

## POLITICAL COMMUNICATION OF CREATIVE SOCIETY: THE ASPECTS OF PUBLIC POLICY

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**Abstract.** The article analyses creative society political communication in Lithuania. Creative society (as a separate society type) is grounded by the increasing (and starting to dominate since 2000) amount of creative class in contemporary society, and by recent phenomenon of creative industries. Contemporary scientific research is mainly limited by creative society features, creative society economics and creative industries; however, there is lack of creative society analysis by public policy instruments.

The article aims to make a model of creative society policy and, having evaluated the Lithuanian practice according to it, to define directions of implementation of this policy. Firstly, attitudes of researchers towards creative society were generalized, presenting its features, and the importance, alternatives, and possible directions of such policy. Secondly, having performed simulation and the case study (directions' determination and implementation of creative society policy in Lithuania), the model of creative society policy was made (this model demonstrates how creative society policy might be formed and implemented in other countries), and directions of implementation of this policy were defined. The article summarizes main results of author's prepared doctoral dissertation.

Directions for further research can be analysis of directions of creative society policy, investigation of dream society (as a future type).

**Keywords:** creative society, Lithuania, model, political communication, public policy, society types.

### Introduction

After identification of a new social group – creative class (Florida, 2019; Koch, 2002) – in society development, the creativity, new ideas and originality have been emphasized. In present-day economics, creative ideas have become more important than information: creative and cultural economy is one of the most rapidly growing sectors of the European economics, the concepts of cultural and creative industries (appeared in the middle of the 20th century and widespread after United Nations Educational, Scientific and Cultural Organization

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(UNESCO) conferences in 1980 and 1982) have been used by scientists and politicians quite often (Hesmondhalgh, 2007; Howkins, 2013; Kačerauskas, 2017; Kacerauskas, 2020; Kirvelis, 2013; Levickaitė, 2015; Moeran, 2022).

Knowledge society changed the conception of industrial society once ago. Nowadays, when knowledge and information are temporal, when they spread quickly and become useless, abilities of knowledge society are getting smaller (Ganusauskaitė & Liesionis, 2009, p. 33). The technological creativity investigations of different countries (Florida & Tinagli, 2004) at the beginning of the 21st century show that the ability to use the best information technologies does not assure creative abilities of society. Even the jobs that need human mind (e.g. information technology services) move already to the economically developing countries, and many other jobs are now performed by computers, bank machines, etc. It is affirmed that promising professions will be those that will need imagination and ability to create: engineers, media people, designers, scientists (Ramonaitė, 2007). Transition from working activities to creative activities (Leonidovich Inozemcev, 1998) takes place in society.

Investigations of contemporary society are a separate but very wide field of society investigations, many different concepts were created: post-industrial society, postmodern society, information society, network society, etc. (Bell, 1999; Machlup, 2018). However, historical approach to society development (Florida, 2019; Florida & Tinagli, 2004; Leonidovich Inozemcev, 1998; Kirvelis, 2007; Ramonaitė, 2007; Remeika & Čepaitis, 2007) enables to define contemporary society more clearly. Regarding the change of dominating technologies, historical approach defines six society types (or epochs): traditional society (until 1800), industrial society (1800–1950), post-industrial society (1950–1980), knowledge society (1980–2000) – as was agreed to call information society at the world politicians UNESCO 32nd General Conference, Paris, France, in 2003 (Unesco.lt, 2003), creative society (since 2000), dream

## ERA ANALYSIS

How have events over the past century shaped the growth of the creative class?

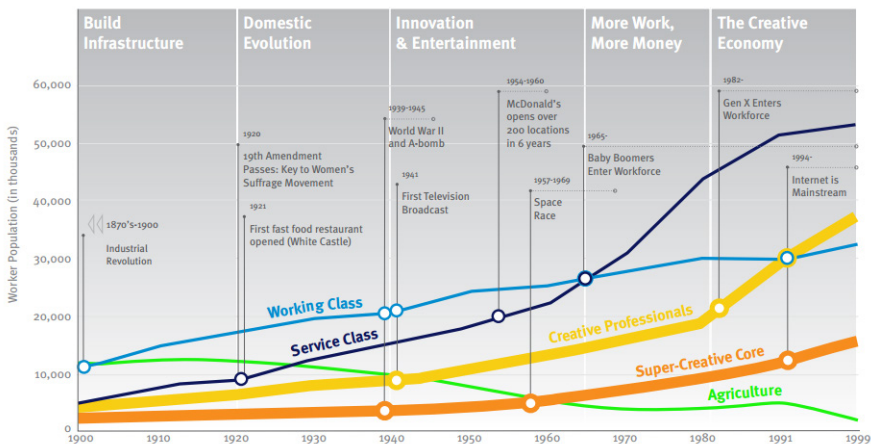


Figure 1. Worker population in the United States in the 20th century, in thousands (source: created by author, according to Florida, 2019)

society – a future type, described by futurology scientists (see Figure 2) (Jensen, 2004; Vaireikis, 2012). Historical approach to society development gives an opportunity to analyse features of such types, factors to appear (or to form their public policy), and their alternatives. According to this approach, contemporary society can be described as creative society. Creative society (as a separate society type) is grounded by research (Florida, 2019; Kirvelis, 2007) about the increasing (and starting to dominate since 2000) amount of creative class (that consists of 2 parts: super-creative core and creative professionals) in contemporary society (Figure 1), and by the recent phenomenon of creative industries, too. Of course, features of creative society can be observed more clearly in developed countries, and less clearly – in still developing countries.

### 1. Critical review of literature (on creative society and creative class)

The concept of creative society is ambiguously assessed by various authors (both foreign and Lithuanian). The authors analyse different aspects of creative society: creative society features and creative class (Kacherauskas, 2017; Kačerauskas, 2015, 2017; 2020; Kacerauskas, 2020; Mažeikis, 2015; Stasiulis, 2015a, 2015b, 2015c), creative economy and creative industries (Kačerauskas, 2018; Kačerauskas et al., 2021), creativity (Diržytė et al., 2021; Kačerauskas, 2016a, 2016c, 2019), creative city (Betlej & Kačerauskas, 2021; Kačerauskas, 2016b; Landry, 2008).

Rather successful attempts for political aspect research could be investigation of creative bureaucracy (Landry & Caust, 2017); academic focus of renowned urban expert Landry (2019) recently moved from creative city to creative bureaucracy (Landry, 2020a, 2020b; Landry & Ellis, 2021) – best illustrated by his annual Creative Bureaucracy Festival. However, such academic disciplines as political communication and public policy could provide more instruments and possibilities for analysis.

The concept of creative society is derived from American economist Florida's (2019) concept of creative class. On the other hand, Florida's concept is not new, it may be considered as a further development of the "society types" theory (appeared in the middle of the 20th century) that was elaborated by French philosopher Aron (1986), American economist Rostow (1991) and American sociologist Bell (1999). According to this theory, Western civilization developed historically into four society types: traditional, industrial, post-industrial and its variation – information society (Table 1); their features were determined mostly by the change of dominating technologies (of production). Recently, the fifth society type (creative society) is being discussed by scientists because Florida determined not only qualitative features of so called creative class (or creative age) but also its quantitative indices (Florida & Tinagli, 2004).

Of course, some authors (Kačerauskas, 2017; Mažeikis, 2015) may present the concept of creative society as the result of criticism toward Florida: if creative class is so ambivalent and has no limits, if other classes deal also with creative work, it would be better to speak about creative society instead of creative class. Basing on Florida's (2019) research, the creative class consists of people employed in science and engineering, research and development, high technology industries (*i.e.* innovation industries), art, music, culture, aesthetics and design

(i.e. creative industries), as well as knowledge-based workers in health care, financial and legal services, and education (Remeika & Čepaitis, 2007). It may be affirmed that creative society is a separate society type where representatives of a creative class make at least 25–30 percent of all employees in a country (Kirvelis, 2007). The examples of such countries in 2000 were the United States, Belgium, Netherlands, Finland, the United Kingdom, Ireland; in all other researched European countries (Greece, Sweden, Denmark, Spain, Germany, Austria, Spain, Portugal) representatives of a creative class made only 13–22 percent of all employees in a country (Florida & Tinagli, 2004, p. 14). In Lithuania, on approximate estimation (using Lithuanian official statistics), representatives of a creative class (using Classification of Economic Activities (EVRK) rev. 2, in section level, and selecting these representatives as a sum of suitable economic activities: J, K, L, M, P, Q, R) make 30 percent of all employees in a country (Oficialiosios statistikos portalas, 2020); letters mean economic activities (J stands for “Information and communication”, K – “Financial and insurance activities”, L – “Real estate operations”, M – “Professional, scientific and technical activities”, P – “Education”, Q – “Health system and social work”, R – “Arts, entertainment and leisure activities”). Concluding, it would be more clearly to speak about creative society (instead of creative class).

## 2. Investigation of a scientific problem and aim of the article

Creative society policy is a rather new subject. According to recent researches (KEA European Affairs et al., 2006; KEA European Affairs, 2009), culture-based creativity is a major global competitive advantage of Europe, interesting even to China (The World Bank: Development Research Center of the State Council, the People’s Republic of China, 2013). Recently, a deep attitude of both European Union (EU) and Lithuanian institutions towards culture is perceived (Europos Komisija, 2010), great attention of politicians is paid to investment into culture. As well, creative society is declared in the Lithuania’s Progress Strategy (LPS, in Lithuania). Such complicated, politically and publicly important phenomenon might be broadly investigated by many instruments of such academic disciplines as political communication and public policy (e.g. formation and implementation of public policy).

Political communication is defined as an activity that includes all communication between political leaders and society about politics (Šuminas, 2009), as well includes influence to public policy of a nation, state, or community (Perloff, 2022). The public policy process itself is explained in different conceptions (Parsons, 2001, p. 50). The dominant conception is the conception of stages when policy process is understood as a sequence of various stages, starting usually from definition of a problem and setting of an agenda, including the making of decisions that connects formation of policy with its implementation, and finishing with evaluation of policy implementation results. Of course, reality is rather difficult because it does not consist of clearly defined stages (Parsons, 2001, p. 85). Analysing the process of creative society policy (as a separate public policy) in Lithuania, the stages of directions’ determination and implementation of that policy are noticed.

In scientific literature (Florida, 2019; Kačerauskas, 2017; Kacerauskas, 2020; Kirvelis, 2012; Matulionis, 2020, 2021; Mažeikis, 2015; Norkus, 2014, p. 579; Reimeris, 2016; Stasiulis, 2015a, 2015b, 2015c; Tvede, 2015), researchers analyse the following important problems:

what features are typical to contemporary society, what factors were essential for creative society to appear, how creative society policy can be formed, how it will change, *etc.* Contemporary scientific research is mainly limited by creative society features (Kačerauskas, 2020), creative society economics (Štreimikienė & Kačerauskas, 2020) and creative industries; however, there is lack of creative society analysis by public policy instruments. Creative society policy is still performed rather fragmented: it is not clear if the experience of the previous society type (knowledge society) policy in different countries is evaluated; what level of promotion of culture for performing of creative society policy is financially reasonable; if the opportunities of strategic management (Smilga & Laurinavičius, 2011), strategic creativity (Smilga, 2009), and the LPS (Baubinaitė, 2014) are properly used; if participation and involvement of citizens into creative society policy (as a separate public policy) is perceived.

*Scientific problem:* how (*i.e.* in what directions) the implementation of creative society policy could be performed in a separate country.

*Research object* is creative society political communication in Lithuania (in the aspect of public policy implementation).

However, creative society policy (as a separate public policy) in Lithuania is performed through LPS *Lithuania 2030* (State Progress Council, 2012), that was approved by the resolution of the Seimas (and through the strategic planning system of the country), as well, through the resolutions of the Government of Lithuania (GL), the orders of the ministers, the information given in the website of the GL ((Lrv.lt, 2022) and in the official website of LPS (State Progress Council, 2012)), and through other related public (official) documents.

Thus, creative society policy is defined as a rather new public policy, mentioning the creative society and performed through the resolutions of the Seimas and the GL in a separate country, and through other public documents. Purpose of creative society policy could be as follows (Kirvelis, 2011, p. 6): as many people as possible are raised to discover their own creative abilities, to obtain as possibly higher education for these abilities, and to live and be employed with these abilities in their own country.

*Aim of the article:* to make a model of creative society policy and, having evaluated the Lithuanian practice according to it, to define directions of implementation of this policy.

In order to reach this aim, the following *tasks are set for the article:*

1. To generalize attitudes of researchers towards creative society, presenting its features, and the importance, alternatives, and possible directions of such policy;
2. To make a model of creative society policy;
3. To evaluate such society policy in Lithuania according to the model.

### 3. Description of methods

The article employs different research methods: analysis of scientific literature – as the necessary part of scientific research (Kardelis, 2007, p. 105), a historical analysis of documents (performed in 2009–2022), triangulation of theories, simulation, case study, a survey of experts, generalization. The article is based on one of the main scientific research directions of the last decades, that proposes, improving old or creating new methods and models for future studies, to use qualitative research (Asa Berger, 2020; Kardelis, 2007, p. 270; Tidikis, 2003,

p. 355) methodology (in the article, this methodology includes the previously mentioned research methods).

A historical analysis of documents (Asa Berger, 2020; Kardelis, 2007, p. 254) enables to analyse documents for a long time, especially making a historical comparative analysis of various processes. Such analysis of documents was performed in 2009–2022, analysing the documents that mention the notion *creative society*, and closely to them related documents. Investigating the creative society policy in Lithuania as a relatively new public policy (that has not been mentioned officially in Lithuania yet, but practically is already performed), the public (official) documents were analysed (Tidikis, 2003, pp. 490–491), e.g.: resolutions (and their projects) of the Seimas, resolutions of the GL, state (and EU) strategies, contracts and programs (and their projects), orders of the ministers, meeting protocols of the GL commissions, reports of ministries and their ordered research studies, official articles of public research, the information given in the websites of the GL and ministries (as well as in other official websites). However, creative society policy (in different countries) is usually performed through state development strategies ((The World Bank: Development Research Center of the State Council, the People's Republic of China, 2013), but in different directions.

Triangulation of theories (Kardelis, 2007, p. 259) enables to investigate a phenomenon in several theories or disciplines. It should be noted that multidisciplinary approach is typical for public policy research (Parsons, 2001, pp. 14–15); in order to know what exists (facts), what is right (values), and what to do (actions), different ways of research are necessary. For making the model of creative society policy, the research is based on analysis of scientific literature (Kardelis, 2007, p. 105) of such disciplines as history (for society types), sociology (for creative society features, importance, alternatives), management (for strategic management steps, etc.), public administration (for analysis of public documents); investigating the process of creative society policy in Lithuania, different stages of that policy are noticed.

Simulation (Tidikis, 2003, p. 425) enables to show relations and behaviour of certain objects, object systems or processes, while making and investigating the models; models are made in order to show how it is possible to reach certain goals (or to solve problems) in public policy. For making the model of creative society policy, firstly, the processes of formation and implementation of that policy (in Lithuania) are investigated; secondly, the properties (development, space, social origin) of society (Melnikas, 2002, p. 71) are considered – that make necessary to evaluate experience of previous policy and influence of the LPS (on different sectors); thirdly, strategic management steps (Vasiliauskas, 2004, p. 9) in the public sector (while preparing the state development strategies that declare creative society) are employed; lastly, suitability of some parts (directions' determination and implementation) of an analysed analogous model (for public sector strategy formation) is considered.

Case study (Kardelis, 2007, p. 260) is based either on separate typical cases, or on monitoring of a system for a certain period; for example, while analysing separate cases of successful regions, it is necessary to find factors, that lead these regions to their success in economic and social development, and to define problems and challenges, that were necessary to overcome. A case can be even a process or a stage of policy (van Thiel, 2014, p. 86). Simulation and the case (directions' determination, *i.e.* the first task of case study, and implementation, *i.e.* the second task of case study, of creative society policy in Lithuania) study (applying



analysis of documents for data collection and evaluation) are performed, making the model of creative society policy. Evaluating the creative society policy in Lithuania according to the model, the case study (*i.e.* evaluation of this policy in Lithuania, applying analysis of documents and a survey of experts) is performed in the author's prepared doctoral dissertation; this case study is divided into the following tasks (that correspond to the model):

1. To evaluate the experience of previous policy, having performed knowledge society policy and creative society policy in Lithuania (the third task of case study);
2. To analyse the influence of the project of LPS *Lithuania 2030* (declaring creative society) on different sectors, as well as to determine strengths, weaknesses, opportunities, threats (considering the strategic management steps in the public sector) and shortcomings of this project (the fourth task of case study);
3. To ground the importance of communities and non-governmental organizations (NGOs) to creative society policy in Lithuania (the fifth task of case study).

A survey of experts (Kardelis, 2007, p. 206) is a certain survey when a specially selected group of people, having the knowledge of the certain area, is surveyed; this method of research is especially suitable in public policy when it is necessary to evaluate various projects, programs, different aspects of the education system, *etc.* A survey of experts was used for the fourth task of case study (*i.e.* to evaluate the project of the strategy in 2012, and later on – the strategy in 2022).

Generalization (Tidikis, 2003, p. 387) is the theoretical method understood as an operation and result of thinking, a reflection of general, essential features of real phenomena.

The article has the following limitations. The model of creative society policy demonstrates how this policy might be formed and implemented in a separate country. However, some parts of that model (the empirical models of directions' determination and implementation) are based only on the case study of Lithuania.

#### **4. Features, importance, alternatives, directions of creative society policy**

Having evaluated attitudes of researchers towards creative society, its features were presented. Features of creative society can be divided by four attributes (regulators of social relations, dominant social group, type of social relations, production type, see Table 1). Generalizing these features, it may be affirmed that creative society is a separate society type where representatives of a creative class make at least 25–30% of all employees in a country (Florida & Tinagli, 2004, p. 14; Kirvelis, 2007). The creative class consists of people employed in science and engineering, research and development, high technology industries (*i.e.* innovation industries), art, music, culture, aesthetics and design (*i.e.* creative industries), as well as knowledge-based workers in health care, financial and legal services, and education (Remeika & Čepaitis, 2007).

In creative society, the dominant social group is the creative class consisting of two sub-groups: 1) super-creative core, and 2) creative professionals (that are called “knowledge workers” in scientific literature and are the basis of knowledge society). However, in creative society, not only “knowledge workers” are emphasized (as in knowledge society) but also super-creative core (especially arts' and culture workers). Knowledge (or information) society (in 1980–2000) is considered as one society type (Unesco.lt, 2003).

Table 1. Features of society types (source: created by author, according to Remeika &amp; Čepaitis, 2007)

ATTRIBUTES	SOCIETY TYPES				
	Traditional	Industrial	Post-industrial	Information, or knowledge	Creative
Regulators of social relations	Tradition	Law	Law	Law	Law
Dominant social group	Landlords, priests	Financial, industrial magnates	Scientists (consultants), managers	Social groups, having actual information	Creative class
Type of social relations	Caste hierarchical (caste disjuncture)	Classes (social, capital disjuncture)	Meritocracy (competence disjuncture)	Information disjuncture	Creative disjuncture
Production type	Natural (agricultural) economy	Market (industrial) economy, oriented to mass production	Service economy	Scientific and technological innovation economy	Creative innovation economy

Basing on analysis of scientific literature, it was found that the main social factors of creative society policy were: rapid change of society types and “exhaustion” of information, or knowledge, society. The first factor is based on the fact that according to the theoretical scheme of society types, three of five existing society types (post-industrial, knowledge and creative society) changed in last 50 years. The second factor is proved by the calculations of technological creativity index of different countries (Florida & Tinagli, 2004) when the ability to use the best information technologies does not assure creative abilities of society. As well, creative society should be declared while making or revising the state (or region) development strategies.

Analysis of scientific literature revealed that the alternatives of creative society were other (future) society types (features of future society types were described by futurology science). The most probable future type will be dream society (Jensen, 2004; Vareikis, 2012) but its investigations are based only on the example of Western societies (*i.e.* rich societies) and it is not defined or forecasted when it starts (Figure 2).

Having evaluated scientific sources, the directions of creative society policy were defined (change of the general education system, change of the higher education system, promotion of the cultural area, and strengthening of the harmonious family, see Figure 3). The first direction (Kirvelis, 2011) offers to form creative society policy, changing the education (*i.e.* general education) system (changing the teaching system of children from “repeat” to the teaching system “invent”). The second direction (Ganusauskaitė & Liesionis, 2009) is interested in different possibilities to form creative society policy through the higher education institutions (according to scientists, creativity is not only a natural talent, owned by exclusive persons; it is also an educated property). The third direction (KEA European Affairs, 2009) describes possibilities to form creative society policy, promoting the cultural area (developing the creativity not only of the young generation but also of the whole society). The fourth



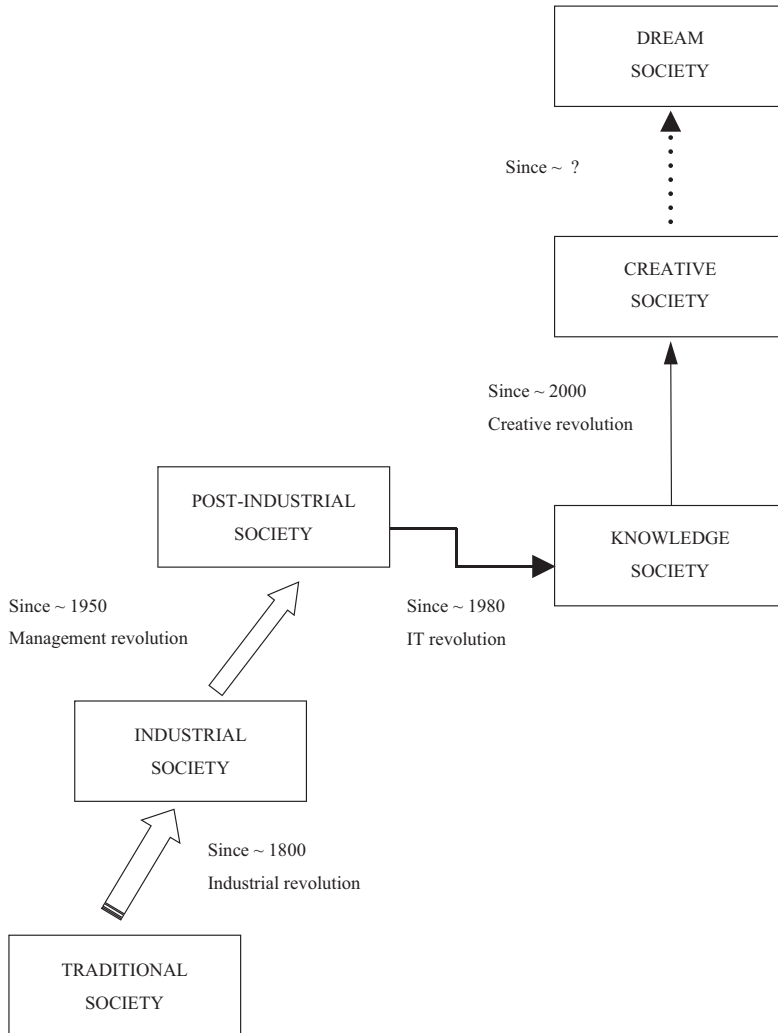


Figure 2. The scheme of society types  
(source: created by author, according to Remeika & Čepaitis, 2007)

direction (Burbienė & Mazolevskienė, 2018) emphasizes importance of family policy for creative society policy (the harmonious family, as the main society cell where a free and creative person grows up, should be strengthened).

The cultural pre-conditions (KEA European Affairs et al., 2006; KEA European Affairs, 2009; Pruskus, 2003) of creative society policy were analysed more deeply (namely, philosophical origin of cultural pre-conditions, the influence of culture on creativity, and one of the characteristics of creative society – a phenomenon of creative industries). It was found that creative society policy was closely related to culture and to the recently appeared phenomenon of creative industries. These pre-conditions corresponded to promotion of the cultural area (as one of the directions).

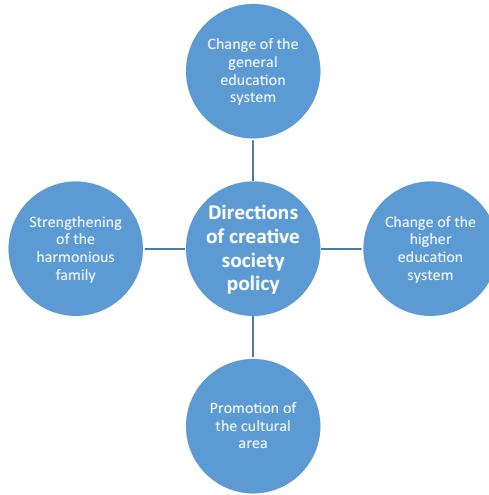


Figure 3. Directions of creative society policy (source: created by author)

## 5. The model of creative society policy

The model of creative society policy was made (having performed simulation and the case study). In order to make that model, the processes of formation and implementation of this policy (in Lithuania) were investigated; as well, the properties (development, space, social origin) of society (Melnikas, 2002, p. 71) were considered – that required to evaluate experience of previous policy and influence of the LPS (on different sectors); moreover, strategic management steps (Vasiliauskas, 2004, p. 9) in the public sector (while preparing the state, or region, development strategies that declared creative society) were employed; lastly, suitability of some parts (directions' determination and implementation) of an analysed analogous model (for public sector strategy formation) was considered. The model, made in the article, demonstrates how creative society policy (as a separate public policy) might be formed and implemented in a separate country (Figure 4).

According to the model, at the beginning, it is necessary to evaluate experience of previous policy, when the previous society type (knowledge society) policy and creative society policy was performed in a country. It enables to define problems of the previous society type policy, their solutions, and to reveal legal and organizational aspects of creative society policy in a separate country. However, influence of the state (region) development strategy on different sectors could be also investigated. Then, the formation and implementation process of that strategy should be evaluated, by the main strategic management steps (*i.e.* analysis of current situation; determination of strengths, weaknesses, opportunities, threats, or SWOT (strengths, weaknesses, opportunities, threats) analysis; vision; mission; strategic goals; implementation programs; change management; monitoring and renewal of processes have to be evaluated). Furthermore, directions' determination of creative society policy and their implementation possibilities need to be evaluated. For that purpose, the empirical models of directions' determination and implementation of creative society policy are used (Figures 5–6).

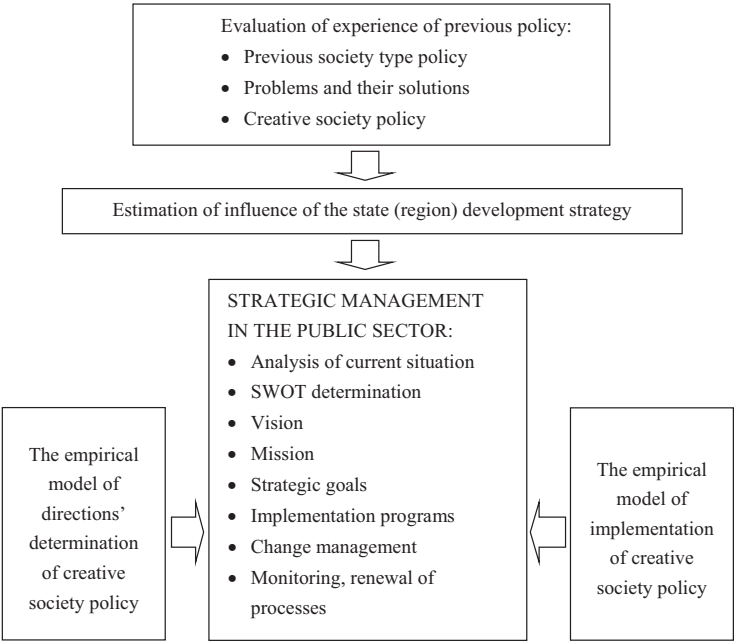


Figure 4. The model of creative society policy (source: created by author)

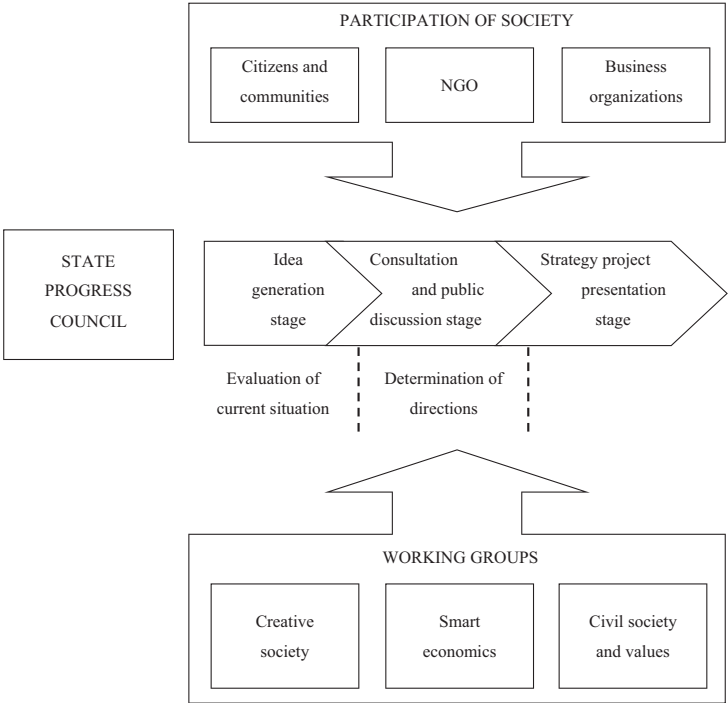


Figure 5. The empirical model of directions' determination (during the preparation of the Lithuania's Progress Strategy *Lithuania 2030*) of creative society policy (source: created by author)

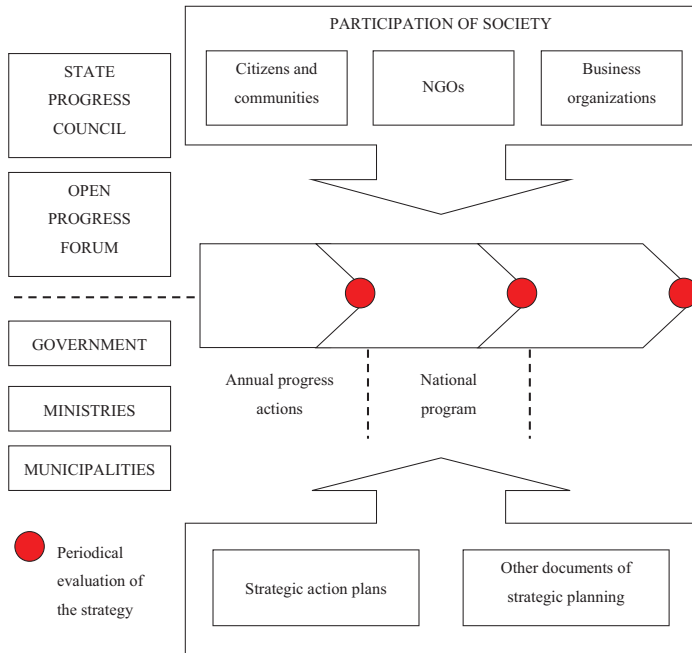


Figure 6. The empirical model of implementation of creative society policy (through the Lithuania's Progress Strategy *Lithuania 2030* (source: created by author, according to Lithuania's Progress Strategy *Lithuania 2030* (State Progress Council, 2012))

The directions (determined during the preparation of the LPS) of creative society policy in Lithuania were: active society, solidary society, learning society. These directions were determined when society (*i.e.* communities, NGOs) gave its own suggestions, and the thematic working groups ("Creative society", "Smart economics", and "Civil society and values") generalized them (because of that, the working groups were included in the empirical model of directions' determination of creative society policy; the working groups prepared three main parts of the LPS: society, economics, governance, and in the strategy, the names of these three main parts were made the same: "Smart society", "Smart economics", "Smart governance").

The directions of implementation of creative society policy (through the LPS) in Lithuania were: "quick wins" (10 important actions of GL every year); systemic implementation of that strategy (through the system of strategic planning documents); direct involvement of communities and NGOs. Society, State Progress Council, as well as Open Progress Forum and other progress participants (GL, ministries, and municipalities) were added to the empirical model of implementation of creative society policy. Implementation indicators of creative society (or smart society, as it is called in the LPS *Lithuania 2030*) policy in Lithuania were revealed (State Progress Council, 2012).

## Discussion: evaluations and recommendations

Creative society policy in Lithuania was evaluated according to the model of creative society policy (*i.e.* the case study was performed). An overview of the results of three tasks of case

study (evaluation of experience of previous policy, analysis of the LPS, and grounding of importance of communities and NGOs) was performed in the author's prepared doctoral dissertation.

Improvement recommendations for creative society policy in Lithuania were prepared, basing on the evaluation. Here, the need of the proper responsible institution for this policy was emphasized; importance of the LPS (especially of its long-term priorities) to such society policy was noted; SWOT analysis and shortcomings (strategy implementation program, indicators, activity evaluation and renewal of processes) of the project of LPS *Lithuania 2030* were determined; necessity to include culture, closely related to creative society policy, into the strategy implementation program was grounded, and 6% of EU and other international financial support were assigned to culture; initiatives to involve communities and NGOs were presented.

## Conclusions

Creative society political communication in Lithuania (in the aspect of public policy implementation) was analysed. Firstly, attitudes of researchers towards creative society were generalized, presenting its features, and the importance, alternatives, and possible directions of such policy. Secondly, having performed simulation and the case study, the model of creative society policy was made, and the following directions of implementation of creative society policy in Lithuania were defined: “quick wins”; systemic implementation of the LPS; direct involvement of communities and NGOs. Lastly, creative society policy in Lithuania was evaluated according to that model. Basing on the evaluation, improvement recommendations for creative society policy in Lithuania were prepared.

Directions for further research can be analysis of directions of creative society policy, investigation of dream society (as a future type).

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