**DISCIPLINARY PERSPECTIVES ON
CREATIVITY IN HIGHER EDUCATION**

CREATIVITY IN TOURISM AND TOURIST EDUCATION

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Background

This survey of the views of higher education Tourism teachers/lecturers on creativity has been produced to inform discussions at the 2005 Association of Tourism in Higher Education Annual Conference on the theme of ' The Future of Tourism in Higher Education'. It part of a programme of disciplinary surveys being undertaken by the Higher Education Academy Imaginative Curriculum Network which is trying to encourage higher education teachers and subject communities to consider the role of creativity in students' learning and their experiences of learning. Six subject-based surveys have been completed and a preliminary synthesis has been produced [3].

Underlying the study are the assumptions that:
· Being creative is present in all disciplinary learning contexts, although we rarely use words like creativity to describe such things.
· We all need to be creative (inventive/adaptive) in a world that is constantly changing: a world that also requires us to change/adapt.
· Apart from these disciplines that explicitly recognise creativity as a central feature of their identity (like the performing arts and design), creativity is largely implicit in discussions about teaching and learning. However, teachers do value creativity, originality, flair and imagination in their students' learning. Indeed, creativity as one of the hallmarks of excellence in higher education learning and performance.

This survey is intended to test the proposition that creativity is an integral part of Tourism as a business and Tourism as a field in higher education.

This is a Working Paper and it is intended to promote discussion and to evolve as deeper insights are gained and further concrete examples of teaching and assessing for creativity in Tourism education are identified. Please send additional contributions to Lyn Bibbings ljbibbings@brookes.ac.uk

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Questions used to prompt discussion:

Q1. How are professionals who work in the tourism industry creative? What sorts of things do they do that are creative?

Q2. What is it about the subject of tourism that stimulates and encourages teachers and students to be creative?

Q3. How do teachers of tourism help/enable students to be creative? What forms of teaching encourage/enable students to be creative? What contexts/conditions for learning encourage/enable students to be creative?

Q4. How do teachers of tourism evaluate students' creativity? How do they assess/reward creativity in tourism education? What criteria are used to evaluate creativity?

Q5 What factors inhibit students' creativity in tourism education?

Q6 How important a place do you feel creativity currently occupies in the tourism curriculum? Do you feel it is adequately valued?

A Tourism Perspective on Creativity

In this section a commentary is developed on the nature of creativity based on the responses of participants to the survey (see appendix 1 for complete set of responses). Participants' voices are shown in single quotation marks.

Fuzzy concept

No respondent contested the idea of creativity outright suggesting that within this self-selected community creativity as a human enterprise in teaching and learning and in the professional field is widely recognized.

But the fuzzy nature of the concept was indicated in a number of responses. This one highlights the complex relationship between the individual and the roles they play, the diversity of the business field and the evolution of need through time.

> 'creativity is such a subjective concept that it manifests itself in many different ways depending on one's perspective and profession. It seems to me one of those relatively intangible qualities which we automatically perceive as valuable and desirable but have difficulty in actually characterising meaningfully. This definitional challenge is exacerbated in the context of tourism, itself a multi-faceted industry demanding diverse skills and attributes on the part of its staff. The various types of creativity required on the part of tourism professionals also change over time to reflect the industry's inter-relationship with technology.'

Everyday creativity

As in other subject surveys there is a sense that creativity is required for a range of activities and challenges that are encountered everyday in the professional working environment.

> 'Similar to professionals in all industries, tourism professionals need to exercise creative approaches on a daily basis in motivating staff, problem-solving and across all general management activities'.

There is also a recognition that tourism professionals take on a range of roles some of which are creative and some are administrative and by implication do not require so much creativity.

Originality, invention, re-invention

The main, but not the only focus, for creative enterprise is on making the business more successful. There is a recognition that tourism professionals are involved in 'innovation, originality [and] avoidance of serial reproduction' in order to achieve business success. 'They must think creative about new products, or variations on older products which are likely to appeal to their target markets.'

Focus for invention/reinvention

'Tourism professionals may be called upon to utilise many types of creativity in their roles. Examples might include: creativity in representing tourism destinations both in text and pictures; creativity in selling holidays over the counter through verbal description and reassurance; creativity in advertising to appeal to different groups of consumers; the creative design of holiday itineraries to meet specific needs, whether this be tailor-made or pre-designed package holidays; creative approaches to dealing with the complaints of dissatisfied customers and trying to repair the damage caused by poor tourism experiences; creativity on the part of holiday reps trying to sell their package tours to enhance their commission.'

Originality, invention and re-invention seems to manifest itself in a number of ways:

1) The invention / reinvention of products. This may involve the imagination to see something that others can't yet see and turning the idea into reality by acting as a broker to connect and packages concepts, destinations, accommodation, transportation etc and persuade and negotiate with different interests and participants.

2) Finding or creating markets for the products e.g 'stimulating leisure break demand through innovative promotions', and persuading the market that this is the product for them – creativity in advertising, writing in brochures, artistic qualities in interpretation, brochure design, face to face selling. Perhaps the idea of story telling is relevant here. Do tourism professionals create stories of holiday possibilities that people want to be part of. Do they tell stories in ways that people can see themselves in the story?

3) At the strategic level, 'creativity on the part of strategic managers trying to invent the future by predicting future holiday patterns and ensure that their capacity is filled.' This brings in both the imagination (intuition and interpretation in the face of uncertainty) and the more analytical/synthesis skills.

4) The fourth area of invention and the most challenging is when tourism professionals have to cope with disaster and uncertainty. Tourism is a volatile industry and in order to survive in a business sense tourism professionals have to be imaginative and resourceful in order to tackle emergent issues like for example bird flu, tsunamis and hurricanes that have huge impacts in a very short space of time.

'generally one might say creativity is used almost on a daily basis when dealing with unforeseen and challenging circumstances for which there is no set procedure'.

Creativity and collaboration

Creativity emerges from cooperation, collaboration and partnership 'creative activities would include working in creative teams to develop destinations, to create images and to market and sell those destinations, developing new products etc but there is also creativity in setting up new partnerships to

deliver tourism services, setting up structures to enable collaborative working, to enable projects to be delivered on time etc.'

Creativity within the professional role also involves allowing/enabling 'others to develop creative solutions and initiatives'.

Ethical considerations

The ethical dimensions of creativity were raised by a number of respondents.

'Maybe some creative advertising....and they are often creative (economical) with the truth when it comes to giving reasons for, and estimating length of, delays at airports.'

'Tourism provides an excellent contemporary context in which to challenge students with ethical dilemmas (for instance those relating to 'dark' tourism or sex tourism or human rights').

Sources of stimulation for students and teachers

'It is a big world' - we can't know everything about everywhere and finding interesting and stimulating ways to deal with the heterogeneous subject involves creative thinking.'

As in all the disciplines surveyed the subject itself is intrinsically interesting and a source of stimulation for professionals, teachers and students. For professionals the possibilities afforded for more successful business and ultimately profit, combined with challenges of winning the business and dealing with uncertainty provide sources of stimulation.

There are many features about the subject which excite curiosity and passion for the subject. Here are some examples highlighted by respondents.

·   the newness and rapidly evolving nature of the subject
·   the dynamic nature of the subject
·   the fluidity and fuzzyness of subject boundaries
·   the space, opportunity and need to explore ideas from multidisciplinary perspectives
·   few rules about how we should do things
·   a sense of freedom that is engendered through leisure mobility
·   the breadth, depth, complexity etc of the subject (potentially) provides sufficient scope for the imaginative mind
·   the need to demonstrate both the tangible and the intangible nature of tourism
·   the way the subject stimulates people's imaginations :   'holidays' involve 'dreaming'.

Tourism as a field of study is made up of many other subjects and it requires an interdisciplinary way of thinking about problems. Being a successful and effective practitioner perhaps depends on being open to new ideas and not simply relying on routine responses. Within the discipline there is a rich 'diversity of disciplines, topics, issues and problems embraced by tourism and diversity of methodological approaches available to solve tourism puzzles.'

Contexts are a particularly important source of stimulation in tourism education the key contexts are:
·   Place
·   People and place
·   Events / time
·   History
·   Culture

And related to this, tourism is 'a fascinating social phenomenon, [it] impacts on many lives and communities worldwide.'

There is both an immediacy and an evolving sense of participation in the subject that lends itself to creative engagement.

> 'The subject of tourism is closely linked with current world events as well as social history and a range of other subjects. The study of tourism occurs in a continuously changing environment which is subject to political, social, economic, technological and environmental developments in conjunction with relatively recent theory developments'.

> 'As there are many things happening everyday, teachers and students should look at things in different directions and cannot only rely on one single set of information and book. To be creative, some of the silly suggestions may be considered and there should not be a set or model answer for each issues'.

At the heart of the idea of creativity is a willingness to explore the unknown and there is a sense of exploring the unknown and perhaps the experience of exploration at the heart of the idea of toursim. 'Sense of exploration in visitor experience (mind warping).' Furthermore, these experiences engage with people's emotions, 'the need to recognise intangibles are a key factor in the success of tourism experience, memories, emotions etc etc' The sense of exploration is also manifest in the idea that tourism often involves the mixing of cultures within experience and how this dimension may stimulate different ways of thinking, 'the notion of the meeting of different cultures which may stimulate thinking outside accepted frameworks'.

Finally, we should not forget that tourism 'is also fun, which helps creativity!'

The tourism curriculum provides great scope for the development of a wide range of creative skills on the part of students and encourages innovative approaches to teaching, learning and assessment on the part of staff. [there are] potentially numerous opportunities to express creativity whether visually, textually, verbally or managerially'.

Forms of teaching that encourage/enable students to be creative

Negative views of the idea that creativity can be taught are based on transmission models of teaching where teachers' attempt to transfer their own knowledge and sense making to students through lecture dominated teaching, where students' engagements in learning are predominantly based on information transfer, and are heavily prescribed and controlled by the teacher. Such conditions are less likely to foster students' creativity than models of the teacher as a stimulator, facilitator, resource provider, guide or coach, where students are given the space and freedom to make decisions about their own learning process and outcomes, and where their reasoned and imaginative arguments and solutions are valued.

The responses of participants in the creativity in tourism survey recognise these conditions and the role played by the teacher in stimulating and motivating students.

> 'Creativity is encouraged by lecture sessions being more two-way then one-way - where students are regularly questioned and asked to comment on points and examples, and encouraged to debate with class members'.

> 'it is the drive, enthusiasm and commitment of teachers to their subject that motives students and therefore can play a significant role in unlocking creative potential'

Characteristics of teaching that is more likely to promote students' creativity:

- Encourage students
  - to take risks in the knowledge that they will not be penalised for making mistakes
  - to participate in class discussions and are supportive in the expression of student ideas.
  - to think outside the ways they normally think ('outside the box')
  - to engage with real world problems and find and define their own problems
  - seek solutions to complex problems; problems without single solutions
  - to appreciate that there are different approaches [rather than one correct approach] to solving problems
  - to engage in open ended enquiry
  - to work collaboratively and engage in group working, group projects
  - to engage with global issues, current events and live (emergent) case studies
  - to develop a disciplined understanding and engage in analysis from which innovative ideas can flow and feasible ideas be developed.

That –
- Stimulate curiosity
- Value independent thinking and support autonomy and build self-confidence and self-efficacy
- Give students the freedom to choose a topic/case study for assessment in an area which interests and stimulates them.
- Use humour as one way of engaging students (doing it through funny examples)
- Present problems and issues created by tourism that typically involve the need to take a broad approach to subjects and require multiple perspectives to be brought to bear on an issue.
- Challenge beliefs and values
- And make good use of new learning technologies, computers, case-studies, blended/flexed learning delivery.

It follows that creativity is more likely to be expected and required in learning environments that actively engage students. For example environments -

- That promote discussion through workshops or seminars.
- Involve students working in small discursive groups that permit involvement in discussion of all participants
- That stimulate enquiry / questionning ('problem or inquiry-based teaching encourages students to be creative both in their approaches to researching a topic and in their presentation and communication of information')
- That involve collaborative working,
- That require oral group presentations of results of group working ….'encourage creativity, as it includes the whole process of group work, brainstorming and bouncing around of ideas'.
- Where students have to be resourceful.
- That enable students to interact with guest speakers from industry who can provide insights gained from experiential learning

Examples of teaching and learning situations in tourism education that encourage students to be creative include:
- Introducing students to successful examples of creativity in the context of tourism worldwide
- Field Trips / Site visits
- Industry based projects.
- Dissertations and projects
- Industry based assignments: briefings on real life Tourism situations that demand application of theory and learning to live situations.
- Involvement of industry speakers in the programme.
- International placement opportunities **/** overseas exchange.

- Student directed case studies
- Role-plays ('We have worked with the drama dept. on role playing activities').
- Integrated assignments
- Applied problem solving - problem based learning case studies.
- Analytically based work - eg critique of tsm policy, company strategy - can provide excellent opportunities for creativity re how shd be improved.
- Assignments that encourage experimentation ie formative assignments that are peer reviewed
- A team building, ice-breaking (unmarked) creative exercise (unrelated to any modules) right at the beginning of the semester encourages creativity
- Poster presentations which require - design qualities and verbal defense

Evaluation and assessment of creativity

Of all the aspects of creativity the one that poses the greatest challenge to teachers is how to assess / evaluate it. Creativity is a contested and it is perhaps most contested in the area of assessment. While many teachers believe that it is possible to help students use their creative abilities to better effect, far fewer think it is possible to assess these capabilities reliably and even fewer are prepared to try and do it. Yet evaluation is critical to the very idea of creativity.

These difficulties are recognised in a number of responses

'I am not convinced that we create / encourage creativity in assessment, creativity I often feel is not really addressed. As long as the students engages academically we are happy to reward, how often do we reward student presentations that offer something new or present in an alternative / non traditional format. I once saw a student present using his guitar (cosmic).'

'I don't think they do. Caught in a system that rewards conformity rather than creativity. How often do we get marks in the 70's or 80's for creativity. Is original thought, personal (unsupported by references) ever valued?'

Some responses reflect a philosophical and principled stance against trying to assess creativity directly.

The question ….assumes we need to evaluate such matters. If it has to be done, which I would regret, **it could be through portfolios of work**. We do not assess creative work

In contrast to these more qualified and tentative positions, some respondents believe that creativity can be assessed. 'Creativity can be assessed through peer evaluation or lecturer evaluation', and a number of specific contexts are identified where students have been assessed for their creativity.
- Peer assessment by students.
- Team work on case studies based on Field Studies
- Self select teams that undertake case study research, then present in PowerPoint their findings. Notes section submitted.

In the absence of comments to the contrary, there is a sense that creativity does not often feature in assessment criteria. 'Not explicit in assessment criteria it seem to me more an outcome of intellectual engagement.' There is also a sense that creativity is expected but it is implicit in existing criteria, 'creativity shows indirectly in the project, as it is getting further than expected and it criticises available ones.' There is also a sense that guidance on this matter would be welcomed, 'I am waiting for your FDTL 5 Project to tell me!' A small number of respondents claimed that such criteria were used. 'Transparent and published marking grid (scale of 1 - 6),' and 'It forms part of our assessment criteria - originality of work and a creative approach to problem solving.

Several respondents offered views on the sorts of framework within which creativity might be evaluated for example:

- Evaluation of creativity could take place in assignments that are not unduly restrictive with regards outcomes
- Use of diverse assessment strategy's… good evidence which encompass...portfolios, videodiary, presentations, on-site presentations, case-studies linked to employer concerns /problems.
- Ability to take a broad view of problems and issues
- Unmarked presentations since this allowed for greater 'risk- taking' and innovation.
- The teacher should be well experienced in judging the ideas from the students but not using one way to mark the students….the teacher should be open-minded and willing to accept new changes.

There is also a suggestion that the place where learning and assessment come together is where real creativity resides.

'a colleague set an assessment for final year post-placement students that involved them staging a careers fair in which they represented, at stalls in an exhibition space, particular sectors of the industry'.

'in a Level Two module, students put together an exhibition depicting visually, textually, through self-designed brochures and on websites, particular tourism destinations. Whilst such activities may not be unique to tourism programmes they illustrate how tourism lends itself to such creative approaches'.

Factors inhibiting creativity in higher education

Most respondents felt that there were things in higher education that inhibited students' and teachers' creativity. Factors can be categorized into:

Cultural
- Negative influence in press, from parents and careers advisors.
- A low trust culture that requires most activities to be approved and monitored mechanistically discourages experimentation that falls outside agreed frameworks, and inhibits creativity; creativity and low trust don't go together.

Course-related
- Philosophy of the course / industry expectations
- Programme aims that are narrow typically too exclusively vocational but could be too exclusively "alternative"
- Tourism confined to consideration from only one disciplinary context

Student-related
- Students
- Students with a more result oriented mind set
- Deficiencies in skills for creativity eg poorer graphical, photographic, design etc capabilities.
- Inability to see beyond the a, b c's of a certain topic,
- Decisions based on avoiding risk in case it affects their overall degree classification,
- Limited awareness of creative thinking

Teacher/teaching related factors
- Teachers
- Timetable constraints
- Things like tutors having to specify model answers ...really kill off student creativity
- Over-reliance on purely written forms of assessment

- Too much emphasis on standardization and simplistic forms of assessment as this makes life easier for the marker
- Lack of clarity in coursework requirements
- Learning environment that does not stimulate students' minds and a lack of engagement with wider issues which may impact on tourism.
- Large class size
- Design of the assessment and assessment criteria.
- Staff not encouraging students,
- Too little time allowed in assessments,
- Lack of feedback from staff,

Institutional or systemic factors
- Educational structures
- Trend in T and L to prescribe curriculum content and standardize modules and learning outcomes. Not much room for a tutor to introduce off script approaches to t and l.
- Making learning outcomes explicit in assessment criteria emphasises that there is one way to get it right.
- Open assessments that invite different and novel approaches to answers seem too risky in face of QA regimes - shame.
- Mechanistic, target driven approach that now dominates education inhibits creativity by students and staff alike
- Regimes of supposed quality checks are stifling creativity for teachers and students.

Other
- Industry image

Importance of creativity to tourism education and tourism

Opinions are divided between those who believe that creativity is explicitly valued within the curriculum and recognized within assessment, ('Creativity is very much part of our tourism curriculum, not as a study, but as a practice', 'It is a central part of all of our assessment.'), those who think that creativity is valued indirectly and tacitly, ('Creativity plays an important but implicit part in the tourism curriculum. [It] is generally asked for in any projects, as this is what makes projects better'),and those who do not believe that it is valued sufficiently in the higher education curriculum ('It is hardly a part of any curriculum that I am aware of,' 'creativity is not really valued').

Other respondents felt that while it was valued 'perhaps [it is] not discussed often enough - I am not aware of published "good practice" info aimed at engendering creativity', and while 'creativity is certainly not a new phenomenon…its potential use has not been maximised ….within the tourism discipline. Several respondents suggested that there was a need for more explicit recognition of creativity in students' development.

> [creativity] should be an important aspect of the tourism curriculum not only to stimulate student interest and development but also to better prepare them for careers in tourism and tourism-related organisations.

> 'tourism needs creativity to help shape and meet demand from an ever more fractious and discontented consumer living life on the post modern edge!'

> 'Student creativity is crucial in developing innovative travel and tourism personnel of the future but this cant be developed unless they are given the support and guidance to do so. Without creativity the travel and tourism industry will struggle to compete against other industries in this extremely competitive environment'.

But there is also a view that promoting creativity has to be counterbalanced with the need to develop students in other ways..

'Creativity [is] important but so is literacy and numeracy'. One respondent commented that while creativity could be pushed up the agenda teachers 'would have to loose control over the students learning and that would do the QA mob's heads-in!!!'

Appendix Participants Responses

Q1. How are professionals who work in the tourism industry creative?
What sorts of things do they do that are creative?

SP I work with Scottish Enterprise who fund my chair and sit on the Tourism Innovation Group of the Scottish Tourism Forum

NR = interesting, I suppose technology plays a key role in creating innovation and creativity. Product development in the form of product distribution is possibly an example of creativity which is of particular interest to me.

AM - Can be creative in:
· Marketing
· Stimulating leisure break demand through innovative promotions.
· Space utilisation - ensuring each part of operation is revenue generating
· Handling Operations
· Embracing new technology, telephone and computer systems.
· Refurbishments in the contemporary style.

JT Putting together packages. Orchestrating performances

DB Problem solving, working with limited resources, creating images and identities of products

DA Creative product development; creative marketing; creative pricing; creative ways of dealing with issues of eg overcrowding, queuing, congestion, visitor management

SG Professionals employed within the tourism industry require creativity when undertaking branding activities, selling ideas and destinations, undertaking marketing activities and engaging in strategy development. Similar to professionals in all industries, tourism professionals need to exercise creative approaches on a daily basis in motivating staff, problem-solving and across all general management activities.

BC First of all, we need to define what is "creativity". It is for the attitude, the work or others. To answer your question, for professionals need to develop new tourism products, i.e. not just the package but the image and attractions of a destination. In addition, a professional (as a manager) needs to be creative to tackle contemporary issues e.g. Bird flu, so as to survive in the keen competition. Tourism planning also need certain degree of creativity when trying to balance out the benefits of all stakeholders.

KW events, holiday products where the emphasis is on experience rather than a simple combination things - need for the value-added, memorable etc. Creative writing in brochures. Artistic qualities in interpretation, brochure design, marketing and PR. The interpretation unit at OBU brings out creativity in a variety of forms

AW Creativity may manifest itself in the products offered, particularly in how they are differentiated. For example creativity in the composition of tour packages, or the design of menus etc. Creativity could also be beneficial to a business' marketing strategy and more generally one might say creativity is used almost on a daily basis when dealing with unforeseen and challenging circumstances for which there is no set procedure.

RM Innovation, originality, avoidance of serial reproduction in cities. Allowing others to develop creative solutions and initiatives. Supporting creative class activities - amenity etc

NS Tourism professionals take on a whole range of roles some of which are creative and some are administrative. The creative activities would include working in creative teams to develop destinations, to create images and to market and sell those destinations, developing new products etc but there is also creativity in setting up new partnerships to deliver tourism services, setting up structures to enable collaborative working, to enable projects to be delivered on time etc.

PB The term 'tourism industry' is problematic in that it implies a cohesiveness which simply doesn't exist. This is import when answering this question because the 'creative' bits of tourism (such as advertising and media) could lie outside of the immediate concept of tourism and into the creative industries themselves. I find the 'industry' generally uncreative and there is a definitional muddle between 'creativity' and product development. I suppose BA's automatic check in is a creative solution to the problem of airport overcrowding. But the airport overcrowding 'problem' could be the result of the creative thinking that led to airports becoming focused on food, beverage and retails outlets which take space precedence over customer service facilities.

NOC
·   They are continuing with their education through online learning, distance learning and part time courses, as they are aware of the importance of constantly updating their professional skills.
·   They are encouraging staff creativity through continued staff development both professionally and educationally.
·   They are attending more academic conferences and industry based workshops to keep up to date with both academic and industry trends, issues and challenges.
·   They are listening to their staff and making changes to encourage staff creativity.
·   The Internet has introduced the travel professional to creativity as they are developing innovative websites to remain competitive.
·   The media is also being used by the industry to show how creative an industry it is with the growth in independent travel.

BS
·   Prepared to take risks
·   Prepare exciting materials for learners
·   Consult widely
·   Work in interdisciplinary teams
·   Engage with colleagues from other organisations

BW Not really in a position to judge except as layperson....Maybe some creative advertising....
and they are often creative (economical) with the truth when it comes to giving reasons for, and estimating length of, delays at airports

AP Practitioners - creative in all sorts of ways in marketing (esp. communications), product development, developing market research. Academics - creative through the creation of knowledge, creative in innovative teaching practices and approaches to research design

FJ I think it might be useful to provide some sort of definition of what might constitute 'creativity' (which I imagine you will do in the paper itself). To me creativity is such a subjective concept that it manifests itself in many different ways depending on one's perspective and profession. It seems to me one of those relatively intangible qualities which we automatically perceive as valuable and desirable but have difficulty in actually characterising meaningfully. This definitional challenge is exacerbated in the context of tourism, itself a multi-faceted industry demanding diverse skills and attributes on the part of its staff. The various types of creativity required on the part of tourism professionals also change over time to reflect the industry's inter-relationship with technology.

Tourism professionals may be called upon to utilise many types of creativity in their roles. Examples might include: creativity in representing tourism destinations both in text and pictures; creativity in selling holidays over the counter through verbal description and reassurance; creativity in advertising

to appeal to different groups of consumers; the creative design of holiday itineraries to meet specific needs, whether this be tailor-made or pre-designed package holidays; creative approaches to dealing with the complaints of dissatisfied customers and trying to repair the damage caused by poor tourism experiences; creativity on the part of holiday reps trying to sell their package tours to enhance their commission; creativity on the part of strategic managers trying to determine future holiday patterns and ensure that their capacity is filled; creative approaches to website design to ensure that sites are user-friendly and attractive.

SA Professionals who work in the tourism industry are creative in a number of ways. They must keep abreast with changes in consumer needs and demands and in order to gain competitive advantage, they must think creative about new products, or variations on older products which are likely to appeal to their target markets. Marketing of tourism products also requires much creativity as it is imperative to capture the 'essence' of the product in a way that is most likely to appeal to target markets.

AL Creativity comes in many forms - intellectual leadership, originality, ingenuity, sensitivity to problems, unusualness, appropriateness etc. Tourism professionals, often working with people have to be able to think on their feet. One I know says no 2 days are ever the same, throwing up numerous problem solving scenarios. The guest that is ill, lost their passport in the middle of nowhere, all reqire a degree of creativity to solve problems. At the higher end of the professional spectrum, managers face similar creative issues as those in other industries, but the inspearability and intangibility of the tourism product throw in many other challenges.

Q2. What is it about the subject of tourism that stimulates and encourages teachers and students to be creative?

SP The dynamic nature of the subject which is the lifeblood of tourism

NR I would disagree with the general style of this question. I often feel very frustrated / unable to be really creative due to lack of support / financial restrictions and student perceptions.

AM The dynamic nature of Tourism.
Pride of being part of the world's largest industry.
International element of Tourism.
Working in and with our Centre for Tourism!

JT Its context: People and place and its fluid boundaries as a subject

DB Sense of exploration in visitor experience (mind warping), tourism representations are often visual and creative output, human encounters in tourism can lead to thinking out of the box

DA Diversity of disciplines, topics, issues and problems embraced by tourism and diversity of methodological approaches available to solve tourism puzzles

NM personally i think each subject is as stimulating for anyone who likes it there is nothing special for tourism

SG The subject of tourism is closely linked with current world events as well as social history and a range of other subjects. The study of tourism occurs in a continuously changing environment which is subject to political, social, economic, technological and environmental developments in conjunction with relatively recent theory developments. In addition study can focus specifically on engaging branding activities, addresses interesting destinations and is ripe for the application and study of interesting live case studies.

BC For tourism subjects, it should be more focus on the current issues. As there are many things happening everyday, teachers and students should look at things in different directions and cannot only rely on one single set of information and book. To be creative, some of the silly suggestions may be considered and there should not be a set or model answer for each issues.

KW]   the need to recognise intangibles are a key factor in the success of tourism experience . Memories, emotions etc etc

AW The only thing that springs to mind in the broadest sense is the notion of the meeting of different cultures which may stimulate thinking outside accepted frameworks. Also, if we are speaking of forms of tourism related to creativity (Art Galleries, Literary Tourism etc) there might possibly be a knock-on effect.

RM Their interest in it. One can be creative at anything that engages one, even temporarily. Hence media and advertising 'creatives'. That said, rapid change in tsm and its increasingly important role in consumption in rich countries encourages creativity / originality / innovation in meeting demands of [some] visitors. Overlap with demands of other city users is crucial here.

NS The boundaries of tourism are less definite than many other subject areas which means that there is more space to explore ideas from multidisciplinary perspectives. The youth of the subject area also means that there are less rules about how we should do things which gives us opportunities to be creative in our conceptions of tourism ideas and draw from a wide range of influences.

PB There is a sense of freedom that is engendered through leisure mobility which excites. However, I am not convinced that this is regularly transferred to teaching and learning where much of the curriculum seems to be concerned with replicating outmoded forms of production and accepting business norms.

NOC
· Its changeability and futuristic nature.
· The diversity of the industry.
· The importance of keeping up with creativity trends worldwide.

BS
· Academic colleagues have a passion for their subject, new technologies bring a wide variety of resources to the keypad and screen
· Many colleagues combine academic work with ongoing engagement with their particular industrial sector
· Opportunities for colleagues to engage with different institutions through project funding, conferences and subject Communities of Practice
· Because of the size and scope of tourism it impinges on so many sectors, hence the variety of pathways that our particular college offer through UoP
· Many individuals may not be educated or trained in touristic activities will find themselves within the industry
· More ever than before the programmes that become validated/approved with require colleagues that form a cross disciplinary community of practice
· Many areas of the industry, particularly destination, resort and general areas of touristic marketing appeal to students
· In Cornwall new exciting developments through Objective One funding, through the proposal for a Cornwall & West Devon Industrial Heritage Site (June 2006)
· New developments in the coastal zones of Cornwall
· Its people industry

BW Assuming we/they are....possibly its because the breadth, depth, complexity etc of the subject (potentially) provides sufficient scope for the imaginative mind. And 'holidays' involve 'dreaming'

AP tourism is a fascinating social phenomenon, impacts on many lives & communities worldwide, it is also fun, which helps creativity!

FJ Tourism is a colourful and diverse subject. There are thus potentially numerous opportunities to express creativity whether visually, textually, verbally or managerially. The tourism curriculum provides great scope for the development of a wide range of creative skills on the part of students and encourages innovative approaches to teaching, learning and assessment on the part of staff.

SA It is because it is such a dynamic subject area that inspires creativity. Also, demonstrating the tangible and the intangible nature of tourism, demands creativity.

AL As one Chinese students once said - 'It is a big world' - we can't know everything about everywhere and finding interesting and stimulating ways to deal with the heterogeneous subject involves creative thinking. Students are often not at the top of the entry points tariffs on t'm programmes, and many have come form non-standard entry routes, therefore finding ways to stimulate and encourage them in the subject involves creativity.

Q3. How do teachers of tourism help/enable students to be creative? What forms of teaching encourage/enable students to be creative? What contexts/conditions for learning encourage/enable students to be creative? Examples of courses/teaching to promote students creativity are welcomed

SP We have Scottish enterprise and business consultants work with students on developing their own business idea into a fundable business plan - this represents a case of good practice as some students have considered launching the plan after graduation

NR - the philosophy of the course often dictates creativity, hence tourism and performing arts by definition emphasises the role of performance. We are possibly too prescriptive in educating student within tourism and possibly lack the passion of other subjects. Where i have seen it done well relates to subjects studies within partner faculties (we have a management module running in a faculty of creativity).

AM - Best Practice
Field Trips
Industry based projects.
Examples of courses/teaching to promote students creativity are welcomed
Industry based assignments: briefings on real life Tourism situations that demand application of theory and learning to live situations.
Industry speakers in the programme.
International placement opportunities
Overseas exchange.
Student directed case studies

JT By encouraging the finding of solutions to complex problems

DB Invitations to read and think, applied problem solving, assignments that encourage experimentation ie formative assignments that are peer reviewed

DA By presenting problems and issues created by tourism that typically involve the need to take a broad approach to subjects. Dissertations and projects typically allow creativity but also case study work and other assignments can be designed to allow this. Students need to work in an environment

where different approaches are permitted and encouraged

NM telling them - think outside the box
doing it through funny examples
creative teaching
more open environment, workshops, discussions

SG Teachers of tourism can move from purely written forms of assessment and encourage students to engage with global issues, current events and live case studies. In addition, the use of fieldtrips is likely to stimulate increased awareness and creativity within students.

BC I think there should be more interactive between the teacher and student. Teacher should lead the student to think and find out the solution from different sources such as textbook, internet or journals. Group discussion or short case study more be appropriated. More important, the subject objectives should be clearly stated and small group size are preferred. A detail planning for the curriculum are also needed. There should be integration between other subjects but not overlapping. A clear progression may help both students and teacher in planning out the subject.

KW Any visual presentation requires thoughts of design as well as content - being a Luddite flash design should not obscure c... poor content!!

AW If one is able to awake an interest and stimulate confidence there is the increased likelihood that students will be creative. This potential would then need to find an outlet in activities that permit some form of creative expression.

RM Real creativity depends on disciplined understanding / analysis from which innovative and feasible ideas can develop. Thus must be a focus on understanding and analysis from which creative solutions can flow. Analytically based work - eg critique of tsm policy, company strategy - can provide excellent opportunities for creativity re how shd be improved. Project based work on particular place ditto

KW Any unit requiring poster presentation - verbal defense and design qualities important

MW Oral group presentations are felt to encourage creativity, as it includes the whole process of group work, brainstorming and bouncing around of ideas. One student mentioned that unmarked presentations were particularly effective since this allowed for greater 'risk- taking' and innovation.

In my experience a team building, ice-breaking (unmarked) creative exercise (unrelated to any modules) right at the beginning of the semester encourages creativity. This then sets the standard, so to speak, for the rest of the term and for exercises directly related to specific modules. I feel it plays an important role in breaking down barriers to creativity right at the beginning.

Creativity is encouraged by lecture sessions being more two-way then one-way - where students are regularly questioned and asked to comment on points and examples, and encouraged to debate with class members.

Leaving the choice of topic/case study for assessment to the students often encourages creativity as it gives them the freedom to choose an area which interests and stimulates them.

NS Case studies research is an example of teaching which requires students to apply their theoretical knowledge in a practical context and devise creative solutions to problems.

PB This is a tough question because much of the answer lies in the uncomfortable area of teacher personality: it is the drive, enthusiasm and commitment of teachers to their subject that motives students and therefore can play a significant role in unlocking creative potential

NOC
- They assist in their learning by introducing them to successful creative examples worldwide.
- Student led learning encourages students to be creative through problems based learning case studies.
- Students are encouraged to participate in class discussions and lecturers are more supportive in the expression of student ideas.
- The practical methods of student led teaching that are now used support creativity i.e. role-plays, integrated assignments and most importantly student placements.

BS
- Being exciting, current and taking risks
- Allow them to make mistakes, create autonomous learners
- Engage with working professionals, involve learners
- Encourage group working, group projects
- Involve those on the periphery of sector
- Well designed materials and lecture material
- Use of new learning technologies, computers, case-studies, blended/flexed learning delivery
- Well designed case-study that amp to Programme Intended learning outcomes and Module Intended Learning Outcomes
- Site visits and field trips with well designed outcomes
- Professional visiting lectures/guest speakers

BW By relating the subject matter to (some, would say,tangential) subjects the students might be interested in....film/music/literature(as if) etc And also the teachers own interests....but not to overdo this. And being enthusiastic themselves. BY HUMOUR. And, therefore, by using Wallace and Gromit

FJ I think that the example of assessments I refer to below may be equally apposite here. My opinion is that often problem or inquiry-based teaching encourages students to be creative both in their approaches to researching a topic and in their presentation and communication of information. In particular, tourism provides an excellent contemporary context in which to challenge students with ethical dilemmas (for instance those relating to 'dark' tourism or sex tourism or human rights). Students tend to engage with these issues and are encouraged to use their skills and knowledge creatively to address the problems. Legal and environmental issues relating to the impact of tourism also provide fertile ground for students to examine creatively the various arguments which may be put forward by stake-holders. The intense media interest in tourism is a valuable asset when thinking about creative approaches to teaching the subject. I have an extensive catalogue of videos, often of TV programmes concerning the excesses of tourists or disastrous holidays, that can be used to stimulate discussion or for students to critique certain issues. Brochures and other visual tourism media such as guidebooks can also be used to develop in students an ability to deconstruct and decode imagery and undertake content analysis, creative research skills which may be more difficult to stimulate in (some) other subjects.

FJ By being creative in lectures and tutorials. Group work and presentations in particular aids creativity, particularly if you set a piece of work that is current and which has a prize attached to it.

Tourism marketing is a good example - the design of a poster that markets a product of their choice.

Tourism business development - the production of a business plan.

Specific examples of courses/teaching to promote students creativity

KW OBU Landscape Interpretation .

MW One assignment which has inspired creativity in the module Policy and planning debates in tourism is a role play debate, where each student takes on a different role such as developer, tourist, resident, environmentalist, tourist provider, etc. and pleads their case as a mock consultation meeting.

PB 'Anthropology at Home" where students are asked to critically examine their social surrounding of familiar places (the shopping mall, their favorite café etc.) in the way an anthropologist might; the use of fine art history as a way of introducing students to critical viewing and visual literacy; critical appraisal of tour brochures and marketing media with (say) a postcolonial eye

http://www.cornwall.gov.uk/index.cfm?articleid=6215See

BW Wallace & Grummit (see above)

AP I teach a module called branding & advertising in tourism where the students work in groups to develop, test and execute an advertising campaign for a tourism brand of their own choice. Sometimes they even create new products to advertise - they mimic the activities of an advertising agency - and the best are highly creative.

AL Problem solving, case studies, presentations, in-class exercises, role plays all contribute to creative thinking. Use of video, slides, internet based teaching all help in this process. We have worked with the drama dept. on role playing activities.

Q4. How do teachers of tourism evaluate students' creativity? How do they assess/reward creativity in tourism education? What criteria are used to evaluate creativity? Examples of assessment methods/criteria are welcomed

SP It is assessed by external bodies who deal with this on a day to day basis in the tourism industry in terms of what would work and why.

NR I am not convinced that we create / encourage creativity in assessment, creativity I often feel is not really addressed. As long as the students engages academically we are happy to reward, how often do we reward student presentations that offer something new or present in an alternative / non traditional format. I once saw a student present using his guitar (cosmic)

AM - Peer assessment by students.
Transparent and published marking grid (scale of 1 - 6)
Examples of assessment methods/criteria are welcomed
Team work on case studies based on Field Studies
Self select teams that undertake case study research, then present in PowerPoint their findings.
Notes section submitted with references and justification.

JT With difficulty

DB Not explicit in assessment criteria it seem to me more an outcome of intellectual engagement

DA Selection and use of appropriate methodological approaches
Ability to take a broad view of problems and issues

NM creativity shows indirectly in the project, as it is getting further than expected and it criticises available ones

SG I would speculate this is challenging to achieve effectively. There clearly needs to be a link between assessment criteria and the level of creativity encouraged.

BC To evaluate students' creativity is quite difficult and maybe subjective. There should be some guidelines for the teacher and students in marking the project or assignment. Even though creative maybe come from nowhere, student should base on certain degree of knowledge to build up their creative. To put it simple, evaluation should be looked at the student's originality and practicality of the suggestions.

KW I am waiting for your FDTL 5 Project to tell me! Difficult in terms of replicability and subjectivity with issues of design once you move away from structural aspects - beginning, middle, end etc. Photographs can be used and misused in a variety of contexts. I used to teach landscape evaluation issues and used two slides from the top of Snowdon> one with superb panorama another of 500+ people taking a photo of the view. Silly example but illustrates the problem of assessing artifacts - similar to nice song shame about the video!

AW Evaluation of creativity could take place in assignments that are not unduly restrictive with regards outcomes. That is guidelines leave scope for creativity.

PB The question is interesting because it assumes we need to evaluate such matters. If it has to be done, which I would regret, it could be through portfolios of work. We do not assess creative work

NOC
·   Creativity can be assessed through peer evaluation or lecturer evaluation.
·   Travel and tourism professionals evaluate students in various ways but the key to success is to make this more geared to allowing the student to be creative and supporting that.
·   The criteria used to evaluate creativity depends a great deal on the level of education been delivered i.e. Postgraduate v.'s Undergraduate.

BS
·   Use of diverse assessment strategy's… good evidence which encompass...portfolios, videodiary, presentations, on-site presentations, case-studies linked to employer concerns /problems..
·   Promote good assessment through publication on line through module programme VLE…
·   Learners share their learners through peer review/presentation/stakeholders/ employers
·   Good formative/summative assessment and feedback
·   Use of MLE's/VLE's
·   Well constructed cross disciplinary case-studies
·   We are currently working with tourism students/multi-media students and journalism students on a project called CAVA http://www.cava-studies.org/cornishbraids.html there are working to collect an aural history of Cornwall
·   We are working with the mineral tramways project http://www.chycor.co.uk/mineral-tramways/index.htm, http://www.cornwall.gov.uk/index.cfm?articleid=12238 using objective one funding to benchmark visitor footfall along footpaths which links into Research Methods, designing education and interpretation materials for primary and secondary schools, producing web-based interpretation materials for a module on Education and Interpretation of Touristic Sites & Cornish Tourism
·   The above links into personal and professional development and work engagement
·   Working with colleagues from different department and institutions ie. Cultural studies and education & interpretation…using visual image

BW I don't think they do. Caught in a system that rewards conformity rather than creativity. How often do we get marks in the 70's or 80's for creativity. Is original thought, personal (unsupported by references) ever valued?

AP [In a module called branding & advertising in tourism...students work in groups to develop, test and execute an advertising campaign for a tourism brand of their own choice.] they write a reflexive account of group working and then submit a group project which includes visuals and results of market research.

FJ Two examples that spring to mind are from a previous institution in which I worked, where a colleague set an assessment for final year post-placement students that involved them staging a careers fair in which they represented, at stalls in an exhibition space, particular sectors of the industry. On one occasion students also produced CD Roms to advertise their sectors. Similarly in a Level Two module, students put together an exhibition depicting visually, textually, through self-designed brochures and on websites particular tourism destinations. Whilst such activities may not be unique to tourism programmes they illustrate how tourism lends itself to such creative approaches.

AL It forms part of our assessment criteria - originality of work and a creative approach to problem solving. Presentations and assessed seminars are useful tools for this. We also do in-class design sessions whereby students can design resorts, t'm sites etc. allowing them to express themselves while also thinking about the issues involved.

Q5 What factors inhibit students' creativity in tourism education?

SP None - they are required to engage in this as part of the degree

NR = that's easy, other students and the philosophy of the course / industry expectations. The tourism industry possibly needs to engage more with the notion of creativity and presentation, lets get John Tribe to embrace this at the next ATHE meeting in December (possible use of a rap / mime/ face painting & stand up). ;-)

AM Higher Education timetable constraints
Industry image
Negative influence in Press, from parents and careers advisors.
But it's changing!

JT Students, teachers, educational structures

DB Trend in T and L to prescribe curriculum content and standardize modules and learning outcomes. Not much room for a tutor to introduce off script approaches to t and l. All that (Brookes inspired? ….) stuff about making learning outcomes explicit in assessment criteria emphasises that there is one way to get it right. Loose creativity. Open assessments that invite different and novel approaches to answers seem too risky in face of QA regimes - shame. Things like tutors having to specify model answers ...really kill off student creativity

DA Tourism confined to consideration from only one disciplinary context. Programme aims that are narrow typically too exclusively vocational but could be too exclusively "alternative"

SG I would speculate that factors inhibiting students' creativity include an over-reliance on purely written forms of assessment; a lack of clarity in coursework requirements; a learning environment that does not stimulate students' minds and a lack of engagement with wider issues which may impact on tourism.

BC In Hong Kong situation, students are more result oriented mind set, so it inhibit students creativity in tourism education. In addition, the large class size (normal 30 students for a group in the university) will also affect the student's contribution.

KW Expertise - in theory all possess written skills (!!!!!) but may have poorer graphical, photographic, design etc capabilities.

AW Following from above, any form of assessment that leaves little scope for expression of individuality, prime example being multiple choice exams.

RM The mechanistic, target driven approach that now dominates education inhibits creativity by students and staff alike. This might be seen as a worthwhile trade off for measurability, consistency, control etc but should be acknowledged. A low trust culture that requires most activities to be approved and monitored mechanistically discourages experimentation that falls outside agreed frameworks, and inhibits creativity. This is a general point, and not specific to /tourism/ education. Many of us try to work round this and some areas with a strong professional ./ disciplinary commitment to creativity do so pretty well - eg architecture. But creativity and low trust don't go together.

NS Lack of confidence in their ability, lack of familiarity with subject, style of teaching, style of assessment (multi choice tests etc.)

PB Poor art education at school; fear of failure; obsession with assessment

NOC Students need to be given the support and encouragement that allows for creativity. This can be shown through resource allocation and lecturer support without this creativity will be inhibited.

BS Boring, didactic lectures, non-engagement

BW Caught in the grip (gripe) of conformity, there is a lack of confidence on part of both students and staff to pursue 'creativity'. Assessment practice that is geared against 'originality'..... Group work tends towards averaging....

AP Taking risks, they can be quite conservative when choosing modules/ideas - worried about stepping outside the box. They need reassurance that's okay to be differnt - to zig when everyone else is zagging.

FJ Not all students are creative. Again this comes back to definitions. Is creativity something that is inherent or learnt or both? Some people would regard themselves as 'creative', often associating this with an artistic approach to studies. Others, who might label themselves as more scientific, may feel less confident in expressing themselves 'creatively'. For these people a lack of confidence may be the greatest inhibitor. There is also the question of how to effectively assess 'creativity' which may be deemed by its nature to be subjective and thus problematic to translate into consistently understood assessment criteria that may be equitably applied. Possibly the greatest overall challenge to creativity in tourism programmes may be posed by their increasing location within business schools which I (maybe unfairly and unjustly) perceive as potentially less creative environments (please note that I make this observation purely from a personal point of view and confidentially).

SA There are a number of factors which include their inability to see beyond the as, bs and cs of a certain topic, the decision not to take a risk in case it affects their overall degree classification, the design of the assessment and assessment criteria.

AL Staff not encouraging students, time allowed in assessments, lack of feedback from staff, student's awareness of creative thinking.

Q6 How important a place do you feel creativity currently occupies in the tourism curriculum? Do you feel it is adequately valued?

SP - It is a central part of all of our assessment but especially at the upper levels of the course

NR = not at all, creativity is not really valued, lets develop it more.

AM Creativity is very much part of our tourism curriculum, not as a study, but as a practice. Adequately valued, yes. It's what industry tell us is important.

JT - Low, no

DB Inherent rather than explicit. Could push it up the agenda but ...would have to loose control over the students learning and that would do the QA mob's heads-in!!!

NM creativity is generally asked for in any projects, as this is what makes projects better - i assume it is more indirectly available than directly ...

SG While I couldn't comment on this from a truly informed perspective, I feel creativity should be an important aspect of the tourism curriculum not only to stimulate student interest and development but also to better prepare them for careers in tourism and tourism-related organisations.

BC I don't feel creativity currently occupies in the tourism curriculum due to the time constraint and the size of class. Furthermore, teacher should be well experienced in judging the ideas from the students but not using one way to mark the students. My suggestion is the teacher should be open-minded and willing to accept new changes.

KW Creativity in the wider sense is valued - the imaginative/different essay/exam answer stands out from the crowd as does the creative presentation - and may receive disproportionate reward from a bored marker!. Other forms less so - photographic, video, sound etc. Creativity important but so is literacy and numeracy.

AW I think there is scope for creativity in the tourism curriculum but I don't think it is valued enough. There is too much emphasis on standardization and simplistic forms of assessment as this makes life easier for the marker. After all, and partially in response to question 5, assessing creativity is not as easy as checking whether a box has been ticked or not.

RM In the context of #5 above ,there are practical limits to how far it can be valued

NS Creativity plays an important but implicit part in the tourism curriculum. I think it is valued but perhaps not discussed often enough - I am not aware of published "good practice" info aimed at engendering creativity.

PB It is hardly a part of any curriculum that I am aware of, so it has at present very little value.
This is a shame as tourism needs creativity to help shape and meet demand from an ever more fractious and discontented consumer living life on the post modern edge!

NOC
·   Student creativity is crucial in developing innovative travel and tourism personnel of the future but this cant be developed unless they are given the support and guidance to do so
·   Without creativity the travel and tourism industry will struggle to compete against other industries in this extremely competitive environment.
·   By encouraging creativity the industry will also get the best out of their staff but without it staff may become stale and productive individual development will be restricted.
·   Creativity is certainly not a new phenomenon but its potential use has not been maximised upon within the tourism discipline.
·   The idea of creativity is quite new to the tourism curriculum and something that really needs to be invested in more but as tourism itself is still trying to develop as a separate discipline within the education sector. Until this is more advanced, successful creativity will be restricted.
BS
·   Demonstrated through course reviews, development of new modules/subjects, responding to the need of external stakeholders, new learners
·   Creativity brings entrepreneurship, new products, different ways of subject delivery
·   New (blood) academics bring youth and excitement to subject delivery, they engage with learners, view the industry through a different set of perspectives

BW It doesn't really feature. Certainly not.

AP Not enough, not highly valued enough either. Regimes of supposed quality checks are stifling creativity for teachers and students. Too narrow a focus.

FW I tend to think of tourism programmes as inherently creative in their approach to TLA. My impression is that it is adequately valued in the programmes of which I have had experience.

SA Creativity should be central to the tourism curriculum. It is valued although it is difficult to incorporate into assessments as implementing standard criteria whereby pieces of work can be assessed against each other is problematic.

AL In some respects it is valued, in that the subject is very diverse and students need to be able to see across a broad spectrum of subject areas to be able to appreciate the subject. It is often not directly incorporated into definitive documents in tourism.