

THE SYMBIOSIS OF ART AND BUSINESS IN THE FASHION DESIGN INDUSTRY

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Abstract. The first insights on the symbiosis of art and business leave the impression that it is the combination of very activities of different fields, types and purpose that complement each other in unpredictable ways. This brings a variety of cooperation and interaction possibilities. Both arts and business are multi-factored conceptions; therefore, it is necessary to focus on various aspects, related to the simultaneous development of each, as well as the impact of their cooperation. *The research question:* what are the interaction points between art and business and how could the synergy effect be achieved between these areas? To reach the purpose of the current publication—which is the examination of the symbiosis of art and business in fashion design—first of all the present situation in Lithuanian creative industries is overviewed, followed by the revelation of the main terms related to the symbiosis of arts and business; then the innovation processes in arts are tackled and the main patterns of the fashion design industry are presented, terminating by the description of the methodology and results of qualitative interviews. The publication is a good example of scientific efforts in initiating debates on synergetic effects between arts and business.

JEL Classification: M13, M21, O31, O32, L8, L20, L26.

Keywords: arts, business, symbiosis, fashion design.

Reikšminiai žodžiai: menas, verslas, simbiozė, mados dizainas.

Introduction

Though the concept of art varies across various literary sources, it is possible to find some similarities among its interpretations: it is insufficient to define art as a separate object, because art is not just a painted picture, it includes a much broader understanding of the field. Thus, in order to better describe the interaction between art and business and to understand the importance of this symbiosis there should be the concept of culture (which by many is perceived only as art) the economy of culture, creativity (which gives a sense of a creating personality), characteristics of innovations in art,

innovativeness (which helps to create both public welfare and competitive advantages) analysed in the context of combining art and business.

Lithuanian creative industries are associated not only with the recovery of the economy, but also with a new communication-related concept of art, a new approach towards art and artists and their place in the society (Černevičiūtė and Žilinskaitė, 2009). In today's world, cultural and creative industries are among the most effective in involving the variety of cultures in global markets. Meanwhile, as it is stated in the work of Černevičiūtė and Žilinskaitė (2009), still popular is the romantic "arts-to-arts" concept in Lithuania, which is supported not only by Lithuanian education institutions, but also by artists and consumers of art. Hence, it is correct to say that this approach does not promote the collaboration of art and business: artists create for artists and face business and the market only when they experience some financial issues; authors draw attention to the primary target of all creative industries, which is communication with the audience.

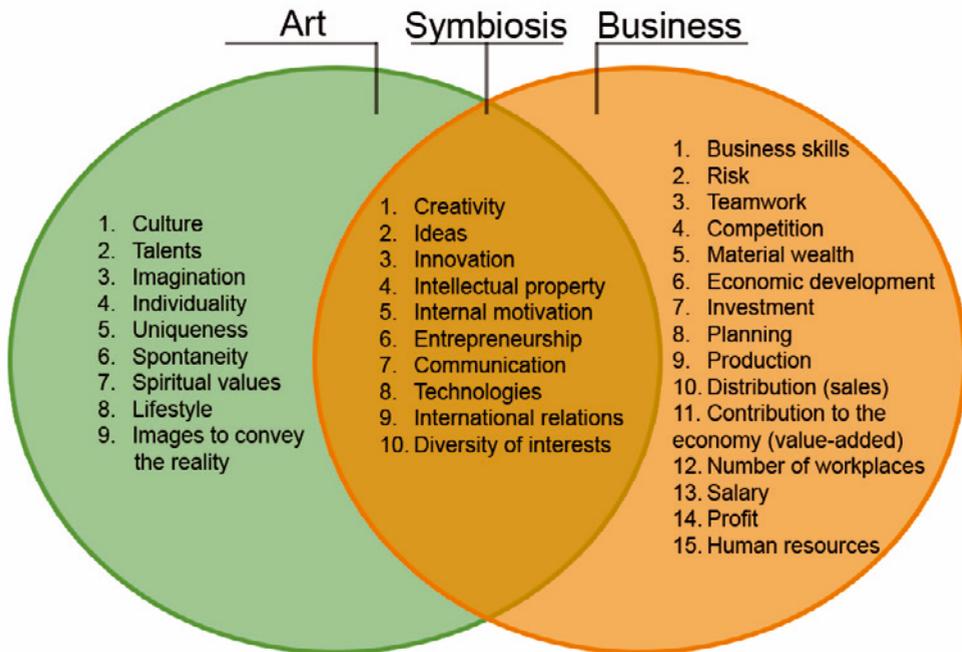
Art and artists in Lithuania are still perceived as standards of a professional and aesthetic perception, when society is treated as too "immature" to appreciate arts, thus, rarely interferes with the world of art and leaves it for professionals and artists. Another aspect which is present in Lithuanian society and many other countries around the world (especially in Western countries) is the approach is that artistic sophistication is associated with the higher social classes and higher education. For this reason, in many countries children are educated in arts (music, dance, painting, etc.) from an early age, mainly not to encourage them to become great artists, but to develop their subtle taste, to grow up educated and reach a higher social class. Therefore, the understanding and evaluation of arts, as well as different approaches to arts and artists are developed in the education system, schools of music and arts, groups, associations and communities. Then, who can distinguish what is art or who are artists, whose works are creative and whose are not, etc. because within these educational institutions there are only those works analysed and evaluated that are rated by critics and recognized. It is getting more complicated to discuss the emerging approach towards works that have not been analysed yet. To conclude, taste in art and their creative value are developed by many factors, schools, classes, parents, peers, etc.

1. The Harmony of Arts and Business

In their work Černevičiūtė and Žilinskaitė (2009) present the results of a survey where respondents were top managers occupying leading positions in art departments at high schools, academies of arts and other formal and informal education organizations. It appears that the concept of art is often associated with the integration into the world of art and recognition among professionals, but not with the possibility for art to become a social resource, an object of creative use in wider society. As it is stated in the Feasibility Study of Lithuania (2008), arts are socially beneficial because they strengthen linkages among social groups, improve the image of a local environment,

create partnership between private and public sectors, operate in the urban and regional development. Arts and culture encourage investments that result in creating new jobs, a higher value-added, rapidly rising incomes and the country's GDP.

Fig. 1. Terms, related to the symbiosis of arts and business.



Source: Compiled by authors, 2012.

As is argued by Andrijauskas (2008), the concept of art is understood in different ways by various authors. For instance, Burckhardt (1995) explains the concept of art as best reflecting the spiritual world of a human cultural creator; thus, art in his writings becomes the most important cultural criterion. Artistic styles are considered by Burckhardt as the need of artists to express themselves in the form of artistic images. The art critic Wofflin (1994) in one of his books describes art as an expression and considers the history of art as the history of the spirit. Andrijauskas (2008) also relies on the argumentation of the art historian Panofsky (1997) where, by trying to reveal the meaning of artistic creations, Panofsky scrutinizes not only close branches of arts, but also other areas of spiritual culture, such as the philosophy, religion, mythology, law, etc.

McNeilly (2007) in his book *Sun Tzu's Art of War for Leaders* analyses the harmony of art and business, where Sun Tzu in detail conveys the entire philosophy on how to beat opponents; his creation has expanded beyond the field of military and entered the business world. Parrish (2005) identifies the symbiosis “art-business” as the ability to choose from an infinite variety of possibilities and to connect a product or service with a client's needs in such a way that financial results would be satisfactory. The proposed “equation” is a unique business formula which should guarantee the success of a company.

As is stated by Colmer (1975), Forster considered arts the only ordered product, which is born from a cluttered strain. Van den Berk (2012) reminds us Nietzsche's famous quote: "The truth is ugly. We have art so we are not destroyed by the truth." Meanwhile, creativity is the centre of all industries across the majority of European studies related to the economy of culture.

Many authors emphasize that the importance of conflict between creativity and control as creative work is spontaneous and unpredictable, without strict rules, while the market is planning and organizing a creative production process. Influenced by the competition many talented artists working in creative industries create jobs themselves, but still identify themselves as artists. Haunschild and Eikhof (2006) state that the confrontation of a life-style with the market exists: bohemian entrepreneurs in creative industries show efforts in proving that artists in creative industries have to overcome the perception of themselves as artists and to develop the understanding of their need to be entrepreneurial, in parallel to living a bohemian life, which is associated with dedication to arts, the main source of motivating artists and contributing to the growing number of creative employees. Haunschild and Eikhof (2006) discuss the concept of lifestyle, overview historical trends and reveal the main features of a bohemian lifestyle; they scrutinize the connection between the bohemian lifestyle of artists and today's creative employees. Their ideas derive from Bourdieu's (1984) and Weber's (1972) arguments, where lifestyle shows a general model of perception, interests and behaviour of different social classes in different environments

Already in the nineteenth century it was clear that the way of living of artistic people is greatly different from the way of living in other social circles, thus, a bohemian way of life was marked by egocentricity (manifestation of extreme individualism and selfishness) and a deliberate contradiction to traditional norms and values. According to these authors, the way of life of creative employees has become a focus of theories of organization and management studies. The term "Bohemia" derived from the Roma people, who were considered loungers, cheats, beggars, vagrants and rascals, because supposedly they came from Bohemia (Levin, 2010).

Haunschild and Eikhof (2006) also present Henri Murger's, who was the first to describe the prevailing way of life, ideas. Henri Murger argued that this bohemian lifestyle was characterized by exclusivity and a different way of thinking, to wit, it often did not correspond to the arrangements and rules of the middle class. Contrary to this order, a bohemian life was marked by such principle ideas as the spontaneity, occasional work, lack of resources, continuous improvisation; this life was "hand to mouth" and enjoyment of every day was essential. Work among bohemian representatives was not perceived as a means of living, but as a means of expression, because most of them were artists and their expression in work was equivalent to artistic experimentation, expression and communication in the world of arts. Bohemian groups existed throughout Europe, such as Montmartre in Paris, Berlin or Prague; Bohemian representatives were not always hobos, rather they had adapted to live in adopted temporary shelters.

It is obvious that the defined stereotype of a bohemian lifestyle still exists in society as a choice of lifestyle among artists, but society is changing and relationships in a social space

are defined as a dynamic process; the economic market of artistic products and services is growing. In light of emergence of such areas of art as photography, animation, web design and etc., the classification of work in creative industries is changing in parallel to changing opportunities among artists of working under different contracts (open-ended, fixed-term, author contracts), depending on the type of work or self-employment development.

Throughout the centuries, the only constant thing is the artists' way of life and, though a stable job is a respectful way to make a living, the Bohemian representatives argue that a bohemian lifestyle helps to link work with their life. Thus, researches on the bohemian way of life are important in order to better understand entrepreneurship in creative industries.

According to Černevičiūtė and Žilinskaitė (2009), there are two extreme stereotypical images of artists dominating: poor, starving, but unable to live without creating and/ or stars highly paid for minor work, whose childhood drawings become valuable when an author is still alive.

An artist needs a dealer; a writer needs a publisher; a director of films needs actors, cinematographers, designers and many others who consider themselves artists. Within the development process an artist does not know whether his/her work will be attractive to a consumer and faces the risk of limited future income. Caves (2001) refers to such economic conditions of creative activities as unpredictable demand, various development skills (can be entrepreneurial), involvement of creative employees in the development of a product or service and etc. Žalpys (2004), the compiler of *Arithmetic of Arts: Managing Culture in Lithuania*, states that today's artists refer to simple trading (whether in elite or mass products and services), and it differs from the other types of trading by the fact that merchants sell implicit valuable goods that appear in the form of symbols, such as a brand, a well sounding name, a face or a song; the "wings of this façade" are cultural management with all its inherent rules (strategy, mission, goals, SWOT analysis, marketing plans and etc.) and management powers that within their business dictate rules of a show perception to a broader mass. Žalpys (2004, p. 223) describes the entertainment industry in a more precise manner: "a show business is related to both arts and business. Business is an economic activity yielding profit. The show is also a business as it is a commercial activity, creation of a product in the entertainment industry and its placing on the market with the expectation of a profit."

The show business is the American art of entertaining with events and shows, professions, institutions (the theatre, cinema, circus, radio, TV and etc.). An entire chapter of *Arithmetic of Arts* is dedicated to the explanation of the concept "Star," which is an integral component of the show business, how it is understood in society and how it could be defined. There is also the concept of "Natural Star" with a force in itself elucidated. Natural stars are people who create what they really like and consider such creation as direct work or vocation (Žalpys, 2004). During the times of ancient Greece talented people were worshiped, thus, today's talented people need to be objectively valued. This category of people find it difficult to adapt an adequate business model, and especially if it is related to changes in their personality or the influence on their creations. Thus, arts and business are like two extremities of the chain "art-business," while understanding concepts of these extremities help to better understand the deve-

lopment of this symbiosis and its main issues as well as to come closer to the intermediary links of this chain.

2. Innovations in Art and the Message of the Green Paper

In light of rapid globalization, modern technologies lead to the development of innovations, the background of which is creativity, innovativeness, where intangible values are the factor of competitiveness. This suggests that knowledge, entrepreneurship, creativity and resources for job creation and economic growth are the main creative potential. An important message is communicated in the Green Paper (2010): companies of cultural and creative sectors are very innovative and have a great economic potential, while sectors themselves are among the most dynamic sectors in Europe.

The creative sector includes design, architecture and etc.; the cultural sector encloses visual arts, performing arts, cinema, books, media and others. Culture and creativity not only provide economic benefits, but also are an important engine for social innovations in other sectors, they directly affect the GDP and incorporate such aspects as lifelong learning, renewal of cities, and enhancement of information technologies. To create a knowledge-based economy in Europe, it is necessary to merge culture and creativity with the education sector, to encourage entrepreneurship, creativity and communication skills (The Green Paper, 2010). Such additional impacts of cultural and creative sectors would be beneficial to Europe in terms of the exposure towards a more creative, tighter, greener and more prosperous future. In order to take advantage of cultural diversity in the global world by using innovative technology, it is necessary to create conditions for a successful business, to develop necessary skills, to provide funding and encourage exchanges and mobility.

Under the effect of the globalization process the information and digital technologies are spread in “lightning” speed, making a huge impact on all sectors, including cultural and creative, hence, on the production of goods and services, consumption, distribution, as technologies, regardless of geographical distance (whether it is a town or a village), allow developers to create and present their work. Thus, the development of e-skills provides opportunities for developers to reach a wider audience, and offers consumers a wider cultural variety; therefore, life-long learning needed. Though digital technology looks very attractive (web browsers or social networks) it can be an obstacle, especially for small businesses, because testing and introducing innovations require a substantial investment, which returns only after a certain time, so the need to ensure a fair access to markets, particularly in terms of the competition policy, emerges. As stated in the Green Paper, by 2020 it will be intended to implement:

- The digital agenda, aiming to create the single market of Internet content and services;
- The initiative of the Innovation Union, to strengthen entrepreneurship and promote funding opportunities;
- The intellectual property strategy, focusing on the Copyright Law.

To take advantage of cultural and economic benefits it is necessary to ensure the capacity to innovate, experiment, get financing and use necessary skills. The emergence of digital technologies blurs the distinction between creators and consumers, while subcultures become more visible. Thus, if Europe wants to lead, the need to promote creation and creativity, to cooperate between academic institutions and business as well as to support artists is not negligible. In order to innovate and seek creativity in the market, it is important to diffuse information, attract talents, achieve the efficiency of competitive companies' collaboration and improve the social environment.

Apart from a significant interface between creative employees and business, there can be witnessed the lack of employees with appropriate skills, so the supply should correspond to the demand in the market. To achieve this goal, partnerships between schools and universities and business should be established (The Green Paper, 2010). Employees with business skills and knowledge in finances, project development, marketing, etc., need to be employed in cultural and creative sectors.

The purpose of Girdauskienė's and Savanevičienė's work (2010) was to develop the knowledge management model of a creative enterprise. The importance of creative industries was especially felt during the period of crisis: the development success of knowledge-based industries largely depends on organizations functioning in this field and their employees' creativity, innovativeness and knowledge management; this also translates to the ability to create an added-value to a national economy. The unemployment rate partly decreases due to the entrepreneurship level and self-employed people, while the creativity encourages innovations, entrepreneurship and economic growth. To encourage employees to develop new and innovative products, individually or in teams, there should be a creative environment established in order to enhance talents, a new technology, knowledge-based economy, etc. This also depends on the corporate governance mechanism (formal, informal communication), companies' characteristics and leaders who inspire the creativity of others. High-competence creators often migrate among groups, projects or even external organizations and produce creative products or services while creating an added-value to organizations and strengthening competitive advantages (Girdauskienė and Savanevičienė, 2010).

Towse (2010) highlights the need for different funding sources, for both businesses and personal creativity and notes that grants, as well as awards or prizes, provide developers an essential and complete external motivation. Thus, the European Union is advised to promote culture as a catalyst for creativity and innovativeness in the process of implementing the Lisbon Strategy of growth and job creation. The Green Paper (2010) is based on national experts' recommendations and the best practices; thus, the knowledge and experience in cultural and creative sectors of leading and catching-up countries are shared in the strategies and research reports of member states.

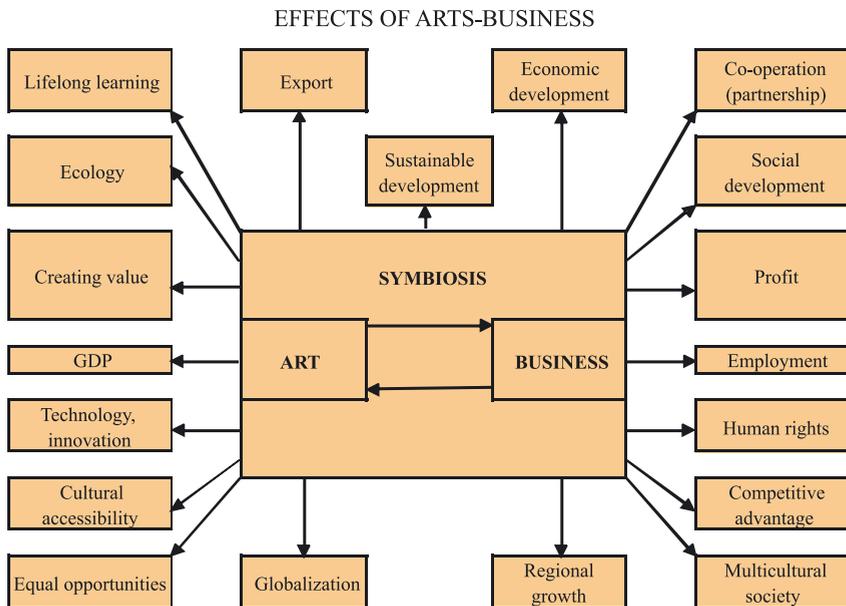
Inadequate access to finances is one of the main obstacles that cultural and creative sectors face, because, as was already mentioned, most of these firms are small businesses employing only a few creative employees whose talents and ability to take risks impact business activities of these companies. In searching for financing possibilities, companies experience the insufficiency of tangible assets, because they already invest in intangible assets, i.e. in a new talent, innovative ideas, and etc.; thus, it is intended

to enhance the investors’ understanding on economic value created by the culture and creativity; it should be focused on creating fair conditions for financing, guarantees, risk sharing arrangements by bringing together experts from different sectors in the implementation of projects for funding.

Reports published by member states show that companies that use the services of cultural and creative sectors have been operating more successfully and that a large part of professionals, trained at art schools, work not only in cultural and creative sectors, where they are diffusers of new ideas, knowledge and innovations. Art and culture provide the unique opportunity to create green jobs, raise consciousness in society, change behaviour and social attitudes (for instance, regarding nature) of the public (The Green Paper, 2010). Overviewing the ways how the cultural and creative sectors contribute to other sectors of the economy, there are linkages between the culture and education mentioned in the Green Paper, because the enhancement of creativity and entrepreneurial skills could contribute to solving economic and social problems, as everyone is creative and can learn to use his/her creative potential. The importance of people’s participation in cultural life, the urgency in the creative knowledge transfer to other sectors and the importance of innovation support are accentuated.

Innovation policies executed by the European Union, Lithuania and other countries prove their importance to economies by characterizing arts and business as the most important links of the symbiosis between arts and business. In order to better understand the symbiosis of arts and business it is necessary to clarify the concepts that describe art and business separately. It is important first of all to understand, explain well and use in practice different aspects of art and business and only then to analyse such intermediate factors as entrepreneurship, innovations and etc.

Fig. 2. Effects of the symbiosis of art and business



Source: compiled by the authors, 2012

3. Characteristics of the Fashion Design Sector

Creative industries are the centre of the creative economy, hence, as the description of creative industries it can be underlined that they are the intersection between art, culture, business and technologies that create the cycle of creativity. Engineering, architecture, design, art and music are those areas where the birth of new ideas and technologies occurs. Creative design is expressed as decorative, luxurious and unique creation works, such as the fashion, jewellery, architecture, interiors, toys, etc. In many countries, the nation's cultural heritage is recreated, including a significant part of the clothing design.

The "Creative Economy" studies (2008 and 2010) divide creative industries into four broad groups, where fashion design, as a subgroup of creative industries, belongs to the group of functional arts, i.e. more business-oriented service development group. Lithuanian fashion design is considered as a sector of creative industries, but, as Starkevičiūtė (2003) states, the activities of clothing design are presented together with activities of clothing companies, making it unclear what a clothing designer's contribution to the Lithuanian economy is, because the data is not representative.

There are significant interfaces between creative employees and business, but also visible is the shortage in workers with appropriate skills, thus, equilibrium between supply and demand must be achieved, while partnerships among design schools and universities and businesses should help to achieve this goal. For example, the Kingston University in London, Great Britain, develops creative industries and creative economy postgraduate studies that are associated with a variety of creative industries, such as design, while similar studies in Lithuanian universities, preparing creative economy-related programs, do not exist; however, during the accession year of 2010, the highest scores among those invited to study for free (i.e. state-funded places) were in fashion clothing design, applied textile and etc. Therefore, we can conclude that students selecting the above mentioned studies are extremely talented members of society, and economic and/or managerial knowledge and skills are necessary for them to develop entrepreneurial activities. In the "Feasibility Study" (2008) co-authors present the employment data of the Vilnius Academy of Arts graduates, which show that the costume design graduates in the period 2000–2005 were among the most employed, and the majority of them worked according to their profession (91%).

Fashion is a creative industry which deserves special attention in view of its commercial potential. The fashion industry covers a wide range of products such as the clothing, perfumes, jewellery, accessories (for instance, scarves, handbags and belts). Unique handmade fashion differs from mass products, thus, before entering a competitive local and/or international market a fashion design and trademark ("label") should be protected by copyright, which guarantees developer a higher added-value. The global fashion industry, "haute couture", which is different from "Prêt-à-Porter" (ready to wear) and modern clothing sub-sectors, is rapidly expanding.

Fashion is an integral part of the culture that is changing parallel to changes in the market during various time periods. The transformation of women's and men's fas-

hion was influenced not only by cultural and social reasons, but also by globalization, including the appearance of new cultures, dance evolution, significance of sports etc. Therefore, there is the need to modernize clothes, matching them up with changing rhythms of life; as a result, different styles (not just classical, but also in sports and different subgroups) emerged. Fashion clothing designers create clothes not only for “haute couture,” but also for mass production, theatre, cinema, television and etc. It should be noted that elite and mass fashion at all times were very different from each other in terms of the quality of fabrics, levels of designers and tailors as well as accessories and price. Such global names as Emporio Armani, Prada and many others dictate global fashion trends, thus, clothing designers play a crucial role in creating not only “haute couture,” their creations influence the mass production of clothing, resulting in economic growth.

While creating, advanced modern technologies are used, that allow to create not only attractive materials or to replace an animal fur with a synthetic ones, but also to use ornaments reminiscent of animal skins and to quickly and efficiently find solutions of modelling clothes and etc. Fashion, business and technology go hand in hand, giving added-value to final products, thus, must be in harmony. With no regards to the level and name of a designer, whether he/she is oriented to the basic or mass society, the crisis hits the purchasing power to such an extent that expensive clothes become unaffordable goods, therefore, the fashion business, like any other businesses, experiences its highs and lows.

The originality of an ethnic textile from developing economies attracts a lot of attention, a vast variety of designers conquer global markets; various events and fashion weeks organized in such emerging economies as Brazil, China, India, Jamaica and South Africa contribute to designers’ and stylists’ work and, of course, fashion models around the world. Lithuania, since 1999 organizes the fashion festival “Fashion Infection,” which brings together fashion professionals and young talents and focuses on ideological freedom and new talents.

According to the “Creative Economy” feasibility studies (2008, 2010), there were impressive results achieved in the design trade, which was the leading creative industry subgroup of creative products in the global market. “The export figures reflect the value of finished products rather than the content of the design” (“Creative Economy,” 2008, p. 129). The world’s exports increased from \$115 billion in 2002 to \$242 billion in 2008 (from \$119.7 billion in 1996 to \$218.2 billion in 2005) while total exports of creative goods were 41 per cent in 2008. In 2005, exports of interior goods read 20 per cent, fashion goods 18 per cent, jewellery items accounted for 11 per cent, and exports of toys read 9 per cent. China and Italy, thanks to design products and services, have become the leaders in creative industries exports. The design dominated in terms of its trade among other creative industries, partly because of the reliable data available, where the main trade group is the interior design, graphics, fashion accessories, jewellery and toys.

From 2002 to 2008, exports of design goods from the developed economies rose from \$61 billion to \$118 billion (in the period of 1996–2005: from \$76.7 billion to \$112.6 billion). Italy in 2008 maintained the leading position in terms of exports with 9.76 per

cent (11% in 2005) thanks to its famous interior design, fashion and architecture services. Design in developing economies is the third subgenus of creative industries after crafts and the new media, which from \$53 billion in 2002 increased to \$122 billion in 2008 (\$43 billion in 1996 and \$102 billion in 2005). China took the leading position among developing economies, India reached 18.6 per cent of exports. Exports of transition economies in design goods read \$1.7 billion in 2008 (\$1.7 billion in 2005).

As it is stated in the report "Creative Economy" (2008, 2010), the largest contribution to the trade balance have been made by design products; among ten major developed economies' exports in creative goods in 2008 the United States took the first place due to its competitive position of design goods, while in 2005 this position belonged to Italy. The fashion design industry is chosen as the object of the research specifically because it is one of the leading creative industries subgroups in global markets, which makes a significant contribution to the trade balance, is a well-known and familiar for the whole society and at the same time intangible or mystified. Creations and life of fashion designers are found on TV, magazines, newspapers, books; many believe getting some knowledge on it; however, in reality it is a form of the Pulp Fiction. Thus, it is intended to take a closer look and examine the fashion design sector, which is one of the most important creative industries, i.e. to understand the designers' creative process, capabilities, the ability to coordinate their activities with businesses, economic and/or managerial, entrepreneurial skills and existing gaps in knowledge as well as to reveal their actualities and future plans.

4. Methodology

Given the complexity of creative industries and symbiosis of art and business, a qualitative research method is considered a priority in order to have more space for the data collection and interpretation as well as to receive deeper and multifactored information. The present study of Lithuanian fashion design is based on semi-structured interviews with personal interview questions, driven by the purpose to assess fashion designers' entrepreneurship, innovations, co-operation as well as a set of knowledge, skills and competencies in use. All of these aspects are important for a better understanding of the symbiosis of arts and business. The study was conducted during the period from 24 March 2011 to 21 April 2011 with the sample size of 20 fashion designers: 10 of them were well-known Lithuanian fashion designers and 10 Lithuanian fashion designers who had recently completed their studies and/or still been studying at the graduate program of the Department of Costume Design at the Vilnius Academy of Arts.

The open questions were accompanied by some closed-type questions related to demographic characteristics. Though there were 27 questions within the questionnaire, the research results mainly focused on those responses that were related to the symbiosis of art and business. The question whether a respondent owned a business was followed by questions regarding the type of work a respondent was employed at (random, short-term), a type of contract (fixed term, indefinite, authorship) and the willingness to start his/her business.

2–6 questions focused on respondents with businesses aimed to find out when, how, with what resources, what businesses had been established, and whether respondents felt any support within the initiation and development of their businesses. 7–10 questions were attributed to clarify the nature of their work: alone or in a group; did he/she trust in other professionals in terms of marketing, selling and consulting how to buy his/her clothes or establish e-shop.

11–15 questions were to find out whether fashion designers participated in presenting their works in other countries or cooperating with other designers (both from foreign countries and Lithuanian), businesses, educational institutions and etc., whether they felt the competition among fashion designers in Lithuania. 16–19 questions were to find out whether the fashion designers carried out strategic planning, market research and marketing actions in their creative activities, and whether modern innovations (for instance, fabrics and technologies) played an important role in creating clothes.

20–24 questions focused on all the respondents, with no regard as to whether they had businesses established or not. These questions were to identify the fashion designers' knowledge and skills in management, economics, finance, marketing, law and other areas, i.e. whether they had such knowledge, did they study to acquire this knowledge, was this knowledge received in practice, what knowledge and skills did they need to gain. The last 25–27 questions were demographic (gender, age and education). The demographic data was used in order to find out whether demographic characteristics affected the determination to own a business, knowledge and skills. The present research methodology could be used as the background for further analysis of the fashion design industry in Lithuania (could be repeated in 2013) or successfully integrated in researches on other creative industries.

5. The Symbiosis of Arts and Business In Fashion Design

The efforts to find out how competition is perceived among Lithuanian fashion designers brought interesting findings. Some fashion designers argued that there was no competition in the market, because each developer is unique. Another fashion designer believed that the principle accent should be put not on competition in Lithuania, but on the issue of a small market, as there is the shortage of demand and the lack of project orders. Still others strongly felt competition, because “there were many fashion designers in Lithuania, and the public was not always capable to understand and select who among designers were really good and who were just representatives of the folk.”

Trying to find out what role marketing, strategic planning, innovations play among fashion designers (see Figure 3), there could be the product development model designed with the focus to acknowledge all the three mentioned dimensions. Answering the question were there any market researches carried out in the development process of business and/or were these market actions carried out continuously, more than half of respondents replied that it was never the case; one of the fashion designers admitted that the market study was conducted by the market research company once, while

other designers believed that such study was always in action: “when you work all the time with people you learn a lot what is necessary, what is missing, what is the direction of movement and etc.” While answering to the question whether the respondent was able to individually perform such researches a vast majority of respondents did not perform market research at all; thus, it was natural that they did not intend and/ or were unable to carry out such studies.

Fig. 3. Marketing, strategic management and innovations



Source: compiled by the authors, 2012

The fashion designer, who thought that such study was a natural informal process, argued that it could be possible to carry out such investigations by themselves; however, studies executed by professionals would be more professional. On the other hand, he/she faced the problem that these educated professionals did not understand the connection of fashion and business, which made it very difficult to cooperate. The designer, who had conducted the market research with professionals, believed that such studies were necessary only in cooperation with marketing professionals. In addition, he/she pointed out that the results of such studies greatly differed from reality.

Marketing and strategic planning, according to the interlocutors, are very important factors in fashion design activities; however, all the respondents have mentioned that, in spite of their efforts, no one does it correctly. According to one designer, strategic planning and marketing account for 90 per cent of the overall success of a work, and only 10 per cent depends on creativity; while according to another respondent,

marketing in fashion design is attributed to a strong and well-known designer's name: notwithstanding the managers' professionalism, clients still strive to meet the creator.

Fashion designers' work is driven by innovations, as modern technologies allow changing the quality of fabrics and clothing modelling techniques, i.e. computer-based design allows faster work. Fashion designers in unison admit that the major aspects of innovations in fashion business are related to fabrics, technologies, communication possibilities, computer graphics and design.

Responding to the question whether management/economic, marketing and other knowledge is sufficient for developing their fashion design work, the vast majority (more than half) of well-known fashion designers state that they do not have enough knowledge; some designers believe that they always lack such kind of knowledge, because, according to them, they have never been taught such courses at the Vilnius Academy of Arts, and, while facing management, marketing and other knowledge gaps, most request their acquaintances for help. Only one well-known fashion designer stated that his/her knowledge and skills in these areas were sufficient.

Among those studying costume design more than half (8) admitted that they lacked such knowledge and skills; only one of them stated that before starting offering his/her work to the market he/she believed that having such knowledge and skills, but with each new business day of being involved in a variety of fields, he/she realized having no necessary knowledge, thus, needed to learn many things, calling it "life-long learning." Having the unsolved situation he/she needed to enter the circle of people who know a lot of useful information in order to get necessary advice. Similar arguments were stated by another costume design student, that any lack of knowledge can be compensated by continuous learning. The majority of respondents admitted that they needed and lacked such knowledge and skills (see Figure 4).

Fig. 4. Assessment of knowledge and skills

	Well-known fashion designers		Studying	
	The largest number of answers	The smallest number of answers	The largest number of answers	The smallest number of answers
Is the management/economics knowledge sufficient?	Yes		Yes	
Did they study management/economics?	No	Yes	Yes	No
Is it enough of the knowledge from practice?	No	Yes	No	
Do they need further learning?	Yes	No	Yes	No

Source: compiled by the authors, 2011

Another group of questions was designed to understand why did such a lack of knowledge exist, i.e. whether fashion designers ever had the opportunity to study management/economics/marketing or other topics related to entrepreneurship, and if yes, where. As it can be witnessed from the well-known fashion designers' responses, a vast majority (more than half—7) had not received this knowledge, i.e. they did not learn these things.

Only one fashion designer gained such kind of knowledge while studying at the graduate studies of the Vilnius Academy of Arts; he/she learned to the extent it was possible to select subjects within the program. Another fashion designer before studying at the Vilnius Academy of Arts had gained such knowledge in Vilnius College, where he/she very briefly studied economics and management, and yet another fashion designer received such kind of knowledge in his/her job place while attending various seminars, guest lectures on advertising, management and etc.

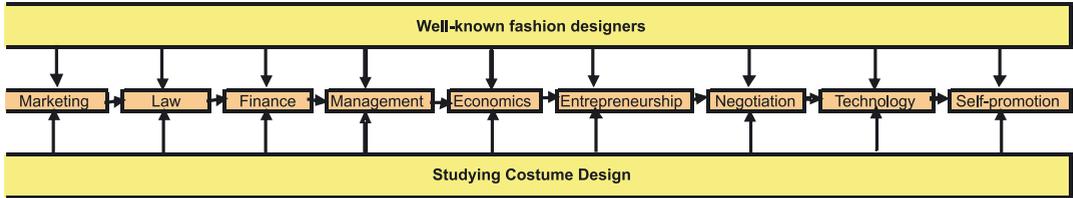
There is another trend emerging among costume design students: less than half (4) confirmed that they did not have the opportunity to study such topics, and a vast majority admitted that they learned and/or were still learning these things. Some of them attended such lectures at the Vilnius Academy of Arts, a few studied at a college, but this knowledge was not enough to successfully develop their businesses, thus, others needed to attend mini-seminars. To continue, the courses respondents studied while being students did not provide sufficient knowledge; and the knowledge in marketing and management still needed to be deepened. Thus, the well-known fashion designers' responses are different from students' answers, and clearly show that nowadays students start receiving the knowledge and skills in management, economics, marketing, which is not the case for the older generation of fashion design representatives. It can be assumed that times have changed and the study programs at the Vilnius Academy of Arts have significantly improved.

While believing that the knowledge gaps can be filled by the knowledge and skills acquired in practice it was attempted to find out whether these skills and knowledge are sufficient to develop business. Exactly half (5) of the well-known fashion designers admitted that the knowledge and skills acquired in practice were not enough, because they had been focused on their creative work, while the business issues were covered by specialists with necessary expertise; one-third of respondents said that the knowledge acquired in practice was more or less sufficient (50/50), and only one well-known fashion designer stated that he/she got a vast "baggage" of knowledge and "it was more important to do the right thing than to do it right." Among students all the respondents (10) admitted that the acquired knowledge and skills in practice were enough, and they believed that the practice was far more important than the theory, but also added that the theory should not be pushed into the last place; some of them needed to ask experienced people for advice while lacking practical skills.

Therefore, unlike the well-known fashion designers, students do not have full knowledge and practical skills that could help them in creative activities, thus, it can be assumed that the respondents' age and practice time matter a lot. As can be seen from responses to the previously presented groups of questions, both the known fashion

designers and students lack entrepreneurial knowledge, and, therefore, it is intended to find out what knowledge and skills they lack most within the development of creative activities (see Figure 5).

Fig. 5. Missing knowledge, according to its importance



Source: compiled by the authors, 2012

As can be seen from responses of famous fashion designers the most needed is the marketing and law knowledge, as almost all the respondents mentioned the following areas. These answers are followed by the knowledge on fiscal policy, economics, entrepreneurship, establishment of business; many fashion designers would like to know how to apply the theory in practice and how a large company operates.

However, there are some opposite opinions by several respondents who say that the essence of creators' work is creation, thus, they would like to have a partner having an adequate knowledge in business development. The students most frequently mentioned the lack of marketing knowledge; it was followed by the knowledge of management, finances and law that were equally often mentioned, while the economics, entrepreneurship, self-promotion, negotiation art, technologies and practical skills were mentioned by respondents to a lesser extent. Students would like to acquire all the knowledge from very basics and to be taught how to apply the theory in practice. One of the students said that as a representative of the creative sector he/she lacked a lot of different knowledge, because while developing activities he/she was guided only by intuition, which often resulted in errors or needs to find professionals who know the subtleness of business.

As it is stated by another costume design student, "the main problem of artist is how to sell yourself, how to evaluate his/her work," no one mentions that Lithuania lacks prepared entrepreneurial individuals, for example, students of Fashion Design and Arts Management could be not only advisers, brokers and partners, but also those who are interested in the fashion design at the same time being not creators. Thus, both the well-known fashion designers and students lack marketing, legal, financial and managerial "know-how," and this knowledge is necessary to create and develop businesses, to protect their rights and to compete in the market.

Among well-known fashion designers more than half (7) would like to learn and very few would not be eager, because "the fashion designer's job is to create, and the management work should be left for managers"; thus, they would hire a professional manager for such activities in their businesses, and would not study these things themselves. A vast majority of students (8) would like to learn these things and only a few

of them would not be fond of such decision. To conclude, both well-known fashion designers and students want to learn and acquire knowledge and skills, and entrepreneurial practice that can adjust their daily activities and make them feeling stronger in the growing competitive market.

The research showed that in order to develop activities in creative industries, to create, cooperate, present creations in foreign markets and actively participate in community activities, to survive and/ or generate solid profits from creative activities creators are forced to come closer to business while developing abilities and deepening the knowledge and entrepreneurial skills. The risk, teamwork, planning, economic development and material well-being are merged with talents, the exclusiveness, imagination (which contributes to ideas), creativity, intrinsic motivation, 'birth' of new opportunities and entrepreneurship, technologies and international relations.

Conclusions

Creativity is alive where the gender and social equality and an open cultural dialogue exist, investments in creative industries are solid and the knowledge-based society is prospering. Notwithstanding a prominent role of creative industries-related education on an economy, only a small number of Lithuanian study programs integrate arts and business studies.

The present study reveals that market research is not conducted by fashion designers: designers do not intend and are unable to perform such research; thus they employ market researchers. Marketing and strategic planning are recognized as important functions in fashion design, while innovations are related to fabrics, technologies, communication possibilities as well as computer graphics and design. Lithuanian fashion designers lack knowledge and skills that comply with specific business aspects (management, finance, marketing and etc.). However, business development and management for most of the respondents requires knowledge of marketing, law, taxes, management, economics, finance, entrepreneurship, establishment of own business, negotiations, and technologies. The most of respondents would like to gain more knowledge they lack in the development of their creative work and innovations to keep pace within the rapidly changing world, to be able to compete and participate in the lifelong learning process.

The development of consulting services for creative industries in such fields as finances, management, marketing, law, entrepreneurship, innovations are crucial, as the creativity and entrepreneurial skills contribute to solutions of economic and social problems. It is urgent to install a favourable tax and creative sector funding systems allowing the unrestricted creation, business establishment and development as well as the introduction of artists' activities in foreign markets. Allocating funds for the creativity enhancement could serve as the multiplier effect for companies' sustainable growth, stakeholders' satisfaction, stronger competitive advantages and more intensive combination of arts and business. It is necessary to ensure the capacity to innovate, experiment, research and, by getting funding, translate innovative ideas to goods and/ or services.

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MENO IR VERSLO SIMBIOZĖ MADOS DIZAINO INDUSTRIJOJE

Mindaugas LAUŽIKAS, Rasa MOKŠECKIENĖ

Santrauka. Kūrybingumas gyvuoja tose ekonomikose, kuriose skatinamas atviras kultūrinis dialogas ir socialinė bei lyčių lygybė, kur pakanka investicijų į kūrybines industrijas, o žinių visuomenė klesti. Nors pripažįstama kūrybinių industrijų srities švietimo svarba, tik nedaugelyje Lietuvos studijų programų derinami meno ir verslo aspektai. Atlikto kokybinio tyrimo rezultatai pagrindžia tokių tarpdisciplininių studijų programų svarbą. Tyrime apklausti mados dizaineriai negeba ir nevykdo rinkos tyrimų, patikėdami šią užduotį profesionalams. Dizaineriai pripažįsta marketingo ir strateginio planavimo svarbą mados dizaine, o inovacijos siejamos su medžiagomis, technologijomis, komunikacijos galimybėmis, kompiuterine grafika bei begale kitų aspektų. Vis dėlto su specifiniais verslo aspektais susijusių žinių ir gebėjimų (marketingo, teisės, mokesčių, vadybos, ekonomikos, finansų, verslumo, verslo kūrimo ir vystymo, derybų bei technologijų) mados dizaino specialistams itin trūksta. Kūrybinio darbo bei inovacijų vaidmuo įvardinamas kaip konkurencingumo veiksnys, leidžiantis ne tik sėkmingai konkuruoti, bet ir dalyvauti visą gyvenimą trunkančiose studijose. Verslo srities konsultacijos yra būtinos, nes kūrybingumas ir verslumo gebėjimai prisideda prie ekonominės ir socialinės gerovės. Palanki mokesčių ir finansinės paramos sistema svarbi nevaržomai kūrybai, verslo plėtrai bei menininkų / verslininkų kūrybinių pristatymui rinkoje. Taupymas kūrybingumo ir inova-

cijų atžvilgiu trumpuoju laikotarpiu gali pareikalauti daugiau išlaidų ilguoju, nes būtent meno ir verslo derinimas padeda užtikrinti tvarią plėtrą, visų suinteresuotų grupių pasitenkinimą, organizacijų konkurencinius pranašumus bei novatoriškų idėjų komercializavimą.

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