PROFILE OF FIVE SECTORS OF CREATIVE INDUSTRIES IN THE REPUBLIC OF MOLDOVA: SOCIO-ECONOMIC STRUCTURE AND TERRITORIAL DISTRIBUTION IN NATIONAL AND INTERNATIONAL CONTEXT

Mariana DAMASCHIN
Doctoral School ASEM,2005, Republic Moldova
damaschin.mariana@ase.md

Abstract
Creative industries represent one of the most dynamic sectors of the contemporary economy and an important topic in the international literature. In the Republic of Moldova, empirical research on their structure and characteristics still remains limited. This exploratory study aims to outline the socio-economic and territorial profile of five local sectors of the creative industries (Games; Design; Performing Arts; Audiovisual; IT creative technology), based on the analysis of 889 enterprises identified in the CreativeSquare database. The research investigates the gender distribution of founders and administrators, territorial concentration, the enterprise structure by size, form of ownership and economic performance, by comparison with both the national economy and the trends highlighted in the literature. The results indicate comparatively low female representation; a high territorial concentration of creative activities in the Chisinau municipality; the predominance of private microenterprises and significant differences in profitability. The research contributes to knowledge on creative industries in the Republic of Moldova and provides an empirical basis for understanding their entrepreneurial characteristics. The results can support the development of measures adapted to the specific needs of creative sectors. The study also represents the first stage of a systematic mapping of the creative industries in the Republic of Moldova.

Key words: *creative industries; creative entrepreneurship; territorial concentration; gender representation; Republic of Moldova*

JEL Classification: *L26, R12, Z11, M13*

I. INTRODUCTION

Creative industries are all businesses that are based on generating profit from creativity, culture and innovation (Damaschin, 2025a). According to a 2025 study (Cornia, 2025), innovation is a determining factor in the development and economic performance of businesses, having a direct impact on organizational competitiveness and efficiency. Companies that integrate innovative processes into their development strategies register higher levels of performance, with innovation being a central element of market competitiveness. Throughout history, what we call today „creative and cultural industries" have evolved from local, guild-based artisanal crafts to a global economy driven by intellectual property, technology integration and borderless digital services (UNCTAD, 2024, p. 1).

In 2026, the global market for creative industries is estimated at 3,157.59 billion USD and is expected to reach 4,608.29 billion USD by 2035 (Business Research Insights, 2026). According to UNESCO, culture and creativity account for 3.1% of global Gross Domestic Product (GDP) and 6.2% of total employment. In 2019, exports of cultural goods and services doubled in value compared to 2005, reaching USD 389.1 billion (UNESCO, 2022, p. 5).

For customers of creative businesses, the consumption of creative and cultural goods and services generates a series of benefits, which are associated not only with satisfying material needs, but also with obtaining cultural, cognitive and emotional experiences. In the specialised literature, consumption is analysed as a process that contributes to increasing perceived utility, through participation in activities and products with intangible added value, characteristic of creative sectors. Thus, creative and cultural goods and services are distinguished by their experiential component, which influences consumer behaviour and their preferences in the economic decision-making process (Manica, 2026).

In addition to being one of the youngest and most dynamic economic sectors in the world, the creative economy faces numerous challenges generated by economic, technological and social transformations. Among these, ensuring gender equality remains one of the most important concerns. Although the creative and cultural sectors are among the main employers of women (48.1%), they continue to be underrepresented in management and leadership positions in many geographical regions. Another intensely discussed challenge refers to the significant disparities between developed and developing countries. Developed countries are leaders in trade in cultural goods and services - representing 95% of total cultural services exports (UNESCO, 2022, p. 5). Another topic frequently addressed in the specialised literature is the tendency of creative entrepreneurs to concentrate in a few urban centres. This concentration is explained by the advantages generated by the geographical proximity between businesses, cultural institutions, universities and professional networks, which facilitate knowledge exchange, collaboration and innovation. At the same time, recent literature highlights the fact that the success of these ecosystems can generate side effects, such as gentrification, increasing the costs of creative spaces and the displacement of independent creators to other areas, a phenomenon known as the „gentrification paradox" (Huggins, 2026, pp. 10-13, 45-46).

Another imbalance is highlighted by the fact that, at a theoretical and empirical level, there is no unitary classification of creative industries. Various international organisations and analysis platforms use different structures for mapping the sector, presented by the author in other research works (Damaschin, 2025a; 2025b). This creates additional difficulties in the comparative analysis of the evolution of economic indicators, but also in the adoption of international good practices. In this context, each country develops its own classifications and mechanisms for stimulating creative industries. In the Republic of Moldova, the mapping of creative industries is still in a process of consolidation, with no unanimously accepted official classification. In this study, the author uses the database of the Digital Platform of Creative Companies of Moldova (CreativeSquare) (Platforma Digitală a Companiilor de Creație din Moldova, 2026). This Platform is coordinated by the Association of Creative Companies of Moldova (COR), whose mission is to support the creative industries of Moldova through education, collaboration and promotion on local and international markets (Asociația Companiilor de Creație din Moldova, 2026). The CreativeSquare platform generates a new structuring of the creative industries into eight main sectors, also constituting a relevant database for the analysis of the creative ecosystem in the Republic of Moldova.

According to the source, we can identify that the sectors of the creative industries in the Republic of Moldova are unevenly distributed.

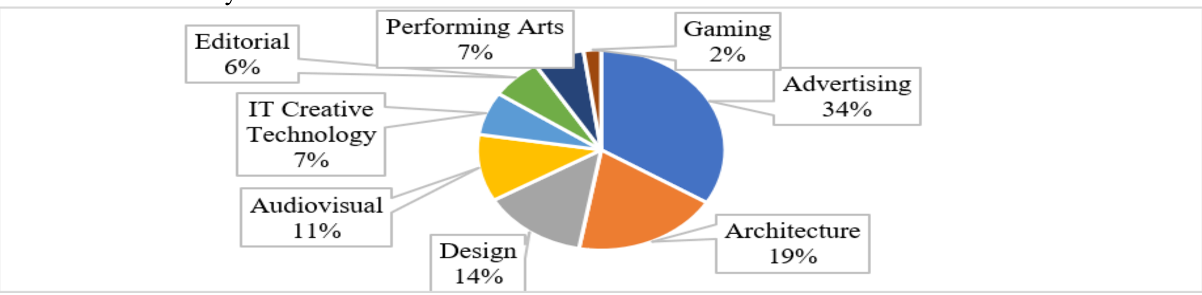

Figure 1. Structure of creative industries in the Republic of Moldova, 2026

Source: own processing

Thus, out of almost 2200 companies registered on the CreativeSquare portal as members of the Association of Creative Companies of Moldova, the largest number of companies is included in the Advertising subsector, with a share of 34%, followed by Architecture (19%) and Design (14%). At the same time, the smallest number of companies are registered in the Games subsector (2%). In this context, it becomes relevant to investigate how the creative industries in the Republic of Moldova relate both to the trends highlighted in the international specialised literature, and to the structure and indicators of the national economy as a whole.

II. LITERATURE REVIEW

In the last two decades, the creative and cultural industries have become an important research sector, being analysed both from the perspective of economic contribution and from that of entrepreneurial, social, territorial, and last but not least cultural impact.

In the national and international specialised literature, we find definitions that converge on the idea that creative enterprises are those companies in which entrepreneurs capitalise on the creativity, imagination and intellectual skills of employees, transform them into goods or services, and their commercialisation will generate income and profits (Damaschin, 2025a).

This perspective is also supported by Anatoly Reabov, coordinator of the MediaTech Lab program within the Mediacor hub (part of COR), who, in an interview offered to the author, emphasises that successful creative entrepreneurs are those leaders who identify narrow, well-defined market niches and develop specialised services or products, with a high degree of differentiation, capable of responding to specific customer needs.

There are several studies in the international literature that indicate a relatively high female participation in the cultural and creative industries (UNESCO, 2015, p. 8), although the situation differs between sub-sectors. According to the UNESCO (2022) report, 77% of countries reported having implemented policies or measures to promote gender equality in the cultural sector by 2020. However, progress is uneven and often fragile (Caballero-Molina et al., 2025; UNESCO, 2022, p. 242). The Gender and Creativity Report indicates that globally, women are still underrepresented in leadership positions, face pay gaps and encounter barriers to access to professional recognition and career mobility (UNESCO, 2021). Although women represent about half of the workforce in the cultural and creative sectors worldwide, they remain underrepresented in decision-making roles and over-represented in precarious forms of work (UNESCO, 2025).

If in 2017, 3 out of 10 leadership positions were held by women, in 2020 the ratio changed to 4 out of 6, also in favour of men. In addition, the COVID-19 pandemic may have disproportionately affected female artists and cultural professionals. Even though the ratio is trending towards equality at the global level, the gender distribution in the cultural and creative sectors shows regional variations. In some regions, the changes are considerable, due to policies or measures to support the full participation of women in cultural life, implemented between 2017 and 2020. The most visible results are in the Eastern European countries, where the share of women leading the national artistic or cultural councils under analysis increased from 38% to 67%. A similar visible result was recorded in the Latin American and Caribbean countries, with an increase from 30% to 58%. At the opposite end are the Arab countries. Even though the region declares that it supports the full participation and recognition of women in cultural life, and that it has implemented over 80% of the policies or measures to promote them, the share of women leading the national artistic or cultural councils under analysis has decreased from 17%, and reached zero (UNESCO, 2022, pp. 241-255).

These regional differences suggest that the gender distribution in the cultural and creative sectors is influenced not only by the characteristics of the sector, but also by the institutional context and public policies implemented at the national level, which justifies the analysis of the situation in the Republic of Moldova. Based on the findings from the specialised literature, the following hypothesis is formulated **H1: The creative sectors of the Republic of Moldova present a higher level of representation of women in founder and administrator positions than the national economy and tend towards a more balanced gender distribution within the sector.**

Creative industries are businesses that engage in knowledge-based, innovative, and creative activities. There are numerous studies on the benefits of urban clusters, including those by Charles Landry (2012), Richard Florida (2019), Edward Glaeser (2012), and Minha Lee (2015). These types of businesses tend to be concentrated in large cities because both creative entrepreneurs and the residents and administrations of these cities benefit from a number of advantages, including:

- cities allow frequent interactions between artists, designers, entrepreneurs, universities, and cultural institutions, which can generate new ideas and innovations;
- geographic concentration reduces collaboration costs and facilitates access to customers, investors, specialists, and cultural infrastructure;
- creative success attracts new creators and investments, generating a „virtuous circle": creativity → prestige → capital → talents → more creativity (Huggins, 2026, pp. 31–35),
- cities with active creative ecosystems have had higher demographic and economic growth than comparable non-creative cities (Huggins, 2026, pp. 29–35),
- the literature on creative industries shows that they can revitalise: former industrial areas; degraded neighbourhoods; abandoned spaces (Caballero-Molina et al., 2025; Glaeser, 2012; Landry, 2012).

In a recent report, Huggins (2026) argues that urban development is not only generated by technological innovation, but also by „aesthetic innovation". That is, cities that have created ecosystems favourable to artists, designers, architects and creators have had, in the long term, superior economic and demographic performances than other comparable cities. Thus, creative industries tend to concentrate in cities through four interconnected pillars of creative ecosystems: diversity of actors in agencies; connectivity through networks and knowledge flows; dynamism generated by experimentation and change; and the emergence of new forms of creativity (Huggins, 2026, pp. 10, 32). Creative ecosystems will form slowly, but reductions in cultural funding or the loss of creative spaces can lead to rapid destruction or severe damage for decades (Huggins, 2026, pp. 3-4).

On the other hand, the advantages generated by the consolidation of the creative ecosystem also fuel a series of disadvantages, including:

- gentrification, i.e. creators transform a neighbourhood, the area becomes attractive, prices increase, artists are pushed out (Huggins, 2026, pp. 45-46);
- the previous point will lead to the destruction of the creative ecosystems that made the city attractive in the first place (Huggins, 2026, pp. 3-4, 45-46);
- some local communities may benefit very little from the advantages of developing creative industries because more developed businesses may be favoured (investors, landowners, already advantaged groups) (Huggins, 2026, pp. 45-46);
- the advantages of concentrating around creative clusters will lead to regional polarization and excessive agglomeration of talent in a few metropolises (Huggins, 2026, pp. 31-34).

These risks are also valid for the Republic of Moldova. Therefore, it is necessary to formulate the hypothesis **H2: Creative economic activity is territorially concentrated in the Chisinau municipality to a greater extent than the national economy.**

The specialised literature highlights that the creative industries are dominated by small and medium-sized enterprises. UNESCO (2015, pp. 15-20) shows that the overwhelming majority of cultural and creative enterprises globally are microenterprises and SMEs, characterised by high flexibility, specialisation and capacity to adapt to market changes. The same conclusion is supported in several studies, such as that of the European Commission (European Commission, 2010, p. 6), or in Lee's research (Lee, 2015), which mentions that the cultural and creative sectors are predominantly made up of microenterprises and SMEs, since the specifics of creative activities favour flexible organisational structures, oriented towards projects and temporary collaborations, to the detriment of large organisations and rigid hierarchies, these representing the dominant organisational structure of the European creative economy.

Thus, hypothesis **H3** appears**: Creative enterprises in the Republic of Moldova are dominated by microenterprises and small enterprises.**

In addition to the size and location of creative enterprises, an important aspect is their economic performance. In this context, profitability reflects the ability of enterprises to transform their income into profit, constituting a relevant indicator of economic efficiency and sustainability of the activity carried out.

Profitability is one of the main forms of expression of economic efficiency and an essential indicator of the financial performance of an entity. According to a study published in 2025, the economic performance of creative industries is significantly influenced by the innovation capacity and entrepreneurial activity of enterprises in this sector. The results highlight the fact that creative industries can generate positive economic performance, but these are strongly conditioned by ecosystem factors, such as access to collaboration networks, availability of financing and the level of human capital skills. At the same time, the performance of creative enterprises is characterized by a high degree of heterogeneity and volatility, especially in the case of newly established enterprises (Segantini, & Dickes, 2025).

In the literature, profitability is interpreted through indicative thresholds, depending on the specifics of the sector. In general, net profit margin levels below 5% are considered low profitability, between 5–10% moderate, and above 10% good and very good, these ranges being frequently used in comparative analyses of the financial performance of enterprises (Codrean, Mihaila, 2025; Hada; Mihalcea, 2020).

Given the upward dynamics of the creative economy at a global level and the increasingly important role attributed to creativity, innovation and intellectual property in generating economic value, it can be assumed that creative enterprises may exhibit different performance characteristics compared to enterprises in the general economy. At the same time, due to the specifics of creative activities, frequently based on knowledge, specialisation and products with high added value, it is necessary to carry out a comparative analysis of economic performance both between creative sectors and in relation to the national economy.

In this context, hypothesis **H4** is formulated: **The profitability of enterprises in the analysed creative sectors differs significantly between sectors and presents distinct characteristics in relation to the national economy.**

The analysis of the specialised literature reveals that, although creative industries are extensively studied internationally, in the Republic of Moldova there is a lack of empirical research that would provide an integrated picture of the structure of this sector. In particular, gender distribution, territorial location, form of ownership, size and economic performance have been analysed fragmentarily or have not been investigated in relation to each other. Starting from this knowledge gap, the present research aims to outline the socio-economic profile of five sectors of the creative industries in the Republic of Moldova, using a comparative approach both in relation to the national economy and to the results reported in the international literature.

III. RESEARCH METHODOLOGY AND RESULTS

The study is exploratory in nature and presents the results of the first stage of mapping the creative industries in the Republic of Moldova. Five of the eight sectors included in the CreativeSquare database (Platforma Digitală a Companiilor de Creație din Moldova, 2026) were analysed, representing 889 enterprises. These sectors (Games; Design; Performing Arts; Audiovisual; IT Creative Technology) were analysed from the perspective of socio-economic structure, territorial distribution, enterprise size and economic performance.

The main objective of the research is to outline the particularities of the five researched sectors of the creative industries in the Republic of Moldova and to compare them with the trends in the general economy.

The study aims to test the following research hypotheses:

- the existence of gender imbalances in creative entrepreneurship;
- the concentration of creative activities in the Chisinau municipality;

– the predominance of micro-enterprises in the creative sectors;
– increased economic performance compared to the general economy.

In the comparative analysis, it should be noted that the data on the general economy come from the most recent available reports of the National Bureau of Statistics (NBS) (2023–2024), while the indicators related to the creative industries are calculated based on field research conducted for the period 2025–2026. According to the NBS statistical series, the structure of enterprises in the national economy (including the share of SMEs) presents a relative stability over time, therefore the comparison can be considered relevant for identifying structural trends, even if the reference periods do not coincide perfectly.

The research results contribute to shaping the socio-economic profile of the creative industries in the Republic of Moldova and provide an empirical basis for understanding their entrepreneurial, managerial, territorial and economic particularities. The analysis of each hypothesis highlights both convergences and differences from the trends described in the international literature.

Regarding the gender distribution, the results highlight an uneven picture. In the Republic of Moldova, in 2026, in the five sectors analysed, women occupy approximately three out of ten management positions, of which only two are held by female founders of creative enterprises (Figure 2).

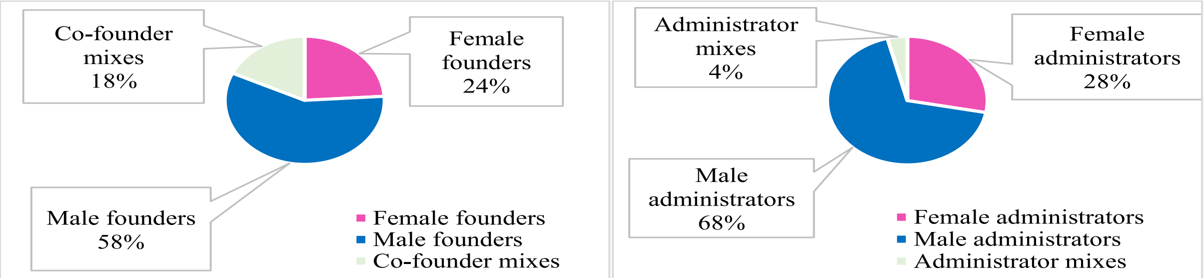

Figure 2. Distribution of founders and managers of creative companies by gender, %, 2026

Source: own processing

The same rhythm is evident in all sectors of the creative industries. The highest share is represented by the Design sector, where almost 4 women are founders and/or managers of creative enterprises, in second place is the Performing Arts sector, where 27% are founders of enterprises, men hold a share of 48%, and 25% of enterprises are founded by state institutions. However, companies in the Visual Arts sector are predominantly managed by men (65%), and only a third are managed by women (34%). At the opposite end is the Games sector, where only 4 enterprises out of a hundred are founded by women (4%) and 6% are managed by women. The results can be viewed in Figure 3.

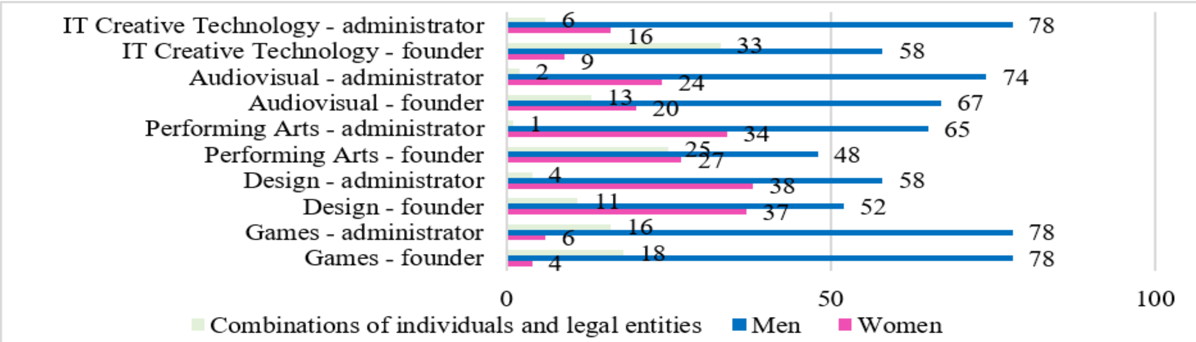

Figure 3. Distribution of founders and administrators by gender in the analysed creative sectors, %, 2026

Source: own processing

Looking at Figure 3, we notice the predominance of blue colour, which corresponds to male capital. All sectors, except for Performing Arts, both in the structure of founders and in the structure of administrators indicate an over-representation of men (78% - 52%). Even if the subsector of founders of companies in the Performing Arts sector does not indicate a majority male participation (48%), women (pink colour) occupy a share of only **27%**, and the rest (green colour) are established by state structures (Ministry of Culture, City Halls, Public Associations, etc.).

Also, in the general economy of the Republic of Moldova, the share of women in management positions in total active enterprises was approximately **33%** in 2023 (Biroul Național de Statistică al Republicii Moldova, 2024). Comparatively, in the analysed creative sectors, the share of women is at a slightly lower level, ranging between **24%** and **28%**, in 2025. This result suggests that the creative industries in the Republic of Moldova do not automatically constitute a space with a higher representation of women in management positions, but tend to reproduce, with slight variations, the gender structures noticed at the level of the national economy.

Therefore, the empirical data do not support hypothesis **H1.**

At the same time, the risks associated with the gentrification of creative industries are also valid for the Republic of Moldova. The Association of Creative Industries of Moldova (COR) is a public association (A.O.) representing national creative entrepreneurs. The association's database clearly signals the polarisation of entrepreneurs in Chisinau. Thus, the location of entrepreneurs in the five sectors of the analysed creative industries was recorded as shown in Figure 4.

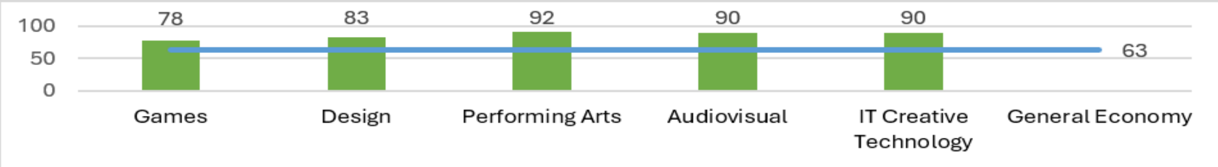

Figure 4. Share of entrepreneurs located in Chisinau municipality, in creative industries and in the general economy %

Source: own processing

According to the data researched on the CreativeSquare website and the results presented in Figure 4, in 2026 approximately **88%** of creative businesses are residents of the municipality of Chisinau. According to the latest available data provided by the National Bureau of Statistics of the Republic of Moldova (NBS), regarding the Demographics of enterprises in the Republic of Moldova, in 2023 **63%** of active enterprises of the Republic of Moldova were located in the municipality of Chisinau (Biroul Național de Statistică al Republicii Moldova, 2024). Comparatively, enterprises in the creative industries are significantly more concentrated in the municipality of Chisinau than enterprises in the national economy as a whole, by 25 percentage points (or 1.4 times more) which indicates an increased concentration of creative businesses. Accordingly, entrepreneurs should study in more depth all the advantages and disadvantages associated with starting a business in the municipality of Chisinau.

Therefore, the results obtained confirm hypothesis **H2** and indicate an overrepresentation of creative companies in the municipality of Chisinau compared to the general economy.

At the same time, only 2% (17 companies) of the 889 creative companies have the status of a state company or public association (Performing Arts – 18; Audiovisual - 2), and 2% of the entities are run by freelancers (Design – 8; Performing Arts – 5; IT Creative Technology - 2). The structure of the sector by type of ownership indicates an overwhelming predominance of private enterprises (approximately **96%**), which limits the capacity of public institutions to directly intervene in the organization of economic activity, their role being rather one of facilitating, informing and stimulating creative entrepreneurship. Thus, the results suggest the need for the relevant bodies to inform potential entrepreneurs in more detail about the advantages and disadvantages mentioned above.

According to the NBS press release (Biroul Național de Statistică al Republicii Moldova, 2025), in 2024, small and medium-sized enterprises (SMEs) accounted for **99.2%** of the total number of reporting enterprises (similar to 2023), of which **84%** were micro-enterprises (0–9 employees). According to the field research, in the five sectors of the creative industries, small and medium-sized enterprises represent, on average, **99.4%** of the total number of enterprises, of which **96.1%** are micro-enterprises. Thus, compared to the general economy, in the creative industries the share of micro-enterprises is even higher. The comparative results are presented in Figure 5.

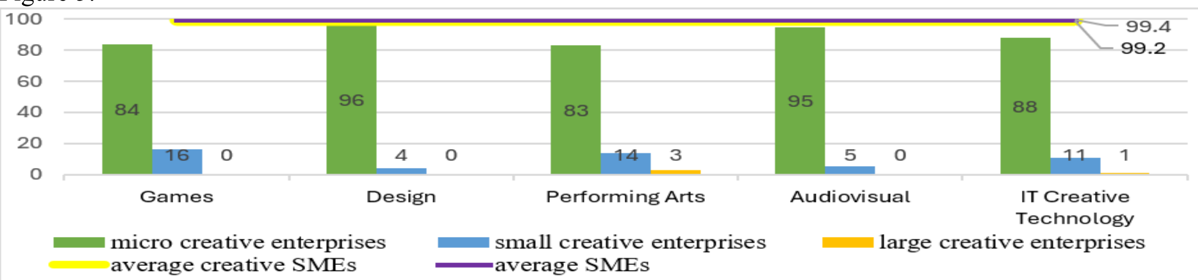

Figure 5. Size of companies in five sectors of the creative industries and in the general economy, %

Source: own processing

The results obtained confirm the hypothesis **H3**, according to which creative enterprises in the Republic of Moldova are dominated by micro and small enterprises. The share of 99.4% of small and medium-sized enterprises, of which 96.1% are micro-enterprises, demonstrates that the entrepreneurial structure of the creative industries is almost entirely made up of small-sized enterprises, to a greater extent than in the general economy.

The economic performance of the analysed sectors is assessed by average income and average profit indicators, which provide a complementary picture of the income generation capacity and economic efficiency.

Thus, in this research, the average value of each sector was identified.

According to calculations based on data available from the NBS (Biroul Național de Statistică al Republicii Moldova, 2025), the profitability of SMEs across all types of activity represented approximately 10%, 1.1 percentage points less than in 2023, which represents an average lower than in most of the analysed CI sectors. The results are presented in Figure 6.

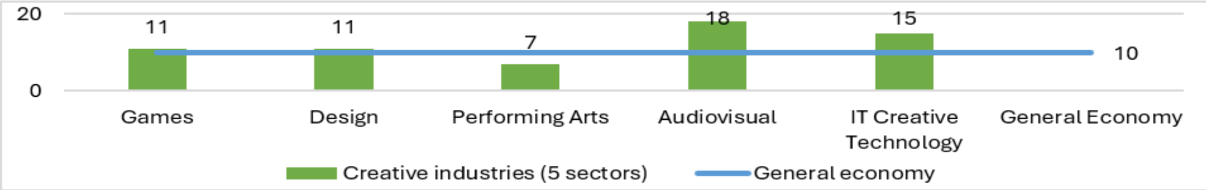

Figure 6. Profitability of SMEs in the analysed five creative sectors and in total SMEs in the Republic of Moldova, %

Source: own processing

There are no universally accepted thresholds in the literature for interpreting net profitability, as it depends on the specifics of the sector under analysis. However, values below 5% are frequently associated with low profitability, values between 5% and 10% with moderate profitability, and values exceeding 10% indicate a good capacity to transform revenues into profit. The results suggest that the general economy is at the upper limit of the moderate profitability range, while the creative sectors show significant inter-sectoral variations. Four out of five sectors recorded good profitability, and the Performing Arts sector recorded moderate profitability, which indicates the need to implement additional measures to stimulate the only creative sector that has large companies (3%); therefore, it holds an essential importance in the economic structure of the state.

Therefore, the results obtained partially confirm hypothesis **H4** and indicate a correspondence with the general national economy.

IV. CONCLUSION

The study provides one of the first integrated analyses of the socio-economic structure of the creative industries in the Republic of Moldova, highlighting both their particularities and their degree of convergence with the trends described in the international literature:

1. Contrary to the trends highlighted in the international literature, the creative industries in the Republic of Moldova are not distinguished by a higher representation of women in entrepreneurial and managerial positions. The results suggest that the development of the creative economy does not automatically lead to the reduction of gender imbalances, which continue to reflect the general structure of the national business environment.
2. The overwhelming concentration of creative enterprises in the Chisinau municipality confirms the existence of a strongly polarised creative ecosystem. Although this result is consistent with the theories on creative clusters, it also highlights the vulnerability of the territorial development of the creative economy in the Republic of Moldova, where regions remain insufficiently integrated in this process.
3. The predominance of micro-enterprises demonstrates that the creative economy in the Republic of Moldova is built mainly on small-scale entrepreneurial initiatives, characterised by flexibility and intensive use of intellectual capital. At the same time, this structure may limit the investment capacity, internationalisation and accelerated development of the sector.
4. The significant differences in profitability between the analysed sectors demonstrate that creative industries cannot be treated as a homogeneous economic sector. The capacity to generate economic value depends on the specifics of each field, which justifies differentiated approaches both in research and in the development of support measures.

The results obtained suggest that the development of creative industries requires interventions adapted to the identified particularities. The high concentration in the Chisinau municipality indicates the opportunity to develop regional creative ecosystems (Balti, Cahul, Gagauzia Autonomous Region, etc.), capable of stimulating the emergence and consolidation of creative entrepreneurship outside the capital. The predominance of micro-enterprises highlights the need for dedicated financing, mentoring and internationalisation tools, designed to increase entrepreneurs' access to foreign markets. And the differences in economic performance between sectors suggest that support measures should not be applied uniformly, but differentiated according to the specifics of each field. At the same time, the low level of women's participation in founder and administrator positions indicates the opportunity to strengthen programs aimed at promoting female entrepreneurship in the creative industries.

V. REFERENCES

1. Asociația Companiilor de Creație din Moldova (2026). *Misiune.* https://cor.md/ro#mision, vizitat 18.06.2026.
2. Biroul Național de Statistică al Republicii Moldova (2025). *Activitatea întreprinderilor mici și mijlocii în anul 2024.* https://statistica.gov.md/ro/activitatea-intreprinderilor-mici-si-mijlocii-in-anul-2024-9557_61902.html, vizitat 15.06.2026.
3. Biroul Național de Statistică al Republicii Moldova (2024). *Demografia întreprinderilor în Republica Moldova în anul 2023.* https://statistica.gov.md/ro/demografia-intreprinderilor-in-republica-moldova-in-anul-2024-9557_62184.html, (vizitat 09.06.2026).
4. Business Research Insights (2026). *Creative Industries Market.* https://www.businessresearchinsights.com/market-reports/creative-industries-market-117297, vizitat 16.06.2026.
5. Caballero-Molina, J. J., Sanz-Aznar, J., Rey-Benito, E., Tarragó-Mussons, A., & Consuegra-Fernandez, M. (2025). *The gender gap in film editing: analysis of professional film editors affiliated with TEMPO*. Creative Industries Journal, 1–13. https://doi.org/10.1080/17510694.2025.2604405.
6. Codrean V., Mihaila S. (2025). *Profitability: barometer of financial health of entities*. In: Annals of the „Constantin Brâncuşi" University of Târgu Jiu, Economy Series, Issue 6 /2025, p 689-698. https://www.utgjiu.ro/revista/ec/pdf/2025-06/72_Codrean.pdf.
7. Cornia, D. (2025). *The impact of innovation on business development: a strategic analysis of competitiveness and organizational performance*. Ecoforum Journal, 14(3). https://ecoforumjournal.ro/index.php/eco/article/view/2936.
8. Damaschin, M. (2025a). *Impactul comerțului extern cu bunuri creative asupra stabilității economice a Republicii Moldova.* In: Intellectus, 2025, nr. 2, pp. 104-114. ISSN 1810-7079. DOI: https://doi.org/10.56329/1810-7087.25.2.10.
9. Damaschin, M. (2025b). *Modele și cadre conceptuale ale industriilor creative: convergențe și divergențe la nivel global*. In: Economica, 2025, nr. 4(134), pp. 74-82. DOI: https://doi.org/10.56329/1810-7087.25.2.10.
10. European Commission (2010). *The entrepreneurial dimension of the cultural and creative industries,* 238 pagini. file:///C:/Users/user/Downloads/the%20entrepreneurial%20dimension%20of%20the%20cultural%20and-NC0213130ENN.pdf.
11. Florida, R. (2019). *The Rise of the Creative Class*. Basic Books, ISBN: 9781541617735, 512 pagini.
12. Glaeser, E. (2012). *Triumph of the City.* Penguin Publishing Group, ISBN: 9780143120544, 338 pagini.
13. Hada, I. D., Mihalcea, M. M. (2020). *The Importance of Profitability Indicators in Assessing the Financial Performance of Economic Entities*. Annals of the University of Oradea, Economic Science Series, University of Oradea, Tom XXIX – 2020, ISSN: 1222569X, https://anale.steconomiceuoradea.ro/en/wp-content/uploads/2020/09/Anale-AUOES_Issue-1-din-2020.pdf.
14. Huggins, R. (2026). *Aesthetic Innovation, Creative Ecosystems and Urban Development: Learning from the History of Art*, 60 pagini.
15. Landry, C. (2012). *The Creative City: A Toolkit for Urban Innovators*. Earthscan, ISBN 1849772940, 350 pagini.
16. Lee, M. (2015). *Fostering connectivity: a social network analysis of entrepreneurs in creative industries*. International Journal of Cultural Policy, *21*(2), pp. 139–152. https://doi.org/10.1080/10286632.2014.891021.
17. Manica, C. (2026). *The particular role of prosociality in cultural and religious tourism*. Ecoforum Journal, 15(2). https://doi.org/10.4316/efj.v15i2.3064.
18. Platforma Digitală a Companiilor de Creație din Moldova (2026). *Sectoare.* https://creativesquare.md/sectoare, vizitat 17.06.2026.
19. Segantini, M., & Dickes, L. A. (2025). *Creative-entrepreneurs and new venture performance.* Creative Industries Journal, 1–27. https://doi.org/10.1080/17510694.2025.2492568.
20. UNCTAD (2024). *Creative Economy Outlook 2024*. https://unctad.org/publication/creative-economy-outlook-2024, 146 pagini, vizitat 16.06.2026.
21. UNESCO (2025). *Closing the gap: gender equality in cultural and creative sectors.* https://www.unesco.org/creativity/en/articles/closing-gap-unesco-supports-gender-equality-cultural-and-creative-sectors?utm, vizitat 18.06.2026.
22. UNESCO (2015). *Cultural times: the first global map of cultural and creative industries*, 119 pagini. https://unesdoc.unesco.org/ark:/48223/pf0000235710.locale=en
23. UNESCO (2021). *Gender & creativity: progress on the precipice, special edition*, 56 pagini. https://unesdoc.unesco.org/ark:/48223/pf0000375706
24. UNESCO (2022). *Re|shaping policies for creativity: addressing culture as a global public good*, 328 pagini. https://unesdoc.unesco.org/ark:/48223/pf0000380474