The business scenario of the last decades is increasingly characterized by uncertainties, turbulence, and difficulties of forecasting. All this requires a new perspective for interpreting both organizations and managerial systems. In fact, currently, the success and the sustainability of any organization – companies, public institutions, no-profit organizations – is more and more linked to the capacity to become resilient to changes and to identify and exploit new value drivers rather than to the ability to perform only a technical-driven efficiency and short-term economic results (Hamel, 2007; Schiuma, 2011).

 Accordingly, the academic and managerial debates are paying great attention to better understand how entrepreneurs, top management and all the employees within the organisation can act as real players fully involved to integrate innovative mindsets, approaches, tools and techniques in daily business practices, with the aim to face organizational issues, stimulate changes and exploit new relevant business opportunities.

 In this view, arts and creativity-based assets and processes are increasingly recognized as potential catalysts and levers to support organizational change management programmes, to inspire new entrepreneurial behaviours, to frame new business models, to improve practices and to stimulate the innovation capacity of the whole organization (Schiuma, 2011; Smagina & Lindemanis, 2012).

 However, despite this great attention to arts, creativity and culture as new drivers for organizational performance improvement and innovation capacity, it still emerges the need to better understand and address these research streams, as well as to inform organisations about how to analyse, shape and renew their business practices according to the role and relevance of the arts and creativity in the entrepreneurial and managerial processes.

 This edited book aims to analyse these topics and discuss theoretical and practical evidences to support academics, entrepreneurs, manager, consultants and decision-makers to better understand and use new and specific approaches, methods, tools
and techniques for identifying and managing arts and creativity-based assets and processes to foster innovation and entrepreneurship and improve business practices.

2. CONCEPTUAL BACKGROUND

In the last decade, different research contributions focused on the issues of the role, the relevance, the use and the impact of the arts, creativity and cultural-based assets and processes for business and public organizations as well as for enhancing territorial development dynamics have been increasingly proposed both as extension of the traditional streams of the arts and humanities literature and as innovative and original research stream of the economic and managerial literature.

Starting from the research of Adler (2006, 2010a, 2010b, 2011) highlighting the role of the artistic imagination and processes for leadership, management learning, education and practice, and of Darsø (2004) underlining how artistic products and processes can be used by managers as powerful means for artful creation i.e. “art experiences that initiate an inner transformation, which opens up for a special kind of consciousness [...] that involves feelings and that touches the person profoundly” (p. 31), various scholars have been involved in analysing and disentangling the complex phenomena related to the interrelationships between arts and creativity and management and economic development.

A first group of scholars has paid great attention to the role, use and impact of the artistic interventions. As well highlighted by Ariane Berthoin Antal in her review for European Journal of International Management about Adler’s (2010) “Leadership Insight”, artistic interventions are mainly considered a supporting tool to develop leadership, creativity and capacity of interacting and communicating in order to inspire and generate eventually ideas to be used for new or renewed goods, services and strategies as well as to influence organizational culture. On this vein, Taylor and Ladkin (2009) and Andersen et al. (2011), for example, describe the use of arts-based methods for managerial training, also addressed to business executives. Biehl-Missal (2011) underlines how organizations use art as inspiration and tool for improving organizational performance. Romanowska et al. (2010) examine whether an art-based leadership program may have a more beneficial effect than a conventional one on leaders’ and their corresponding subordinates’ mental and biological stress. Berthoin Antal (2009) and Berthoin Antal et al. (2011) focus on the managing and the evaluation of the artistic interventions within the organizations.

Other scholars, instead, have paid attention to single aspects of the connections between arts and creativity and economic and business world. For example, Hoeken and Ruikes (2005) analyse the possibility to align works of art with the organizational identity. Swaiger et al. (2010) explore the effects of sponsorship actions on
corporate reputations, considering a set of international outstanding companies such as Audi, BMW Group, DaimlerChrysler, MontBlanc, Siemens and Volkswagen. Dell’Era (2010) discusses how cultural projects within the companies can support competitive advantages.

Hall and Johnson (2009) propose a framework and a set of guidelines to support companies to understand if and how arts-driven processes may provide new value to organizational practices.

Ewenstein and Whyte (2007) suggest that aesthetic knowledge plays an important part in organizational practice, not only as the symbolic context for work, but as an integral part of the work that people do.

The book *The Value of Arts for Business* by Schiuma (2011) probably may be considered the first attempt to provide a complete, systematic and holistic representation of the phenomena related to the relationships between arts and business, both at theoretical and practical level. In fact, the research shows the strategic relevance and the contribution that the arts may provide to the growth of the contemporary organizations. In particular, the arts are proposed as new space to renew and innovate the managerial systems and the notion of arts-based initiative is introduced and properly analysed as new managerial tool capable to positively influence both the development of the people and of the infrastructures of the organizations.

### 3. AIM AND CONTENTS OF THIS BOOK

The aim of this edited book is to bring together, according to a strategic as well as a managerial point of view, high quality academic and applied research that furthers the understanding of why and how art and creativity may integrate successfully business practices as well as influence and drive innovation patterns, new entrepreneurial dynamics and mindsets and value creation capacity of private and public organizations as well as, in a more extended manner, of territorial systems.

In particular, it aims to clarify the objects of the art, creativity and culture management and how by designing and managing related initiatives it is possible to activate, support and develop cross-innovation dynamics which impacts on the business practice, organizational performance, value creation capacity entrepreneurial mindset, territorial development patterns; to expand the cultural economics studies moving forward the static perspective, which has mainly characterized the models, approaches and tools developed in the last decade in this field of research, towards a dynamic understanding of the creative, artistic and cultural dimensions and particularly of their relationships with the improvement of innovation dynamics and business performance; to analyze the creative-based nature of the organizational innovation dynamics and value creation processes.
More in detail, the research contributions of this edited book collect the works of scholars with different background that are significantly interested and involved in these emerging topics. The contents of each chapter are summarized as follows:

Chapter 1, “Re-Inventing Organizational Creativity and Innovation through Adopting a Service-Based Working Culture,” written by Sanna Ketonen-Oksi builds on the theoretical grounds of the Service-Dominant Logic and Complex Adaptive Systems theory. In particular, this study examines whether adopting a service-based working culture can significantly improve organisational creativity and innovation. A framework for re-inventing organisational creativity and innovation through adopting a service-based working culture is initiated, and the potential of its practical implications is discussed.

Chapter 2, “Employee Creativity to Deliver Organizational Performance Improvements: A Multiple Case Study Research Design,” written by Emanuela Scarmozzino and Vincenzo Corvello aims to explore relationships among the elements within the process of employee creativity as driver for organizational performance improvement through a multiple case study approach. The proposed method provides, on one hand, an easy and useful tool for leaders dealing with addressing complex problems with innovative solutions and fostering employee creativity. On the other hand, the model can inspire the definition of guidelines driving the design and implementation of actions aimed to stimulate employee creativity in a dynamic environment.

Chapter 3, “Searching in the Past New Strategic Approaches: Creating and Appropriating Value through Tradition,” written by Tommaso Savino, Antonio Messeni Petruzzelli and Vito Albino aims to analyzing the role of tradition-related resources on the organizational value creation dynamics. On the base of the study of three Italian companies, i.e. Barilla Group, Brunello Cucinelli Group, and Aboca, operating in food, luxury textile, and health industry respectively, the research shows how all the companies exploit tradition as a strategic resource, embedding it both into products and processes, as well as into their organizational culture and routines. Such a strategic behaviour allows them to be considered as tradition-based firms, where arts forms, in terms of tradition, are used for both creating and capturing value.

Chapter 4, “The Case for Informal Spaces in the Workplace,” written by Monica Biagioli introduces and deeply analyzes the application of art and design techniques in the informal spaces of the workplaces by emphasising the qualitative benefits they can provide, most specifically in the realm of innovation.

Chapter 5, “A Fuzzy Cognitive Map-Based Approach for Understanding Value Creation Mechanisms of Artistic Interventions,” written by Daniela Carlucci, Giovanni Schiuma and Roberto Linzalone proposes the use of Fuzzy Cognitive Map (FCM) to model, understand and dynamically analyse the integration of Arts Based-Initiatives (ABIs) in the operation and strategy of an organisation. Referring to the “Arts Value Map” framework (Schiuma, 2011), the paper suggests the use of FCM
as a dynamic modelling tool to analyze, test the reciprocal influence, simulate and predict the behaviour of factors involved in value creation dynamics and elucidates how ABIs can drive business performance improvements.

Chapter 6, “Students’ Creativity and Entrepreneurial Learning for Developing Corporate Entrepreneurship,” written by Giustina Secundo, Pasquale Del Vecchio, Giuseppina Passiante and Mirco Paoletto aims to demonstrate how collaborative entrepreneurial learning processes can increase the chances of effectively identifying, evaluating, and exploiting new opportunities deriving from the creativity of university’s students so enhancing corporate entrepreneurship.

Chapter 7, “Crowdsourcing and Crowd Participation: Incentives in the OR.C.HE.S.T.R.A Community,” written by Stefano Consiglio, Mariavittoria Cicel- lin, Giancarlo Ragozini and Adriana Scuotto provides an interesting and original contribution to the literature, with the use of on-field experiment with real users to analyze a concrete situation, in order to understand which types of incentives are useful to engage users to produce contents for the OR.C.HE.S.T.R.A (ORganization of Cultural HEritage for Smart Tourism and Real-time Accessibility) community.

Chapter 8, “Cultural Organizations Push for Territory’s Growth: The Case of ‘Armonie d’ Arte’ Festival,” written by Concetta Lucia Cristofaro, Anna Maria Melina, Rocco Reina and Marzia Ventura aims to highlight - through the analysis of an empirical case of success - what are the dynamics able to create virtuous relationships among cultural organizations and social and economic context and how arts and cultural activities may be able to re-activate the historical and the artistic heritage of a territory.

Finally, Chapter 9, “The Creative Economy in Balkan Countries,” written by Valentina Ndou and Giovanni Schiuma aims to provide a snapshot of the creative economy of Balkan countries, by using a set of indicators to capture the different dimensions related with the core elements of creative economy at territorial level.

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