



CULTURAL ENTREPRENEURSHIP STRATEGIES IN IRAN

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Abstract

This article initially deals with the concepts of entrepreneurship, cultural entrepreneurship and its importance in the field of culture. Then, identifying the factors of cultural entrepreneurship strategies, it offers some models for assessing cultural entrepreneurship strategies and benchmarking it. Afterwards, it tries to reform and standardize the presented model through questioning experts and elite of the profession. It is concluded that there is a significant difference between the mean ranks of the implementation factors of the entrepreneurship strategy which is detailed through the work.

Keywords: culture, entrepreneurship, cultural entrepreneurship, entrepreneurship strategies.

1. INTRODUCTION

In the academic circle in the world, entrepreneurship has enjoyed a voluminous literature contributed by many scholars in economics, sociology, anthropology, business management and political sciences, since the middle of the 20th century (Vuong Quan Hoang and Tran Tri Dung, 2009; Živković et al., 2009). In recent years,

entrepreneurship education has spread around the world at a rapid pace. Most entrepreneurship courses focus on the inculcation of entrepreneurial skills: decision-making, leadership, communication, management, technical, interpersonal and conceptual skills also examine methodologies for the purpose of improving student's abilities to deal with ambiguity and complexity. It is clear that

regarding entrepreneurship education, it is generally accepted that entrepreneurial skills can be taught and learned through practice and repetition although the development of these skills is a function of a time, but is faster in certain environments. After all, creative practice is substantially determined by cultural context (Julie E. Cohen, 2007). It appeared in the scene of the art world and that world was not very open for economic themes at the time. Recently, the character is becoming more dominant. Not only sociologists and a few economists are filling its character, it also features in the talk of politicians and people involved in the world of the arts. It is the cultural entrepreneur we are referring to (Arjo Klamer, 2006).

Entrepreneurship focuses on the total enterprise creation process: all the functions, activities and actions associated with perceiving, clarifying, and refining opportunities, crafting a business plan, and creating organizations to pursue your entrepreneurial objectives (Hisrich & Peters).

2. CULTURAL ENTREPRENEURSHIP

Today many anthropologists have known cultural subjects to be in the heart of scientific studies such as various political, economic, psychological, psychoanalytical and other academic subjects. Other scholars who emphasize the classic theory have said that there is no "one" definition to culture and it is impossible to define culture completely and generally. So, from their point of view defining culture and knowing it as the starting line of research is totally a useless effort and causes ambiguity (Salehi Amiri, 2007).

Cultural entrepreneurship is an emerging

area of practice and theory. Underlying the growing interest in cultural entrepreneurship is the understanding that sustainable change can only be developed when innovations are crafted from endemic cultural knowledge and traditions (Lindsay, 2005).

The people developing these innovations and bringing them to markets are cultural entrepreneurs, individuals passionate about their cultural heritage and determined to bring this cultural wealth to broad audiences. Culture highlights that meaning and significance emerge from practices and do not exist in themselves (Joost Van Loon, 2008). Cultural entrepreneurs are resourceful visionaries, generating revenues from culturally embedded knowledge systems and activities; their innovative applications of traditions to markets result in economically sustainable cultural enterprises. Although they may work in the American Southwest, Africa, India, China or Great Britain, successful cultural entrepreneurs:

- Are visionary leaders who have passion for creating cultural enterprises?
- Leverage "cultural capital" through innovation, thus furthering cultural values, traditions, knowledge, and local livelihoods.
- Create a "whole cloth" of cultural diversity and sustainability, weaving together economic, social, environmental, and cultural values.
- Remain mission driven and market-focused, creating both financial wealth and cultural value.
- Drive the creation of new cultural markets and industries.

Cultural entrepreneurs are change agents who leverage cultural knowledge and innovation to create thriving economic systems (Lindsay, 2005; Tagraf and Akin, 2009).

3. ENTREPRENEURSHIP & ITS IMPORTANCE

Joseph Schumpeter (1934) is the most important theorist of the economical outlook. He believed that the roles of executives and those establishing business are very different from the role of entrepreneurs. In his opinion, entrepreneurship was bringing new trends & new methods of production process, finding new markets & resources and creating any new establishment in industry. Also in his opinion, entrepreneurs were those who could convince and encourage investors in making their renovated ideas come true (Palmer, 1987, p. 48).

Entrepreneurship is caused by individuals who exploit opportunities that change creates (such as in technology and consumer preferences). In responding to change, entrepreneurs are individuals who create something new or something different. Innovation represents "the specific tool of entrepreneurs, the means by which they exploit change as an opportunity for a different business or different service ... innovation involves, changing the value and satisfaction obtained from resources by the customer (Drucker, 1985, p. 19-33). In entrepreneurship, there is a need for constant innovation because of the challenge of ever-changing customer needs, technology, and competition. Drucker convincingly argues that innovation rarely arises from "flashes of genius" but rather innovation is purposeful and involves an organized, systematic process of monitoring these sources of innovation for innovative opportunities (Drucker, 1985, p. 133). He identifies and describes seven sources of innovative opportunity: The Unexpected, Incongruities, Process Need, Industry and Market

Structures, Demographics, Changes in Perception, and New Knowledge. Overall, the seven sources represent symptoms of change or "highly reliable indicators of changes that have already happened or can be made to happen with little effort" (Drucker, 1985, p. 35).

Entrepreneurship is the practice of starting new organizations, particularly new businesses generally in response to identified opportunities. Entrepreneurship is often a difficult undertaking, as a majority of new businesses fail. Entrepreneurial activities are substantially different depending on the type of organization that is being started. Entrepreneurship may involve creating many job opportunities.

4. IMPORTANCE OF ENTREPRENEURSHIP IN THE FIELD OF CULTURE

All entrepreneurship assessment researches imply that environmental factors are necessary and should be taken under consideration in order to understand entrepreneurship. The difference in entrepreneurship rates of different countries is one of them. For example, in the studies of "Kaufman's entrepreneurship center" it has been proven that in the year 2002, in countries such as Japan, the entrepreneurship rate of this society was %1.8. In the same year, this ratio was %14.5 in South Korea. Entrepreneurship rate in the countries studied had varied from %1.8 to %18.9. The highest entrepreneurship rate was %17.9 in the Netherlands and the lowest entrepreneurship rate was %1.8 in Japan in 2000. Taking environmental factors into consideration in strategy assessment is of importance because institutes can have better and more proper practical response reactions

according to the appropriate time basis and the changes made (Kaufman Entrepreneurship Center of GEM). The reason to the survival of many institutions is only because of the fact that they understand their environment and use it (David, 1999, P. 241).

In a world where people experience cultural exchange (whether it is informed or uninformed) and where culture determines people's behavior according to the society's need, one way to protect a nation's culture and identity is to strengthen cultural institutions through paying more attention to cultural entrepreneurship as a tool of cultural development; in this way, appropriate strategies are stated and the result of implementing all this is assessed. This paper helps understand the obstacles of cultural entrepreneurship development in Iran through providing solutions to evaluate cultural entrepreneurship strategies and it helps understand the impact it has in different fields.

5. RESEARCH GOALS

Research goals were:

- 1 - To identify the factors of cultural entrepreneurship strategies.
- 2 - To determine which factors are the most influential factors in implementing cultural entrepreneurship strategies.
- 3 - Diagnosing the importance of internal and external environmental factors in compiling cultural entrepreneurship strategies.
- 4 - To provide a model for assessing cultural entrepreneurship strategies and benchmarking it.
- 5 - To reform and standardize the presented model through questioning experts and elite of the profession.

6. RESEARCH HYPOTHESIS

1 - An institute's external environmental factors (opportunities and threats) are more important than the Institute's internal environmental factors (strengths and weaknesses) in compiling the cultural entrepreneurship strategy in cultural-artistic institutions.

2 - Creating an entrepreneurial atmosphere is more important than other factors (assessing the current strategy, controlling and evaluating entrepreneurship) in the implementation of the cultural entrepreneurship strategy.

3 - In assessing the cultural entrepreneurship strategy, the possibility of using the organization's internal factors is more important than going along a stable method (another internal factor) and external factors (compatibility and competitive advantage).

7. RESEARCH METHOD

This research is functional, purpose wise and it is descriptive, correlation and a field study when implementing its methods.

8. STATISTICAL POPULATION

The statistical population of this very research is consisted of 2000 active cultural-artistic institutions across Iran. First, a questionnaire with 19 questions was distributed among all the country's institutions. This was done through the internet for most provinces and through the cooperators of this research in other provinces to understand the differences of organizations in entrepreneurship.

At first the intention was to choose

entrepreneur institutions and the scoring method was to answer %50 of the questions. After collecting 2000 questionnaires and extracting the results, all of Iran's institutions stand almost the same ground in terms of entrepreneurship.

Since the statistical population was very wide, one tenth of the said population was selected by consulting with the relating professors. Of course the number of institutions in each province was considered; for example, Tehran had 1092 Institutes, Isfahan had 157 Institutes, Kohgiluyeh and Boyer-Ahmad had 5 institutes and Chaharmahal and Bakhtiari had 3 institutes. As a result, sampling was done carefully by considering this coefficient.

9.DETERMINING THE EFFECTIVE FACTORS ON THE INTERNAL & EXTERNAL ENVIRONMENT OF ARTISTIC & CULTURAL INSTITUTIONS

To determine the importance of the factors influencing the internal and external environment of artistic and cultural institutions, 40 institutions were selected which all their managers attended the seminars held by the Ministry of Islamic Guidance and also were entrepreneur institutes (Table 1 and Table 2). The questionnaire used in this research was designed through consulting experts of this subject matter and the terms of the questionnaire were issued through studying the related resources and identifying the indices of the influential factors in internal and external environments of cultural and artistic institutions. Open interviews were done with professors of this matter in addition to studying the existing documents

to understand the current status of the institutions.

A list of indices of the factors was prepared and given to specialists and experts to confirm the validity of the questions. Then, the opportunities and threats (external environment factors) and the strengths and weaknesses (internal environment factors) were compiled which helped executives of 40 institutes and experts who participated in this project issue the questionnaire used in this research through evaluation matrix of internal and external factors to help classify the factors and calculate their coefficients. The questionnaire asked the respondents to determine a number among 1 to 5 for the importance of each factor and to consider a number among 1 to 4 for numerical rating. Research analysis was done through "Shannon Entropy" after data collection.

The results of the evaluation of internal factors (strengths and weaknesses) of cultural and artistic institutions shows that the estimated final score 2.81 was higher than the average matrix of internal factors; this means that cultural and artistic institutions are in optimum conditions in benefiting the strengths and fighting with weaknesses of the institutes and that they are generally higher in strengths than in their weaknesses.

It is recommended that artistic and cultural institutions focus on their strengths, thereby try to decrease their weaknesses.

The evaluation matrix of internal and external environments of cultural and artistic institutions is one of the important tools that institute executives compare information based on this tool and present the needed strategy by using it. According to the evaluation matrix of cultural and artistic institutions, the strengths are higher than the weaknesses in internal environments.

Table 1. Number of Questionnaires in Each Province

Row	Province	Number of Institutions	Number of Institutions in Each Provinces	Number of Samples in Province	Total Questionnaires Received
1	East Azarbaijan	31	0.015	3	3
2	West Azerbaijan	35	0.017	2	
3	Ardebil	2	0.001	0.5	
4	Isfahan	157	0.07	15.5	13
5	Ilam	13	0.006	1	
6	Bushehr	19	0.009	1.5	
7	Tehran	1092	0.54	109	55
8	Chahar Mahal & Bakhtiari	3	0.001	0.5	
9	South Khorasan	4	0.002	1	1
10	Khorasan Razavi	95	0.047	9.5	9
11	North Khorasan	5	0.002	1	
12	Khuzestan	18	0.009	1.5	
13	Zanjan	12	0.006	1	
14	Semnan	14	0.007	1	
15	Sistan & Baluchestan	12	0.006	1	
16	Fars	58	0.029	6	6
17	Qazvin	7	0.003	1.5	
18	Qom	91	0.045	9	9
19	Kurdistan	10	0.005	1.5	
20	Kerman	40	0.02	4	4
21	Kermanshah	14	0.007	1	1
22	Kohgilouyeh & Boyer Ahmad	5	0.002	1.5	
23	Golestan	14	0.007	1.5	
24	Gilan	30	0.015	3	3
25	Lorestan	8	0.004	1	
26	Mazandaran	144	0.072	14	14
27	Central	19	0.009	1.5	
28	Hormozgan	17	0.008	2	
29	Hamedan	10	0.005	1.5	2
30	Yazd	21	0.010	2	2
	Total	2000		200	

Table 2. Weight Percentage of the Indices of Internal Factors

Factors	Row	Indices	Strength	Weakness	Weight Coefficients	Score	Balanced Score
Organizational	1	Existing Structure of Cultural Institutions	+		0.05	1	0.05
	2	Not Having Enough Knowledge about a Particular Activity		--	0.04	4	0.16
	3	Positive Effect of the Board of Directors on an Institute	+		0.09	2	0.18
Humane	4	Appropriate Human Resources with Entrepreneurship	+		0.08	3	0.24
	5	Having an Experimental Background Appropriate for an Entrepreneurship	+		0.10	3	0.30
	6	Management's Lack of Attention in the mission & Goals of the Institute		--	0.06	4	0.25
	7	Lack of competency of the Management & Training Systems		--	0.11	3	0.32
	8	The Relative Independence of Management in Selecting Activities	+		0.05	2	0.10
	9	Weakness of the Spirit of Entrepreneurship		--	0.06	2	0.11
Financial	10	Potential Profit of Cultural Institutions	+		0.09	3	0.28
	11	Having High Fixed Costs against Lower Income		--	0.08	4	0.30
	12	Including rules for Non-Commercial & Non-Trade Union Institutions	+		0.05	1	0.05
	13	Giving Each Member of the Board their Fair Share	+		0.04	2	0.09
	14	Administrational Equipments & Facilities	+		0.02	2	0.04
	15	Having a Plan for the Rebound of Investment	+		0.09	4	0.35
		Total	10	5			2.81

Therefore, in order to boost optimum performance, strategies should be selected that develop the strength. In the external environment the threats were more than the opportunities which shows that cultural and artistic institutions are not in compliance with their environment and there should be strategies implemented which shifts threats to opportunities.

Table 3. Weight Percentage of the Indices of External Factors

Factors	Row	Indices	Opportunity	Threat	Weight Coefficients	Score	Balanced Score
Political	1	Formation of an Cultural Forum	+		0.06	1	0.06
	2	Lack of Organization to Defend the Rights of Institutions		--	0.02	4	0.09
	3	Having a Board of Maturity as a Supervisor		--	0.03	1	0.03
	4	Not Easing the Regulation Confirmation of Institutions		--	0.02	2	0.03
	5	Selecting a Registration System for Institutions	+		0.03	1	0.03
	6	Having Challenging laws for Issuing Licenses		--	0.09	2	0.19
	7	Having No By-Law for promoting an Institute's Needs		--	0.05	1	0.05
	8	Reformation of Rules for Establishing Cultural Centers & Institutes	+		0.06	2	0.13
Economic	9	Having a Variety of Cultural Abilities for Institutions	+		0.04	2	0.08
	10	Institutions Having the Appropriate Ability in Giving Service	+		0.03	3	0.09
	11	Lack of Appropriate Financial Facilities		--	0.01	4	0.04
	12	Financial Exemption of Institutions	+		0.04	2	0.08
	13	Cultural Activities Not Suiting the Business Market		--	0.01	3	0.02
	14	Inappropriate Financial Power of a Target Community		--	0.06	2	0.12
	15	The Government		--	0.04	1	0.04

		Giving a Small Amount of Budget & Credit					
	16	Lack of Investment of Private Sector in Culture		--	0.05	2	0.09
Cultural - Social	17	The Increase of diversity in Cultural Activities	+		0.02	4	0.06
	18	Quantitative & Qualitative Increase of Demand for Services	+		0.02	2	0.04
	19	Having Multi-Purpose Cultural Activities	+		0.04	2	0.07
	20	Cultural Atmosphere Deficiency		--	0.03	3	0.08
	21	Cultural Tendencies Getting Political		--	0.07	2	0.14
Technology	22	There Are Young & Skilled Force in the Field of Science	+		0.04	2	0.07
	23	Using Electronic Tools in the Field of Publishing & Education	+		0.04	2	0.09
	24	Expensive Costs of Appropriate Educational Atmosphere		--	0.07	1	0.07
	25	Having Low Knowledge in Using Digital Technology		--	0.03	2	0.06
		Total	11	14			1.88

The figures shown in table (3) shows the effect of external environment (opportunities and threats) on the strategic decision-making that estimates the final score after the calculation of the importance and rank coefficient. According to the results obtained, the final score was estimated to be 1.88 which is lower than the average of 2. This shows that cultural and artistic institutions do not have the suitable facilities to react against external threats and also they are not very successful in taking advantage of environmental opportunities. Also, threats

have manifested more than opportunities. Meanwhile, the ranges of threats were 2.14 and the ranges of opportunities were 2.09 which separately show that cultural and artistic institutions do not benefit appropriate opportunities and they do not have the appropriate capabilities in confronting threats.

Here in fact, two of the research hypotheses were confirmed.

The first hypothesis was that external environment factors were more important than internal factors due to being

uncontrollable (Table 4 and Table 5). The second research hypothesis such institutions are weak toward external factors (Table 6 and Table 7). The third hypothesis which is one of the main factors in the evaluation strategy is therefore automatically confirmed.

10. TESTING RESEARCH HYPOTHESIS

1 - An institute's external environmental factors (opportunities and threats) are more important than the Institute's internal environmental factors (strengths and weaknesses) in compiling the cultural entrepreneurship strategy in cultural-artistic institutions.

Based on the above Mann–Whitney test significance level which was less than 0.05 it is concluded that there is a significant difference between the mean rank of internal and external factors. In other words, from the

Table 4. The Descriptive Results of Man-Whitney Test for Priority Setting of Internal & External Factors

Group	Number	Average Rating
Foreign	101	128.70
Internal	101	74.30
Total	202	

Table 5. Analytical Results of Man-Whitney Test

Mann–Whitney	2353.000
Z	-6,659
Significance level	.000

Table 6. Descriptive Results of Friedman Test for Priority Setting of Implementing Factors of the Cultural Entrepreneurship Strategy

Implementing Factors of the Cultural Entrepreneurship Strategy	Average Rating
Entrepreneurial Activities	3.55
Control & Evaluation of Entrepreneurship	3.74
Measurement of Current Strategies	3.78
Creating an Entrepreneurial Atmosphere	3.80

Table 7. Analytical Results of Friedman Test

Total	99
Chi-Square	28,359
	3
Significance level	.000

viewpoints of the respondents, external factors (threats and opportunities) were much more important than internal factors (strengths and weaknesses). It can be said that external factors are more important than internal factors for they are uncontrollable.

2 - Creating an entrepreneurial atmosphere is more important than other factors (assessing the current strategy, controlling and evaluating entrepreneurship) in the implementation of the cultural entrepreneurship strategy.

10.1. A Friedman Test 1

Based on the above Friedman test significance level which was less than 0.05 it is concluded that there is a significant

difference between the mean ranks of the implementation factors of the entrepreneurship strategy (Table 8 and Table 9). In other words, the majority of respondents have expressed that institution executives should use the help of their employees by doing consultation and having participation to solve the institute's problems. They also believed that entrepreneurs can motivate the staff and add to the institute's success. Therefore, in the implementation of the cultural entrepreneurship strategy, creating an entrepreneurial atmosphere is more important than other factors (assessing the current strategy, controlling and evaluating entrepreneurship).

Table 8. Descriptive Results of Friedman Test to Help Prioritize the Evaluating Factors of the Cultural Entrepreneurship Strategy

Evaluating Factors of the Cultural Entrepreneurship Strategy	Average Rating
Possibility of Occurrence	2.98
Compatibility with Environmental Factors	2.51
Stabilization Procedures	1.91
Competitive Advantage	2.60

Table 9. Analytical Results of Friedman Test

Total	62
Chi-Square	24,402
Degree of Freedom	3
Significance Level	.000

3 - In assessing the cultural entrepreneurship strategy, the possibility of using the organization's internal factors is more important than going along a stable method (another internal factor) and external factors (compatibility and competitive advantage).

10.2. A Friedman Test 2

In assessing the cultural entrepreneurship strategy, the possibility of using the organization's internal factors is more important than going along a stable method (another internal factor) and external factors (compatibility and competitive advantage).

11. CONCLUSION

The theories used in this research are mainly bases on the theory of "Fred R. David" (1982), "Kuratko and colleagues" (1983) and "Richard Rumelt" (1999). Data analysis was done through partial least square method, matrix correlation-test, Friedman test and Mann–Whitney test.

Two Groups of A) administrators of cultural and artistic affairs: authorities of cultural and artistic institutes and b) strategic management and entrepreneurship experts were interviewed and then the questionnaire and analytical model of the research were designed.

The analytical model of this research was issued according to the support of the theories of experts in this field and the theoretical framework that have been mentioned in brief. Then, it was confirmed by Iran's greatest strategist by obtaining %87 of positive votes and was approved for the hypothesis and then the statistical analysis to be stated.

The first hypothesis came from a research which was conducted in a research project monitoring and evaluation center. The important result of this research was that the external environment variables (opportunities and threats) are more important than internal environment variables (strengths and weaknesses) for they are uncontrollable.

Also, this research has used the results of the study done in the Ministry of Islamic Guidance (the tables of that research have been completely shown in chapter 3). In this study, the factors which effect the internal and external environment of cultural and artistic institutions have been assessed through 40 executives of cultural-artistic institutes which were also entrepreneurial institutions.

The questionnaire used in this research has been designed and prepared by professors like Dr. Ahanchi and a number of senior experts of the ministry of high education. After statistical analysis, the matrix evaluation showed that the matrix mean of internal factors was higher (2.81); this means that cultural and artistic institutions are in optimum conditions in benefiting the strengths and fighting with weaknesses of the institutes and that they are generally higher in strengths than they are in their weaknesses.

The Mann-Whitney test was used to test the first research hypothesis. The results showed that there is a significant difference between the mean rank of internal and external factors. The mean rank of external factors (128.7) was higher than the mean rank of internal factors (74.3). In other words, external factors were much more important than internal factors for the first are uncontrollable.

Thus, it is recommended that the

executives of cultural and artistic institutions pay more attention to external factors in order to boost optimum performance and try to shift threats to opportunities. Strategists can be very useful in consulting the executives. A perfect example for this could be the economic sanctions of the West. If western authorities refuse from buying Iran's oil, Iran should use and invest all its available ability towards boosting non-oil economy and try to develop its non-oil exports. Encouraging and inspiring handymen and the handicraft industry can help increase the quality of handicrafts which should be conducted through cultural-artistic Institutes. Attracting foreign tourists and providing tourism facilities is one of the other things that can extremely help in the income for the country. Countries such as Greece, Turkey, Malaysia and ... accumulate more than Iran's annual income from oil through tourism each year. Thus, strategist consultants can be a huge help for executives of cultural and artistic institutes about external factors.

The second hypothesis test results indicated that there is a significant difference among the mean rank of the implementation of factors of the cultural entrepreneurship strategy. The mean rating of having an entrepreneurial atmosphere (3.80) was higher than the other factors.

In the structural analysis stage, the questionnaire was designed and issued through three stages according to the three stages of strategic management (developing, implementation and evaluation).

The purpose of this questionnaire was:

I: to identify the present status dominating artistic and cultural institutions (a questionnaire to show the importance of internal and external environment variables in the form of a table and a consensus

ranking table).

II: To identify institutions with cultural and artistic entrepreneur strategy (19 questioned questionnaires).

III: To evaluate the cultural entrepreneurship strategy in artistic and cultural institutions according to the analytical model factors (38 questioned questionnaires).

After assaying the validity and reliability of the research through the "Chi-Square test", "Karl Pearson test" showed the error levels of 0.05. Then the 38 questioned questionnaires were implemented. The questions in this questionnaire were set in a way that supports each and every hypothesis.

Since the subject matter selected for this research had many variables, the researcher has selected the stated variables mainly from the theories and studies done before by researchers so that the most important reasonable relationships in the tests would be obtained and also to limit the domain of the effective factors and reach more specific results. Analytical data have been analyzed by using appropriate statistics and the statistical software of "spss" and "splis" were used to analyze and interpret the data.

The validity calculation method of this research was "diagnostic validity" which was extracted to mean index and variance and then "AVE 2" was used. This agent factor was 0.5. To determine the reliability of the research, the double reliability method was used. This agent factor was 0.6. The relations among the variables were assessed and measured through confirming factor analysis. The results obtained and t values reported for each standard parameter show the meaningfulness of each variable and they all had coefficients above 2. The structural model was also studied based on the standardized path coefficients and their

meaningfulness was studied through t-test. The results indicate that the structures under study were perfectly measured with the questions. Therefore, it could be said that the results of each structured question is considered valid and analyzable.

According to the results obtained, entrepreneurial activity is shown with the value of R 2 (0.245) which has predicted that %24 of strategy compiling changes happen by the variable of entrepreneurial activity. %35 of strategy implementation happens by compiling the strategy, %39 of strategy evaluation happens by strategy implementation and %0.4 of function calculated changes happen through the variable of strategy assessment. The calculated values indicate that although entrepreneurial activities lead to compiling the appropriate strategy and ultimately lead to evaluation, but the desired outcome is not seen in the performance of artistic and cultural institutions. In other words, artistic and cultural institutions do not take advantage of strategy development and implement at hand.

The rating of the 19 questioned questionnaires is as it follows:

- The answer to question #1: %98.1 of the respondents stated that they interact with the institute executives and directors.
- The answer to question #2: %60 stated that their executives are not the absolute power.
- The answer to question #19: %72.1 stated that institute executives no reward has been set for haunting new opportunities. Thus, administrators who are associated with their employees and are not obsessed with playing the role of boss can understand their employee's interests through informal communications and set rewards according to their needs and base values and open

conversation with them to consult about different job issues and thereby to create motivation.

Apparently, the answers indicate that one of the infrastructures of an entrepreneurial atmosphere which is the existence of a managers and employees communication is perfectly provided. Setting appropriate rewards customized according to the needs and interests of the employees is one of the other factors that create motivations which help reach the organization's goals and encourages them to perform their duties wholeheartedly.

Of course, it is important to have awareness of other factors like current measurement strategies, monitoring and evaluation of entrepreneurship and entrepreneurial activities. Thus, it is recommended that the executives of cultural and artistic institutions create an entrepreneurial atmosphere, considering the range of all resources (financial, human and equipment) and to implement the compiled strategy.

The four factors of strategy evaluation coming from "Richard Rumelt's" standards, 11 Iranian strategists have been questioned to rate each factor. Then, 0.7195 was calculated through Kandel's agreement coefficient and middle-rank correlation coefficient (concordance coefficient). Thus, the possibility of one of the internal factors of a first rank organization, and then the compatibility and competitive advantage (external factors of an organization) and stability of method (another internal factor of an organization) was confirmed with the number of %72 which was the founder of the third hypothesis. Then the test of the third hypothesis showed that there is a significant difference among the average rating of the factors relating to the strategy assessment in

cultural entrepreneurship. Average rating of possibility is 2.98 and is more than the other factors.

Thus, it is recommended that the executives of cultural and artistic institutions first try to test the possibility of strategies to determine if it is in the range of an institution's resources (financial, human and physical) or not. The range of an institution's resources is usually easier to assess, the limitations can be determined better and strategies can be evaluated based on them. Of course, individual and organizational abilities is one of the other limiting factors which as "Rumelt" says can be specified when evaluating the strategy and whether the institutes have been able to show the capability, competency and the needed skills and talents required for implementing the strategy.

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