

**Title: Cultural Innovation in Transition: a Value based Approach  
The case of the Bulgarian visual arts**

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Propositions**

1. Systemic changes in economies and societies in the era of the creative economy depend on the capacity of culture-led creativity and innovation to transform practices and processes within a particular domain of knowledge and beyond.
2. Innovation in the arts and culture is political, because institutional judgements in the art world are political and social rather than artistic.
3. Causality between changes in structures and the disruptive creativity that produces radical innovation in the arts and beyond is difficult to establish and is not straightforward.
4. Disruptive artistic creativity and innovation is always accompanied by cultural transformation, triggered by a crisis in meanings and values. Once these crises are resolved, new practices are then established which are incommensurable to the old ones.
5. Innovation implies shifts in both the values and practices of individuals and the values and practices of institutions.
6. A transition in the governmental sphere (G) does not lead to an immediate qualitative change in the cultural sphere (C) and social sphere (S). (this thesis)
7. Artistic and cultural creativity and innovation are system-related phenomena and involve complex interrelationships and interdependencies between individuals and their context or between agents and structures. (this thesis)
8. Radical innovation in the sense of a complex systemic change, is a culture embedded phenomenon, which shows in notable shifts of cultural and social values. (this thesis)
9. Processes of transformation involve changes in cultural and social valorization practices, aligning the values of various public and private stakeholders in a dynamic process. (this thesis)
10. The cultural dimension of the valorization practices (or sense making practices) can delay a paradigm shift or even prevent it from happening. (this thesis)
11. Making sense of the world is a purpose of the world itself.
12. Less is more. Constraints can be a stimulus. (Elster, 2000)