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Tourism experience design: what art has to do with it?

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Introduction

The use of art in business is not new. What is currently new is the approach, the ways and the goals to be achieved for embedding art into business. During the last years, there has been a shift from the artification of goods (e.g. art design and decoration of wine cellars) and the commodification of art (e.g. wine related souvenirs and objects such as, glassware and paintings) to the use of art as a tool to develop new ways to: perceive and manage a business; tackle organizational problems from new angles; and humanize business management (Schiuma, 2011). Thus, from an object to be embedded into business products and processes in order to increase business value, art is increasingly also seen as a means to support and transform business processes that in turn can generate and inspire (new forms of) business value. The latter is represented by a burgeoning field of literature around Art-Based Initiatives (ABI) (Barry & Meisiek, 2010; Meisiek & Barry, 2007; Berthoin Antal, 2014; Dunphy, 2016) advocating how various forms of arts (e.g. music, photography, visualizations, painting, poetry, cartooning) can be deployed to build, develop and nurture the human and social capital of firms (e.g. by inspiring employees' creative thinking, perceiving, communications and emotional experiences).

This shift of understanding the value of art is compatible with the tenets of the new service management thinking (Service Dominant Logic) advocating that value cannot be created and embedded in products/services, but it is always co-created by actors exchanging resources (Chen et al., 2017). Similarly, the value of art should not be perceived as being embedded into artistic creations; rather the value of art is co-created when actors interact with and through artistic artworks and settings in order to engage (cognitively, emotionally, socially and spiritually) with themselves and/or with others and exchange resources (e.g. knowledge, ideas, physical work). In other words, artworks do not embed pre-produced value that one can extract and appropriate by simply buying the art. Instead, to appropriate the value of art, actors need to view and use artworks as an engagement object and platform for exchanging resources and co-creating value.

However, research in ABI has solely focused on showing how businesses can use art in order to develop and broaden the skills, capabilities, emotional and social capacity of their employees. There is a lack of research investigating how business can use ABI for building and enriching customer engagement by designing art-based interfaces and customer-touch-points that can inspire customers' way of thinking, perceiving and feeling, change their behavior and social practices, and ultimately, enable them to co-create (new forms of) value. Studies have already examined how art can be used to create and embed artistic dimensions into servicescapes and services for enhancing the customer aesthetic and experiential value. But research examining the role of art as a means (and not an object) for inspiring and supporting customers to develop their cognitive, social, and spiritual capabilities is lacking. The latter is critically important because: in services, customers have always been considered as partial employees and currently as co-creators of value; and as customers/tourists convert from passive consumers and spectators to active value co-creators, their appreciation and quest of value shifts from esthetic/visual appeal, entertainment, enjoyment and escapism value attributes to the co-creation of spiritual and transformational value (Sigala 2018a). Tourists are not an exception from such market trends and Sigala (2018b) described an example whereby a winery used art to bring together visitors, artists and local communities to co-create transformational value. Hence, there is an urgent need to investigate how ABI can be used by tourism destinations and companies to design new business

value propositions and processes that would empower and inspire customers to engage with and through the art for co-creating (new forms) of value.

To address this gap, this paper aims to develop a framework that tourism destinations and businesses can use for designing ABI aiming to enable and foster customer engagement for co-creating (new forms of) value and tourism experiences. The framework also identifies the value propositions in terms of the different type of value that such ABI can generate as well as it explains the processes and the factors that can lead to these value co-creation outcomes. To achieve that, the literature on ABI is first reviewed for identifying and understanding the ways in which art can be used for generating business value. This literature is heavily dominated by studies showing how employees interact and engage with art for developing their human capital. By building and expanding on this literature, the chapter then develops a framework that wine destinations and business can use for designing ABI that enable and enrich customer engagement with and through art for co-creating value. The applicability and the practical value of this customer-oriented ABI framework are shown by providing several examples illustrating how (wine) tourism destinations and businesses have used art as a way to develop a new business value propositions and wine experiences for their customers

Art in business

During the last decades, there has been a major shift in the way art is being perceived and used in business. From being an object to be embedded into business processes (e.g. advertising, brand image practices), products/services (e.g. packaging, labeling) and business settings (e.g. decorating workplaces and servicescapes), art is increasingly being used as a tool and a means to enable employees and managers to re-think, re-imagine, re-design and re-new (Schiuma & Carlucci, 2015): organizational processes, routines, values, cultures, operations, identity, image brand. Interactions and engagement with art can stimulate new ways of thinking, challenge establish mindsets, develop new skills, competencies and behaviors. Several studies (e.g. Dunphy, 2016; Simeone et al., 2018) provide evidence on how various forms of art (e.g. comic art, video, photography, data visualisation, poetry) are used as an aesthetic technology to support, facilitate and develop peoples' capabilities to connect, communicate and interact to better understand their inner and outer world. ABI use art for depicting, illustrating, skewering or even satirising various social practices, business operations and management mindsets. By developing employees' capabilities to interact, engage (emotionally and cognitively) to 'see' things from different viewpoints, art can increase their inspiration and creativity in generating new viewpoints, business solutions and knowledge. Consequently, from a commoditised object embedded in business elements to increase their business value, art becomes an educational, transformational, innovative and developmental tool that helps businesses to develop the two major factors that can increase their competitiveness, performance and innovativeness, namely: their human capital (i.e. the employees' capabilities, skills and thinking by influencing their mindsets, social behaviours and work practices); and their business infrastructure within which employees work and create.

In short, art is used to ignite, catalyse, drive, harness and govern emotions and energies within organisations and to foster new viewpoints and ways of thinking and acting. In this way, ABI develop new drivers for creating business value such as passion, emotions, hope, moral, imagination, aspirations and creativity, relations first at individual level (engaging a person emotionally and intellectually) and then at group and organisational levels. By activating and

seeing emotions, ethics and energy as key factors to generate business value, ABI help firms to sustain their human nature. Firms are techno-human systems and art can help humanize them by enriching and building their human and social capital (Berthoin Antal, 2014).

Artistic interventions have been defined as processes that bring “*people, products, and practices from the world of the arts into organizations*” (Berthoin Antal, 2014: 177) with the aim to challenge (and change) the rationalistic and linear management thinking and functioning by developing and embedding artistic thinking (reductionist and creativity) into managers’ and employees’ mindsets and business practices. Several keywords are used to describe such artistic interventions: 1) work arts including art collection, artist-led intervention, and artistic experimentation (Barry & Meisiek, 2010: 1507); and 2) arts-based-initiatives (ABI) including arts-based interventions, arts-based projects, arts-based programmes (Schiuma, 2011: 48 - 49). ABI can be of different duration (from few hours and days to months and years) and can take various formats, such as: training, coaching, residencies, art collections and sponsorship (Schiuma, 2011).

In summary, the following key points characterize ABI:

- ABI aim to help organisations develop and improve their value creation capabilities
- ABI focus not on the work of art itself, but on the experiences triggered by arts that can in turn influence the employees’ (actors) abilities and willingness to co-create value
- By impacting on employees, ABI can also impact organisations, other stakeholders and societies as a whole; thus, ABI can generate personal, interpersonal, organizational and societal value

Schiuma (2011) developed the Arts Value Matrix framework (Table 1) that maps and summarises the organisational value drivers that can be activated and affected by and intentional and instrumental use of arts’ forms as means to support value creation mechanisms. The framework recognises that ABI generate business value by impacting on two organisational dimensions: the human resources and the infrastructure (tangible and intangible assets enabling staff to create value).

Table 1. Arts Value Matrix for ABI

Type of value	Value driven processes
Entertainment	ABI aiming to shape joyful experiences that allow for the creation of a pleasant and relaxing experiential context for people
Galvanizing	ABI aiming to catalyse people’s emotions and energy by captivating people in experiences allowing them to feel passionate and energised
Inspiration	ABI as a means to provoke people to question and reflect upon the way they act and take decisions; art forms can be used to generate self-awareness and critical thinking
Reputation	ABI for strengthening organisational images by using arts and design. Use of ABI for internal and external communication in order to attract stakeholder attention and raise the organisational profile and image by showing a link with artistry and creativity
Environment	ABI aiming to shape a workplace as for it to be soaked of a positive and energetic organisational atmosphere, which affects people’s attitude, and behaviors
Learning and development	ABI aiming to induce experiential learning experiences and nurture people’s soft skills
Investment	ABI aiming to create and incorporate intangible values into products and other organisational infrastructural components

Networking	ABI aiming to create relational capital by defining a common ground to activate and support relationships and collaboration amongst people/stakeholders that can be later turn into network dynamics within and beyond organisations
Transformation	ABI aiming to drive organisational change by creating new consciousness for people that affects the organisational ability to undertake renovation

Source: adapted from Schiuma (2011)

Tourism experience design and art: a framework

A 4C framework has been developed showing how art can be used for designing and enriching wine tourism experiences. The 4C framework builds upon but it also expands previous research categorising ABI in business (Schiuma, 2011; Atulkar & Kesari, 2018) by transferring and adapting the ways in which art can generate business value from the employees' context (workplace) to the customer context and company interfaces with customers. In this vein, the 4C framework adopts a SDL, that views the customers as co-creators of business value (Tommasetti et al., 2017) and it aims to show how art interventions can trigger, inspire and develop the customers' abilities and freedoms to co-create various types of values. Similar to previous literature in ABI, the 4C framework recognises: the dual role of art in value creation (being transformed but also facilitating the transformation of other resources); the ability of different approaches to ABI to generate different types of business value; and the different types of customers' (vs employee's in ABI past research) engagement, participation and reflection with art. The following sections present each C of this framework by providing practical examples showing the different ways in which art supports different types of customer engagement and participation in value co-creation processes and the delivery of different types of business value.

Art to be Consumed

This view of using art to design wine tourism experiences is similar to previous views deploying art as an object to be embedded into organisational components (i.e. products/services, workplaces, processes) with the purpose to increase their business value. Similarly, wine destinations and business can insert art into the design and decoration of wine experiences, wine products, winery servicescapes and even winescapes. In this case, the wine tourists engage with art passively; the wine tourists are simply required to 'consume', experience and/or being absorbed by the artistic elements embedded into wine tourism experiences and settings. By developing ABI based on the 'art to be consumed' view, the purpose is to use art for developing rich, multi-sensorial and experiential wine tourism experiences that can attract the attention, boost the appeal and enhance the brand image perceptions of wine tourists. Thus, the core focus and aim of this view is to embed art into the design of wine tourism experiences and settings in order to generate aesthetic and hedonic values.

There are several examples within the (wine) tourism context further illustrating this approach. Wang et al (2018) provided a review of literature showing how art is used by various hotels for developing an artistic, sensory stimulation and mentally enriching experience, a pleasant and aesthetically appealing service ambience that boost customers' emotions, attentions, brand loyalty, attachment and image. Similarly, artworks (e.g. music, sense, paintings, sculpture) are increasingly being embedded into wineries and wineries' components (e.g. wine labelling, wine bottling) in order to enrich and make the servicescape more sensorial and aesthetically appealing.

At a destination macro-level, destinations embed art into their landscape not only to make it more aesthetically appealing but also to immerse visitors into the local culture. For example, the city of Perth (Australia) has recently developed an EyeJack mobile app that allows its users to navigate, explore and experience the city by identifying and following cultural trails (ArtWalks) that include spots whereby artworks are exposed in the city. By combining art, animation, geographical information systems, story telling techniques and augmented reality, this mobile app provides an interesting, multi-sensorial and experiential way to experience, learn and understand the destination and its cultural resources. Similarly, art is also used in Dubai for enriching and making destinations more aesthetically appealing and stimulating. The “Jumeirah project” aims to convert Jumeirah into a cultural hub by bringing together local and international artists to create 30 artistic projects in 30 locations along the Jumeirah Road (<https://www.msn.com/en-ae/news/uae/sheikh-mohammed-launches-project-to-make-jumeirah-a-cultural-hub/ar-BBQ7N2F?ocid=spartandhp>).

It is not only wine going into the art world, but the art world is also coming to the wine world. Wine settings (at both micro-firm and macro-destination level) are also used as places for consuming art and for artists to perform their art (e.g. a film director presenting his work at a winery <https://www.gerovassiliou.gr/en/news/costas-gavras-gerovassiliou-wine-museum>). Art has become a major resource for developing wine art-related events to drive visitors and boost spending in wineries (e.g. music concerts and painting exhibitions <https://www.adelaidereview.com.au/arts/music/classical-music-amid-vines/>). Destinations also use art as a theme for developing wine tourism events; for example, In Penola-Coonawarra wine region, the destination organizes an annual art festival (<https://artsfestival.com.au/>) which brings various forms of art (e.g. photography, painting, music, theatre) to be performed and consumed within wine settings, such as vineyards and cellar doors. The Art Festival in Penola-Coonawarra is a major event attracting numerous visitors, spending and publicity for the destination. Hence, art to be consumed is a significant demand pull and generator factor that can drive visitation and spending in wine settings.

Art to be Commoditized

According to this view, art is used for developing memorabilia that wine tourists can buy and own in order to: reflect and remember their wine tourism experiences; embed them into their lifestyles and daily life for aesthetically enriching their experiences and/or boosting their image, ego and identity with a wine context.

There are also examples whereby art has been commoditized and inserted into advertisement material and campaigns for boosting and building brand image. For example, a recent campaign of Greece (<https://ideasinspiringinnovation.wordpress.com/2009/12/14/destination-marketing-image-building-country-branding-greeces-%E2%80%9Cmasterpiece%E2%80%9D-campaign-2-of-4/>) has used various artworks (photos and videos show casing various cultural resources and landmarks of Greece) in order to build the country branding and identity. The name of the advertising campaign itself (*A Masterpiece that you can afford*) also aims to push the target audience to make the connotations between the value/image of art and of the country for influencing their destination valuations and perceptions.

There are also many examples whereby wine related artifacts and infrastructure become and are turned into art and cultural heritage in their own right that in turn are commodified and exploited for consumption and/or sales. For example, wineries with an artistic or heritage architectural

design become contemporary or cultural monuments (e.g. the museum of wine in Bordeaux, the old wineries in Armenia and Turkey, the underground wine cellars in Moldavia) represent a wine destination in their own right, become part of the cultural heritage of the place and a must-see attraction for people to travel and experience. Wineries also convert wine related artifacts (e.g. wine production equipment, viticulture and wine trade items or even personal items of wine makers) into heritage objects that are commodified and exposed in private and/or public wine museums. For example, Garibaldi & Pozzi (2018) argued how private wine museums enable wineries to enrich their wine tourism experiences, while the State Library of South Australia has the largest collection of wine-related materials in the southern hemisphere (<http://www.winelit.slsa.sa.gov.au/>) that have been turned into cultural heritage objects (e.g. old wine bottle labels, documents of wine lists, restaurant menus, press releases of famous people visiting wineries). Other examples of wine museums that have converted wine-related objects into art and heritage include: the Gerovasiliou wine museum (featuring the world's largest collection of corkscrew and rare/unique tools of viticulture, winemaking, bottling and cooperage dating back to the 18th century. <https://www.gerovassiliou.gr/en/museum>) and the Koutsoyannopoulos Wine Museum (<http://www.santoriniwinemuseum.com/en/home>). Wine museums usually aim to explain the art and the history of winemaking and viticulture and how this relates to the socio-economic and cultural development of their destination. Various educational events may also be organised in wine museums (e.g. <https://www.gerovassiliou.gr/sites/default/files/documents/educational-programs/%CE%95%CE%BA%CF%80%CE%B1%CE%B9%CE%B4%CE%B5%CF%85%CF%84%CE%B9%CE%BA%CE%BF%CC%81-%CE%B1%CE%BD%CE%BF%CE%B9%CF%87%CF%84%CE%B7%CC%81%CF%81%CE%B9%CE%B1.pdf>). Thus, wine museums can assume all the roles of traditional museums and deliver aesthetic, economic, educational, socio-cultural (e.g. preservation of history, create a social identity) value.

Based on Chaney et al (2018), wineries employ two major heritage mechanisms for converting wine objects (i.e. extra-ordinary heritage objects) into cultural heritage and art: relating wine objects with generations that provide them the features of history, age, and timelessness of heritage artefacts; and relating wine objects with the local community that provides them the affordance of heritage items to create a social identity uniting the winery with its environment. The artification and heritagisation of wine related objects and infrastructure converts wineries and wine destinations into art entrepreneurs and cultural agents that commodify wine related artworks and objects for creating an 'attraction', having the tools and the platform for delivering wine tourism experiences, boosting brand image and attachment and translating all the latter to economic value. Some authors name this phenomenon as 'heritage crusade' or 'heritage inflation' (Chaney et al., 2018).

Based on the 'wine to be commoditized' approach, wine related objects are artficated and heritagised as well as artworks are developed purposefully and exclusively for the service of business. Art is being created, commoditized and consumed for business and market purposes.

Art to be Co-Created

This is the approach whereby customers can use elements from the wine and art sector for actively participating and co-creating their wine tourism experience. In this vein, the customers are empowered to experience and practice themselves the art of wine making and viticulture. For example, the Pasadina winery enable customers to create and bottle their own wine

(<http://www.dvinewineusa.com/locations/california/pasadena/makeyourown/index.php>), other wineries enable visitors to create their own blend. The Columbia Crest winery adopted an even more open source innovation approach allowing the crowd to decide and co-create their own wine (<http://crowdsourcedcabernet.com/Default.aspx?ReturnUrl=%2f>). Customers were allowed to use the social media for voting and taking wine making decisions at all production stages: varietal, appellation, vineyard, barrel, bottling (<https://www.columbiacrest.com/our-winery/news/first-wine-crowdsourced-from-vine-to-table-releases-to-the-public>).

It is also the world of art being used by customers to co-create their own wine tourism experience. For example, Mariani et al. (2016) identified several crowdfunded projects online whereby customers sought to source funds for creating a film, a photo album, a book, a wine event / festival about wine, wine regions, wine culture and/or wine making. Thus, technological advances have further empowered consumers by enabling them to become wine art entrepreneurs for co-creating and maybe commoditizing their own wine experiences. Others, Sigala (2018) described how tourists nowadays use social media networks and tools for organising user-generated-events and/or renting their own tourism experiences by becoming micro-entrepreneurs in the sharing economy.

Overall, based on the ‘art to be co-created’, the wine consumers assume a more active and participatory role in wine (art) processes, and their engagement goes beyond solely creating emotional, hedonic and social value by also generating for them self-developmental and self-actualisation values.

Art as a Catalyst of transformative value

The purpose and focus of this approach is to use art as the means for triggering and developing the capabilities of wine tourists to generate transformative value. Thus, the value that wine tourists should experience and co-create should not satisfy the needs of existing well-being but challenge and make them rethink and reset new lifestyles, and values for achieving well-being.

In this vein, the wineries and wine destinations should become spaces within which tourists should be able to experience new ways of seeing, thinking and doing things that add value for them personally. Wine in Moderation - Art de Vivre (<https://www.wineinmoderation.eu/en/content/Missions.90/>) is an interesting example moving the wine culture and responsible wine drinking into the art space (i.e. an art of living) and using this ‘art of living’ as a way to make consumers rethink and reset their drinking patterns and habits in line with a better well-being for them and their social environment. Wine in Moderation is a social responsibility movement and action brought together by a group of wineries and wine destinations in Europe aiming to use the wine culture and the art of responsible wine drinking as a way to achieve well-being and a healthy life. The initiative includes “*Art de Vivre Campaigns*” that are inspired by the culinary and cultural heritage of wine, in order to promote moderation and responsibility in wine drinking as a cultural and social norm. Overall, by combining art, wine cultural heritage and evidence-based scientific information, this social movement aims to facilitate dialogues on wine, health and social aspects, encourage and inspire consumers to make responsible choices and drinking patterns that enhance their well-being.

As a liberator and catalyst of mind, art has the ability not only to stimulate the human senses but also to energise the humans’ thinking and cognitive abilities. Thus, it is also possible to use the artistic elements of art itself in order to inspire and trigger consumers to rethink and reset their well-being values and actions. In this vein, the art moves into the wine space to facilitate the

generation of transformative value. To that end, art can be embedded and/or designed within winescapes in order to energise and inspire customers to question their habitual ways of seeing, knowing and acting. Overall, art enabled and empowered transformational wine experiences should aim to inspire and provide the wine consumers with opportunities for:

- self-exploration and re-examination of one's holistic understanding of self
- personal transformations (understanding one's self)
- intra-personal changes (belief – value system)
- inter-personal connections
- life-changing decisions (e.g. behaviour, lifestyles)

An example of a wine tourism transformational experience that used art as a catalyzer to empower customers to co-create transformative value is the artistic event called “*Sculpture in the valley*”. This was an ABI developed by the city council of Swan Valley (wine region in Western Australia) that involved a non-conventional artist (<https://martinjaine.com.au/>) to exhibit his artwork along various locations within the wine region for inspiring visitors to rethink their understanding and values of recycling and re-set their sustainable actions. The artist (Martin Jaine) is a former farmer, antiques dealer and builder that has changed career when he become famous for his artistic works converting scrap metal and tools into artworks. So, the use of a non-conventional type of artist and artwork was also an element attracting people's attention as well as triggering their thinking and modifying their mindsets about art and the purpose of art. Across the Swan Valley, a variety of Jaine's artwork was installed including kangaroos, giant nests and eggs, a ballerina and boab trees. The artworks did not only aesthetically enriched the wine experience of the visitors, but they also aimed to challenge their conventional thinking about recycling and activate renewed recycling values and behaviours. Jaine's artworks were designed to enable the audience to experience, explore and get to know the concept of recycling differently. With his artworks, Jaine's was ambitious to be inspirational and behaviour transformational specifically for children. Jaine hoped that the children would explore the art visually as well as through touch and be inspired. As he mentioned (<https://www.communitynews.com.au/eastern-reporter/news/entwined-in-the-valley-2018-promises-to-be-huge/>) :

“Kids are really clever, they see things totally different to us, “Especially the recycled part of it ... I think that just clicks in their brain because they are getting taught a lot about recycling.

I think seeing the art and the recycling together is a real plus. They are our future.”

Conclusion and future research

Despite the many commonalities and inter-relations between wine and art, there has been none research so far investigating the business implications and value that art can have in the wine tourism sector. During the last years, there has been an increasing literature on ABI advocating the affordances of art to generate business value. However, this research has solely focused on the use of art for enhancing business value from a company and employee perspective. As customers are increasingly perceived and integrated within organizational processes as co-creators of value, there is an urgent gap and need to investigate whether ABI can also be used for instilling and developing the value generation capabilities of customers as well. This chapter filled in this gap by building and expanding on existing literature about ABI by developing a 4C framework showing how art can be used for designing wine tourism experiences and generate

business value. In line with previous literature, the framework recognizes: the dual role of art as both an operant and operand resource (i.e. the transformed and transforming ability of art) for supporting customer value (co-)creation processes; and the different types of value that art can instill and generate for customers. The 4C framework identifies four ways for designing ABI (art to be Consumed, Commoditized, Co-created and as a Catalyst) that each one of them entails a different way in which customers engage with art in order to support and motivate their participation in value (co-) creation as well as develop their capabilities and freedoms to implement (transformative) value (co-)creation. The applicability of the 4C framework is shown by analyzing various examples from wine destinations and firms using art to enable and empower wine tourism experiences. The examples represent cases that also demonstrate the inter-relations and commonalities between wine and art. Thus, ABI wine tourism experiences represent examples whereby (Table 2): the wine moves into the space of art; the art moves into the space of wine; and/or there is mutual collaboration between wine and art elements.

Table 2. Commonalities and inter-relations between wine and art

Wine space		Art space
<p>Wine moving into the space of art to generate value: →</p> <ul style="list-style-type: none"> - wine viewed as an art of living - the artification and/or heritagization of wine culture, objects and infrastructure - wine related artistic events - winescapes as a platform to exhibit art 		
<p style="text-align: right;">Art moving into the space of wine to generate value: ←</p> <ul style="list-style-type: none"> - commoditization of art - consumption of art - art being performed in winescapes - art being inspired by wine culture, objects and infrastructure 		
	<p>Co-creation of value by mutual exchanges of resources from the wine and art space</p> <ul style="list-style-type: none"> - crowdfunding of artistic wine related projects - transformative value co-creation enabled and empowered through art and wine 	

Although there is some research about the business value that organisations can generate through the commoditization and consumption of art in general (and not in wine tourism contexts), there is a lack of research in the new paradigms whereby art is used for support value co-creation and transformational processes. Future research should aim to explore the mechanisms and the processes in which ABI can support value co-creation and act as a catalyst for transformative value. Research should also aim to investigate how wine tourists experience, understand and perceive value co-creation and transformative value, as well as the factors and the contexts that enable or inhibit them to materialise the former.

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