



CREATIVITY AND TOURISM

The State of the Art

Greg Richards

Tilburg University, The Netherlands

Abstract: The rapidly developing relationship between tourism and creativity, arguably heralds a 'creative turn' in tourism studies. Creativity has been employed to transform traditional cultural tourism, shifting from tangible heritage towards more intangible culture and greater involvement with the everyday life of the destination. The emergence of 'creative tourism' reflects the growing integration between tourism and different placemaking strategies, including promotion of the creative industries, creative cities and the 'creative class'. Creative tourism is also arguably an escape route from the serial reproduction of mass cultural tourism, offering more flexible and authentic experiences which can be co-created between host and tourist. However the gathering critique also highlights the potential dangers of creative hype and commodification of everyday life. **Keywords:** creative tourism, creativity, cultural tourism, creative industries, creative clusters. © 2011 Elsevier Ltd. All rights reserved.

INTRODUCTION

Creativity is 'in'; it is not just 'hot', but also 'cool'. Creative cities, the creative industries, creative districts, and creative individuals jostle for the attention of policy-makers, the media and the 'creative class' in general. People seem increasingly keen to develop their creative potential, by enhancing their productive or consumption skills, by following courses or experiencing creativity on holiday. Creativity is arguably not just an end in itself, but also a means to develop distinction, economic spin-off and authenticity (Zukin, 2010).

Not surprisingly, tourism has also been caught up in this creative maelstrom. In recent studies of urban economies, tourism is often listed as one of the creative industries, and 'creative tourism' has been taken up by many destinations around the globe. Creative tourism has been posed as an extension of cultural tourism—at once an adjunct and an antidote to mass forms of cultural tourism and the serial reproduction of culture (Richards & Wilson, 2006).

This review article attempts to analyze and explain the developing relationship between tourism and creativity, specifically considering

Greg Richards is Professor of Leisure Studies at Tilburg University (PO Box 90153, 5000 LE Tilburg, The Netherlands. Email <g.w.richards@uvt.nl>). His main research interests are cultural tourism, creative tourism and cultural events. He is joint author of *Eventful Cities: Cultural Management and Urban Revitalisation* (Elsevier, 2010, with Robert Palmer).

the implications of the ‘creative turn’ in tourism and examining the ways in which relationship has been approached in tourism studies and more general social science literature. It deals with the drivers of creativity in tourism both in terms of production and consumption, evolving intervention strategies, the development of creative practices in tourism and the rise of creative tourism as a distinct field of tourism development. The gathering critique of creativity is also reviewed, and the potential dangers of the creative colonization of everyday life are outlined.

WHAT IS CREATIVITY?

One of the major problems with creativity is definition. Klausen (2010) notes that “the standard definition of creativity is problematic and maybe in an even worse state than is generally acknowledged by creativity researchers themselves” (p. 347) and Scott (2010, pp. 155–116) remarks “in view of its current vogue, the term calls urgently for substantive clarification.” The lack of a single widely-accepted definition of creativity is arguably due to the wide range of views on function of creativity (Robinson, 2008). Taylor (1988) reviews the multitude of definitions of creativity in the literature, and groups the general scientific approaches into four main areas, which correspond to the ‘4Ps’ of creativity (Rhodes, 1961):

- The creative person
- The creative process
- The creative product
- The creative environment (‘creative press’)

The practice of tourism currently involves all four of these approaches, for example in the use of the creative environment through visits to creative clusters, the use of creative products as tourism attractions (e.g. travel related to famous authors, painters, etc.), the utilization of the creative process in designing creative activities for tourists (e.g. workshops and masterclasses) and the involvement of creative people through the activities of the ‘creative class’ (Florida, 2002).

Creativity was historically associated with the creative person, although Amabile (1996) suggested that in recent decades creativity research has increasingly tended to highlight the creative product. The contemporary emphasis seems to have shifted again, both towards the social context and the broader environment of creativity. Scott (2010) argues that socially embedded creativity implies much more than the activities of gifted individuals or members of the “creative class”. Socially embedded interpretations of creativity have also been obvious in tourism, where an initial lack of attention for creative activities or policies has been replaced by a growing number of studies

متن کامل مقاله

دریافت فوری ←

ISIArticles

مرجع مقالات تخصصی ایران

- ✓ امکان دانلود نسخه تمام متن مقالات انگلیسی
- ✓ امکان دانلود نسخه ترجمه شده مقالات
- ✓ پذیرش سفارش ترجمه تخصصی
- ✓ امکان جستجو در آرشیو جامعی از صدها موضوع و هزاران مقاله
- ✓ امکان دانلود رایگان ۲ صفحه اول هر مقاله
- ✓ امکان پرداخت اینترنتی با کلیه کارت های عضو شتاب
- ✓ دانلود فوری مقاله پس از پرداخت آنلاین
- ✓ پشتیبانی کامل خرید با بهره مندی از سیستم هوشمند رهگیری سفارشات