



<http://www.diva-portal.org>

Postprint

This is the accepted version of a paper presented at *ATLAS Annual Conference 2018, Destination Dynamics, Aalborg University, Copenhagen, Denmark, 26-29 September, 2018.*

Citation for the original published paper:

Fuchs, M., Baggio, R. (2018)

Aesthetical, ethical and psychological dimensions of creativity: Implications for destination development and tourism entrepreneurship

In: *Destination Dynamics 2018: Abstract book* (pp. 76-76).

N.B. When citing this work, cite the original published paper.

Permanent link to this version:

<http://urn.kb.se/resolve?urn=urn:nbn:se:miun:diva-35156>

Aesthetical, ethical and psychological dimensions of creativity – Implications for destination development and tourism entrepreneurship

Matthias Fuchs and Rodolfo Baggio

Findings from neuro-science show that experiencing *beauty* activates brain-neurons producing especially pleasing sensations, thereby creating new connections between different brain areas – a basic-prerequisite for creative processes (Vartanian et al., 2013; Baggio & Moretti, 2018). Following Plato, aesthetics (*aisthetikos*) is the study of beauty and taste exploring the essence of objects-of-thought, thus, comprising also approximations of unrealizable ideals. Aesthetics plays a central role in search for *objective* beauty, like proportions (da Vinci), harmonic-rhythmic organization (J. S. Bach), and mathematical symmetry (Einstein). Philosophers, like Immanuel Kant, further theorized the notion of *human* beauty originated by the *subject*, thus, focusing on moral values. As humans are assumed to be free to decide to be subject to pure rationality or to the laws of nature (affecting human needs), the classic writer Schiller (1793) describes this moral dimension of beauty as '*ethical act of freedom*'. By referring to Brodbeck's (2012) philosophical framework on creativity, we discuss the role creativity plays for destinations to become innovative and attractive places. After commenting on the changing notion of creativity throughout history of thinking, we provide tentative answers to the posed research question: "*Which are the aesthetical, ethical and psychological origins of creativity?*" By doing so, we present the elements of a framework for destination development and tourism entrepreneurship that incorporates the idea that creativity represents the core activity within the boundaries of socio-economic networks. Accordingly, economies are interpreted as social systems, where agents (individuals, organizations) interact and communicate, e.g. about prices, cost, technology, preferences, etc., thereby constantly creating unpredictable 'reality', which, in turn, stabilizes through social resonance and reproduces itself habitually as reflexive network structure (Brodbeck, 2002). Indeed, a post-mechanistic economic theory puts *creativity* in the center, where human action is all about the creation of *diversity* (goods, linkages, ideas, etc.), *surplus* and *selection* (Fuchs & Baggio, 2017). Especially the selection criterion is guided by *aesthetical, ethical and psychological* factors, rather than rational-calculus (Brodbeck, 2001). On the base of these theoretical considerations, we conceptualize destinations as complex adaptive systems in which path-dependent innovation processes are characterized by the interdependence and interaction of heterogeneous agents able to learn and react *creatively* with subjective and procedural rationality (Antonelli 2009, Hanauer & Beinhocker, 2016). Interestingly, like human brains, market economies defined as social networks, are capable to create *meaning* due to their open, variable and *free* network structure capable to constantly create new 'links'. Thus, innovative places and attractive destinations are characterized as open, free and well inter-connected territories whose unique history and specific *beauty* shapes and fosters the *creativity* of tourism entrepreneurs capable to transform inherited location factors into assets with symbolic value and meaning (Feldman, 2014). We conclude by discussing the effects of topological characteristics of networks in destinations on creativity, the formation of social-capital and knowledge dissemination (Baggio, 2014).

References

- Antonelli, C. (2009). The economics of innovation: from classical legacies to economics of complexity. *Economics of Innovation and New Technology*, 18(7), 611-648.
- Baggio, R. (2014). Creativity and the structure of tourism destination networks. *International Journal of Tourism Sciences*, 14(1), 137-154.
- Baggio, R., & Moretti, V. (2018). Beauty as a factor of economic and social development, *Tourism Review*, 73, (1), 68-81.
- Brodbeck, K.H. (2001). Umriss einer Postmechanischen Ökonomie, In Benedikter R. (ed.): *Postmaterialismus, Band 1: Einführung in das postmaterialistische Denken*, (pp. 117-142), Metropolis, Marburg.
- Brodbeck, K.H. (2002). Wirtschaft als kreativer Prozess, In Ötsch, W. & Panther, S (Eds.), *Ökonomik und Sozialwissenschaft*, (pp. 553-387), Metropolis, Marburg.
- Brodbeck, K.H. (2012). Zur Philosophie der Kreativität, Schick, J. & Ziegler, R. (eds.) *Residenzvorlesungen*, Würzburg.
- Feldman, M. P. (2014). The character of innovative places. *Small Business Economics*, 43(1), 9-20.
- Fuchs, M. & Baggio, R. (2017). Creativity and Tourism Networks – A Contribution to a Post-Mechanistic Economic Theory. Paper presented at: *Critical Tourism Studies, Understand Tourism - Change Tourism - Understand Ourselves - Change Ourselves*, June 25-29, Palma de Mallorca, Spain.
- Hanauer, N. & Beinhocker, E. (2014). Capitalism redefined – What prosperity is, where growth comes from, why market works. *Democracy Journal*, 31(4), 30-44.
- Schiller, F. (1793). *Über Anmut und Würde*. Neue-Thalia, Mannheim.
- Vartanian, O., Bristol, A. S., & Kaufman, J. C. (Eds.). (2013). *Neuroscience of Creativity*. Cambridge, MA: MIT-Press.