

SPECIFICS OF ENTREPRENEURSHIP IN THE FIELD OF CULTURAL AND CREATIVE INDUSTRIES

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Received: 30.10.2019, Accepted: 15.11.2019

Abstract

The paper explains the role of the cultural and creative industries and entrepreneurship in this area for the development of the economy and society. The views of various authors on the definition of cultural entrepreneurship are presented. Particular attention is paid to existing classifications of the cultural and creative industries. The following are the most important specific features of entrepreneurship in the cultural and creative industries: it unites the economic system (business) and the spiritual (culture and creativity) as a whole; in the center is always the artist and his/her product; it is innovative; one of the main sources of funding for culture and art; availability of a wide variety of individual artists and cultural institutions, depending on the type of products created; depending on the goals, it manifests itself as business and social entrepreneurship. It is pointed out that entrepreneurship in the sector is particularly strong in small and medium-sized enterprises and their integration into entrepreneurial networks is of great importance for their competitiveness.

Keywords: *cultural and creative industries, business, cultural entrepreneurship, features*

JEL Codes: *L26*

INTRODUCTION

The modern development of society is unthinkable without the cultural and creative industries. In this context, the European Economic and Social Committee underlines their role in supporting pluralism and cultural diversity, as a tool for promoting European identity, enhancing quality of life, tolerance and prevention of human dignity, integration and hospitality (Opinion of the European Economic and Social Committee on the Green Paper "Unlocking the potential of the cultural and creative industries" COM (2010) 183, p. 5). At the same time, the report on

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a coherent EU policy on the cultural and creative industries (2016) outlines not only the role of the cultural and creative industries in protecting and promoting European cultural and linguistic diversity, but also in the transfer of knowledge and values and safeguarding the European Union's tangible and intangible heritage for present and future generations. The cultural and creative industries are becoming increasingly important in the economy. In this context, it should be borne in mind that these are industries that, based on cultural values, individual creativity, skills and talent, have the potential to create wealth and jobs by generating intellectual property value (Report on a coherent EU policy for cultural and creative industries (2016/2072 (INI)), Committee on Industry, Research and Energy, Committee on Culture and Education, Rapporteurs: Christian Ehler, Luigi Morgan, [http://www.europarl.europa.eu / doceo / document / A-8-2016-0357_EN.html? r edirect](http://www.europarl.europa.eu/doceo/document/A-8-2016-0357_EN.html?redirect)).

In addition, the Opinion of the European Economic and Social Committee points out their central role for the growth, competitiveness and future of the EU and its citizens, for the creation of innovation and jobs and as a point of contact between different industrial activities, generators of comparative advantage, local development and the driving force of industrial change (Opinion of the European Economic and Social Committee on the Green Paper "Unlocking the potential of the cultural and creative industries", COM (2010) 183, p. 5).

In the cultural and creative industries, there is an interconnectedness between culture and the arts, business and technology. A distinction must be drawn between 'culture' and 'creativity', since 'culture' is the collection of knowledge, applications and degrees of creative and scientific development in a given age or within a social group (EESC opinion on "The cultural industries in Europe", OJ C 108, 30.4.2004, p. 68), and 'creativity' is specifically the ability to think innovatively or to come up with new ideas that combine elements of reality (Opinion of the European Economic and Social Committee on the o Green Paper "Unlocking the potential of the cultural and creative industries", COM (2010) 183, p. 5). Similarly, there is a difference between the cultural and creative industries. Cultural industries are seen as industries that “combine the creation, production and commercialization of contents that are intangible and cultural in nature. These contents are typically copyrighted and they may take the form of goods or services ”(CREATIVE ECONOMY REPORT 2010, UNCTAD, p. 5). In the report on a coherent EU policy on the cultural and creative industries (2016), the creative industries are defined as "industries that use culture as input and have a cultural dimension, although their outputs are mainly functional".

Surveys show that these industries are massively represented in the SME category. Operating in a dynamic and unpredictable global business environment, there is a need to continually seek and innovate, to apply modern business models, to be more responsive to market needs. One of these contemporary business models is entrepreneurship. It has a proven role in the development of the economy and social life of society and is characterized by an inexhaustible potential, the deployment of which is a powerful factor for the creation of new enterprises, the transfer of new technologies and the introduction of scientific development, employment growth and resolution a number of other important social and economic problems (Madgerova, 2013, p. 5). Its existence and effective functioning contributes to "enhancing the material and spiritual potential of society, creating favorable ground for the practical realization of the abilities and talents of each individual" (Yakovlev, 2010, p. 3).

In view of this socio-economic importance, clarifying the nature and features of cultural entrepreneurship is both scientifically and practically important.

LITERATURE REVIEW

A review of the scientific literature shows that cultural entrepreneurship is a relatively new scientific field. In this regard, Hausmann and Heinze (2016) find that cultural entrepreneurship is a relatively young research field within entrepreneurship research. Some authors' views on cultural entrepreneurship are that it is a crucially organizational philosophy in the 21st century (Hagoort, 2003), whose main aim is a combination of art and economy (Toghraee and Monjezi, 2017). At the same time, Lange (2008) believes that cultural entrepreneurship is a relatively new concept in the academic field and the world of art: A concept playing a crucial role in the growth and development of cultural and creative industries.

The concept of cultural entrepreneurship was first introduced by R. Dimaggio (1982) in his work "Cultural Entrepreneurship in Nineteenth-Century Boston: The Creation of an Organizational Base for High Culture in America" in 1982. Although the author uses the term 'cultural capitalist' rather than 'entrepreneur' to denote the economic entity, he reveals the role of individuals who invest part of their own funds in the creation and management of cultural organizations (Dimaggio, 1982, p. 43). At the same time, based on the overall social responsibility of entrepreneurs, cultural entrepreneurship is defined as the concept of running a cultural or creative organization; driven by an explicit

strategic cultural mission; taking risks in balancing creative and management values; and contributing to a vital infrastructure in its direct environment (HKU, 2010, p. 14). Acheson, Maule and Filleul have a particular understanding of cultural entrepreneurship. They state that "cultural entrepreneurship involves a conception, an initial launch, and a transition to an established event" (Acheson, Maule and Filleul, 1996, p. 321).

There are many definitions of cultural entrepreneurship, but they lack a single approach. The basic idea of cultural entrepreneurship in the theoretical formulations of some authors is that it is a process. For example, Lounsbury and Glynn (2001, p. 545) view cultural entrepreneurship as "as the process of storytelling that mediates between extant stocks of entrepreneurial resources and subsequent capital acquisition and wealth creation". In contrast, Sinapi and Ballereau (2016, p. 337) believe that cultural entrepreneurship is a process that may emerge an organization favoring the possibility and sustainability of culture and arts production, at the macro, social and micro- level. Another view of the definition of cultural entrepreneurship is that it is a process for converting means to desirable ends through a mediating structure or organization that may be called a "firm" (Essig, 2015, p. 227). In addition to these views, Hagoort introduces another touch - the integration of artistic and entrepreneurial freedom, which has a definite significance in shaping the understanding of cultural entrepreneurship. As cultural entrepreneurship, the author sees "the process of integrating two freedoms: artistic freedom as immaterial content oriented value, and entrepreneurial freedom as material value, supportive to immaterial (cultural) values" (Hagoort, 2007). Based on the combination of the two freedoms considered and the social responsibility of the entrepreneur, the above cited author adds that cultural entrepreneurship can run a cultural and creative organization, carry out a strategic cultural mission, face risks to the creation of balance between managerial values and creativity and make a contribution to critical infrastructure (Hagoort, 2003). At the same time, however, Kabakov's attitude towards cultural entrepreneurship is of interest. He stresses that it should be perceived as an integrated management system based on new technologies and media in the search and finding of unused and unoccupied market niches through the use of creativity and innovation for social development (Kabakov, 2017, p. 118).

In clarifying the problem of the essence of cultural entrepreneurship, some authors consider it from the point of view of innovation, which in our view is a key function of the entrepreneurial process. For example, Swedberg (2006, p. 260) defines cultural entrepreneurship as the realization of an innovative

combination that leads to something new and appreciated in the cultural sphere. According to the theoretical views of Wilson and Stokes (2006), cultural entrepreneurship consists in creating creative ideas and pursuing them within the business path for profitability.

Essential to understanding cultural entrepreneurship are the works of Uvarova, Shekova, Rudich and Dobрева, who view it as an activity. For example, according to Uvarova (2015, p. 15), cultural entrepreneurship is a specific area of human activity arising from the integration of the two spheres - culture and business. Shekova has a particular understanding of cultural entrepreneurship. She argues that cultural entrepreneurship is the activity of the owner or persons authorized by him/her to organize the development, production and marketing of cultural products in order to achieve social impact and increase the income from different types of activities (Shekova, 2014, p. 2). Rudic has a similar opinion, and views it as a type of risky professional activity, which on the one hand is an initiative, independent activity of professionals and their associations, aimed at achieving the best economic result and profit, and on the other - serves to meet the sociocultural needs of the individual and solve social problems in society (Rudic, 2011, p. 213). The position of Dobрева (2018, pp. 104-105) is that cultural entrepreneurship is the activity of creating and bringing to the market a cultural product or service (bearing cultural value), which can be measured through economic indicators as well as the use of innovative decisions to create cultural products and services, new business models, new ways to reach audiences and add value that lead to the market success of an organization or its independence from public subsidies.

In revealing the views of some authors on the nature of cultural entrepreneurship, particular attention should be paid to raising the idea of personal involvement of the cultural entrepreneur in the activity being pursued. It plays a decisive role in understanding cultural entrepreneurship. In this regard, Hagoort (2000, p. 215) views cultural entrepreneurship as “based on passion and attachment to cultural vision, orientation towards the external market with an emphasis on innovation and social responsibility. A cultural entrepreneur stands for radical and personal involvement in creative processes and programs”. At the same time, Klamer (2011, p. 154) emphasizes that "cultural entrepreneurship has more involvement than marketing skills and sensitivity to the artistic process; it also defines the economy as a cultural entrepreneur's tool for the realization of cultural values. It also defines the persuasive power to induce a candidate for art into appropriate conversation and to realize it as a common good. For his part, Hausmann (2010, p. 19) draws attention to the fact that cultural entrepreneurs

discover and evaluate opportunities in the arts and leisure markets and create a (micro) business to pursue them. Nevertheless, Scott (2012, p. 243) concludes that cultural entrepreneurs are those individuals who create new cultural products, are oriented toward accessing opportunities, and need to find innovative ways of doing. In addition, Kavousy, Shahosseini, Kiasi, and Ardahaey (2010, p. 228) emphasize that they are “resourceful visionaries, generating revenues from culturally embedded knowledge systems and activities; their innovative applications of traditions to markets result in economically sustainable cultural enterprises”.

As evidenced, the study of literary sources makes it possible to conclude that there is a multidimensionality in the views on the essence of cultural entrepreneurship, which allows to distinguish its characteristic aspects.

CULTURAL AND CREATIVE INDUSTRIES AND ENTREPRENEURSHIP

The sphere of culture and art is represented by a number of cultural institutions, organizations of different ownership (public and private) - public organizations, non-governmental organizations, commercial and non-profit organizations for private or public benefit, cultural foundations and industry organizations, individuals, performing various cultural and creative activities. In their totality, these entities are at the heart of the development of the cultural and creative industries and at the same time form the market for the values they have created.

The cultural and creative industries are characterized by a wide variety of activities in different fields. The sector is generally accepted to include: Advertising, Architecture, Book & Press, Design, Fashion, Film & Video, Music, Performing Arts, Radio & Television, Software Pub. & Games, Visual Arts. The diversity of the sector stands out in the existing classifications of the cultural and creative industries, which differentiate them according to their specificity and types. For example, according to the classification made in connection with a study prepared for the European Commission on the Economy of Culture in Europe (2006, p. 3), the sector includes:

- Core arts field - Visual arts with sub-sectors Crafts, Paintings – Sculpture – Photography, Performing arts, Heritage with the following characteristics: non industrial activities, output are prototypes and “potentially copyrighted works” (i.e. these works have a high density of creation that would be eligible to copyright but they are however not systematically copyrighted, as

it is the case for most craft works, some performing arts productions and visual arts, etc).

- Cultural industries, including Film and Video, Television and radio, Video games, Music (with sub-sectors: Recorded music market – Live music performances – revenues of collecting societies in the music sector), Books and press (with sub-sectors Book publishing - Magazine and press publishing).

- Creative industries and activities – Design (Fashion design, graphic design, interior design, product design, Architecture, Advertising with the following characteristics: Activities are not necessarily industrial, and may be prototypes, Although outputs are based on copyright, they may include other intellectual property inputs (trademark for instance), The use of creativity (creative skills and creative people originating in the arts field and in the field of cultural industries) is essential to the performances of these non cultural sectors).

- Related industries - PC manufacturers, MP3 player, manufacturers, mobile industry, etc... „This category is loose and impossible to circumscribe on the basis of clear criteria. It involves many other economic sectors that are dependent on the previous “circles”, such as the ICT sector“ (The Economy of Culture in Europe, 2006, p. 3).

In the "Green Paper. Unlocking the potential of the cultural and creative industries" (EU Green Paper, 2010) there is a distinction between the cultural and creative industries. The document states that, based on the statistics framework at European level, established in 2000, the cultural sector statistically includes "eight areas (artistic and monumental heritage, archives, libraries, books and the press, visual arts, architecture, performing arts, audio and audiovisual media/multimedia) and six functions (conservation, creation, production, distribution, marketing/sales and education)". It is also revealed that, in addition to "the traditional arts (performing arts, visual arts, cultural heritage - including the public sector)" it includes movies, DVDs and videos, television and radio, video games, new media, music, books and the press. According to this document, "Creative Industries" "include architecture and design that integrate creative elements into broader processes, as well as subsectors such as graphic design, fashion design and advertising" (Green Paper. Unlocking the potential of the cultural and creative industries, COM (2010) 183, p. 5).

The classification presented in Creative Economy Report 2010 (UNCTAD, 2010) divides the creative industries "into four broad groups: heritage, arts, media and functional creations". In it, cultural heritage is subdivided into two subgroups: art crafts, festivals and celebrations; Cultural sites: archaeological sites, museums, libraries, exhibitions, etc. The arts group includes: Visual arts:

painting, sculpture, photography and antiques; Performing arts: live music, theater, dance, opera, circus, puppetry, etc. The media group includes: Publishing and printed media: books, press and other publications; Audiovisuals: film, television, radio and other broadcasting. The following subgroups are included in functional creations: Design: interior, graphic, fashion, jewelery, toys; New media: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services creative services consist of: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services (Creative Economy Report 2010, UNCTAD, 2010, pp. 8-9).

The classification of the cultural and creative industries is also presented in a report on a coherent EU policy on the cultural and creative industries (2016). According to this classification, cultural industries include the artistic and monumental heritage, archives, libraries, books, publications and printing, the visual arts, architecture, performing arts, multimedia and audio-visual services, and the creative industries - the architecture, design, sectors of the luxury goods and fashion (Report on a coherent EU policy on the cultural and creative industries (2016/2072 (INI)).

As it can be seen from the commented sources, the sector covers a wide range of cultural and creative activities. Uncovering the diverse range of cultural and creative industries, the classifications examined show that there are ample opportunities for entrepreneurial business in this area. The activities presented in it occupy an increasingly important place in the modern economy and on the basis of their "unique nature" allow "the development of specific investment and business models and socio-cultural policies" (Tomova, Andreeva, 2011).

Through entrepreneurship, cultural goods enter the market and reach and their consumers. Entrepreneurship in culture and the arts today has an important economic and social role, especially given that with the advent of new technologies in the creation of cultural products, opportunities for mass reproduction and reach a wide range of the population are provided. It contributes not only to the creation of cultural goods of a tangible and intangible nature and to the creative expression of their authors, but also to the growth of the national and regional economy, job creation, development and application of new technologies and more. Along with its products, it has a strong influence on the mass audience, forming spiritual values and nurturing an attitude towards culture and art.

Statistical data prove the place and importance of the cultural and creative industries. In the Republic of Bulgaria this area is monitored on the basis of the

statistics framework at European level since 2000 in respect of: publishing (books, newspapers and magazines), libraries, cinemas, film production, radio programming, television programming, performing arts, museums, community centers. The cultural and creative industries are studied in terms of such characteristics as the number of cultural and creative institutions and organizations by type, performed activities, products and services, number of persons employed.

According to the methodology of the National Statistical Institute, enterprises in the sector are divided into two groups according to their economic activity:

1. Creation and dissemination of information and creative products, and telecommunications;
2. Culture, sports and entertainment.

According to the latest data, in 2018 the enterprises of these two groups represent 5.01% of all non-financial enterprises in the country (NSI, 2018)¹. Their number by economic activities and by number of employees for 2018 is presented in Table 1.

Table 1. Number of cultural and creative industries by economic activities and persons employed in 2018

Economic activities	Total	Number of enterprises according to their size on the basis of persons employed			
		Micro (up to 9 persons employed)	Small (from 10 to 49 persons employed)	Medium (from 50 to 249 persons employed)	Large (250 + persons employed)
Creation and dissemination of information and creative products; telecommunications	14 496	13 282	952	218	44

¹ The total number of non-financial enterprises in the country in 2018 according to data of NSI is 413 162 (www.nsi.bg)

Culture, sport and entertainment	6 208	5 832	296	69	11
Total	20704	19114	1248	287	55

Source: NSI, Business statistics, Other annual data, Non-financial enterprises, <https://www.nsi.bg>

Table 1 shows that 99.73% of enterprises are from the group of small and medium-sized enterprises, with micro-enterprises with up to 9 employees predominating - 92.3% of all enterprises in the sector. This fact reveals the prevailing presence of entrepreneurs in the small business sector. It is also confirmed by the European Economic and Social Committee's conclusion regarding the development of the cultural and creative industries within the European Union that the sector is dominated by small and medium-sized enterprises, which continue to play a major role. "It is these entrepreneurs who are taking the 'risk' of non-technological innovation, investing in new talents and new aesthetic forms, and trying to provide a rich and diverse offering for consumers" (Opinion of the European Economic and Social Committee on the Green Paper on Unlocking the potential of the cultural and creative industries' COM (2010) 183, p. 7; 11).

Details of the cultural and creative industries in 2018 include the following number of entities (enterprises and organizations) by type and activity performed (Table 2):

Table 2. Cultural and creative industry entities by type and activity performed in 2018

Enterprises - type	Number of subjects	Activity carried out in a relevant unit of measure
Publishing activity		
- Published books		8650 pcs., 9007,8 thousand pcs. circulation
- Published brochures		1192 pcs., 2254,0 thousand pcs. circulation
- Digital editions		61 бр.

- Issued newspapers		239 titles, 21 205 pcs. issues, 216 037 annual circulation
- Magazines and newsletters published		607 pcs., 14 786 thousand pcs. annual circulation
- - Periodicals published		98 titles, 130 pcs. issues, 18 thousand circulation
- Original and translated literature published		9842 titles, 11 262 thousand circulation
Libraries	47	6676 thousand units borrow from the library fund
Cinemas	69	348959 movie screenings
Film industry		77 produced films
Radio operators	83	727001 hours broadcasts
TV operators	116	742841 hours broadcast
Theatres	75	15 155 performances
- drama	36	6 360 performances
- opera and ballet	7	1 022 performances
- operetta	2	363 performances
- puppet	23	5 216 performances
- dramatic-puppetry	7	2 194 performances
Music groups	51	2380 performances
Museums	174	5 084 thousand visits
Community centres	3321	
In them:		
Schools/groups		
- Music and singing	4 607	37118 appearances
- Dance art	3 178	20807 appearances
- Clubs, circles of interest (applied arts, fine arts, historical, theatrical, other)	3 077	7985 appearances
- Sports schools, teams and groups	231	836 appearances
- Other schools, teams and groups	898	3504 appearances

Source: NSI, Demographic and Social Statistics, Culture, <https://www.nsi.bg>

NB: NSI does not provide information on the number of enterprises operating in the publishing and film industries.

From the data presented in the table, the role of folk community centers, which are not only the most numerous but also distinguished by the most and diverse socially significant appearances, stands out. As a special form, existing only in Bulgaria¹, with their activities according to data of the National Statistical Institute in 2018 they cover the population in 266 settlements (cities and villages), and in the smaller settlements with their cultural and art forms they reach to each of their inhabitants.

An important characteristic of cultural enterprises is the number of persons employed in the cultural sector. For the two types of economic activities related to culture and the creative industries, it is divided as follows (Table 3):

Table 3. Employees of cultural and creative industries by economic activity and enterprise size in 2018

Economic activities	Total number of persons employed	Persons employed by the size of the enterprise			
		Micro (up to 9 persons employed)	Small (from 10 to 49 persons employed)	Medium (from 50 to 249 persons employed)	Large (250 + persons employed)
Creation and dissemination of information and creative products; telecommunications	105 328	21 699	19 789	24 594	39 246

¹ According to the Act for Folk Community Centres, they are non-profit legal entities, traditional self-governing Bulgarian cultural and educational associations in the settlements, which also carry out state cultural and educational tasks. The first Bulgarian community center was established at the end of 1856 in the town of Svishtov. They maintain libraries, reading rooms, photo, phono, film and video libraries, electronic information networks, develop and support amateur art, organize schools, clubs, courses, film and video screenings, celebrations, concerts and youth activities, create and store museum collections. Although they may also develop additional business activities related to the subject matter of their principal activity, using their income to achieve the statutory goals, they do not distribute profits.

Culture, sport and entertainment	26 615	9 243	6 317	6 552	4 503
Total	131943	30942	26106 – 19,79	31146 – 23,6	43749 – 33,15

Source: Business statistics, Other annual data, Non-financial enterprises, <https://www.nsi.bg>

The share of employees in the economic activities under consideration is 5.97% of all employees in non-financial enterprises in the country¹. The employment structure of the two economic activities under consideration shows that a significant share of the jobs in the sector are provided by small and medium-sized enterprises - 66.85%, with a considerable share of employment in micro-enterprises - 23.45%. The latter in terms of relative share are close to that of medium-sized enterprises - 23.6%. These data reveal the significant potential of the cultural and creative industries in employment and the importance of small business and small entrepreneurship within it in relation to this indicator.

SPECIFIC FEATURES OF ENTREPRENEURSHIP IN THE FIELD OF CULTURAL AND CREATIVE INDUSTRIES

The characterization of entrepreneurship in the cultural and creative industries is also facilitated by the clarification of its specific features. The defining feature is that this type of entrepreneurship unites two systems different in character and role, but with equal weight in the entrepreneurial process - the economic system (business) and the spiritual (culture and creativity). It combines organically the interests related to business on the one hand and on the other, the interests of creators of culture and art and their needs for expression.

On this basis, its essential feature is the connection with the creator of cultural and spiritual values. At the heart of cultural entrepreneurship is always the creator and his product, which must be presented to the audience in order to receive its market valuation and realization. Without the products they create, business cannot exist, no matter who is the proponent of the entrepreneurial idea. This conclusion is necessary because "the main factors of the production process

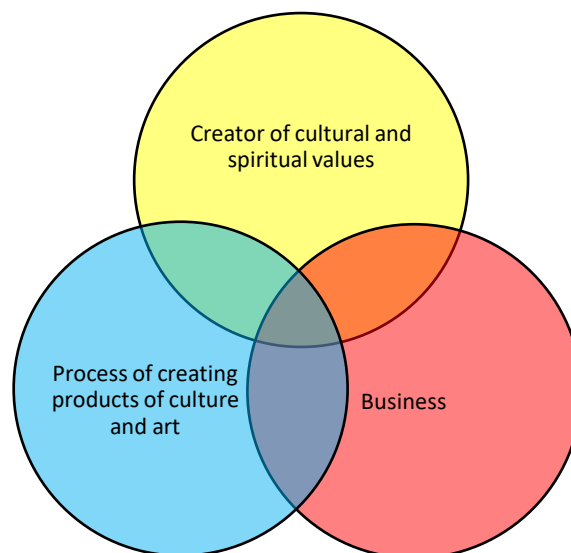
¹ The total number of persons employed in the non-financial enterprises in the country in 2018 according to data of NSI is 2207549 (www.nsi.bg)

in the sphere of culture and art are individual creativity, skills, talent" (Tomova, Andreeva, 2011).

We believe that in this sense, there are two opportunities for entrepreneurship to be implemented. The first opportunity is for the artist to be an entrepreneur at the same time. It provides a shortcut to reaching the product to consumers. However, in a number of cases, a cultural institution / organization (public or private ownership, non-governmental organization, foundation, community center, etc.) participates in the marketing process, which through its managers performs the functions of an entrepreneur and offers the product of the interested audience - a consumer of cultural values, realizing social and / or business goals. In our view, depending on the respective organization of the entrepreneurial process, on the basis of the two alternatives, we can speak of two models of entrepreneurship that exist simultaneously in practice.

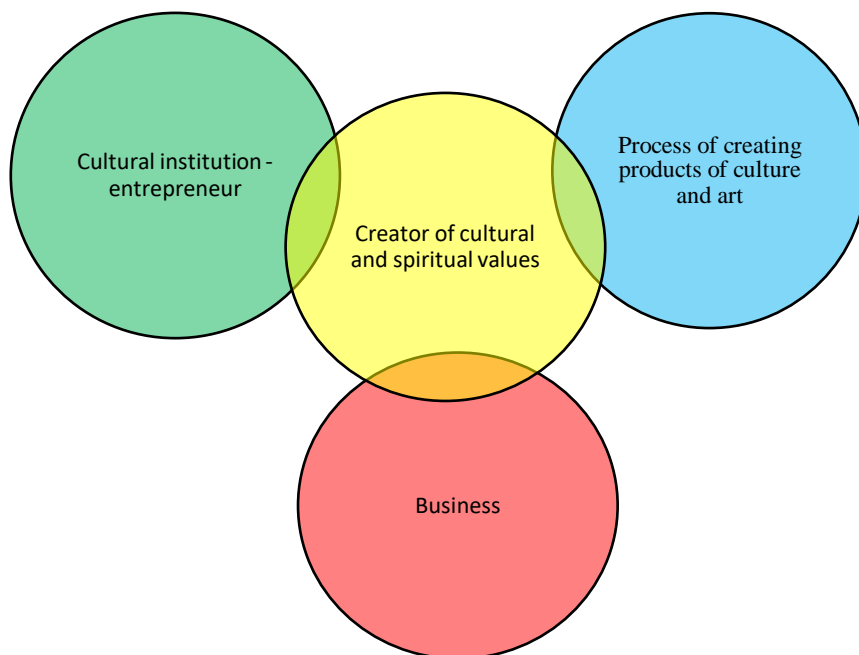
The first model we propose is related to the shortcut in which the cultural and creative product reaches the consumers. In this model, the main figure is the creator-entrepreneur, who creates cultural and spiritual values and himself organizes and manages the process of their market realization. In this case, there are three main elements - the creator of cultural and spiritual goods / values, the product he created in the creative process and business (Figure 1).

Figure 1. Entrepreneurship model: creator-entrepreneur (Three-element model)



The second model incorporates four elements that make the entrepreneurial process possible - the creator of cultural and spiritual values, the product he created, the cultural institution and the business. This model emphasizes the specific role of the cultural institution - through its managers it performs the functions of an entrepreneur and offers the products created by the creators to the cultural market (Figure 2). In this way, it acts as an intermediary between the creators of culture and art and the consumers of the market. It organizes and manages the overall business and realizes the product-market relationship.

Figure 2. Entrepreneurship model: creator of cultural and spiritual values - cultural institution (Four-element model)



An essential feature of entrepreneurship in the cultural and creative industries is its innovative nature. It is closely dependent on the interests of consumers. For this reason, in order to be able to meet their requirements, entrepreneurs in the sector need to innovate both in the technologies used to create products with high-tech characteristics and to reach the relevant target groups. At the same time, every newly created work of culture and art is also new to the market, and in many cases unrepeatable and unique. It is precisely because of the high proportion of innovation that the arts and culture are considered to belong to a group of industries and services that are characterized by the intensity of knowledge and register "the highest share of innovation driven by the interests of the consumer - 58.7%" (Cited by: Koleva, Tomova, Varbanova, Andreeva, 2013, pp. 13-14). It is important to note that by introducing innovations and satisfying the very specific requirements of consumers, creators of cultural products are sure to improve their creative skills. And as entrepreneurs interested in the final result of their business, they apply specific marketing approaches.

An important aspect of entrepreneurship in the conditions of a market economy is that it is one of the main sources of funding for culture and art. It generates income for the owners, but at the same time as a source of financial resources is a factor for the development of this field of activity. In the context of globalization, creativity crosses borders, as a result of which entrepreneurship is a significant source of foreign exchange earnings and thus contributes significantly to the economy. In reference to this role of entrepreneurship in the cultural field, it is noted in the literature: "Non-profit organizations in the cultural sector rely mainly on external financial support and do not pursue profit-making activities, but a positive financial result at the end of the year is a prerequisite for reinvestment in future development. Trade organizations rely mainly on revenue from sales of creative products and services. From these revenues and from the development and supply of peripheral commercial activities, they invest in competitive advantages" (Koleva, Tomova, Varbanova, Andreeva, 2013, p. 72).

The entrepreneurial activity in the sector has its specifics stemming from "industry affiliation (theaters, film studios, publishers, television)", the status of the organization (commercial or non-commercial) and the development of market relations (Dymnikova, www.culture29.ru). It is characterized by a huge variety of individual artists and cultural institutions in different types of culture and art, offering a wide range of cultural products. This specificity depends on the type of products created and determines the specificity of the organization of the

market of the cultural industry products and the orientation towards individual individual users or given groups of such.

Depending on the goals set, entrepreneurship can manifest itself as business entrepreneurship - aimed at profit-making and social entrepreneurship, aimed at providing cultural goods with the aim of promoting them and reaching a wide range of society without pursuing profit-related goals. Social entrepreneurship is practiced by cultural organizations and institutions in organizing various events, creative workshops, festivals, fairs and other forms.

The integration of enterprises and organizations in this field into entrepreneurial networks and clusters is essential for the development of entrepreneurship in the cultural and creative industries as well as for the cultural and economic development of the regions. It is pointed out in the scientific literature that "the Essential feature of the modern economy is the cluster existence as an integration form of economic entities based on their geographical proximity and their mutual coherence and complementarity" and that clusters are a way to achieve competitive advantages (Atanasova, 2014, p. 44; 45). These forms of integration are considered to play a central role in the process of regional development, so "it would be appropriate to take specific measures to support and assist the promotion of "local SME systems", the development of regional clusters" and "savings from agglomerations" (Opinion of the European Economic and Social Committee on the Green Paper 'Unlocking the potential of the cultural and creative industries' COM (2010) 183, p. 8).

The specific features outlined above are important for the organization and management of the entrepreneurial activity in the cultural and creative industries and for the implementation of effective marketing strategies in order to reach a wide range of consumers and the realization of the created products on the market of cultural and artistic values.

CONCLUSION

The analysis of the literature sources shows that there is no uniform approach in clarifying the nature of the cultural and creative industries, and this includes the field of cultural entrepreneurship.

On the basis of clarifying the characteristics of cultural entrepreneurship, it should be noted that it is important that it integrates culture and business. In addition to the business goals, entrepreneurship in the cultural and creative industries also realizes social goals, promoting its products through various

forms, reaching a broad population, meeting their spiritual needs and forming an attitude towards the arts and culture.

The cultural and creative industries, with their diversity, offer wide opportunities for entrepreneurship in all their fields. Products created by the cultural and creative industries can be marketed both directly by their creators and by specific organizations that are subject of entrepreneurship.

Entrepreneurship in the sector is particularly strong in small and medium-sized enterprises. In order for them to gain competitive advantage, especially in global markets, they need to be innovative. Another important factor for their competitiveness is their integration into entrepreneurial networks.

Due to its important socio-economic role, it is necessary to create conditions for its development at national and regional level.

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