"A VALUE CO-CREATION PROCESS IN THE ARTS: THE HIDDEN EFFECT OF ART THERAPY"

MARIA CARMELA OSTILLIO[1]
Marketing Professor at SDA Bocconi School of Management, Milan email: carmela.ostillio@sdabocconi.it

ANTONELLA CARÙ
Marketing Professor at Bocconi University and at SDA Bocconi School of Management, Milan
email: antonella.caru@unibocconi.it

ABSTRACT
Benefits generated by art have been widely explored in literature as well as the medical and therapeutic outcomes and the effects of Art Therapy on patients. There is a lack of analysis on the effects that this kind of activity may have on the various stakeholders (for example, the artists themselves and/or art dealers) and on the art market in general. The present research investigates the complex system of relationships between the different actors involved in the Art Factory of Dynamo Camp in order to understand the set of benefits connected to art therapy. Based on the high involvement of the artists in the therapy, a value co-creation process emerged with a cultural and economics impact beyond the therapeutically effect.

Keywords
Co-creation in arts, value creation process, Art Therapy, benefit of Art

1. INTRODUCTION
The art industry is made up of creative and cultural subjects or enterprises ranging from a single artist and small individual-based artistic firms to large-scale cultural organizations operating in both commercial and non-profit sectors.

Among the traditional cultural institutions, such as theatres and museums, there are some "newcomers" focused on recreational and art therapies. These are institutions that use art to support the cure of patients. Several people are involved; doctors, patients, artists, volunteers and managers. The relative analyses of art therapy mainly focus on the effects of Art Therapy on different patients (Dalley, 1996; Hogan, 2001) as children (Case, 1990; Kramer, 1993; Rubin, 2005), youth (McIntyre, 1990) and adolescents (Riley, 1999).

Although it is recognized that these organizations play a relevant role in supporting the traditional cares provided to patients (Hogan, 2001), there is no evidence in any literature on the effects that this kind of activity may have on the various stakeholders (for example, the artists themselves and/or art dealers) and on the art market in general.

Based on the analysis of the art therapy for children affected by serious illnesses and hosted at Dynamo Camp, this paper aims to identify the group of stakeholders of the Art Factory and the different types of benefits from this activity, beyond those closely linked to the cure of patients. Therefore, on analysing the interaction between patients and artists, we will identify and understand the processes and ways of co-creating values (Vargo and Lusch, 2004).

1 Correspondingauthor:carmela.ostillio@unibocconi.it

2. BENEFITS OF ART AND VALUE CO-CREATION PROCESSES IN ART THERAPY

As many scholars have stated, cultural industry involve a number of groups of stakeholders; in the case of the visual art, for example they are: artists, consumers, commercial galleries or dealers. public museums, but also external entities, including consumers, other domestic industries, government and the external sector (Throsby, 2004). The interrelationships between the various groups of stakeholders have a different nature: there are *economic* transactions (i.e. artists buying equipment from suppliers of materials, commercial galleries on-selling artworks to the public, and so on), with a flow of funds between stakeholder groups in a given time period, and also *cultural*. Cultural transactions take place in different ways: when the artists are engaged in cultural transactions with dealers and consumers for the quality evaluation of their work, or when consumers or students – adult or children - contemplate the messages conveyed by the artworks on display or co-create a work with the artists. Therefore a flow of *cultural* value results from cultural engagements and exchanges within the industry and between the industry and the "outside world" (Throsby, 2004:5). Some authors emphasize several types of benefits; both individual and social, short and long-term (Brown, 2006).

In the case of art therapy, research focuses on the medical effects and literature has not taken other benefits from this activity into consideration: they ignore both economics and cultural transaction. Most of the literature focuses on the value of art therapy in terms of the therapeutic effects on patients (Hogan, 2001); not infrequently, however, art in health and art therapy also involve other parties, including the artists and children, and the creation of value may be found in various fields besides the medical one, in particular when the activity is reflected in the collective realization of artworks as a result of cooperation between several parties. As far as the artists assume an active role in this art therapy, this cooperation may originate a process of value co-production process and consequently of value co- creation (Prahalad & Ramaswamy, 2004; Vargo & Lusch, 2004; Etgar, 2008) that involve many different stakeholders.

Based on the in depth analysis of the complex relationships among various parties involved in a context of art therapy - the Art Factory of Dynamo Camp – the aim of the present paper is to understand the different benefits provided by the art therapy and the process of value creation that it can generated.

3. RECREATIONAL AND ART THERAPIES, AND ARTS IN HEALTH

The starting point for the recreational therapy is that recreation, play or work activities are an essential part of an individuals life. From an early age children play, and this early stage of play has no structure, but it is vital for the child's social and intellectual development (Sylva, Lunt, 1982), and in adult life meaningful activities are just as vital as this early type of play. But it's important to highlight that recreational therapy is not just fun and games, even if sometimes confusion arises up because many recreational therapy interventions take place in "real world" settings (Hodges et al., 2001) such as restaurants, malls, libraries, and during camps or children camps. Recreational therapy provides an important service in meeting the needs of people with illnesses or disability, and the skills learned and strengthened in recreational experiences carry over to other life domains (jobs, support networks, and school) (Hodges et al., 2001). The outcomes achieved through satisfying recreation experiences include reduced effects of disability, bolstered self-confidence and self- esteem (Coyle et al., 1991; Bullock, Lucken, 1994), improved self-determination, friendships, and social supports, and reduced reliance on the healthcare system (Coyle et al., 1991).

Often the recreational activities make use of the expressive arts therapy, which in turn "uses the expressive arts – movement, art, music, writing, sound, and improvisation – in a supportive setting to experience and express feelings" (Roger, 1993:115) and for a therapeutic goal. Goals are achieved in many different forms, which may be in isolation, or in groups of various sizes depending on the activities involved.

Art therapy is based on the idea that the creative process of art making is healing and life enhancing and is a form of nonverbal communication of thoughts and feelings (American Art Therapy Association, 1996). It is used to encourage personal growth, increase self-understanding, and assist in emotional reparation and has been employed in a wide variety of settings with children (Case, 1990; Kramer, 1993; Rubin, 2005), youth (McIntyre, 1990), adolescents (Riley, 1999), adults (Sandburg et al., 1984; Collie et al., 2006), families (Hoshino, 2003;

Riley, 2001; Riley, Malchiodi,2003) and groups (Waller, 2003; Liebman, 2003; Malchiodi, 2003). Furthermore art therapy is increasingly being used by therapists with individuals of all ages and with a variety of populations; art therapists have worked with patients being treated for AIDS, asthma, burns, cancer, chemical dependency, trauma, tuberculosis, and other medical and rehabilitation needs (Malchiodi 1999a, 1999b). The reason of art therapy widely used is connected to the wide range of goals it can reach; indeed, it can help individuals of all ages to create meaning and achieve insight, find relief from overwhelming emotions or trauma, resolve conflicts and problems, enrich daily life, and achieve an increased sense of well-being (Malchiodi,

1998). The art therapy perspective is in making and viewing of the art as an inherent therapeutic potential for the patients; then, art therapists tend to use a varied and expressive materials, and are also quite likely to improvise on the protocol of standardized assessments to suit particular purposes (Mills & Goodwin, 1991). Although the therapeutic effects and benefits of art therapy have been researched and described for long time, only in recent years some studies have examined these effects on the arts and healing, the so-called "arts in health". In some way, art in health seems to differ from arts therapies in that the artists involved are not trained therapists. Art therapists don't usually claim to retain the role of artist while they are working as therapists, even if the direct engagement of arts in health wants the artist to retain her/his identity while undertaking a therapeutic role within a health care context (Macnaughton et al., 2005); that role as artist is fundamental to the role as therapist. Whereas the doctor or nurse have certain skills and knowledge they can offer to the patient, the artist has her/his viewpoint as artist, which sees creative potential in people and in contexts both for herself/himself and for others. Whilst the doctor may view the patient as a problem to be solved, the artist sees that person as an opportunity for new work. The relationship between the artist and the patient, therefore, commences in the light of that positive regard, which in itself provokes a warm emotional reaction from the patient.

4. THE RESEARCH

This paper investigates the complex relationships among various parties involved in a specific situation of art therapy in order to understand the different benefits provided by the art therapy and the processes of value creation that it can generated.

The context of the research is the Dynamo Camp, Italy's first recreational therapy camp for children and adolescents aged from 7-17 with severe and chronic illnesses, who are either currently in therapy or in a post-hospitalization phase. Dynamo is one of the 30 camps in the community "SeriousFun Children's Network" (http://www.seriousfunnetwork.org/).
The Camp experience thought for these children is much more than a mere vacation: the program is carefully structured according to the principles of therapeutic recreation and includes the activities of a traditional summer camp, but adapted to the particular needs of all the participants, under the management and constant supervision of qualified personnel.

Art Factory is one of the activities offered by the Camp. The children spend their afternoons creating, designing, drawing, cutting, pasting and painting and so are exposed to art in an entertaining, instant and stimulating fashion. The artists involved spend a week sharing the Camp experience to help create one or more collective art works in which their artistic fingerprint is evident but is adapted to the children's needs.
The Art Factory represents an encounter where artists give their time and talent freely, working together with each child in an activity group; the artists help the children to produce artwork and provide them with a creative outlet to express themselves.

Each artwork obtained is diverse, unique and reflects the children's spontaneity and the artist's passion. During the "Dynamo Open Day" the works built during the recreational therapy sessions are sold to the donators. There has been an increase of the artists involved at Art Factory as well as of the incomes coming from the artistic activity, on 2009 the income was of 70.000 euro, on 2010 of 130.000 and on 2011 of 140.000.

Multiple methods of data collection were employed to facilitate the trustworthiness of the data through triangulation (Bryman, 2004; Belk et al., 1988).

Participant Observation was used during a session (around 10 days in July 2012) of the Camp, where children, an artist, staff members and volunteers work together and during an "Open Day". In-depth interviews were used to understand what the different stakeholders do, think and feel during their experience in the Art Factory. We interviewed:

- *Contemporary Artists* (6) who took part in the Art Factory from 2009.
- *Art gallery owners* and *Art dealers*, (2) that interact with the artists who take part in the Dynamo Camp;
- *Pecci Museum,* which was involved primarily in introducing the Art Factory to the contemporary, and whose role is to collect artworks rather than selling them.
- *People working in Dynamo Camp:* the founder (1), managers (3) and staff (3)
- *Children* (as recipients or patients: 25) who worked with the artist during the workshop at the Art Factory;
- *Consumers* and *Collectors (3),* that directly purchase the final products by the Art Factory.
- *Benefactors* and *Patrons*: Private individuals and institutions who provide donations and funds to the Art Factory.

TABLE 1 – INFORMANTS OF IN-DEPTH INTERVIEWS

	Nome	Ruolo	Età	Professione
1	Paolo	Artist during July session	40	Contemporary Artist
2	Angelo	Artist during September session	32	Contemporary Artist
3	Remo	Artist	60	Contemporary Artist
4	Massimo	Artist	50	Contemporary Artist
5	Andrea	Artist	30	Contemporary Artist
6	Gianni	Artist	33	Contemporary Artist
7	Alessandro	Owner of Art Gallery	55	Art dealer
8	Giancarlo	Owner of Art Gallery	56	Art dealer
9	Martina	Collector	42	Manager at Dynamo Fundation
10	Ugo	Collector	53	Manager at M&A company
11	Tiziana	Collector	50	Administrative Consultant
12	Diva	Manager Art Factory	45	General Manager Intek
13	Livia	Staff Memeber of Art Factory	26	Junior ass. at Dynamo Foundation
14	Roberto	Manager at Dynamo Camp	62	COO Dynamo Camp
15	Marianna	Staff Member Dynamo Camp	24	Staff of theArt Factory
16	Vito	Staff Member Dynamo Camp	37	Manager at Dynamo Camp
17	Serena	Manager at Dynamo Foundation	40	CEO Dynamo Foundation
18	Vincenzo	Founder of Dynamo	54	CEO Intek

5. THE ACTORS OF THE ART FACTORY: THE CENTRAL ROLE OF THE ARTISTS

A first evidence of our analysis is the central role of the artist.

The activity of the Art Factory is based on a lengthy process of scouting of the artists: the management acts with the aim of organising a workshop that fits in with the project for children/patients hosted at Dynamo Camp. A manager who is an expert in contemporary art owns this process:

"I have a lot of relationships with Museums, Art Galleries and Art Dealers; for contemporary art I need to know "What's new" and "Who's new". I feel like a talent scout." "...not all sessions are suitable for an artist .... it

depends on the children at the Camp." (Diva, Manager)

The artists use different expressive art and a big experience is needed to understand "if" and "when" each artist can have consistency with the children's project. It's important to understand the "imprint" of the Art Factory

"Art Factory wants to go beyond the individual benefits, even if they are an important starting point for our project". (Diva, Manager)

Some staff members support the artists for their whole stay and art sessions. They study the project of the artists and help them to find the best way to perform and to let the children perform their works. Meanwhile, the artists can explain the work and present the project to the staff, who help them to define the work of the next few days:

"...I needed to conceive the work before I come...but the help and support of all of those who work at the Camp was critical in order to plan the work to be done with children". (Angelo, Artist)

"...with Diva and Livia, we decided to paint a portrait as I usually do for my paintings...he could have become Mr. X with certain movements...in a sequence. As soon as I arrived, we thought about taking pictures of an employee of Dynamo: Alessio". (Paolo, Artist)

Anyway the artist takes an active role in determining themes and directives for the group, designing group art activities with particular goals in mind. The format for the art-group includes the opening presentation, the experiential process, and the post- experiential "game", referring to the result obtained and the end of the art-work.

6. THE HIDDEN EFFECTS OF ART THERAPY

Our research was focused on the benefit and the value creation processes that are not related to the medical effects. Some of them are quite unexpected, such as the ones related to the artist experience and the value co-creation that has an impact also on the arts market.

The collective dimension of the experience

In the Art Factory the art experience takes place in groups; every group situations, naturally create the opportunity for communication, interaction, negotiation, and other types of personal exchange. This experience of group support and sharing naturally instills hope, then the group provides the opportunity for social interaction between people. Most importantly, they provide social support and this aspect has to be connected to health and well-being.

"Art making within a group context can involve connecting group members with each other through group projects and/ or through the sharing of art products made during the session. Sharing common symbols and/ or experiences is an important function of group art. Lastly, group emphasizes helping one another through difficult times. This sense of altruism can be a healing factor both for the child who gives help as well as for the child who receives help." (Diva, Manager)

A transformative subjective experience for the artists

In the Art Factory not only children, but also the artists can have transformative change through a single event in terms of growth, critical thinking, and creative problem-solving.

"there were 4 males and 2 females...we wanted to perform a movie...but it was going to be very complex... so we changed our mind and we worked with a single group of children 4 times...at the beginning it was a problem for the staff, they used to have many different groups, but in the end they were convinced and the result was unbelievable!" (Andrea, Artist)

"it was an incredible and unbelievable experience...it has changed my life...."; (Paolo, Artist)

The work made in Dynamo Camp become part of the artists' production and is regularly exposed in their exhibitions:

"...the first ones were created at Dynamo, with some Arab children...it was an incredible job...it inspired me...and now I have expressed my art in this first room...it was a long project, it started in my mind more than 20 years ago..." (Figure 1) (Massimo, Artist)

Each artist expressed an overall personal development: the experience at the Camp is a source of inspiration for future work.

"...Never in my artistic production, until then, had I made movies ... it was the first time!... maybe I carried it inside myself from my previous experience in the advertising industry...I'll see if it enters in my future works." (Paolo, Artist).

"I used to have lessons or lectures with a lot of people in front of me, both during exhibition and at Art-School, but what I really lernt during my workshop at the Art Factory was to work with other people, sharing our feelings, emotions and experiences. I never used to do that before Dynamo." (Gianni, Artist)

"If during a session the materials run-out - which happen often - the artist invents other works to do (colored trunks, etc.) and usually he or our staff photograph the work carried out with the children. The work of a famous street artist was an enormous canvas which has been hung in our offices." (Roberto, Manager)

FIGURE 1 – "SAVE THE FLOWERS" AT DYNAMO AND MUSEO PECCI

The co-creation of the artwork

Patients/children and artist are viewed as critical assets in order to create value for each other. The co-production can occur through shared inventiveness, co-design, or shared production of related goods, and can occur with patients in the value network, during the production stage. In every session, well-known contemporary artists are invited to the Camp. Here they put their time and talent at the children's disposal and concentrate on a project designed to involve the young guests or launch a creative personal "challenge". The ensuing result is where creative energy and the magic of this location meet. It is a truly incredible experience where the children get a glimpse of the artist's world and reciprocate with inspiration and energy.

One of the artists: Paolo, made a slide show named: "The gesture"; inside it some "famous gestures" were recorded. Picasso and his gesture in painting on glass, Maradona who scored a goal by his hands, Winston Churchill's sign of victory. An artistic gesture, an athletic gesture and a purely visual act. These gestures changed history, art history, history of sport, history of the world. It was a necessary introduction to empathize with the children, then … the fourth and last gesture, the personal one of the artist, "his" gesture. The slide show was paused, and Marianna distributed a brush to each child, then an autobiographical video started. This video explained the expressive art owned by the artist. As an ice-breaking, Paolo suggested the children make the gesture of throwing the brush … this meant that technically they were now close to the new concept of the "personal" instrument of their fingers… and willing to participate.

"My art-work needed to use the fingers …. not as easy as working with brushes, especially if you want to achieve certain figurative results. The colours were black and white, my colours! The first group was a trial … for the second group it was a walk in the park, because I could immediately identify the leader, the strong personalities…but I didn't want to suppress the weaker personalities … then I found out that those children were wonderfully talented, and they demonstrated a monstrous maturity … at their age I was a 'hyena' … and this maturity was also a greater than normal capacity…in the sense that they had a vision and they were really eager to produce something…and the magic happened during the workshop, one of them gave me a painting done by himself using my technique" (Paolo, Artist)

The artist and a specialized team accompany the children on their artistic journey, helping them to express their ideas while they are creating and constructing the artistic work. The task of learning, while at the same time enjoying, requires the children's commitment and concentration in order to attain that moment of normality and to co-produce truly satisfying results as well as artworks. The artist's role is to get the patient working creatively and to involve the participation in the creation of the artwork itself.

" from the technical point of view, the freshness of the approach and the emotion which emanated from their eyes looking at the magic result of their fingers … let me come back and re-evaluate what I usually do as something special and absolutely magical. " (Paolo, Artist)

At the end of the two meetings, artist told the boys that their work would not stop there, it would become something much more beautiful ….Then the children were involved in a "sham auction" to understand the meaning of the economic transaction and the concept of the economic value produced by their works. This value, obtained by selling the art-works, would have been used for paying the 'camperships' of other kids who, like them, could take part in the Dynamo Camp in the future. Marianna was the auctioneer.

The relationship with the art market

During the "Open Day" the doors of Dynamo Camp are opened to all who are someway interested in Dynamo and its activities. Taking advantage of a mass participation in the event – which represents now a ritual meeting for the community - the Art Factory, with an exhibition inside a big area focused on the art works, presents all the works of the artists (Figure 2). It's a relevant occasion to sell the artistic works of the artists invited during the sessions of the year and the others works still unsold. But this occasion is important to let people understand what Art Factory is because the history and the start-up of the factory is pretty different and "special".

"...we wanted to go beyond the protocols and procedures typical of Arts & Crafts laboratories... which were sad, with little creativity and emotion...for Dynamo in Italy we had to change them and make them different .... The central idea was to work with the artists so the guys could really live a creative and emotional experience...but to do this it was necessary to convince the artists to work with our children." (Diva, Manager)

The collectors have a unique occasion to see all the works and to choose exactly the preferred artists or style.

"I associate Dynamo with an important event of my life, a sad event but an important one! ... I go there to share my emotions and to buy new art works. I choose the works that best fit in with my home and my style" (Martina, Collector)

"we cannot miss the "Open Day...and meanwhile we choose the best art work of the summer-sessions. We love these works, we hung the paintings everywhere in our house ..." (Tiziana and Ugo, Collectors)

FIGURE 2 – THE EXHIBITION OF THE ART FACTORY (DYNAMO OPEN DAY)

The generation of a market value

The economic impact of the activity of the recreational therapy is relevant both for Dynamo Camp and the artists:

"There are numerous ways of contributing to Dynamo Camp's fund raising efforts and the Art Factory represents just one of these. The sales of art works represent less than 10% of our fund raising, but it's interesting to see that almost all the donators are consumers, and loyal. The sales can pay a part of the camperships of our children every year." (Diva, Manager)

"The artists are not paid, neither are their assistants." (Livia, Manager)

It often happens that some artists give and donate some of their works to the Dynamo.
An artist built his compass for the week at the Camp, he wanted to work on the participant's readiness to receive the art:

"the compasses was a good tool for a better creative activation of the children's individual-based work and for better mental stimulation of each child." (Remo, Artist)
and then
"Remo donated the compass at the end of his week." (Livia, Manager)
Another artist gifted an artwork to be sold at his shareprice:
"...Paolo worked on a big painting of his son during his stay...and all the children put their little finger tips on it ." (Livia)

The artist decides the value of the work:

"Usually the price is less than the shareprice of works by the artist...we decide the price to be applied to works together... therefore we follow the instructions given by the artist." (Diva, Manager)

"...it's correct to define the price with the artist, he is his own boss...and he knows better than everyone his works and what he has done with children!" (Alessandro, Giancarlo, Art Dealers)

Art Factory works with Artnetworth; a company of services, analysis and certification for art, which supports Dynamo Art Factory for the evaluation of art work done during the workshops. A statement on the front or back of the canvas usually says: "*Made with the children of Dynamo Camp*."

"The artistic work has to be unique and in limited numbers or copies. If some copies of the artistic works are done or photographed, they are always in limited numbers. The works shouldn't be inflated." (Diva, Manager)

"I made a movie, then five copies of it were sold in, the price was fixed with my dealer, according to the parameter of video art .... I have never made video art. On my return at home, I did five small paintings showing a big hand so that I could put the movie in the palm .. It was a different output than my usual work! (Paolo, Artist)

Another relevant tangible benefit for the Art factory are the materials.
"The Art Factory's activities require materials that the artists and children can use to create their works of art. Donations "in kind" for the Art Factory include materials donated by the various companies working in the sector." (Diva, Manager)

Art Factory of Dynamo Camp is fully related to the art market: this has been one of the main issues of the management singe the beginning of this project.

The Art Factory was launched with the strong endorser of the Museo Pecci in Prato (FI), where the level of the contemporary artists is high, whose aim was to increase the awareness of the Art Factory and, at the same time boost the "word of mouth" among the artists themselves. The scouting of new contemporary artists as well as the knowledge of the expressive language used, and the places where the different creative works are exposed are some of the competences for managing the project. The relationships with Museums, art galleries and art dealers are really important for the growth of the Art Factory.

"...we need to share knowledge and experience with galleries...and with their artists...some of them are afraid to get the works of their artists dirty ...not many of them want to work with us!" (Diva, Manager)

The reputation acquired by the activity of Dynamo is relevant for both the artists and the art dealers:

"We'll be very happy to expose in our gallery the works of the artists who Art Factory invited to Dynamo Camp. A lot of our artists were at Dynamo before...and they told us ..."I could never forget the esperience with these children!"...The reputation of the artist has to grow with this experience" "...we'd like to help Dynamo and to increase the awareness, trust and understanding of this incredible place!" (Alessandro, Giancarlo, Art Dealers)

"...and all of artists thank us at the end of their experience." (Livia, Manager)

8. CONCLUSIONS

Art Factory is one of the activities offered by Dynamo Camp to the children during their stay. That's an unusual situation during which, both artists and patients are co- producers of the artwork.
The co-creation of the artwork produced during the workshop at the Art Factory provides significant benefits not only for children but also for artists and for their creativity, with an impact on their whole production. Moreover the co-production of the artwork and the attention to the art market paid by the managers are at the origin of a complex system of value co-creation (Vargo and Lush, 2004) that have an impact in term of economic and cultural value (Throsby, 2004)

The three key components of this process are the following:
- The Dynamo/Art Factory that we named the "main closed market", which is formed by staff members and managers of Art Factory and Dynamo Camp, children and adolescents aged from 7-17 and their families hosted at Dynamo. All these people play a central and direct role in the art experience which is performed during the camp;
- The artist experience at Dynamo is, of course, full of deep emotions and feelings and it is also productive in terms of artworks co-created with children. It also represents an interesting opportunity to obtain creative stimuli as well as to learn new creative way of working with other people. Indeed, the creativity of the artists has been highly influenced by the interaction among the different subjects involved in this experience, and they often curry-out new types of work and adopt new approaches.
- The value of the artistic work of the artists engaged with Art Factory is well recognized by the artists themselves, the art dealer, the customers and collectors, and can benefit the Dynamo organization and its staff and managers.

There are complex relationships among various parties involved in the Art Factory, which enable the process of value creation and the value itself that can be generated beyond the artwork co-produced. Some of the co-creation value concerns the image of Dynamo as a source of recreational therapy as well as the revenues generated by selling the artworks during the "Open Day". A careful pricing policy is applied to the works co-created in the Art Factory, which can enhance the value of the artists appreciated by gallery owners and collectors. The image and the value of the artist may also benefit from this experience in terms of personal reputation as well as the art gallery or dealers in business with him.

At the level managerial experience Dynamo may be relevant to other institutions that use art therapy. In fact, it can be conceived and designed not only as a mode capable of providing a therapeutic support but also able to have an impact in term of economic and cultural value co-creation (Vargo and Lush, 2004). The joint work of medical, artistic and managerial expertise may offer the opportunity to catch a potential far greater than that of medical care.

The activities aimed to use arts-based approaches can be managed in order to benefit individuals and their community (Throsby, 2004) as well as for enhancing the role of artist as therapist (Macnaughton, Evans, 2005:3). The artist's role - with his/her feeling - is then to get the patient working creatively, leading to greater understanding of his problems or, potentially, recognising latent talents. By doing so, the artist may obtain important stimuli and inspirations for his creativity from this experience.

Additionally further practical and economic benefits can be obtained by managing the art therapy. This context provides a wide visibility for the artist and his artworks, an increase of his reputation. It also enhances the opportunity of income for the institutions. Firstly, art works displayed, for example, in hospitals or during some special charity events, can be brought to the notice or to the selling of more people or collectors than might visit a gallery space in a year. Secondly, the institution selling the artworks can generate a market value by activating a virtuous circle for the different stakeholders.

REFERENCES

- American Art Therapy Association, 1996, *Mission statement*, Mundelein, IL
- Belk R. W., Sherry J.F.Jr, Wallendorf M., 1988, "A naturalistic inquiry into buyer and seller behavior at a swap meet", *Journal of Consumer Research*, 14:4, pp. 449-470.
- Brown A., 2006, "An Architecture of Value", *Arts Newsletter*, Winter
- Bryman A., 2004, *Social Research Methods*, 2nd ed., Oxford University Press, Oxford
- Bullock CC, Luken KJ. 1994, "Reintegration through recreation: a community-based rehabilitation model", in Compton DM, Iso- Ahola SE (eds). *Leisure and Mental Health*, Vol 1. Park City, UT: Family Resources
- Case C., 1990, *Working with Children in Art Therapy*, Routledge, London
- Case C., 1992, *The Handbook of Art Therapy*, Routledge, London
- Collie K., Bottorff JL, Long BC, 2006, "A Narrative View of Art Therapy and Art Making by Women with Breast Cancer", *Journal of Health Psychology*, 11:5, pp. 761-775
- Coyle CP, Kinney WB, Riley B, Shank JW, 1991, *Benefits of Therapeutic Recreation: A Consensus View*, Idyll Arbor, Ravensdale, WA
- Dalley T., 1996, *Art as Therapy: An Introduction to the Use of Art as a Therapeutic Technique*, Routledge, London, UK
- Etgar M., 2008, "A descriptive model of he consumer co-production process", *Journal of the Academy of Marketing Science*, Vol. 36, pp. 97-108
- Hodges J.S., Luken K., Zook B., 2001, "Recreational Therapy Can Help Adult Brain Injury Survivors Get Back into the Community." *NCMJ (S0164- 7202)* 62.6, pp.360- 363.
- Hogan S., 2001, *Healing arts: the history of art therapy*, Jessica Kingsley, Philadelphia, PA
- Hoshino J., 2003, "Multicultural Art Therapy with Families", in Malchiodi C.A. (Ed), *The handbook of art therapy with children*, The Guilford Press, New York, NY
- Kramer E., 1993, *Art as therapy with children*, Magnolia Street Publishers, Chicago
- Liebmann M., 2003, "Developing Games, Activities, and Themes for Art Therapy Groups", in Malchiodi, C.A. (Eds), *The handbook of art therapy with children*, The Guilford Press, New York, NY
- Macnaughton R.J., Evans H.M., 2005, "Why pay attention to the artist?", *Medical Humanities*, 31, pp.1-2
- Macnaughton R.J., White M., Stacy R., 2005, "Researching the benefits of art in health", *Health Education*, 105:5, pp. 332-339
- Malchiodi C. A., 1998, *The art therapy sourcebook*, McGraw Hill- NTC, New York, NY
- Malchiodi, C. A., 1999a, *Medical art therapy with adults*, Jessica Kingsley, London, UK
- Malchiodi, C.A., 1999b, *Medical art therapy with children*, Jessica Kingsley, London, UK
- Malchiodi, C. A. (Ed.), 2003, *The handbook of art therapy with children*, The Guilford Press, New York, NY
- McIntyre B. B., 1990, "Art therapy with bereaved youth", *Journal of Palliative Care*, 6:1, pp.16-25.
- Prahalad C.K., Ramaswamy V., 2004, "Co-creation experiences: the next practice in value creation", *Journal of Interactive Marketing*, 18: 3, pp. 5-14
- Riley S., 1999, *Art therapy with adolescents*, Jessica Kingsley, Philadelphia, PA
- Riley S., 2001, *Group process made visible: Group art therapy*, Routledge, Philadelphia, PA
- Riley S., Malchiodi C. A., 2003, "Family Art Therapy", in Malchiodi, C. A. (Eds), *The handbook of art therapy with children*, The Guilford Press, New York, NY
- Roger N., 1993, *The creative Connection: Expressive Arts as Healing,* Science & Behaviour Books, Palo Alto, CA
- Rubin J.A., 2005, *Child Art Therapy*, Wiley, New York
- Sandburg L., Silver R., Vilstrup K., 1984, "The Stimulus Drawing Technique with adult psychiatric patients, stroke patients, and adolescents in art therapy", *Art Therapy: Journal of the American Art Therapy Association*, 1, pp. 132–140
- Sylva K.; Lunt I., 1982, *Child Development: a first course*, Basil Blackwell, Oxford, UK

- Throsby C. D., 2004, "Assessing the Impacts of a Cultural Industry", in *Lasting Effects: Assessing the Future of Economic Impact Analysis of the Arts Conference,* for the Cultural Policy Center of the University of Chicago*, Chicago, Usa*
- Vargo S.L., Lush R.F., 2004, "Evolving to a New Dominant Logic for Marketing", *Journal of Marketing*, Vol. 68: 1, pp. 1-17
- Waller D., 2003, "Group Art Therapy: An Interactive Approach", in Malchiodi, C. A. (Eds), *The handbook of art therapy with children*, The Guilford Press, New York, NY