This chapter focuses on the ultimate engine of the arts – creativity. Creativity is classified in different terms according to different cultures. Some Anglo-Saxon definitions see it as a skill set that can be nurtured through training. Another viewpoint sees creativity as a talent, and purely individual: you either have it, or you don’t. Of course, creativity is always influenced by context: in the age of co-creation and co-design, we cannot subscribe any more to the romantic notion of creativity being the exclusive talent of exceptional geniuses. It is now established that creativity is supported by a number of combined personal traits – those that enable a constant reorganization of people’s individual spiritual and/or public life. However it is looked upon, creativity is vital to business as much as it is for fine arts, today more than ever. It will take a “revolution of the mind” to innovate the way we work, think, and define our own business reality, in order to change as is needed to face the challenges created by the financial crisis. Creativity can help us all out.

This chapter explores what creativity is all about, and how it works for artists as well as business people.

**The business question behind this chapter**

What is creativity, and how can it work in the business context?

**An introduction to the findings in this chapter**

Ultimately it is we who decide what is art and who is the artist. It is we as collective members of a society that, at each and every moment of our human history, sets the standards, the hierarchies, and the rules of the fine
arts game. It is always important to be aware of the social construct of the notion of art. Relativism is one of the great assets of humanism. From qualitative schools of human sciences, we identified key findings on creativity. It is not our purpose here to offer an exhaustive theoretical picture of the various schools and theories of dynamic psychology. On the contrary, experts in the field will perhaps find this chapter incomplete, just vertically highlighting some pinnacles in the psychoanalysis of the arts and of creativity. The second part of the chapter moves on to different theories, in order to horizontally widen our review of the topic from one person to a group or an entire company context.

The start of this chapter could have been set at around 22:00 hours, on August 11, 1956, in Springs, New York, when an Oldsmobile convertible fatally crashed, and Jackson Pollock lost his life and became a legend. Or it could have started with an interview with Damien Hirst, Jeff Koons, or Takashi Murakami, or any other contemporary living artist, discussing how and why they work in the way they do. Our journey into the mind of the artist could also have started in the eighteenth century, in Bratislava (see the case study about F. X. Messerschmidt, a classic case of psychology of the arts).

The challenge to understand the creative faculty of artists in all its facets and dimensions is complex, universal, and timeless. We will immerse ourselves in the mind and the soul of the artist, in order to understand what their main source of imaginative power and social charisma is – namely, creativity – and how it works. We explore very different definitions, notions, and metaphors describing the creative process, their motivations, and what artists think and feel when they are producing their work, and why. Because it is highly relevant, we will see how the process of creativity and the psychological traits of artistic creation are universally valid – after all, artists are human – and how such applications can be employed in the everyday business context. This chapter delivers vital insights to business leaders and people managers to improve their understanding of how their staff really work, and how the standard practices and policies of HRM and training can be improved accordingly.

The chapter as usual is structured around five “findings:”

- understanding how the mind of the artist really works from the viewpoint of psychoanalysis, in order to understand the general process of creativity at an individual level