

CHARACTERISTICS OF SUCCESSFUL WOMEN IN CREATIVE INDUSTRIES

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Original scientific paper

Manuscript Received 1st October 2017

Manuscript Accepted 23rd March 2018

ABSTRACT

The aim of this study is to understand the basic characteristics of successful women in the creative and cultural industries in the Republic of Croatia. Part of the work is devoted to the description of the main features of the concept of “creative and cultural industry,” and part to the differences in the leadership styles of men and women and the entrenched opinions that still prevail in the analysis of performance with respect to gender. The work, among other things, has as its aim, based on a review of the literature and research, to give advice and to increase awareness about the increasing challenges that women are faced with, and in relation to existing preconceptions. Data for the work were obtained by the method of survey on a sample of 29 women in the creative industries of the Republic of Croatia with different characteristics of the business.

Key words: women, gender, leadership, creative industry

JEL classification: M31, M39, M21

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INTRODUCTION

According to Drucker (1985) innovations are the basic tool of entrepreneurship. Schumpeter in the context of business equates entrepreneurship with the concept of innovation. "Female Entrepreneurship" would be the concept, in Schumpeter's context, for women who initiate innovations, that is, women who initiate, organize and run the business of a company. One of the most significant changes in today's world is the growing involvement of women in all spheres of entrepreneurship. According to P. Bulsari et al. (2014), the word "entrepreneur" is described as a person who starts a business, manages it independently and tactically, takes into account all the risks and deals with them accordingly, and which then decides on success. The inborn female intuition, perception and skills in interpersonal relationships greatly contribute to their business accomplishments, even in situations where experience and logic fail. At a time of an accelerated rhythm of life and growing economic pressures, the rise of women as entrepreneurs aware of the fact that the survival of their families, as well as their own potential, lies in the equalization of the sexes in entrepreneurship. However, despite the increased participation of women in the labour market in the last half a century, they are still largely unrecognized. They are still treated as the gentler sex, underestimating their potential, and above all it should be emphasized that they can play a key role in the process of economic development, especially if they have equal opportunities and access to resources as men. Gender differences are traditionally attributed to different motivations in men versus women. Specifically, men are more motivated by gaining economic benefits, while women are motivated by the realization of social values. (Urbano et al., 2014). Therefore, when it comes to social entrepreneurship, the gender gap almost does not exist. (Estrin et al., 2014; Shah, 2013 and Nieva, 2015). On the other hand, Kelley's research and his associates (2011) conclude that the entrepreneurial gap between women and men decreases with the level of economic development. According to the World Bank (2008), in developing countries, women see the need to replenish household income as the main reason for entering into entrepreneurship, while men are motivated by the desire to exploit market opportunities. According to Kamali Singh, a "Female Entrepreneur" is a reliable, innovative and creative woman capable of achieving self-sufficient economic independence, which alone or in collaboration creates opportunities for the employment of others, which promotes, establishes and maintains the enterprise, while at the same time maintaining the tempo of personal, family and social life'. A larger percentage women than men go into business if they feel it is required for the survival of their families (Sundin and Holmquist, 1989), or to balance

family and work, while men express a desire for economic progress. (Demarty and Barbato, 2003). The aim of the paper is to identify the basic characteristics of successful women in creative and cultural industries in the Republic of Croatia, and based on literature and research, to raise awareness of the increasing challenges that women face, in relation to existing conceptualisations.

CREATIVE AND CULTURAL INDUSTRIES

When talking about entrepreneurship and innovations, it is certain that both areas require creativity. In literature, art, business communication, but also science in general, “creativity” is defined in dozens of ways. What is common to each of them, and what they all agree on, is that it is the process of producing something that is original and valuable (Sternberg, 1996). According to O. Okpari (2007), it would be the ability to create something new; whether it is a new solution, a new method, a new device, a new artwork or a form. The creative and cultural industries are one of the fastest growing sectors of the world economy and there is growing interest in the potential they have for the purpose of sustainable development, and the creation of a comprehensive employment opportunity. According to Cvjetičanin and Katunarić (2003), sustainable development in a cultural sense implies the development of human interests and activities that are less and less burdened by the fund of natural reserves of the country and the existing infrastructure and inhabited space capacities, while at the same time stimulating the enjoyment of (old and newly created, material and immaterial) through art, science, education, cultural games and customs, stimulating attraction among people. Cultural and creative industries are generally a privilege of developed countries because they require a high degree of innovation, expertise and the use of the latest technologies (Kisić, 2011). In the Republic of Croatia, according to Rašić Bakarić et al. (2015), the creative and cultural sector made a significant economic contribution to the overall results of the Croatian economy in 2012, measured by the values of selected economic indicators (in 2012 the total gross value added of the sector was HRK 6.312 billion, or 2.3% GDP of the Republic of Croatia). At the end of 2014, there were 42,212 people employed, or 3.0 percent of the total employment of the Croatian economy, who were employed in the creative and cultural industries (Rašić Bakarić et al., 2015). It is to be expected that in the field of creative and cultural industries women will develop their potential much faster, however according to data from the project “Mapping of creative and cultural industries in the Republic of Croatia”, among the persons employed in creative and cultural professions in Croatia, on average there

are more men, 58%, than women, 42%. These results are very similar to the results from other EU countries, suggesting that women, within the creative and cultural industries are in a worse position than men.

REVIEW OF LITERATURE

Based on literature review, hypotheses of research have been put forth:

H1: Female Entrepreneurs decide intuitively on making business decisions.

The quality of decision-making and the success of the company are significantly impacted by their skills and abilities; managerial style and the different techniques and methods used by the decision-maker (Zarate, 2008). Nevertheless, making decisions is of great importance and the successful application of intuition in business. According to Dane and Pratt (2007), intuition has been defined as a sequential way of working in the processing of information, which also contains cognitive and affective elements, and results in knowledge without the use of conscious reasoning. In Bulo's research (2016), men tend to be more inclined to rational decision-making, while women are more oriented towards intuitive decision-making. In Taggart's (1997) study, research has shown no significant gender differences when talking about intuition.

H2: Entry into Entrepreneurship for Women takes a lot of time and has a great impact on private life and family relationships.

Women make up just over half of the world's population, and their contribution is far below their potential (Elborgh-Woytek et al., 2013). Women entering entrepreneurship provides some flexibility, while in some research (Williams, 2004) it is viewed as negatively related to success, as most of the time is spent on caring for children. Shah (2013) finds in her research that the reason women enter entrepreneurship is self-realization. It is economic independence, the creation of profit, and above all, the support of their families, and there are no barriers interfering with their private life. Budig and England (2001), on the path to their career, emphasize the family as a certain type of "cargo", which can only be mitigated by the understanding of the other spouse. In the conclusion of their research, Parasuraman and Simmers

(2001) consider that the entry of women into entrepreneurship is not a solution for the harmonization of business and family responsibilities. What is certain is that in most of the research, “work - family balance” and “flexibility of working time” are listed as reasons for their entry into entrepreneurship (Gurnan, 2016; Kirkwood and Tootell, 2008; Agarwal et al., 2015).

H3: Previous work experience is an incentive factor for women to decide on entrepreneurship.

For comparison, according to Cepturean and Ceptureanu (2016), transition to entrepreneurship from a previous job is much easier for men than for women, as men mostly continue with previous activities. Women, on the other hand, often leave their previous job with a sense of deep frustration and with great enthusiasm for a new job, without taking into account previous experience, making the transition to a new job difficult. In Hughes and Jennings Survey (2012), men and women evaluate their previous work experience as a very important factor in their success in entrepreneurship. Both agree that the best way to learn is from a previous experience, whether successful or unsuccessful.

H4: Inability to work in their own profession as a reason for the decision to enter entrepreneurship.

One of the key problems of entrepreneurship (obstacles that make it difficult to solve problems in strengthening women’s entrepreneurship) and the goals of the Women’s Entrepreneurship Development Strategy in the Republic of Croatia 2014 – 2020, is the dominance of women in unemployment, as well as the persistent gap in entrepreneurial activity between men and women in management activities. It should be noted that according to Barade and Primorac (2014), the area of creative and cultural industries is characterized by an atypical form of employment and creative work, which implies a full spectrum of time and financial investment in order to acquire additional professional competencies. Nonetheless, women continue to opt for employment in creative and cultural sectors, either due to their inability to find employment in their own profession, or by their inability to find work.

METHODOLOGY

The research methodology of this study is method of statistical analysis with binomial test carried out. For the purpose of this paper, a survey was conducted on a sample of 29 entrepreneurs in the creative and cultural industries of the Republic of Croatia. The data collection was conducted through December 2016 and January 2017. A random sampling method was used, and this was done through an internet survey. The survey questionnaire consisted of two parts and 10 questions, which were made on the basis of a review of available literature, as well as previous research on women as entrepreneurs in creative and cultural industries. The first part of the questionnaire included issues related to the demographic characteristics of respondents. The statistical data package "SPSS 14" was used to process the collected data. In the analysis of the data collected, methods of descriptive statistical analysis and binomial testing were used.

RESEARCH RESULTS

After editing and coding the data, we started with a descriptive statistical analysis, which is usually the first step in data analysis, and serves us to describe the collected data and usually precedes the statistical conclusion. According to Bubić (2013), the goal is to describe the measured data by specifying frequencies and percentages, whereupon follows presentation of data in a graph or table. The results of the basic descriptive statistical tests show that 29 of the female entrepreneurs in creative and cultural industries in the Republic of Croatia are by the largest percentage, 44.8% of them, between the age of 36 to 40 years; the highest percentage of 37.9% having two children, while 24.1% are without children. The highest percentage of women have professional qualifications BA or BS (58.6%). 37.9% decided to realize their own entrepreneurial idea in the creative industry, while 27.6% decided to convert hobbies to work, with the desire to be creators of their own time and space. 34.5% were influenced by previous work experience on the decision to enter into entrepreneurship, while in 31%, regardless of their similarity, previous work experience did not help in realizing their own entrepreneurial ideas. 44.8% of the respondents answered that their area of education was to a lesser extent applicable to the work they are currently dealing with. In making business decisions, 62.1% of the 29 entrepreneurs in the creative and cultural industries of the Republic of Croatia rely solely on intuition. Creating their own working hours, namely managing their own working and leisure time, is

very important for entrepreneurs (58.6%), and respondents to the question of the impact of the decision to enter entrepreneurial waters on private life and family relationships, 44.8% responded that they have completely aligned their private and business obligations. The highest share of responses 34.5% of respondents, come from people from the advertising and market communication subsectors, followed by the respondents from subsector of the art with 17.2%.

Table 1. Which sector of the creative and cultural industry do you work in?

	Frequency	Percentage
Computer programs, games and new media	1	3,4
Architecture	3	10,3
Design	2	6,9
Electronic media	2	6,9
Films	1	3,4
Photography	1	3,4
Music and Performing Arts	2	6,9
Museums, libraries and heritage	1	3,4
Advertising and market communication	10	34,5
Art	5	17,2
Crafts (artistic and traditional crafts)	1	3,4
Total	29	100,0

Source: produced according to our own research data

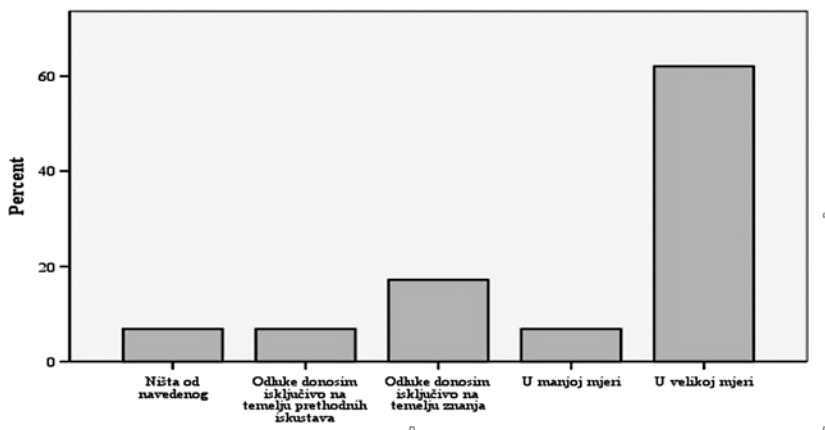
As aforementioned, when deciding on business decisions, of the 29 entrepreneurs in creative and cultural industries of the Republic of Croatia, 18 (62.1%) rely on intuition (to a great extent). A binomial test was conducted (the population was offered two options – one was marked as success, and the other failure; it is necessary to examine the sample basis to establish whether an event that occurred is a success) by first testing the hypothesis that the proportion of the respondent the entire population, which largely relies on intuition, is statistically significantly different from half (since in the observed sample it was 62.1%).

Table 2. How much do you rely on your own intuition when making business decisions?

	Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (2-tailed)
Group 1	To a great extent	18	,62	,50	,265(a)
Group 2	Other	11	,38		
Total		29	1,00		

Source: produced according to our own research data

Image 1. How much do you rely on your own intuition when making business decisions?



Source: produced according to our own research data

- [None of the above
- I make decisions exclusively based on previous experience
- I make decisions exclusively based on knowledge
- To a lesser degree
- To a greater degree]

The obtained empirical level of significance is $p = 0.265 > 0.05$, so based on the obtained data it cannot be argued that the percentage of women in the entire

population who largely rely on decision making relying on intuition, is statistically significantly different from 50%. In addition, a binomial test was performed to show whether the proportion of respondents across the population, largely relying on intuition, was statistically significantly higher than 0.4 (40%).

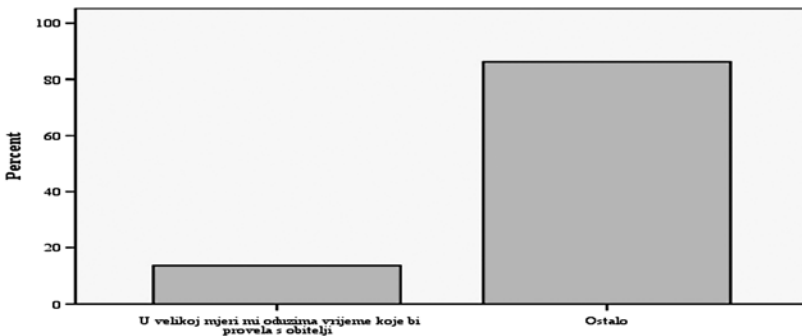
Table 3. How much do you rely on your own intuition when making business decisions?

	Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (1-tailed)
Group 1	To a great extent	18	,62	,4	,013(a)
Group 2	Other	11	,38		
Total		29	1,0		

Source: produced according to our own research data

The empirical level of significance obtained is $p = 0.013 < 0.05$, so it can be argued that the percentage of women in the population, who largely rely on intuition in making business decisions, is statistically significantly higher than 40%. Thus, it can be concluded that in the whole population at least 40% of women largely rely on intuition, and thus hypothesis **H1 is confirmed**.

Image 2. Does the decision to enter entrepreneurial waters require a lot of time, and has had a great impact on your private life and family relationships:



Source: produced according to our own research data

[To a great extent it takes time which I would spend with my family
Other]

In the observed sample, only four women (13.8%) consider that their decision to enter into entrepreneurial waters largely reduces the time they spend with their family. A binomial test was performed to see if this share in the population was different from 50%:

Table 4. Does the decision to enter entrepreneurial waters require a lot of time, and has had a great impact on your private life and family relationships:

	Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (2-tailed)
Group 1	Other	25	,86	,50	,000(a)
Group 2	To a great extent	4	,14		
Total		29	1,00		

Source: produced according to our own research data

The share of women who think that their decision to enter into entrepreneurial waters largely reduces the time they spend with their family is statistically significantly different from 50% ($p \approx 0 < 0.05$).

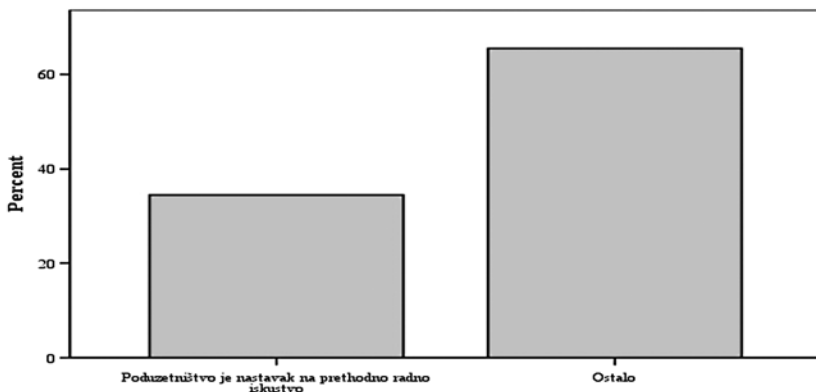
Table 5. Does the decision to enter entrepreneurial waters require a lot of time, and has had a great impact on your private life and family relationships:

	Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (1-tailed)
Group 1	Other	25	,86	,7	,038(a)
Group 2	To a great extent	4	,14		
Total		29	1,0		

Source: produced according to our own research data

The proportion of women who think that their decision to enter into entrepreneurial waters, to a greater extent requires a lot of time and has a great impact on your personal life and relationships in the family, is statistically significantly lower than 30% ($p = 0.038 < 0.05$) hypothesis **H2 is not confirmed**.

Image 3. How much did your previous work experience influence your decision to enter into entrepreneurship?



Source: produced according to our own research data

[Entrepreneurship was the continuation of a previous work experience
Other]

In the sample of 29 female entrepreneurs in the creative and cultural industries of the Republic of Croatia, 10 respondents (34.5%) stated that their entrepreneurship was a continuation of their previous work experience.

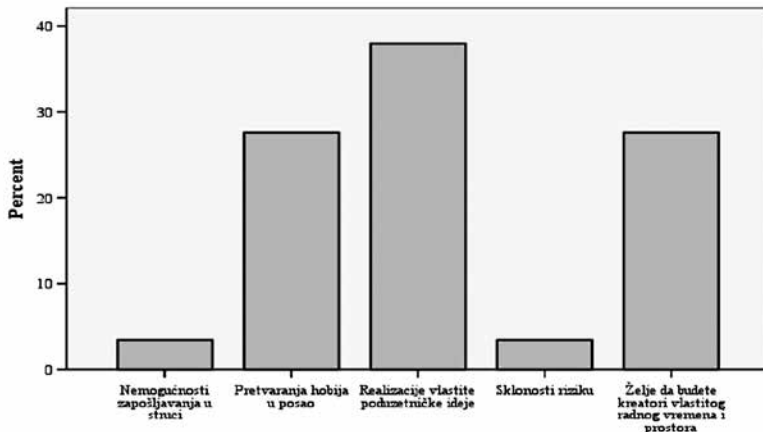
Table 6. How much did your previous work experience influence your decision to enter into entrepreneurship?

	Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (1-tailed)
Group 1	Other	19	,66	,8	,049(a,b)
Group 2	Entrepreneurship as the continuation of a previous work experience	10	,34		
Total		29	1,0		

Source: produced according to our own research data

In the population, the test was carried out if previous work has influence to enter in entrepreneurship, and it can be concluded that it is statistically significantly; higher than 20% ($p = 0.049 < 0.05$) and it can be said that hypothesis **H3 is partially accepted**.

Image 4. You decided to work in the creative industry because:



Source: produced according to our own research data

- [Inability to find employment in own profession
- Converting a hobby into a job
- Realising own entrepreneur ideas
- High-risk appetite
- Desire to be the creator of your own worktime and space]

Table 7. You decided to work in the creative industry because:

	Category	N	Observed Prop.	Test Prop.	Asymp. Sig. (1-tailed)
Group 1	Other	28	,97	,8	,013(a)
Group 2	Inability to find employment in own profession	1	,03		
Total		29	1,0		

Source: produced according to our own research data

Only one respondent (3.4%) responded that she decided to work in the creative industry because of the inability to work in her own profession. The binomial test showed that in the entire population the proportion of women who decided to work in the creative industry, due to the inability to find employment in their given profession was statistically significantly lower than 20% ($p = 0.013 < 0.05$) and thus hypothesis **H4 was not confirmed**.

CONCLUSION

Although women are in a worse position than men in the professional and private sphere, women as entrepreneurs are characterized as the stronger gender in recognizing business opportunities. However, the usual inequalities that they encounter are not limited to these specific industries. The results of the research confirm that women rely heavily on intuition when making business decisions and thus tested hypothesis H1 is confirmed. That women who decide to enter into some form of cultural and creative activity, it requires a great deal of time and has a great influence on their private life and family relationships, has not been confirmed in this research, and so hypothesis H2 is rejected, and no research has been confirmed to prove the opposite. Previous work experience only partially affects the decision to engage in cultural and creative entrepreneurship, while the inability to find employment in their own profession is not a reason to enter on the same. And the cultural and creative industries are based on creative action, the core of which is a creative act (Rašić Bakarić et al., 2015). The decision for women to enter the field of creative and cultural industries, and entrepreneurship in general, requires an organization related to several interrelated issues that should be analyzed further in a more detailed research.

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