

The Role of Culture on Entrepreneurship in Lithuania

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Abstract

The present paper aims at examining the effects of culture on the dynamics of entrepreneurship in Lithuania via such factors as education, creativeness, innovativeness or social and cultural norms. The paper consists of 3 parts: the first part focuses on the main concepts, patterns and trends of the economy of culture, the interaction between arts and business, the dimensions of creativity as well as entrepreneurship; the second part presents the Global Entrepreneurship Monitor-based methodology, and the last part reveals research results. In the light of the rapid globalization process, culture is often considered the evolution of mankind and the essence of civilization. It is perceived as arts, literature, music, painting, lifestyle of society, customs, rules, religion, leisure and many other aspects; however, its role in business and organizations has been insufficiently examined. While identifying factors that influence the development of companies and/or entrepreneurial activities authors often neglect the role of culture but without using a creative potential of human resources in the context of their unique cultural or intercultural backgrounds, it is unlikely to efficiently manage innovation processes and entrepreneurial activities. As stated by such global organizations as the United Nations or the European Union, while promoting the economy of culture and creativity countries also promote economic development, social inclusion and improvements in social areas. Without knowing the impacts of national culture on business some financial support measures could vanish. Therefore, the research question, how culture affects the dynamics of entrepreneurship in Lithuania, is of significant importance. As the results of the paper various interpretations of the concept of culture and its added value to the economy presented; followed by the specificity of the symbiosis between arts and business explained and possible mutual synergies identified within the conceptual model of the symbiosis of arts and business are provided. Having many cases of countries in terms of the development of the creative economy and arguments why it is important to encourage creativity in economy and business presented, it is continued to focus on entrepreneurship enhancement initiatives in the European Union. The role of culture for competitive advantage of organizations emerges as a holistic approach which links literature and statistics review with the methodology of Global Entrepreneurship Monitor and the main effects of culture on entrepreneurship in Lithuania.

Keywords: culture, creativity, entrepreneurship, business, development.

Introduction

Driven by the purpose to examine the effects of culture on the dynamics of entrepreneurship, first of all, the concept of culture should be ingeniously defined. Within sociology culture is interpreted by including such aspects as the way of living and everything what is created by human beings. The modern world is characterized by cultural diversity, both in its material and immaterial sense; globalization and free movement of people, new ideas and technologies influence cultural changes. It is difficult to define what culture is because this concept incorporates many aspects. Everyone understands culture in a different way: for some it is learned behaviour, abstraction (uncertainty); for others it includes stone axes, pottery, human consciousness, tactile objects, etc., some anthropologists describe culture as the whole of ideas. All cultures are based on values that give meaning and direction to people (e.g., family, religion, business climate, etc.) and norms that occur via rules of behaviour (e.g., Ten Commandments or business ethic codes).

Andrijauskas (2001) defined culture as a complex multi-system of ideas about the world and human beings that are essentially different from scientists' ideas, because culture is life, spontaneity, subjectivity or creation of spiritual values that determine the meaning of life. Andrijauskas (2001) appreciated Ortega y Gasset's tradition of drawing the line between elite (spiritual genius) culture and mass culture and, in this way, he demarcates the 'true' culture from the 'vulgar mass' culture. White (1949) identified a symbol as the essence of culture; e.g., works of art, language, patterns, laws, customs, etc., while cultural studies is the science that explores all these aspects. Culture is a public good and development framework for both an individual and society, and, thereby, promotes economic growth, employment, social cohesion as well as local and regional development (European Parliament, 2008¹). As it is stated in the European Parliament Resolution (2008), it would not be possible to develop cultural

¹ Europos parlamentas. (2008). Kultūros pramonė Europoje. *Europos Parlamento rezoliucija dėl kultūros pramonės Europoje*. Available from: <<http://www.europarl.europa.eu>>.

industries and provide an added value to culture and economy if a thriving community of creators of arts did not regularly create new jobs.

Supporting culture as a catalyst for creativity, great attention is paid to strategic investment in culture and abilities to innovate. The year of 2009 was named the European Year of Creativity and Innovation, when creative things were associated with arts, philosophy, business and science; it was determined how culture contributes to the development of economic and social innovations (European Commission, 2010)². In 2010, the Green Paper was initiated with the focus on the cultural and creative industries, where important issues of funding opportunities and skills necessary for creative businesses were raised; therefore, the role of culture was increasingly recognized as inspiring local or regional development. It is also in line with the development of methodology for collecting culture-related data, supported by Eurostat.

The principles of creative economy, as it is stated in Creative Economy (2010)³, were applied to cities with the concept 'creative city', but these cities needed a strong social, cultural and economic background, a high level of creative work and attractiveness to investors. Landry (2000) in his work on the concept of creative cities argued that these cities should have possessed their most important resources, identified as people. There were changes in a 'city face' witnessed in many cities worldwide. For instance, cities in Asia experienced a particular strong growth, while European cities increased their value by stopping the development of old industries in a city; others, such as Salzburg, organized festivals leading to a stronger identity of the city, and the last group of cities sought to invest in cultural industries and in such a way to create jobs, restore buildings, etc. Arts and culture foster urban identity, social relations and, of course, are attractive for living, investment and tourism. One of the best examples is London, where, from 1995 to 2001 creative industries evolved faster than any other major industries, being responsible for 25% of employment growth.

Some Eastern European cities used the cultural industries as the opportunity to become creative cities. For example, Russian city Saint Petersburg, despite the centre of attraction Hermitage, expected too much from one touristic object, which showed vacancy of proper planning of cultural activities. Examples of European Capitals of Culture show contributions of the cultural sector to the economic and social life of

a city as well as to residents' education (European Parliament, 2008)⁴. It should be borne in mind that creativity is a condition for developing innovations in Europe. In 2011, Finnish city Turku was the European Capital of Culture. The Finnish nation focused on long-term effects and continuity trying to involve more people and businessmen. Though Turku was the European Capital of Culture only in 2011, it was intended to involve as many artists, citizens and scientists as possible to assess how the city and its population are exposed to culture, thus, how the people's life changes and how culture contributes to the well-being of the city.

Within the European Parliament's Resolution (2008) the role of culture and creativity in Europe accentuated by bringing together arts and citizens, emphasizing the importance of competitiveness, job creation and lifelong learning models. The European Union member states are invited to use a systematic statistical data for encouraging the cultural and creative sector, include such courses as Entrepreneurship into educational programs, reflect cultural and creative sectors in other policy areas as well as promote research and technological development. The European Parliament (2008) highlighted opportunities to have access to cultural events, in addition to the cultural content and intellectual property rights that guarantee effective remuneration for those who hold these rights, followed by a real choice for consumers (European Parliament, 2008). It is suggested to keep a fair balance between developers' and consumers' interests, be responsible in the fight against 'piracy', expand funding opportunities for the cultural and creative sectors, guarantee a favourable legal and tax bases and encourage the sectors of arts and culture to use structural funds, ensure links between creative industries and financiers, develop organizational management consulting services on such topics as financial expertise and training, prioritize the development of Internet connectivity in rural areas.

To emphasize the role of culture in entrepreneurship first of all organizational growth and macroeconomic evolution should be accentuated as the result of entrepreneurship (Merrill, Chambers and Roberts, 2008). There the role of culture should be examined within three dimensions: organizational, behavioural and environmental (Karimi, Malekmohamadi, Daryani and Rezvanfar, 2011; Ahmad, Nasurdin and Zainal, 2012; Van der Meer, Arthur, 2011; Alipour et al., 2011). The role of culture in entrepreneurship could be analysed via the behaviour of individuals (Pruskus, 2003), as each individual is driven by values or attitudes gained in

² Europos komisija. (2010). *Europos kultūros darbotvarkės įgyvendinimas*. Briuselis, KOM 390 (galutinis) Available from: <<http://ec.europa.eu/culture>>.

³ United Nations. (2010). *Creative Economy*. Report UNCTAD/DITC/TAB. Available from: <http://www.unctad.org/en/docs/ditc20082cer_en.pdf>.

⁴ Europos parlamentas. (2008). *Kultūros pramonė Europoje. Europos Parlamento rezoliucija dėl kultūros pramonės Europoje*. Available from: <<http://www.europarl.europa.eu>>.

his childhood. The role of social norms emerges as an important factor for entrepreneurship, and Hill (2003) noted that the cultural dimension is present in all innovative and entrepreneurial organizations. In addition, we should draw attention to such Hofstede's dimensions as Individualism versus Collectivism (IDV), Power Distance (PDI), Uncertainty Avoidance (UAI) or Masculinity versus Femininity (MAS). The system enhancing entrepreneurship is crucial; however, without identifying the way culture affects the development of companies and economies, investments in supporting entrepreneurship could vanish (Menzel, 2008). It is not easy to reshape current culture because organizations and employees need cultural knowledge, skills and attitudes. It becomes obvious that culture influences regional and social development, employment, competition, economic growth and many other different factors that create a country's image and added value. These are only few illustrations how culture influences entrepreneurship via cultural and social norms or cultural dimensions, and the present topic definitely deserves further examination.

The research object is the role of culture in entrepreneurship. **The research aim** is to examine how culture affects the dynamics of entrepreneurship in Lithuania via such factors as education, creativeness, innovativeness or social and cultural norms.

Research objectives: to analyze the main concepts, patterns and trends of the economy of culture, the interaction between art and business, the dimension of creativity in the context of competitive advantage and entrepreneurship; to present the Global Entrepreneurship Monitor-based methodology; to reveal research results where the main impacts of culture on business in Lithuania are examined.

The present research relies on the Global Entrepreneurship Monitor (GEM) **methodology** and GEM data for the years of 2011 and 2012. The methodology is built from both qualitative and quantitative research methods. Adult population survey is a quantitative instrument, while the expert interview refers to a qualitative method.

The concept of the economy of culture

While rapidly developing the economy of culture a new type of economy is being constructed, both in Europe and elsewhere in the world, where the movement of cultural goods and services is an important factor in forming a country's image. Lithuania's cultural sector has never been comprehensively studied in terms of the economy of culture (the Government of the Republic of Lithuania, 2008)⁵, it is not clear what cultural goods and services

⁵ Lietuvos Respublikos vyriausybė. (2008). *Nacionalinė Lisabonos strategijos įgyvendinimo 2008-2010 metų programa*. Available from: <<http://ec.europa.eu>>.

are most promising for export. There is no statistical data to assess the contribution of culture to the Lithuanian economy. As it is stated in the National Lisbon Strategy Implementation Programme of the Republic of Lithuania (2008), the cultural economy study should be the background for the economy of culture by determining the effectiveness of financing projects, new opportunities, predicting the outlook of cultural sectors and encouraging innovation-driven research. Regretably, Lithuanian business rarely uses Lithuanian researchers' achievements, competencies and services. According to Norkus (2012), philosopher at Vilnius University, from a political economy perspective Lithuania in the world's economic structure is a semi-periphery, has little to offer in the technological and innovation sense compared to the leaders that manage intellectual property rights and are in the epicentre of the global system. Based on Norkus (2012), Lithuania has lost its technological capabilities and, while exercising technologically simple things, may remain a labour exporter.

Deriving from the EU-wide study on the economy of European culture (2007, 2010)⁶, it should be pointed out that culture contributes to social and economic development and innovations, while economic trends in culture create such positive consequences as learning and knowledge. The concept of the economy of culture as a discipline was analysed in a relatively short period of time. The first method was developed in the United States in 1960 while focusing on the legitimacy of a state's intervention in the sector of culture and effective use of public funds (Farchy, 1994; Heilbrun, 2001). The second method was developed in the economy of culture at the end of 1970 and at the beginning of 1980, when cuts in the European budget led to redistribution and a new cultural role of public sector expenditure.

Given the economic crisis, redistribution of productive sectors had the highest basis for growth, and this was a key reason why the cultural industry became the centre of political discussions. As a result, public investments in the cultural sector were attracted, the concept of the cultural sector reached a wider audience by using the definition of the cultural industries introduced by the UNESCO (refers to those activities, goods and services that possess a specific attribute, use or purpose; activities, goods and services that embody or convey cultural expressions, irrespective to the commercial value they may have; cultural activities may have their own personal

⁶ Europos bendrijų komisija. (2007). *Komunikatas apie Europos kultūros globalizuotame pasaulyje darbotvarkę*. Briuselis, 10.5.2007 KOM 2007. Available from: <<http://eur-lex.europa.eu>>; Europos komisija. (2010). *Europos kultūros darbotvarkės įgyvendinimas*. Briuselis, KOM 390 (galutinis) Available from: <<http://ec.europa.eu/culture>>.

purpose or they may contribute to the creation of cultural goods and services). Though the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression was adopted only in 2005, nowadays production and growth of crafts is noticeable, while sales of manufactured products has become the source of funding for museums.

A broader vision of culture and its development is presented by psychologist Rey (2002), where culture and its development may be understood as displacement. Stages of this interpretation include the stage of developing a vision, developing opportunities (that include a variety of players involved in the model description) and knowledge. The concept of development is built by all social players who face a necessity to acknowledge their differences (nationality, ethnic minorities, gender, sexual orientation, etc.). Culture and particularly the cultural industries play an important role in development; it is a contribution to economy, employment and material well-being. The Organization of American States (2004)⁷ discusses the concept of development in a broader sense: development of a person is associated with human life and well-being in progress, with the ability to zoom in and use best skills (cultural, economic, political, etc.) as well as personal freedom (freedom of access to material goods, education, etc.).

Hopenhayn (2001), Prieto (2002) and Convenio (2001, 2003) argued that globalization and its impact on culture pose no threat to justice as the essential element of development. The authors identified differences among various concepts of justice, such as guarantee for social and cultural players, the right to speak in public, participate in a political dialogue as well as exchanges in cultural production. To sum up, conditions of justice require to have a democratic access to such values as education, competence building via use of cultural goods and services, material cultural values (heritage, arts, books, new technologies, infrastructure, etc.) and the diversity of the cultural content, created by ethnic minorities.

The extent of the creative economy is determined by the scale of the creative industries; however, there is no consensus on describing the creative economy in scientific literature and political debates. As it is stated in the feasibility study Creative Economy (2008 and 2010)⁸, it is most important

to identify the value of goods and services in these industries where creativity can be described as a tool to start the production process and communicate a message about creative goods or intellectual property of a person or a group (United Nations, 2010). It is not always possible to measure artistic value in monetary terms since these goods and services are valued not only by developers or manufacturers but also by consumers. For the first time the concept of the creative economy was used in 2001 in John Howkins' book on the relation between creations and economics, where the creative economy was an evolving concept, based on creative assets, potentially generating economic growth.

The creative economy is particularly attractive in developing countries, where a creative individual's potential is used. For countries that develop the creative industry it is not only promotion of a country but also promotion of economic development, social inclusion, improvements, etc. From the economic perspective, international trade is one of the key components for the development of the creative economy. During the period 2000-2005, the volume of international trade of products from creative industries was rapidly increasing, in average by 8.7% annually. For example, within exports worldwide the visual arts sector grew more than twice to 22.1 billion \$ in 2005 (Creative Economy, 2008). A very important aspect of international trade while trading in creative products is the respect of intellectual property rights at the international scale, which depends on effective copyrights management.

The creative economy falls within the context of the political responsibility and the environment of governmental administration, as many governments have established special ministries and/or departments, where issues related to creative industries are solved. Therefore, it may be said that almost all areas of government policies have some kind of interaction with creative industries (United Nations, 2008): economic development (international trade in creative goods and services becomes an important area in many countries); growth of a region (via developing a regional economic strategy, domestic and foreign investments, fiscal and regulatory measures, new technologies); culture (inclusion of socially vulnerable groups in the creative industries). Thus, economies of many countries, conditioned by the creative industries, experience a solid growth (see Figure 1).

⁷ Organization of American States. (2004). Inter-American Council for Integral Development (CIDI). *Culture as an Engine for Economic Growth, Employment and Development*. Available from: <<http://www.oas.org/udse/english/documentos/tema1estudio.doc>>.

⁸ United Nations. (2008). *Creative Economy*. Report UNCTAD/DITC/. Available from: <http://www.unctad.org/en/docs/ditc-20082cer_en.pdf>; United Nations. (2010). *Creative Economy*. Report UNCTAD/DITC/TAB. Available from: <http://www.unctad.org/en/docs/ditc20082cer_en.pdf>.

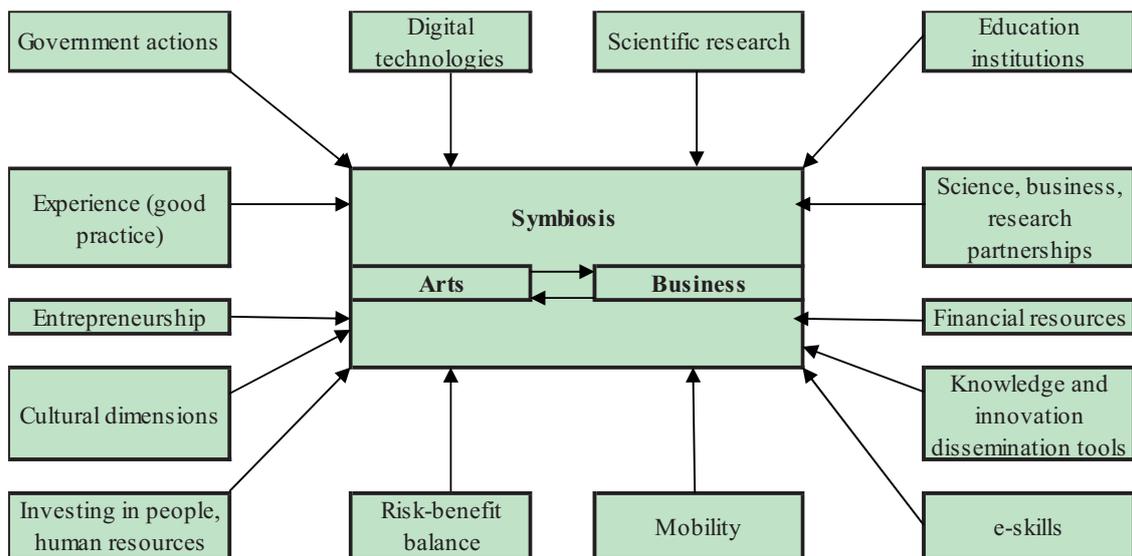


Fig. 1. Factors of the symbiosis of arts and business
Source: authors' design, 2011

Individuals and organizations that are involved in cultural activity and act in the creative economy are working in such sectors (United Nations Report, 2008): public sector (public cultural institutions such as museums, galleries, television shows, etc.); profit-seeking private sector (the production, distribution and etc.); non-profit sector (theatre, dance, festivals, crafts, etc.); civil society (NGOs, foundations, universities, arts and creative associations).

It is difficult to characterize the stage of the creative economy in countries with transition economies due to the uniqueness of each country's economic and cultural circumstances. Some of these countries have already joined the European Union and apply new directives in their policy decisions but they have one common problem in dealing with both tangible and intangible cultural heritage, which previously was a public property and now belongs to the private sector (e.g., historic buildings that were transferred to individuals often are not properly maintained). A similar situation exists with cultural organizations that were previously funded by states, such as theatres, galleries, etc. They are forced to seek funding sources from the private market and often result in failures. While examining the employment issue, it is noted that artists, who earlier worked full-time, now must work as fixed-term employees in the private sector.

Based on the feasibility study Creative Economy (2008), transition economies, where data on creative industries is available, correspond to such countries as Bulgaria, Hungary and Latvia. It is stressed that such countries as Hungary and Romania, although being the new European Union member states, have become attractive markets for the film, video and advertising products.

Relying on the study Creative Economy (2010), currently many Eastern European countries have adopted innovative strategies in their cultural and creative industries. Having a look at the Latvia's case, the term *creative economy* was mentioned for the first time in the country's Cultural Strategic Guideline 2006-2015. In 2008, there was creative industries' survey conducted in Latvia, where it was stated that economically most successful sectors were related to informing the public (literature and the media), the printing industry, advertising and the priorities that emerged mainly because of their exports potential were the design and the audio-visual media. It was also found that the annual turnover of creative industries and the number of employees were increasing steadily (reaching 63 500 employees in 2006). Moldova had its advertising industry most rapidly developing, the film industry was the leader in Poland, Romania was famous for the film, video and advertising sectors. Russia assessed creative industries as an opportunity to develop and modernize the country, getting support from the public and private sectors, therefore a spectacular transformation of Moscow was seen, where the old was merged with the new, many buildings built in the 19th and 20th centuries were transformed into cultural centres or art galleries, and creative clusters were developing in lofts (for instance, the Centre for Contemporary Culture).

The emerging global trend of the creative economy also affected India. The future of this country very much depends on how it will be able to compete not just in terms of technology or software but also in the fields of art, design, entertainment, thus, in the creative economy. Today India is already competing in global markets: Bollywood accounts for about 900

films a year, there is also growth in the video games, advertising sectors witnessed. The principle purpose of today's India is to promote and develop creativity in various fields and structures, schools, businesses and geographic regions. Cave (2001) believed that in order to develop successful businesses in creative industries it is needed to recognize emerging business opportunities, commercialize ideas, pool resources and start businesses. Governments in many countries play an important role in the creative economy through its ownership and action in public cultural institutions such as art galleries, museums, heritage objects and others. Government is often the owner of sizeable significant cultural heritage such as historic public buildings, important national collections of arts and so on. Therefore, governmental responsibility for these public cultural spheres should work as creative integrity of economy, particularly, regarding the role of these institutions and activities in promoting tourism, social cohesion and cultural diversity. Thus, government's assets and operating costs are critical for the development of creative industries.

Governments of different countries may contribute to shaping public policy in order to grow to a strong and sustainable creative economy capable of competing at the global level, encouraging creativity, strengthening competitive advantage of creative products and services as well as protecting cultural identity. Based on the study Creative Economy (2010), the financial crisis showed that countries alone could not restore a healthy economic equilibrium; therefore, the role of governments is essential at both national and international levels in order to make creative industries capable of competing in global markets. Creative goods and services are special because they possess a symbolic value, they demonstrate cultural identity and are unique and different. In order to ingeniously analyse interactions of arts and business, it is necessary to scrutinize creativity through the prism of competitive advantage, because competition encourages creativity, resulting in economic and social development.

The dimension of creativity in the context of the competitive advantage

The changing world, social, economic and environmental problems encourage people to look for innovative practices that would lead to the creation of a clean, healthy and cultural dialogue in society. To achieve these goals two essential elements, creativity and innovations, have been identified. Creativity is the ability to convey images in reality, create, find new solutions; it is like the cultural engine. Innovation is a practically realised idea, the ability to change the economy and society, its attitude, thus development

of public welfare. However, it should be taken into consideration that creativity is alive where there is gender and social equality, where an open cultural dialogue is present in the free and open world, where investments are allocated and knowledge-based society prospers.

Experts from different fields (famous people in the field of creativity and innovations, who agreed to be European ambassadors of creativity and innovations in 2009) focus on practical aspects of the symbiosis between arts and business (including such aspects as a long-term consensus and synergies of the representatives of different spheres) and in their appeal emphasize the importance of artistic creativity in business by such encouragements (European Commission, 2009)⁹: lifelong learning, creative thinking and learning-by-doing at schools and universities, workplaces as learning places, a strong, independent and diverse cultural sector, more social and innovation-oriented research, understanding citizens' needs and using thinking tools, business innovations that contribute to sustainability.

To strengthen European competitiveness and implement objectives underlined above, common public policy, a common vision and dialogue among different countries should be implemented. Investments in people and knowledge, further trainings, research and lifelong learning via reallocation of budgetary principles and the European Structural Funds are a necessary combination. Education systems should prepare people to become members of permanently learning society. Legal protection of intellectual property and risk management are some additional measures of stimulating social policy. According to European Ambassadors of the Creativity and Innovations (2009), bridging arts, philosophy, science and business should be in parallel with strengthening creative economic activities (European Commission, 2009). In order to involve both service providers and users in these changes it is necessary to join measures of labour market, education and innovation policies. This appeal aims at drawing attention to the benefits of global thinking and cooperation with both the developed economies and poorer countries. Creativity is the most important factor that would help find solutions whilst ensuring sustainability and prosperity (European Commission, 2009).

While integrating and improving the social interdependence theory and the theory of structural adjustment Baer, Leenders et al. (2010) examined the impact of creative competition among groups. Based on the ideas of such authors as Choi and Thompson (2005), in the context of creativity a single shred is

⁹ Europos komisija. (2009). *Europos kūrybiškumo ir naujovių metų ambasadorių kreipimasis*. Available from: <<http://europa.eu>>.

extremely important and, after changes in a group composition, it becomes visible which group gathers knowledge needed to maintain the ability to develop new and potentially useful, constantly changing solutions to problems. Creativity helps to fill the communication gap between sellers and consumers. To continue, creativity, whether it is a promotional idea or a new product, is not developed only by software; somebody needs to think about it, thus future depends on creativity (Ashley, Oliver, 2010).

Gong, Huang and Farh (2009) examined the relationship between employees' creativity and work performance, which is related to employee's experience and knowledge. It was found that employee's creativity is undoubtedly related to his on-going sales and assessment of work carried out by an employee or by a project manager. The concept *creative staff* refers to an employee who is driven by learning, developing new skills, effectively operating and leading. Researchers believe that creativity brings new and useful ideas that are crucial for business competitiveness. Effective creative autonomy is based on personal knowledge and skills that foster creativity (Gong, Huang and Farh, 2009).

Mainemelis (2010) attempted to reveal what happens when an employee generates a new idea and wants to further examine it but a manager issues orders to stop working on that project; the author believed that creativity flourishes only when it is promoted by an organization and employees are encouraged to think and seek for new ideas, while a company provides employees with necessary resources required for new ideas. Mainemelis (2010) argued that the larger the number of new ideas is the greater is likelihood that creative products will be developed. Therefore, internal motivation is associated with creativity and it may help understand why certain people sacrifice their salaries and face the risk of penalty or loss in order to implement their ideas.

According to Meyers and Gerstman (2007), while relying on thoughts and experiences of creators from different creative industries (architecture, arts, new technologies, design, etc.) it gets clear that creativity refers to such aspects as intuition and a need to transmit ideas to other people (Spike Lee, producer), compromises and passion (Roland Heiler, designer), mystery and a unique vision of the world (Erica Jong, writer), eternity and sustainability (Daniel Libeskind, architect).

One could therefore say that creativity is the ability to think independently, generate new ideas and solve various difficult issues that lead to success. A creative personality is an independent being, able to realize his potential, however, sensitive to the surrounding environment. Creativity is not an easy

term to describe because it involves various aspects but within Creative Economy reports (2008-2010) it is suggested that creativity is related to (United Nations, 2008): imagination and ability to create original ideas, new ways of interpreting the world, expressed in a text, audio and/or video image, the desire to know, experiment and cooperate in solving problems, a dynamic process which leads towards innovations and technology in business practices. It is important to measure not only the economic results of creativity but also the cycle of creative activities as the interaction of four forms of capital: social, cultural, human, structural or institutional. Thus, creativity can be seen as the process in which creative ideas become products or services that bring value. Within the feasibility study conducted in Lithuania Antanavičiūtė et al. (2008) presented development stages of a creative idea that include: description, searching and generating ideas, intuition, selection of ideas (assessing ideas, research), prototype (turning creative ideas into product frames), development of a functioning prototype (the stage when a creative product is already visible and is focused on searching sponsors and distribution channels), serial production of a product, distribution, product development (keeping previously created products, all the stages are started from scratch).

The first three phases are the most creative: of intellectual energy, social tolerance as well as of the largest financial risk; they are the most complex in terms of management and valuation of returns on investments. According to Antanavičiūtė et al. (2008), 80-90% of ideas die in early stages. Thus, steps should be supported by funds from the side of business angels, patrons, sponsors, incubation environment for developers and the infrastructure to facilitate the development of ideas. Creativity is the main form of self-realization and self-actualization; man has created all things: himself, his life and the environment; creation is an innate human need, which is realized during all life. This innate need is also emerging as undisputedly important for the European Union while strengthening the competitive advantage of both states and individual organizations.

Entrepreneurship in the context of the symbiosis of arts and business

In many European countries innovations, creativity-based business and/or entrepreneurship are becoming an important factor for economic growth and job creation; thus, measures to support entrepreneurship are incorporated in the European Union states' political agenda (the European Commission Green Paper *Entrepreneurship in*

Europe, 2003)¹⁰. Entrepreneurship is versatile and can work in different contexts as well as different economic, organizational and business sectors. It includes self-employment practices, based on own or others' skills and talents, and is defined more broadly than management because it is associated with creativity, risk and innovations. Response to a rapidly changing modern world is innovations, the operational mode and opportunities identified within challenges. This is the process by which individuals (both running their own business and employed by other organizations) seek innovative and effective use of opportunities; even though at that time do not have necessary resources (VšĮ Saulėtekio slėnis, 2011)¹¹. Creative entrepreneurship involves generation of ideas and their implementation, evaluation which takes place at the time of commercialization, i.e. resources and intellectual property, finances, etc. Therefore, the creative concept of entrepreneurship relates to successful and talented entrepreneurs whose creative ideas turn into products or services for the public.

Business is not just the way to make money; people have other criteria, such as security, independence level or a variety of tasks and interests at work. Some people who are unable to find permanent employment choose to become entrepreneurs partially or full-time due to economic necessity. Becoming an entrepreneur can give them the prospect of building a better future for themselves. However, the Europeans' preference to be self-employed often fails because of a variety of obstacles. Administrative barriers and funding issues are still identified as the main barrier to business start-ups. Entrepreneurs still identify bureaucracy as the major obstacle to business development, particularly to operate and grow in the domestic market; developing business solutions requires access to finances. Promotion of skills and expertise, education and learning should also help in developing entrepreneurship, a right attitude and thinking as well as awareness of career opportunities and skills.

All these elements should be accessible to everyone (The Green Paper from the European Commission, 2003). The Green Paper *Entrepreneurship in Europe* presents objectives, challenges and opportunities in this field. Entrepreneurship activity also depends on a positive assessment by society, when achievements are positively concerned and the stigma of failure is reduced. Thus, while evaluating entrepreneurship the

public should encourage successful entrepreneurs and tolerate their failures. Although many people prefer to be entrepreneurs, many lack belief and/or skills in putting their ambitions into actions. Young people and their teachers should be prepared for development of entrepreneurship via development of entrepreneurial skills. Companies may provide the model and success stories, highlighting entrepreneurship and the benefits it brings to the public. Starting entrepreneurs should rely on those who can play a crucial role in supporting future entrepreneurs: schools, universities, investors, local communities, business organizations, advisers and the media.

Success-driven and talented people who are able to transform creative ideas into products or services for the public may be called creative entrepreneurs. Austrian economist Schumpeter (1934) argued that independent entrepreneurs and all those who actually implement new combinations, perform creation functions, although they are only hired employees (managers, directors, members of the board of directors), or even those who own part of company shares may affect decisions (VšĮ Saulėtekio slėnis, 2011).

A team of professionals, scientists, artists, who create economic, social and cultural dynamics, especially in a city, could be described as the members of the creative class (Florida, 2002). Engineering, architecture, design, arts, music are those areas where the birth of new ideas and technologies occur. As it is argued in the United Nations Report (2008, p. 16), 'the creative class includes a broader group of creative professionals in business, finance and law. No matter whether they are artists or engineers, musicians or programmers, writers or businessmen, these workers have a common creative ethos with assessed creativity, individuality, uniqueness and merits because they are people who create an economic value through creativity'. The modern world is a new creative world where creativity stimulates economic growth. Florida (2002) presented his theory of economic development highlighting three key factors (3 T): technology, talent and tolerance.

All creative activities are risky, so it is difficult to guarantee success. Artists and designers are focusing on their work; however, they should also take into consideration marketing and business aspects to survive in the market while executing creative activities. Most of the creative staff have high level education, knowledge and skills; however, within the changing world the role of information dissemination has been increasing, thus developers recognize a growing importance of combining arts, creativity and business while developing entrepreneurial skills and knowledge. The Creative Economy Feasibility

¹⁰ European Commission (2003). Green Paper 'Entrepreneurship in Europe'. Available from: <http://eur-lex.europa.eu/LexUriServ/site/en/com/2003/com2003_0027en01.pdf>.

¹¹ VšĮ Saulėtekio slėnis. (2011). Pirmasis Lietuvoje Verslo angelų tinklas. Available from: <www.businessangels.lt/>.

Studies in 2008 and 2010 focused on the key areas creators should be aware of: employment, wages and working conditions, including contracts and regulations; financial instruments of credit and access to creative and cultural projects; copyright protection; new technologies; the follow-up study to update the know-how.

The feasibility study of 2010 emphasized that the most important creative role in entrepreneurship should be development of skills and continuous learning; care should be taken of creative society while being proud of creators' works in the market. Creators must be able to make living from their creative work, which requires talent so they have to be sufficiently compensated, similarly as a representative of any other profession. 'Artists and designers need to be treated as professionals, even if they are just dreamers' (United Nations, 2010, p. 263). The key areas in 2010 are (United Nations, 2010): new business models, cooperation opportunities within the creation process, and the benefits of social and professional networks. Thus, an entrepreneur is not the same as a businessman because an entrepreneur is an individual who recognizes possibilities and changes; he initiates and controls, is oriented to innovations, creative activities and a rapidly changing modern world; he searches for options and rapid implementation of them and is more inclined to take risks. In order to acquire relevant experience and skills and gain practical value and meaning it is necessary to continually invest in people, i.e. to promote lifelong learning.

Reasons for the lack of cooperation between arts and business lie behind inefficiencies in the early childhood education. In order to revive the economy and skills development at all levels it is vital to think about long-term competitiveness, productivity, employment, etc. In 2009, the European Economic and Social Committee¹² paid a particular attention to the cooperation of education institutions and businesses, investments in education, the identification of vocational skills needs, reinforcing each student's individual employability and entrepreneurship, as the 'free movement of workers is one of the main pillars of the European Union' (European Economic and Social Committee, 2008, p. 2). As a result of the cooperation of educational institutions and social partners the acquired knowledge, skills and expertise provide a greater access to the labour market, as an individual is qualified in accordance with the employer's needs. In the today's globalized world

¹² Europos ekonomikos ir socialinių reikalų komitetas. (2008). Nauji gebėjimai naujoms darbo vietoms. *Darbo rinkos ir gebėjimų poreikių numatymas ir derinimas*. b.v., COM 868. Available from: <<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:128:0074 :0079:LT:PDF>>.

communication and language skills and teamwork are becoming increasingly important; hence, these advantages should be started developed in early childhood.

The European Centre for the Development of Vocational Training in its study on needs of skills for the period 2006-2020 predicts that within the next decade the number of jobs requiring high or medium-level skills will increase, and lifelong learning should help ensure that those skills continue to meet structural changes in the labour market. The data of Eurostat (2007) shows that employment of citizens from the European Union member states with university education has been increasing faster than the average employment rate (European Economic and Social Committee, 2008). It is a clear tendency in Europe that the number of scientists prepared, attracted, and/or retained is insufficient, and younger generations are not interested in a scientist's career. Immigrants from other countries are only a temporary solution, so education institutions need to strengthen partnership between universities and student internships, promote distance learning, teach immigrants and develop talents, who would act in the global knowledge economy, as well as skills and knowledge.

The member states agreed that by 2020 on average at least 15% of adults should participate in lifelong learning; the percentage of higher education graduates of 30-34 years old should make up no less than 40%; at least 95% of children since the age of 4 years and till compulsory schooling age should attend pre-school education institutions, etc. (European Economic and Social Committee, 2008). Thus, education and lifelong learning are possibilities for personal development and freedom; however, it should be remembered that this policy should be based on equality and non-discrimination of citizens.

Methodology

To answer the research question whether culture has influence on entrepreneurship in Lithuania, the research relies on the Global Entrepreneurship Monitor (GEM) methodology and GEM data for the years of 2011 and 2012. GEM could be defined as an annual assessment project of entrepreneurial activity, aspirations and attitudes of individuals as well as the largest study of entrepreneurial dynamics in the world (occupying nearly 70 economies with high-quality standards applied). The team of the International Business School at Vilnius University (led by Assoc. Prof. Dr. Mindaugas Laužikas) is responsible for GEM data collection in Lithuania. GEM helps deliver the basic entrepreneurship indicators in participating countries, identify entrepreneurship-related issues and prepare necessary recommendations for further

economic development. The study covers a wide range of research objects: from innovativeness and motivation to competitiveness and growth. Entrepreneurship is scrutinized as a process from the conception of business ideas or potential entrepreneurial activities to the development of nascent or mature businesses.

The methodology is built on both qualitative and quantitative research methods. The Adult Population Survey (APS) is a quantitative instrument, while experts' interviews (National Expert Survey: NES) refer to a qualitative method. A well-established system of data submission, control and monitoring by the central data team (while processing, reviewing and checking the data) leads to high-quality data. In 2011, the International Business School team

conducted APS survey with the sample reading 2 003 Lithuanian adults from 18 to 64 years (in 2012, this number read 2 001). The Lithuanian qualitative research focused on 36 experts from 9 different fields (one expert in each field had a solid practical experience). The 9 fields corresponded to finances, governmental policies and programs, education and trainings, R&D, business and physical infrastructure, market openness or cultural and social norms. The last group of experts related to cultural and social norms particular importance for research results within the present publication.

GEM divides countries into factors-driven, efficiency-driven and innovation-oriented. Lithuania belongs to the group of efficiency-driven countries (see figure below).

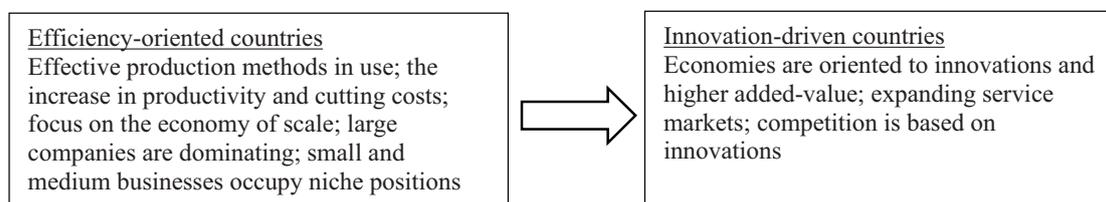


Fig. 2. Efficiency and innovation-driven economies
Source: prepared by authors, based on GEM, Lithuania (2011)

In order to transit to innovation-driven countries, led by Scandinavian economies, Japan, the USA, the UK, Germany, France, the Republic of Korea, etc., Lithuanian entrepreneurs should focus on creativity and innovations that are strongly dependent on the national culture. The main objective of the present publication is to illustrate how important culture for developing the environment, where entrepreneurship and innovations could thrive, is.

The role of culture in entrepreneurship in Lithuania

Having the concepts of culture, the economy of culture and the arts-business symbiosis well-examined and the methodology defined in the previous sections, to continue, the attention of the research is centred on how the Lithuanian culture affects the dynamics of entrepreneurship in Lithuania. The dynamics refers to both intentions and motives for setting up a company and bankruptcy cases or reasons for it. Within the present publication the role of culture is started by the well-known Hofstede's cultural dimension of uncertainty avoidance which is related to the fear of failure to start business. According to the survey, 49.8% of respondents argued that the fear of failure has a negative impact on their decision to start business. It also appears as an obstacle for those entrepreneurs who are well-prepared, have sufficient

knowledge, experience and skills to start their businesses. It could be a reason for the modest figure of 12.7 % of respondents involved in the process of business establishment, being self-employed or selling products or services to others.

Notwithstanding the fear of failure, there are many national factors that more encourage than prohibit entrepreneurial activities. One of such motives is personal freedom. In 2011, 48.3% of respondents mentioned larger freedom as the most important motive to use a business opportunity although other respondents were sticking to possibilities of maintaining or increasing their incomes as the most important motive to be in business. It should be added that in 2011 for more than half (51.5%) of respondents business opportunities derived from the necessity as they were not working at the time of business creation in spite of being employed before starting their business (84.2%). It is interesting to note that in 2012 more Lithuanian entrepreneurs were opportunity than necessity-driven (77% of females and 70% of males), what points at the economic environment more in favour of being successfully employed in a company. The perception of skills and knowledge is also related to the national culture. Some nations have a relatively stronger confidence in their capabilities than others. In 2011, there was a strong consensus among GEM experts regarding the lack of experience

among Lithuanian entrepreneurs to start and manage business, which was mainly related to incapability of managing resources.

Among Lithuanian entrepreneurs' motives to start business there should be a desire to do things they are capable to do, optimism and willingness to use their education as well as the legal status of a business-owner underlined. For this reason in 2011 the majority of entrepreneurs (78.2%) were business owners or managers themselves.

Taking into consideration the role of education in business, as the majority of entrepreneurs are motivated to use their expertise built at education organizations, experts expressed a quite negative opinion about orientation of Lithuanian education system to entrepreneurship. The effects of education at secondary and primary schools were modest (69% experts were pessimists in 2011). Within GEM report for 2012, which was launched during GEM annual meeting in Kuala Lumpur, early stage Lithuanian education remained a factor not in favour for entrepreneurship. It was perceived that creativity, initiative and autonomy are more suppressed than encouraged at this level. Experts admitted that graduates have no necessary knowledge of business principles and trends after their graduation from secondary and primary schools. Experts were more optimistic regarding colleges, universities and business administration training while preparing entrepreneurs (half of experts characterized it negatively in 2011). In parallel, professional, vocational and continuous education were evaluated best (only 36% of experts were pessimistic).

Education is important, however, it does not fully represent all the impacts of the national culture. Thus, it is important to find out how experts, in general, evaluate the contributions of cultural and social norms to Lithuanian business. Given on average 7 experts out of 10 (the experts' sample read 36) who did not believe in the efficiency of Lithuanian national culture encouraging entrepreneurship, it is unlikely possible to have individuality, creativeness, innovativeness and achieved success well-accentuated in the economy. In spite of experts' negative opinions on the entrepreneurship enhancing system in Lithuania, most of respondents (50.7%) completely agreed that they would like to start their own business if they had resources and capabilities. In addition, 37.5% of respondents believed that having their own business they would be more respected by acquaintances and relatives. Coming back to cultural aspects, it is important to note that in 2011 for 57.2% of respondents work security was more important than liberty in realizing his ideas (32.6% - absolutely agreed, 24.6% - agreed). 37.4 % needed regular changes in their career).

Given a positively evaluated R&D diffusion in Lithuania, nearly two thirds of experts admitted that customers were willing to try new products and services. Another positive change was related to the conclusion that both companies and customers were willing to use services of newly established companies (based on experts' responses). Other cultural dimensions that emerged as the factors of significant importance are power distance and hierarchy. Based on the GEM data for Lithuania (2011), a 'from top to bottom' decision making model is employed in Lithuanian companies, and colleagues less than employers support employees with new ideas.

The research results draw quite contradictory conclusions regarding the role of culture in Lithuanian business. On the one hand, more progress could be witnessed within the education system and governmental programs and/or policies while encouraging risk-taking and sound strategic planning. On the other hand, the dynamics of entrepreneurship in the Lithuanian market was quite positive, as in 2011 nearly 20% of respondents intended to start business in the upcoming three years, and a relatively small percentage of respondents had left their business over the past 12 months (2.9%). 50.9% of abandoned businesses were continually successfully operating.

Among the main reasons for leaving businesses no cultural aspects were mentioned. The main reasons included: the lack of profit (37.5%), no finances available (12.5%), other job or business opportunities (7.1%) or the earlier planned decision to leave (7.1%), personal reasons, the legal base not in favour for businesses, bankruptcy, taxes, cheaper services or products delivered by competitors, the crisis or economic situation, severe competition in the market, other leaving colleagues, less possibilities, health problems as well as the emigration (GEM, Lithuanian, 2011).

The effects of culture on entrepreneurship should be tackled within the dynamics of entrepreneurship indicators. Relying on GEM (2012) results for Lithuania, some clear trends were acknowledged in the economy compared to 2011. In spite of a relatively lower percentage of early stage entrepreneurs in 2012 compared to other countries (in Latvia this number read 13%, in Estonia stood at the 14% mark, while Lithuania got 7%), transformation from necessity to opportunity-driven business was witnessed, which is related to better employment opportunities in the market and willingness to establish business because of existing good business opportunities as a personal carrier choice. Such trends show that Lithuanian businesses are more oriented to long-term targets, sustainability and higher success probability.

Notwithstanding such a positive transformation, Lithuania, in general, possesses culture where people

are not able to identify business opportunities in the market (in 2012 only 30% managed to do that) although 40% believe in their knowledge and skills. As a solution to modest entrepreneurship indicators the presenters of GEM 2012 results in Kuala Lumpur mentioned a smoother dialogue of all social groups and levels of society while being interactively involved in innovations processes. Though it is possible to blame the national culture for many issues occurring in business, it should not be forgotten that culture is a set of factors and elements that are difficult to change rapidly; however, to succeed entrepreneurs need to be sufficiently flexible, creative, quick and capable of operating within the national culture.

Conclusions

Culture and creativity in Europe bring together arts and citizens and contribute to the models of competitiveness of the economy, job creation and lifelong learning. In addition to the system of enhancing entrepreneurship in the country, there should be a set of opportunities to have an access to cultural events, a cultural content and intellectual property rights accentuated, followed by a great choice of consumers. Thus, the balance between developers' and consumers' interests should be established, funding opportunities for the cultural and creative sectors extended and a favourable legal and tax bases guaranteed. Culture stimulates regional and social development, employment, competition, economic development and many other processes that strengthen the country's image and increase the added value.

As the epicentre of cultural creativity is the main form of self-realization and self-actualization, it emerges as undisputedly important for the European Union while strengthening the competitive advantage of both states and individual organizations. The research results revealed quite contradictory conclusions regarding the role of culture in Lithuanian business. On the one hand, there could be more progress witnessed within the education system and governmental programs and/or policies while encouraging risk-taking and sound strategic planning in Lithuanian companies. On the other hand, the dynamics of entrepreneurship in Lithuania is quite positive, as in 2011 nearly 20% of respondents intended to start business in the upcoming three years, and a relatively small percentage of respondents left their business over the past 12 months (2.9%).

Notwithstanding sufficient knowledge, experience and skills to start business, the fear of failure has a negative impact on entrepreneurship rates in Lithuania, although a personal freedom is strongly accentuated. A visible switch from necessity

to opportunity-driven business has been witnessed and a desire to do things that Lithuanian entrepreneurs are capable to do while using their education is a favourable motive. Apart from a negatively evaluated role of education on entrepreneurship, culture is characterized as having no positive impacts on business in a more generic sense. Lithuania, in general, possesses a culture where people are not able to identify business opportunities in the market (in 2012 only 30% of people managed to identify business opportunities), although 40% believe in their knowledge and skills.

The uncertainty avoidance, the fear of failure, the perception of skills/knowledge and business opportunities, the power of distance and hierarchy, freedom and a necessity to start business, willingness to receive the status of a business-owner or to use the knowledge and skills received during education, creativeness and innovativeness (or willingness to try innovative products or services) as well as social and cultural norms (including ways how culture supports creativity and individuality) are the key culture-related factors to be put into action while transforming from efficiency to innovation-driven business.

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Kultūros vaidmuo skatinant verslumą Lietuvoje

Santrauka

Globalizacijos procesuose kultūra dažnai įvardijama kaip žmonijos evoliucijos išraiška ar civilizacijos esmė: lygiai kaip neegzistuoja visuomenė, kuri galėtų gyvuoti be kultūros, neįmanoma ir kultūra be visuomenės. Nors dažnai kultūra suvokiama kaip menai, literatūra, muzika ar tapyba, o bendresne prasme apima visuomenės gyvenimo stilių, religiją, laisvalaikį ir daugelį kitų aspektų, kultūros vaidmuo verslui ir rinkos dinamikai nėra pakankamai nagrinėtas. Visos kultūros vadovaujasi vertybėmis, kurios suteikia prasmę ir kryptį žmonėms (pavyzdžiui, šeima, religija, verslo klimatas) bei normomis, kurios pasireiškia per elgesio taisykles (pavyzdžiui, Dešimt Dievo įsakymų ar verslo etikos kodeksai). Identifikuojant veiksnius, darančius įtaką įmonių vystymuisi, autoriai neretai neigia kultūros vaidmenį. Todėl tyrimo klausimas, kaip kultūra veikia verslumo dinamiką Lietuvoje, yra aktualus ir novatoriškas. Straipsnis sudarytas iš 3 dalių: pirmoji dalis pristato svarbiausias kultūros ekonomikos koncepcijas, bruožus ir plėtros tendencijas, kūrybingumo ir verslumo dimensijas, meno ir verslo derinimo ypatumus konkurencinių pranašumų kontekste; antra dalis skirta Globalios verslumo stebėsenos (angl. *Global Entrepreneurship Monitor*) metodologijai, o trečioji – pristatyti tyrimo, nagrinėjančio kultūros efektus Lietuvos verslumo dinamikai, rezultatus.

Tyrimo metodologija apima kiekybinį ir kokybinį tyrimo metodus. Kiekybinė gyventojų apklausa imtis – 2003 Lietuvos gyventojai nuo 18 iki 64 metų, ir ekspertų interviu (kokybinis tyrimo metodas). Tyrimas buvo atliktas 2011 m. Tarptautinio verslo mokyklos komandos; kokybinis tyrimas įtraukė 36 respondentus iš 9 skirtingų sričių (kiekvienoje grupėje po 1 ekspertą-praktiką). Šios sritys apima finansus, vyriausybės programas ir politikas, švietimą ir mokymus, tyrimus ir plėtrą, verslo ir fizinę infrastruktūrą, rinkos atvirumą, kultūrinės ir socialinės normas. Paskutiniuosius grupės atsakymai, susiję su kultūrinėmis ir socialinėmis normomis, ypač svarbūs šio tyrimo tikslui pasiekti.

Globalioje verslumo stebėsenoje (GEM) šalys suskirstytos į tris grupes: veiksnius, efektyvumą ir inovacijas, kurios orientuotos į ekonomikas. Lietuva priklauso vidurinei grupei ir siekia pamažu pereiti į inovacijas orientuotų šalių grupę, kurioje lyderiauja tokios šalys

kaip Jungtinės Amerikos Valstijos, Jungtinė Karalystė, Skandinavijos valstybės, Japonija, Vokietija, Prancūzija, Korėjos Respublika. Siekdami teigiamų pokyčių, Lietuvos verslininkai priversti skatinti kūrybingumą ir inovacijas, kurie itin veikiami nacionalinės kultūros.

Kultūra ir kūrybingumas Europoje sujungia menus ir piliečius ir prisideda prie ekonomikos konkurencingumo, darbo vietų kūrimo ar visą gyvenimą trunkančio mokymosi. Greta verslumą skatinančių programų šalyje turėtų būti sukurta palanki prieiga prie kultūros renginių, kultūros produktų ir paslaugų, užtikrinant plačias pasirinkimo galimybes vartotojams, o intelektualinės nuosavybės teisės apsaugotos. Taigi balansas tarp kūrėjo ir verslininko interesų turėtų būti įtvirtintas, suteikiant pakankamai finansavimo galimybių kultūros ir kūrybiniam sektoriui bei stiprinant palankią teisinę ir mokestinę bazę kūrybingumui ir inovacijoms skatinti. Tai svarbu, nes kultūra skatina regioninę, socialinę ir ekonominę plėtrą, mažina nedarbą, stiprina konkurencingumą ir šalies įvaizdį.

Kūrybingumas – kultūros epicentras – tai pagrindinė savirealizacijos forma, išskylanti kaip viena svarbiausių Europos Sąjungos, šalies narės bei atskirų organizacijų ir individų konkurencingumo skatinimo sąlygų. Tyrimo rezultatai suponuoja gana kontrastingas išvadas, kaip kultūra veikia Lietuvos verslą ir verslumo dinamiką Lietuvoje. Viena vertus, išvelgiamas neišnaudotas švietimo sistemos bei vyriausybės programų ir politikų vaidmuo, skatinant verslumą šalyje, potencialas. Verslumą dažnai „įkalina“ rizikos vengimas ir nepakankamos kompetencijos strateginio planavimo srityje. Kita vertus, verslumo dinamika Lietuvoje yra ganėtinai pozityvi, nes apie 20 proc. respondentų ketina pradėti verslą per artimiausius 3 metus, bei gana mažas procentas respondentų palieka verslą per paskutiniuosius 12 mėnesių (apie 3proc.). Remiantis 2013 metais Kuala Lumpur pristatytais pasaulinės Globalios verslumo stebėsenos (GEM) rezultatais, panašios tendencijos išliko ir 2012 metais. Nors ankstyvosios stadijos verslų skaičius Lietuvoje, lyginant su kitomis šalimis, sumenko, Lietuvos verslininkus vis dažniau skatina ne būtinybė, o esamos palankios galimybės rinkoje. Vis dėlto ankstyvosios stadijos švietimas nepakankamai skatina verslumą Lietuvoje, vaikų kūrybingumui ir individualumui neskiriama pakankamai dėmesio, nors tai itin veikia Lietuvos verslininkų charakteristikas.

Neapibrėžtumo vengimas, galimybių ir gebėjimų suvokimas, galių skirtumas, hierarchija, laisvė ir būtinybė ar galimybė pradėti verslą, noras įgyti verslininko-savininko statusą ir panaudoti savo išsilavinimą (studijuojant įgytas žinias ir gebėjimus), kūrybingumas, novatoriškumas, socialinės ir kultūrinės normos yra pagrindiniai, su kultūra susiję veiksniai, plėtojant verslą ir stebint verslumo dinamiką šalyje.

Tyrimo objektas – kultūros vaidmuo verslumo dinamikai. **Tyrimo tikslas** – ištirti, kaip kultūra veikia verslumo dinamiką šalyje, nagrinėjant tokius veiksnius

kaip švietimą, kūrybingumą, novatoriškumą ar kultūrinės ir socialines normas. **Tyrimo uždaviniai:** išnagrinėti svarbiausias su kultūra ir verslumu susijusias sąvokas, bruožus ir tendencijas, verslumo ir meno / kūrybingumo derinimo aspektus, kūrybingumo dimensijas konkurencinių pranašumų stiprinimo ir verslumo kontekste; pristatyti Globalios verslumo stebėsenos metodologiją ir atlikto tyrimo rezultatus, atskleidžiančius pagrindinius kultūros efektus verslumui Lietuvoje.

Pagrindiniai žodžiai: kultūra, kūrybingumas, verslumas, verslas, plėtra.

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