new or significantly improved, done by a company to create added value, either directly for the company or indirectly for customers.	Business Council of Australia (1993)	Novelty Economic impact
Innovation includes not only new technologies, but also new methods and ways of doing things that might even seem irrelevant. Innovation manifests itself in a new product design, a new production process, a new way of selling, training, organizing, etc., so that innovation can occur in any activity of the value chain and thus the company can achieve sustainable Competitive advantage	Porter (1993)	Novelty competitive advantages.
Innovation, at the level of an individual company, could be defined as the application of ideas that are new to the company.	Gibbons et al, 1994	Novelty

Definition	Author	Features
Innovation is the transformation of knowledge into new products and services. It is not an isolated event, but a continuous response to changing circumstances.	Nelson (1997)	Novelty Dynamic capacity
A set of activities within a period of time and place that lead to the successful introduction to the market, for the first time, of an idea in the form of new or improved products, services or management and organizational techniques.	Pavón & Hidalgo (1997)	Novelty
Innovation is the complex process of bringing ideas to market in the form of new or improved products or services. This process is composed of two parts, not necessarily sequential and with frequent back and forth paths between them. One is specialized in knowledge and the other is mainly dedicated to its application to turn it into a process, a product or a service that incorporates new advantages for the market.	CONEC, 1998	Novelty Reproducibility
Innovation is the renewal and expansion of the range of products and services, and of the associated markets; the introduction of new methods of production, supply and distribution, communication; the introduction of changes in management, work organization as well as in working conditions and workers' qualifications.	COM (2003)	Novelty
Introduction of a new or significantly improved product (good or service), a process, a new organizational or marketing method in the company's internal practices, workplace organization or external relations.	OCDE 2005	Novelty Dynamic capacity
Innovation refers to a process that begins with a novel idea and concludes with its introduction to the market. Invention by itself is not an innovation	Freeman & Engel (2007)	Novelty
The process by which society extracts social and economic benefits from knowledge has become a must in any organization or institution, and even more so in developing countries where the adoption of this concept is fundamental for economic and social growth.	Ramírez, Martínez y Castellanos (2012)	Economic impact Dynamic capacity
Innovation is a broad concept that encompasses a wide range of activities and processes: markets, business activities, networks and competition, but also skills and organizations, creativity, and knowledge transfer.	OCDE, 2013	Novelty Dynamic capacity
Conversion of ideas and knowledge into improved products, processes or services for the market, in order to satisfy the needs of citizens, companies and public administrations.	Corma (2013)	Novelty Impacto
Process through which a company improves or creates new products, processes, ways of marketing and making organizational changes to adapt to the environment, respecting the environment and society, and above all, to generate sustainable competitive advantages over time to ensure its survival.	Seclén 2014	Novelty Competitive advantage Impact
New or modified entity. Realization or redistribution of value. Activities or processes that give rise to or are aimed at innovation.	Norma ISO 56000:2020	Novelty Impact
Process product that differs significantly from previous products and processes and that has been made available to potential users (products) or implemented in the organization (processes).	Manual Oslo: 2019	Novelty