

INTRODUCTION

Since early times, people have always considered how to live better with the activities possessed. Currently, the development of well-being is associated with the ability to create and manage knowledge. In the knowledge economy, companies compete less with their products and services, and more with their innovative business models, creative attitudes towards knowledge creation and their use.

One of the most promising sectors of the knowledge economy are cultural and creative businesses. They are flexible, dynamic, and competitive; they encourage the development of other sectors of economy as well as social and cultural changes. Creating their products and services (books, films, music, concerts, creative tourism packages, exhibitions, design), these businesses not only add to the growth of economy, but also create an attractive image of a city, country or region thus attracting investments.

During the last decades of the 20th century, governments of many developed countries evaluated the significance of cultural and creative businesses for national economies. Political action necessary to improve emergence and development conditions for these businesses was first taken in Canada, Australia, the United Kingdom, and later – in other European countries.

Changes in the economy at the beginning of the 21st century create new opportunities and growth prospects for cultural and creative businesses all over the world. During this time, the global art market develops and alternative art emerges. The meaning of the word *alternative* is firstly associated with experiments and innovative creative solutions. The role of art managers is very important because there is a necessity to create strategies for new potential audience engagement and management. Management practices are based on methods that can be employed when discovering a product that exists or existed in the market and that can be compared to the one anticipated to sell. However, in order to sell a unique product that has not existed in the market, there are no management practices to employ. Innovation in technology and other areas is usually treated as an advantage rather than a disadvantage. If the purpose and use of the product are understood, then interest in new opportunities will grow mostly on its own, and consumer behaviour will give hints on what the optimal management strategy is. However, the main use of art is not practical. This benefit is difficult to define, and even more difficult to evaluate. Art critics point out certain value criteria; however, these criteria usually lose their meaning in the market. The goal of managers is to create a positive opinion about the product for sale (transmit value) in the society and thus make as high a profit as possible. Therefore, the value understood by the consumer appears in the centre of traditional management. In the art industry, this factor has become an indicator when deciding which projects to invest in long ago. Meanwhile, alternative art such as rock, avant-garde, free jazz and

other progressive genres of music, alternative cinema are too risky in the commercial sense; therefore, potential investors cannot commit to investing in them. This approach is not always right but it has a valid basis. Bands that create in an innovative and unique way rarely appeal to masses. Such events usually coincide with significant psychological changes in the social environment. In different cases, groups of artists that offer something new do not receive much attention. The need for a new art management strategy arises. When developing new art management strategies and products, it is essential to include all consumers and consider their needs. This requires suitable means and strategies of communication.

Now culture is used as a tool for social and economic development. The most important tool is creative tourism. Tourists are becoming “victims” of cultural reproduction, and this has given impetus to look for alternatives and focus on deeper roots as well as come back to the unique and authentic aspects of every country. Growth of skill consumption, importance of identity shaping, acquisition of cultural capital are becoming increasingly important; therefore, the postmodern society moves towards creativity. People living in the postmodern world want to have the sense of more time, space, energy and wellbeing. They show an increasing desire to connect with one another by means of certain relations and communicate more with local communities. Some of these aspects can be achieved through creative tourism and community art. Possibly, with new experience, an individual will also acquire long-term emotions, revitalise and will be able to submerge into his/her working environment in a more creative way.

The 21st century is giving rise to a new market of people who look for a deeper and more satisfying experience. They do not want to repeat their experiences in a newly visited city; they want to feel what that newly visited city has to offer that they have not seen or experienced before, something authentic and original. This can be offered by cultural and creative businesses. These and other issues were discussed at an international conference on the 10th of December, 2022. The publication *Culture and Creativity* was based on the presentations. The articles were peer-reviewed.

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