

**“BABEȘ-BOLYAI” UNIVERSITY CLUJ-NAPOCA
FACULTY OF ECONOMICS AND BUSINESS ADMINISTRATION
MANAGEMENT DEPARTMENT**

DOCTORAL THESIS

Summary

**SCIENTIFIC COORDINATOR,
Ph.D. PROFESSOR ANCA BORZA**

**Ph.D. STUDENT,
ELENA MARINOVA**

CLUJ-NAPOCA

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**“BABEȘ-BOLYAI” UNIVERSITY CLUJ-NAPOCA
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**“ENTREPRENEURSHIP AND INNOVATION IN CULTURAL INDUSTRIES”
DOCTORAL THESIS**

Summary

**SCIENTIFIC COORDINATOR
Ph.D. PROFESSOR ANCA BORZA**

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ELENA MARINOVA**

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INTRODUCTION

Culture is the equivalent of the spiritual life of a community, a system of goods, services and experiences recognized as valuable, created in the related institutional environment or as individual projects (Cântec, 2010).

Cultural goods and services are characterized, first and foremost, by their symbolic nature, which fundamentally distinguishes them from material goods and the high level of aesthetic value.

Investigating the relationship between culture and creativity seems an easy prospect. Basically, creativity refers to the most characteristic ability of artists, entrepreneurs and professionals, who are active in the cultural and creative industries. However, with regard to the idea that today creativity generates economic and social innovations, the link between creativity and culture becomes less evident.

Nowadays, creativity is at the heart of the development of a modern urban culture. It is an individual or collective quality that can enable and empower people and projects to tackle urban issues in an imaginative way. Creativity is the bridge that unites art and culture with research and innovation, namely business and economic development. Creativity has its origins in a context influenced by several factors: culture, traditions, well-being, communication and new technologies, but which all, in one way or another, reflect on how the economy changes its framework and supports living standards of a community. Knowledge, research and innovation, stimulated by creativity are the new growth engines in the cultural and creative industries. The current development directions in the economic field primarily imply the effective recognition of creative resources as economic resources (Cojanu et al., 2016).

The necessity and usefulness of the approach to entrepreneurship and innovation in the cultural industries comes not only from the tendency of "valorisation" of creativity, but also from the strong social impact it demonstrates. The new perspectives of art or "education through art and culture" go beyond the cultural sector and are required as decisive factors for local development, social involvement and urban revitalization. The figure of the artist and the arts can be essential to how our cities can thrive, being the kernels of the deployment mode of cultures. Art helps us to think and act creatively, and to be critical in constructive ways. Arts

cultural organizations, both in the public and private sectors, created optimal conditions for encouraging and promoting cultural entrepreneurship.

Culture has become an important source for growth and the creation of new jobs, especially in urban economies. Culture, innovation and entrepreneurship are important elements in any successful activity. Culture has a great influence on the success of economic sectors. Today, our society is trying to expand all levels, there is continuous competition and a desire for development, so organizations need people with talent in business, much energy and ambition. The environments are dynamic, sometimes very "difficult", so that, in order to achieve remarkable results and impressive growth rates, it should be studied, learned and applied certain special features, behaviors and techniques (Toghraee & Monjezi, 2017).

This paper seeks to create a framework to identify the profile of cultural entrepreneurs and to describe some new trends in the field of cultural entrepreneurship.

CURRENT STATUS OF KNOWLEDGE IN THE FIELD

The first work that introduced the concept of cultural entrepreneurship appeared in 1982, then it was republished in 1986. Dimaggio (1982) identifies the need to introduce new concepts such as cultural entrepreneurship into the literature. The researcher does not define cultural entrepreneurship as a notion, but uses the term to describe the last section in his work where he presents the idea of collaboration between two cultural entities, a partnership between the Boston Symphony Orchestra and the Museum of Fine Arts. The aim of this partnership between the two prestigious cultural organizations is to change and influences prospects and motivates the initiative, as well as innovation in the cultural industries.

We believe that the challenges in the cultural sector require better training in the field of entrepreneurship and management. The "symbiosis" between culture and entrepreneurship has captured our attention and motivated us for the present work. This theme has prompted us to focus on measuring the entrepreneurial orientation in the cultural industries and contribution to the development of the appropriate theoretical notions. The present paper proposes an integrated approach for the persons concerned to have access to explanations of the specific

In Chapter 3, we will focus our attention on cultural entrepreneurship. Thus, we will present the latest research in international literature. Furthermore, we will discuss the importance of entrepreneurial education in the cultural industries and present the profile of the cultural entrepreneur. Subsequently, the chapter includes various terminology related to entrepreneurship in the cultural and creative industries.

Chapter 4 addresses the notion of innovation management in the cultural industries. In this chapter we define the concepts of innovation and creativity and also provide information about clusters in the cultural industries.

In chapter 5 we will talk about conducting empirical research on entrepreneurship and innovation in cultural industries. Thus, firstly, we will present the existing studies in the field and highlight the importance of this expertise. We will also discuss the methodology, objective and assumptions of research in this chapter. The last sections relate to the elaboration of the questionnaire and to the selection of the sample.

Chapter 6 consists of the analysis and interpretation of research results. In this respect, we will discuss the data provided by the 52 cultural entrepreneurs in Romania. In this section we carried out statistical correlation analyses to identify interdependencies between the proposed variables: entrepreneurial orientation, concern for innovation, success of goods/services (performance), competitive advantage, research and development, organizational creativity/culture and employees.

This work was done to contribute with current, scientifically validated information both for the development of knowledge in the field of cultural entrepreneurship and to be an important reference for the development and improvement of the activities of entrepreneurs, artists, teachers and professionals in the cultural industries.

Defining the objectives of the research

This paper, firstly, intends to present the existing theory on entrepreneurship in the cultural industries. In this respect, our research approach aims to contribute to the considerable progress of the current theory in the field of cultural entrepreneurship in international literature. Thus, the approach is analytic, starting with the review of the existing specialty works (articles, books, official documents, reports), continuing with the conduct of empirical

- Entrepreneurial orientation and competitive advantage;
- Entrepreneurial orientation and success of goods/services (performance);
- Concern for innovation and competitive advantage;
- Concern for innovation and success of goods/services (performance);
- Concern for innovation and creativity, organizational culture and employees;
- Concern for innovation and research and development.

SYNTHESIS OF CHAPTER 1

MULTILATERAL APPROACH TO CULTURE CONCEPTS, CULTURAL ORGANIZATIONS, CULTURAL GOODS AND SERVICES

Culture is not only the anthropological image of the material, spiritual and social life of people, but it is a basic resource for sustainable economic growth. Defined in its widest sense, the notion of culture comprises a number of meanings: historical, political, legal, technological and artistic (Santagata, 2002). Culture is a complex social phenomenon, an ensemble of values, beliefs, practices, organizations, norms and traditions. On the one hand, the culture refers to the ability to classify and represent experiences through symbols and, on the other hand, to the specific lifestyle of people within a creative collectivity. Culture is an aesthetic creation of society and expresses the creativity and originality of its individuals.

Culture, according to literary critic Raymond Williams (1977), is a complicated word in English. It is worth noting that the root of the word comes from Latin, the verb *colere*, which means to work, cultivate (in the agricultural sense). As an action refers to the cultivation of a field, but in our case we will speak in the context of the cultivation of intellectual and aesthetic sensations; process to become educated, polished, refined; practically is "cultivated" the state of being civilized. In conclusion, culture suggests a process of deliberate and systematic acquisition of an intellectual sensitivity (Mulcahy, 2006).

Culture is a series of distinct characteristics of a society or social group in spiritual, material, intellectual and emotional terms. Today, cultural consumption must be seen in the

specific terms: the culture economy, the creative economy or the knowledge society (Croitoru et al., 2016).

Internationally, the vast majority of researchers use the term cultural and creative industries. In Romania, we meet both the notion of cultural and creative industries and the term of cultural and creative sectors. Croitoru et al. (2016) suggests that there is a difference between the two phrases, because "the symbolic object as a result of imagination and creative intelligence can become the product of the series subject to the economic circuit, or it can be socially valorized, as a unique opera".

In the last few decades, the world has turned to an accelerated pace. In Europe and in other countries from different continents, the rapid introduction of new technologies and the growth of globalization have resulted in an essential shift from traditional production processes to services and innovation. Progressively factories are replaced by creative communities, which have as raw materials the ability to imagine, create and innovation. In this new digital economy, intangible values increasingly determine the generation of material values, in a context where consumers are looking for new, unique and stimulating experiences. Currently, the ability to create experiences and social networks is a factor of competitiveness. We must provide the necessary conditions for innovation and creativity to develop within the framework of a new entrepreneurial culture and thus remain competitive in this changing global context (EC, 2010).

The term "cultural industry" dates back to 1940, when Adorno and Horkheimer first defined it as a criticism of "mass culture" and standardization of all means of production, but especially standardization of cultural production ([1993] 1944). While analyst John Howkins (2002) argues that the notion of creative industry appeared in Australia in the early 1990, the majority of researchers chose the study "New Labour", which also includes the definition in question, which appeared in 1997 in the United Kingdom. The decisive passage in terminology occurred when the term "creative industries" reached an ascent in public policies (O'Connor, 1999; Flew, 2002; Caust, 2003; Pratt, 2004). The term comprises a specific context that has been adopted on a large scale in advanced capitalist countries with tradition in cultural support from the state, but which is very little agreed in the United States (Cunningham, 2001; Uricchio, 2004). Another aspect of this

activating new jobs for significant economic growth, but also contributing to the regeneration of communities through specific activities (Marinova & Borza, 2013a).

Entrepreneurship has been studied from different perspectives, but still has a lot of unsolved situations. Schumpeter (1934) indicates that entrepreneurship is centered on innovation, regardless of whether it is associated with the production of goods or services, sources in the market for supply, or organizational structures.

Rentschler and Geursen (2004) point out that entrepreneurship in cultural organizations consists of the innovation of two areas of activity: funding diversity and creative programming. The diversity of funding is defined by obtaining funds from a variety of government-sources, sponsors and audience activities. The need for balance in the three sources of funding is an entrepreneurial "juggling" act, which requires considerable leadership skills, demonstrated by cultural managers.

In the last decades, an ongoing academic debate is concerned about researchers in the field of entrepreneurship. Scientists discuss defining the term of entrepreneur and identifying actions related to his profile. The debate extends to exploring the influence of different types of entrepreneurs on the environment. In the new creative economy, entrepreneurship has become an important means to regenerate urban space (Enhuber, 2014).

The term entrepreneur comes from a word borrowed from the French language (Entreprendre), which means-to undertake. The Oxford English Dictionary offers three definitions to the entrepreneur, namely: (1) a director of a musical institution; (2) a person who initiates or controls a business or an undertaking and bears the risk of profit or loss; (3) an entrepreneur acting as an intermediary (Mulcahy, 2003).

The entrepreneur is a remarkable figure, with a very important role in the history of economics. The definition of the entrepreneur is expanded, including the concept of "cultural entrepreneurs" and demonstrates how they can be integrated into the new modern economic vision of "culture" as agents that change the beliefs of others (Mokyr, 2013). This conception "can help us understand one of the central dilemmas of modern economy history, namely, the new institutional growth" (Mokyr, 2013).

The researcher Arjo Klamer, in his Cultural Entrepreneurship article (2011), mentioned five characteristics of successful cultural entrepreneurs. Here are:

1. They are attentive to opportunities (Kirzner, 1979).

- A diversified learning process. Learning can be used in various situations: learning through practice or learning by sharing, internal or external sources of knowledge and the absorption capacity of organizations (Cohen & Levinthal, 1990; Dogson, 1991).
- A process involving the exchange of coded and tacit knowledge (Patel & Pavitt, 1994).
- An interactive process of learning and exchanging experiences, where interdependence between actors generates an innovative system (Edquist, 1997).
- A process, more specifically, a problem-solving process (Dosi, 1982).
- An interactive process involving relations between organizations and different actors (Kline & Rosenberg, 1986).

In conclusion, the concept of innovation defines the introduction of the new. Actions with this aim are current, "the finding and introduction of the new represent the main factors that determined the evolution of mankind throughout the entire existence". The impact and the volume of innovative activities were developed with society. Moreover, over the past decade there is a significant increase of interest in innovation, as a way of registering sustainable economic growth of organizations (Popescu, 2016).

The significant interest in innovation management has indicated its definition as a specific area of performance management, but with its own set of practices, processes and tools. Popescu (2016) notes that innovation management is a new paradigm to tackle the innovation, characterized by the application of distinct models and rules. The conceptualization of these standards is based on theories on the introduction of the new element, developed in the last decade and defined as areas/disciplines of study: research-development management, strategic entrepreneurship, creativity management, quality management, etc. Innovation management includes elements that are characteristic of these management areas, focusing on the creation and implementation of a management system in order to achieve a continuous flow of innovation in the organization (Popescu, 2016).

"Innovation or Die" is the slogan expanded in various industries. In the academic sphere, it is a motto for the implementation of research innovation and sustainable management. Michaelson in 1987 stressed that "innovation is not only about changing resources, but implies a complicated process of adopting and disseminating new resources". Influenced by the idea mentioned in 1987, Cheng (2008) said that any new instrument or product, if used successfully, is a description of innovation. Therefore, innovation occurs by re-combining

resources, the possibilities of the organization (Lumpkin & Dess, 2001; Zahra & Covin, 1995; Barney & Hesterly, 2006).

The main objective of our research is: how the entrepreneurial orientation and innovation concern of the organization influences performance in the cultural industries. Thus, we used as a starting point, the research of Day and Wensley (1988) because, as Im & Workman mentioned in 2004, it has a broad applicability and I considered it appropriate for examining interdependencies between the entrepreneurial orientation, the concern for innovation and the success of goods and services (organization performance), competitive advantage, creativity and organizational culture.

Studying cultural entrepreneurship has been and still is a great challenge for researchers. The idea behind this empirical investigation is the statement that "artists" or musicians, or professional dancers, or painters, sculptors, etc., often possess entrepreneurial and managerial skills. Starting from the literature studies, the main directions for exploring and measuring entrepreneurship in the cultural industries have gradually been outlined.

In other words, after analysing many empirical research and case studies in the field of cultural entrepreneurship, we have developed a questionnaire with six key sections: entrepreneurial orientation (OA), the concern for innovation (PI), the success of the goods/ (performance), competitive advantage (CA), research and development (R & D) and creativity/organizational culture and employees (C/CA and A). After the six sets of items, we also added a section with personalized questions about the respondents and the organization they came from.

In order to form a vision of the influence factors and the correlation between the variables identified in the literature, we have chosen a quantitative analysis based on the application of a questionnaire at national level.

All scientific steps contain a series of methodological steps starting from the identification of the problem, defining objectives, building assumptions and research questions, explaining and operationalizing theoretical concepts, establishing methods and tools used. In conducting any qualitative research it is necessary to analyze the theories related to the studied field (Sandu, 2012).

Research assumptions

experience) could be an important mediator of the relationship between entrepreneurial orientation – the success of goods/services (performance) in cultural industries.

Examining the relationship between entrepreneurial orientation and the success of goods/services (performance) in cultural industries, introduces thus, the concern for innovation as a useful and accepted tool (Han et al., 1998; DeFillippi et al., 2007 ;) in the organizational environment.

It is noted that the Cronbach coefficient of the data is 0.959. This proves an almost perfect consistency in the data. Kline in 2005 (apud Popa, 2011) argues that there is no absolute standard about the size that a Cronbach alpha coefficient should have to indicate proper fidelity. In general, however, the values around 0.90 are considered "excellent", around 0.80, "very good", and those around 0.70, "appropriate". There are also authors who also admit a value of 0.60, only in exploratory character studies (Garson, 2010).

This section focuses on interpreting results following the administration of questionnaires. The evaluation and analysis of the obtained data is based on the theoretical and conceptual framework highlighted in the previous chapters, and the processing of the registered replies was carried out through the statistical models and methods offered by the SPSS 11.0 programme.

An important approach to cultural entrepreneurship relates to employability, i.e. the artist's ability to build a sustainable career by creating jobs in the field and skills related to career management. Career management is the ability to intentionally manage the interaction between work, learning and exploring lifelong opportunities (Haines et al., 2003; Watts, 2006). This is achieved through continuous interdependence of reflective, evaluation and decision-making processes, based on the continuous collection of information on own needs and on the requirements of cultural industrialization and workforce in the field (Bridgstock, 2009). An effective self-management in cultural industries can involve a significant degree of adaptability and self-rediscovery. Career management is also based on the sets of procedural competences that DeFillippi and Arthur (1994) call "knowing how" and "knowing who"-knowing the specific rules of the game when it comes to discover or to make an activity and to build employment relationships.

We note that in Romania the concept of cultural entrepreneur is not very widespread. A cultural entrepreneur is an innovator, generating income from a cultural activity. Cultural

The significance threshold Sig. is not greater than the threshold accepted, and consequently the null assumptions have been rejected and unilateral assumptions have been validated. We note that all the tested assumptions demonstrate a consistency between the empirical results and the study of the literature. By applying theoretical landmarks we investigated the field of cultural entrepreneurship and identified that an organization in the cultural industries with a high-performance strategic management system, based on the concepts of entrepreneurial orientation, innovation, competitive advantage, creativity, organizational culture, can achieve superior results.

On the basis of quantitative research, we suggest that the implementation of strategies that include entrepreneurial orientation and the innovation concern of the organization can achieve positive results. Our findings aim to encourage entrepreneurs and managers within the cultural industries, to invest in the skills needed to direct the creative and artistic competences of the organization to economically viable offers from a commercial point of view. Indeed, far from being "dirty words" (inappropriate words), concepts such as recognition of opportunities, proactivity, innovation and risk taking are essential to the success of organizations in the cultural industries and should be supported by entrepreneurs and managers.

FINAL CONCLUSIONS AND PERSONAL CONTRIBUTIONS

A. CONTRIBUTIONS BROUGHT TO THE LEVEL OF THEORETICAL AND CONCEPTUAL NOTIONS

- Analysis of the role of cultural industries in the general economy;
- Defining the concepts of cultural entrepreneurship, cultural entrepreneur, cultural industries and explaining other concepts specific to the domain;
- A comparative analysis of the concepts of cultural entrepreneurship, cultural entrepreneur, cultural and creative industries;
- Investigate how cultural entrepreneurs participate in economic development;
- Introducing the concept of entrepreneurial orientation in the field of cultural entrepreneurship;
- Identify ways to initiate cultural entrepreneurship of young graduates and artists;

people able to develop their own business not only in the cultural sector, but also in other areas. A positive and motivating environment in an organization can transform the traditional concept of work into pleasant activities, focused on higher results and creating meaningful values for society. We believe that this model of work facilitates and primarily encourages personal development, creativity, innovation, emotional involvement and employee performance. Basically, how can we create value in cultural industries? An example would be through the use of similar, valuable creative processes and activities that Steve Jobs, Walt Disney, Larry Page, Richard Branson and other personalities used to ensure that their organizations were working on their full potential. They were smart, persuasive, creative, innovative, attentive to opportunities, had entrepreneurial spirit, so they encouraged and helped teams and organizations to be similar. These are not the native qualities and talents of "lucky" people or successful organizations, but are the result of certain skills and abilities, accumulated through experiences, much work, knowledge and perseverance, which anyone can acquire. These skills are particularly important for the cultural sector (Pillay, 2014, apud. Grigore, 2016). Therefore, in order to achieve remarkable results, the organization also needs an organizational culture, creating a motivating environment and climate. Thus, it is permissible to express the individual passion for work, to have emotional involvement on the part of each employee in order to achieve both the personal objectives and the success of the organization.

RECOMMENDATIONS

Recommendations and prospects for the development of cultural industries in the European context (Cojanu, et. al, 2016):

we recommend three directions for capitalization of the cultural and creative assets that Romania has. The new aspects of growth, such as knowledge, research, development and innovation, are all stimulated by creativity, and that is why we believe that the first direction of valorization of the assets of cultural and creative sectors is to recognize the creative resources as economic resources, as follows:

The present work is the beginning of a profound research of entrepreneurship in the cultural industries. We believe that we can widen this study, both at a theoretical and empirical level, using the following research directions and addressing themes:

- Academic entrepreneurship in cultural industries;
- Management of cultural organizations;
- Marketing of cultural values;
- Economics of creativity;
- Economy of experience and cultural entrepreneurship

FINAL CONCLUSIONS AND PERSPECTIVES OF RESEARCH

This thesis, intended for methodological research, underlines first of all, the importance of the proposed theme for the contemporary economy. In my opinion, this type of study was necessary, as this area is still under development and this review of literature will outline the main directions for future research. We believe that there has been a need for a presentation of the theoretical aspects of entrepreneurship in the cultural industries sector, especially because creativity and innovation are the new generators in terms of economic growth.

In the present-day economy, in which the common means of exchange is the coin, the expression of the financing of culture is used, because it is about procuring the financial funds used to cover material expenses and employees' salaries. Cultural activity creates worthy income opportunities for people and especially for women.

Culture influences economic creativity, and economic creativity supports the implementation of innovation, which in turn has a positive impact on national prosperity.

The arts play an important particular role in: preparing and engaging, supporting volunteers and participants in personal development; improving the image of an area; social cohesion and active citizenship; recognition of cultural identity by locals; improving the quality of people's lives through individual and collective creativity.

The arts release things into people: courage, flair, abilities. It's like finding your own personality. The kinds of people who work in the field of cultural industries have a sense of utopia. They are ambitious and want to share what they have with others, but often there is a

We believe that the implementation of an entrepreneurial orientation, in line with the development of the organization's innovative capabilities, can generate very good results. This thesis is inspired by the desire to stimulate entrepreneurs and managers in cultural organizations to invest in skills and thus to direct their creative and artistic skills to new, beneficial and feasible opportunities from commercial point of view. The concepts of entrepreneurial orientation, proactivity, innovation, research and development (R&D), competitive advantage and risk-taking are concentrated on the success and performance of organizations and must be implemented by managers and entrepreneurs in long, medium and short-term strategies. In our view, such an empirical investigation was necessary, as this area is still expanding and this review of the literature will propose the main directions for future research. In this context, it is clear that investing in creativity and innovation should not only be limited to organizations and new technologies, it is also necessary to invest or to have a direct involvement in the education and training of individuals (human capital that becomes a key factor).

Cultural entrepreneurship really comprises research, "generation of ideas", business knowledge, aesthetic skills and passion for art and culture. We believe that the whole work comes down to the following statement: entrepreneurship with a small-letter "a" refers to the creation and running of a business. Entrepreneurship, with uppercase "A" teaches us how to manage our lives, overcome our limits and fulfill our dreams (Sternal, 2014; Beckman, 2012).

In this respect, we believe that it would be necessary to introduce a new and independent field of study in universities with cultural-artistic profile: cultural entrepreneurship. So, the present work is one of the first works at national level, which discusses in detail entrepreneurship in the cultural industries.

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