

Investigating the Relationship between Educational Dimensions of Entrepreneurial Organizational Culture and Creativity in Faculty Members of Tehran University

Zohreh Riazzi¹

1. Faculty member of Sepidan, Islamic Azad University, Iran

Article history:

Received date: 8 September 2017

Review date: 17 November 2017

Accepted date: 29 December 2017

Printed on line: 21 February 2018

Keywords:

Education, Entrepreneurial Organizational Culture, Creativity, Innovation, Faculty Members

Abstract

Purpose: Entrepreneurship culture needs to have a favorable environment for innovation and creative responsiveness to environmental needs. Entrepreneurial culture emphasizes identifying, supporting, and developing creative talents. The prevalence of this kind of culture makes universities, in their confrontation with the threats of competitors, the innovation, creativity, and risk-taking to exploit the opportunities necessary. Creativity is a complex and multidimensional phenomenon that affects a variety of factors. These factors may be a specific environmental or cultural force in an organization seeking to create value and prosperity. **Methodology:** The purpose of this research is to investigate the relationship The dimensions of entrepreneurial organizational culture and creativity are in the faculty of Tehran University. The research method used is a descriptive method from the survey branch. For this purpose, a sample of 262 faculty members from the colleges of Tehran University was selected and studied using the Cochran formula. To collect information, McGuire's Entrepreneurial Organizational Culture Dimensions Questionnaire (2003) and Islan Powell's Creativity and Innovation Scale (2006) were used. Pearson correlation test and linear regression models were used to investigate the existence of this relationship. **Findings:** The results of the research show that in women, only the effect of recreation and entertainment has been significant on the creativity of professors. And in men, the effect of recreation, hobbies, and communication on the creativity of professors has been meaningful. **Discussion:** The impact of other areas of organizational culture on the creativity of professors in male and female teachers was not meaningful.

Please cite this article as: Riazzi, Z. (2018). Investigating the Relationship between Educational Dimensions of Entrepreneurial Organizational Culture and Creativity in Faculty Members of Tehran University, *Iranian journal of educational Sociology*, 1(8), 16-32.

1. Introduction

The culture that dominates entrepreneurship organizations should be established in such a way as to be institutionalized by all members of the organization, and all members of the organization, with all the cultural and vision differences, and in relation to the goals, missions and policies of the organization, will achieve a common understanding and coherence in such. It is conceivable that the implementation of entrepreneurial thinking and the creation of a suitable culture for it can be conceived. Therefore, in the above circumstances, the culture has the ability to persuade other structural dimensions in conjunction with the entrepreneurial wisdom if organizational culture is flexible and readiness to accept changes in. Do not have a structure. Collaboration and interactions between sectors are the lowest and this reduces entrepreneurship. Culture is the same beliefs, values, and cultural institutions of a nation. The underlying cultural and behavioral patterns of the society grow over time and influenced by the ruling ideology and environmental conditions. The growth of innovation and entrepreneurship also needs a suitable culture (Seljukhi, 2009).

The overwhelming majority of human activities are in the cultural arena, otherwise it will not be possible to succeed, but some have much more to do with culture. Unlike many activities, innovation does not have much of a financial cost if community culture is reasonable. Avoiding risk is always avoided by tendency to change because of the fear of potential failure. The presence of participatory culture and a coherent and extensive organizational structure can provide the basis for entrepreneurship and employee innovation. By reducing the hierarchy and removing the boundaries, more relationships based on Participation and mutual understanding, what is in this research Innovation and Entrepreneurship Under the umbrella of an important factor, culture can grow. Without proper and independent culture, innovation and entrepreneurship are not developed. In addition, the existence of a supportive culture of creativity and innovation, including the support mechanisms of the organization, it tends to use its creative capabilities and entrepreneurial activities (Din & Anuar, 2016).

2. literature Review

Today, all thinkers and development theorists acknowledge the fact that development requires advanced management and advanced management, which is a product of sustainable development. There is no one other than a leader who chooses and uses the methods and methods offered by creative people and entrepreneurs as sustainable development supporters. So entrepreneurs who as innovators of the organization try to replace modern methods of production with traditional methods, and this is a key factor in organizational improvement. In fact, the entrepreneur is someone who has a particular innovation. As a result, managers can redefine the organization's personality and the nature of the organization, transforming the organization's performance and improving the organization and rebuilding it, relying on innovative and creative entrepreneurship. Today, all thinkers and development theorists acknowledge the fact that development requires advanced management and developed management, which is a product of sustainable development. There is no one other than a leader who chooses and uses the methods and methods offered by creative people and entrepreneurs as sustainable development supporters. So entrepreneurs who as innovators of the organization try to replace modern methods of production with traditional methods, and this is a key factor in organizational improvement. In fact, the entrepreneur is someone who has a particular innovation. As a result, managers can redefine the organization's personality and the nature of the

organization, transforming the organization's performance and improving the organization and rebuilding it, relying on innovative and creative entrepreneurship. Therefore, the creation of a modern and modern organizational structure, which provides a platform for entrepreneurship growth, will be a factor in development, so that entrepreneurs as a bridge will provide quick organization access to sustainable development (Walter & Block, 2016).

culture: A collection of beliefs, rituals, thoughts, customs, and values of judgment on a community. In other words, culture is a category that is meaningful at the level of the community, the group, and in the interaction between them and expresses the way of communicating and interacting with the people of that society (Joseph et al., 1999). Entrepreneurship is a process that uses creativity to create a new element in conjunction with new value using time, resources, risk and other factors, and entrepreneurship is not the only individual, but also an organization (Plum and Thomson, 1934). Entrepreneurial Culture: An entrepreneurial enterprise culture is a common military of the beliefs, values and norms of an organization's members that includes creativity value as well as tolerance of creative people. Based on this type of culture, it is essential to face the organization with survival problems, environmental uncertainty and threats of competitors, innovation and risk taking to exploit opportunities. Among researchers who have studied research in the field of entrepreneurial enterprise culture, individuals such as Maurice, Cornwall and Perlman, Winslow, Ecwll, and Sate (MCquaire, 2003).

Entrepreneurial Culture from the perspective of sathe: Based on extensive studies conducted by sathe, he identified two different approaches to entrepreneurship (surface pattern and deep pattern). To identify the deep pattern, sathe has introduced these indicators: 1) self-selection; 2) internal motivations; 3) learning from failures; 4) delegation of control and control; 5) open communication; 6) disobedience; and 7) budget cuts (sathe, 1998). An Entrepreneurial Organizational Culture According to Cornwall and Perlman: Cornwall and Perlman introduce ten characteristics for identifying an entrepreneurial organizational culture: 1) Risk-taking; 2) Respect; 3) An ethical system based on righteousness, trust, and belief; 4) Individuals ; 5) emotional commitment; 6) fun-making; 7) leadership at all levels; 8) acquisition of value; 9) continuous attention to members; details, structure and process; and 10) effectiveness and efficiency (Cornwall and Perlman, 2008) .

An entrepreneurial organizational culture from the perspective of Winslow: From the perspective of Winslow, entrepreneurial culture has six characteristics: 1) passion; 2) attention to customer and product, more than focusing on policies and personal, financial and legal issues; 3) focus On the performance of work; 4) self-control and the spirit of self-confidence; 5) the trust of leaders in the competence and ability of individuals; and 6) the behavior of employees is carried out with diligent, rude, empirical, rude, and so on methods of problem-solving and production. Winslow believes that because an entrepreneurial organizational culture has differences with the usual organizational culture, it may also be crazy and rude behaviors. Certain norms may also be broken in this kind of culture. The Entrepreneurial Culture from the Viewpoint of Ekvall: Ecolabel in his study gives a definition of the organization's environment and believes in stimulating people for creativity. He also provides ten environmental features to measure the weakness and ability of the environment, according to which organizations can be found in a set of weaker degrees (static environment) to the highest (creative) class Toggle These indicators are: 1) Challenges; 2) Freedom and independence; 3) Dynamics; 4) Trust and clarity; 5) Thinking time; 6) Recreation and entertainment; 7) Conflicts; 8) Support for ideas; 9) Negotiation and (10) risk-taking (Ekvall et al., 1994).

Entrepreneurial Organizational Culture from Morris's Viewpoint: Based on their findings on entrepreneurship culture in public and private sector organizations, Morris achieved the following criteria for identifying and evaluating entrepreneurial organizational culture: 1) strong culture; 2) commitment to innovation; 3) Risk and tolerance in the acceptance of failure; and (4) Pioneers (Maurice, 1998).

MacGuyer's Entrepreneurial Organizational Culture Framework: In 2003, McGuire designed a comprehensive model for assessing the entrepreneurial culture of the organization. The dimensions of McGuire's entrepreneurial organizational culture are based on the proposed dimensions of Cornwall and Perlman, Winslow, Ekvall, Sathe and Maurice, which is the model used in this research. The dimensions of McGuire's corporate entrepreneurial culture include: 1) Impact: This variable refers to people's fears in their decision-making and practice, especially in the face of new opportunities; that is, the primacy of intentional actions for shaping the future environment rather than being passive, reactionary or limited to current resources, even under uncertainty. Acceptance of change and the belief that none of the activities or products of the organization is permanent and free from the problems. This dimension is consistent with McGuire's entrepreneurial organizational culture, with the level of Winslow's excitement, the dynamics of the Ekvall, the empowerment and control of Sathe and the pioneering Maurice. 2) Tolerance of creativity: This term refers to accepting and value for using different approaches to work, and especially refers to the behavioral differences arising from the creativity of an organization or the bearing of members that challenge the status quo of the organization. This aspect is regarded by Cornwall and Perlman as an emotional commitment to Winslow as curious individuals, the Ekvall, as supportive of the idea and the Sathe, of disobedience. 3) Dominance: This term means that success in the competition for the members of the organization is valuable, and those of an entrepreneurial organization always perceive that they are in an environment in which all their competitors are monitored and each competitor is treated in a certain way to show its contention over other rivals. This aspect is taken by Cornwall and Perlman with an interpretation such as respect and also emotional commitment and Winslow's passion for excitement. 4) Value of Work: The concept of this term is that work in an entrepreneurial organization should be meaningful. They need to be free to act against bureaucratic bosses and feel the value of the results that the organization gains. In an organization with an entrepreneurial culture, members have little tolerance for low-performing individuals. Winslow finds the full accomplishments of the leaders, their trust and competence, the challenge, the independence and timing of self-selective thinking and self-determination, and the intrinsic motivation, as well as the empowerment and control of the value of work. 5) Risk-taking: The level that the organization's staff believes is that acceptable risk must be made at all levels of the organization, and that failure, instead of embarrassment, is a source of learning. It also means that rewards should be given to clever failures in terms of innovation or new opportunities, as well as success. This aspect is considered by Cornwall and Perlman and the Ecolabel risk phrase, and Sathe and Morris are also the words of learning to fail. 6) Open communication: This means that members believe that open and repeated communication between individuals inside and outside of the organization and all access to information without borders is a necessity of work. Believing that ideas and suggestions can be expressed from different sources, and this includes all members of the organization at all levels. This dimension is called Open Communication and Ecolome, trust and openness. 7) Collaboration: The level at which individuals acquire organizational goals through collective or group efforts and by working together with other members, and individuals value group and teamwork for achieving goals. This aspect is called Cornwall and Perlman, and they are called conflicts. 8)

Pioneering: Based on this concept, the members know and need to think and act beyond the customer's needs, including the belief that being pioneer for the survival of the organization and its success is vital and necessary. Entrepreneurial organizational culture places great value on innovation and its transformation into income, through the production of new products and services. This aspect is interpreted by Cornwall and Perlman as permanent attention as well as by the appreciation of the interests of the customers. Winslow interprets the product and Morris as a commitment to innovation and pioneering. 9) Freedom of expression: In the sense that members of the organization, in the event of dissatisfaction with the organization, can express their beliefs in order to improve it, until they are silent or leave the organization. Organizations that have an entrepreneurial culture believe that It's better to have a way to express the ideas of professional people in the organization rather than losing his skills. This dimension is Winslow called the leaders' trust in the ability of individuals and the Ekvall of negotiation. 10) Enjoyment in the workplace: In the sense that members value the value of happiness and believe that it is essential to be happy in the workplace. Believing that the use of funny looks may lead to new problem-solving methods. This aspect is considered by Cornwall and Perlman to be fun, Winslow spontaneity, and the Ekvall of Fun and Recreation (MCQuaire, 2003).

With a review of entrepreneurship literature, we find that this debate has evolved dramatically during different periods, so that new types of entrepreneurship have emerged in different periods. In general, most researchers consider entrepreneurship to be of two main types: one (individual) and two (organizational). Academic entrepreneurship is a kind of entrepreneurial enterprise. Academic entrepreneurship is one of the most important networks that increasingly provides universities with the opportunity for economic development. Academic entrepreneurship is one of the areas that, with the help of other areas, for example, licensing, research budgets, lean knowledge and labor mobility, transform the results of academic studies into commercial goods and services. Academic entrepreneurship is an attempt to increase the benefits, influence and credibility of an individual or institution that needs to be developed with the marketing of research ideas (Louis et al., 1989), or by integrating new roles and resources into existing organizational frameworks and creating models New to researchers (Colyvas & Powell, 2003).

Some scholars and experts point to the entrepreneurial paradigm as a threat to the traditional universality of universities, and argue that they should be confronted with an entrepreneurial orientation at universities, because financial benefits can lead to the disappearance of the university as an independent critic of the community (Etzkowitz & Leydesdroff, 2000). Some scholars refer to all commercialization activities in the definition of academic entrepreneurship outside of the normal teaching and research tasks (Klofsten & Evans, 2000). Some other scholars consider university entrepreneurship to include all entrepreneurial activities of the university, which is not limited to the assignment of privileges, the creation of new companies in the university, technology transfer, growth centers, science and technology parks, royalty royalties and regional development. . Academic entrepreneurship can include all entrepreneurial behaviors of academics, such as the creation of new companies in the university, the creation of centers for joint research with the industry, measures for the protection of intellectual property and the assignment of royalties to academic research (Rothaermel et al, 2007).

Lacetera Academic Entrepreneurship Lacy addresses universities and their faculty members to related business activities, such as university and industry partnerships, investment in university-based companies, supporting companies at the university-based growth stage, setting up startups for The efforts of academics and the simultaneous use of faculty members at universities and corporations (Lacetera, 2006). Wright et

al. Also considered university entrepreneurship as an extension of commercialization beyond the traditional focus on intellectual property rights, including the creation of split companies from technology and knowledge generated at universities (Wright et al., 2007).

Although in recent decades, many studies and studies have been conducted on university entrepreneurship models, but there are still some shortcomings in this area. Due to the newness of academic entrepreneurship studies, these studies have been decentralized and each has a special focus on academic entrepreneurship from a variety of dimensions. In this research, the Brennan and McGuinn University Entrepreneurship Model (2006) has been used for modernization and fit with the academic environment. This model is used to identify the main elements of academic entrepreneurship, based on different methods of knowledge production and value creation processes that lead to competitive advantage in the organization. Academic entrepreneurship is created in two ways of producing science, and university entrepreneurs create the connection between these two methods of producing knowledge through three processes of opportunity, advancement and novelty. The two processes of knowledge production are used by academic entrepreneurs. The first process is around a field in which the tools and methods are available to the academic entrepreneur. This process determines the general situation and is more or less present in all universities that have institutionalized research as part of their core duties. The second is about interdisciplinary interactions and work with other universities with different disciplines or individuals and non-academic organizations. Both methods are carried out in a wider environment called the University Entrepreneurship System.

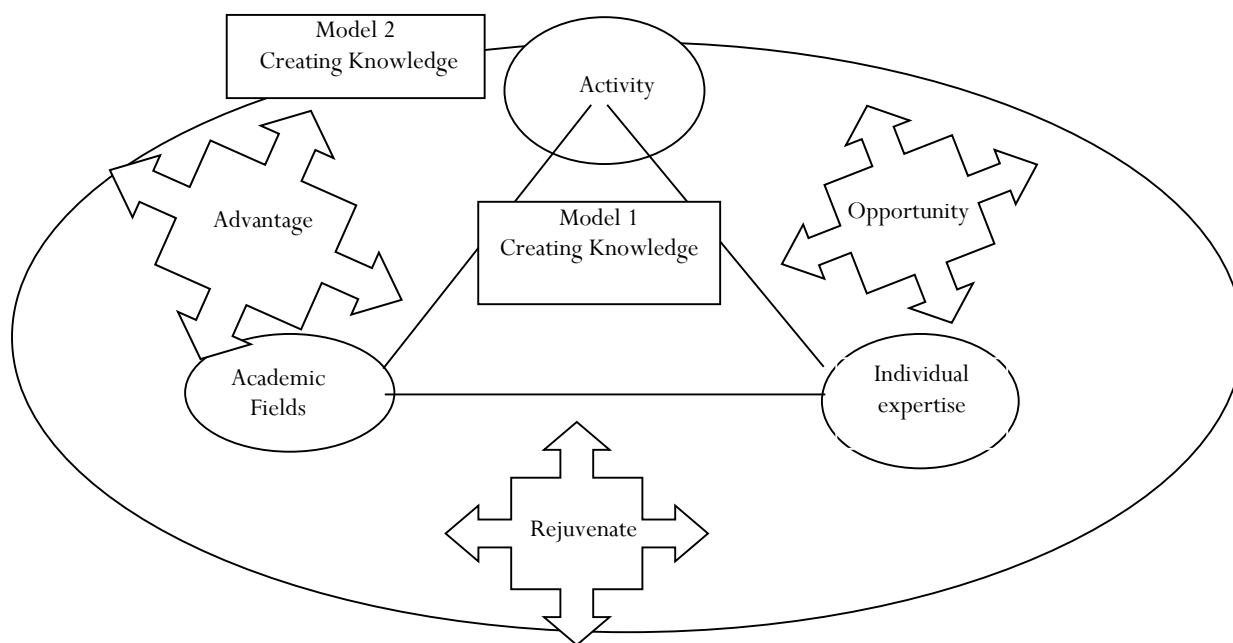


Figure 1. Dynamic Model of Academic Entrepreneurship (Source: Zalie et al., 1392, p. 94)

Creativity is, in fact, a process that takes place in the creative mind, resulting in the emergence of a new idea or an innovative solution. The subject of entrepreneurship has always been with creativity and innovation. As Drucker (1985) suggests, creativity and entrepreneurship are so necessary and necessary that entrepreneurship cannot be achieved without creativity and innovation. The concept of creativity is a dynamic force in psychology, sociology, and cultural and artistic theorists. This concept did not have any place in economic concepts at first, and it was only taken into account when it was innovated. Creativity is one of the most prominent traits of entrepreneurs that is brought about by innovation and brings different approaches. When the creative person's mind is accumulated from raw data, it begins to work indecisively and, after analyzing and combining information, arrives in a new way. For a cultural entrepreneur, creativity is the background of many ideas that have become innovations in the form of art and culture and provide ground for the creation and improvement of cultural values (Salimi, 2008).

Creativity is not used in the framework of the work of entrepreneurs such as poets, painters, actors, writers and creators, as describing an individual idea, but rather by approaching cultural value through wider interactions and through various institutions in their field of consistency and survival forgives. Cultural and artistic activities are among the arenas of artistic and cultural entrepreneurial activities that consider creativity as a key factor in the continuation of any cultural and artistic activity. In this case, in addition to cultural value creation, a combination of thoughts and behaviors is considered in a new way to economic value creation. The presentation of new ideas and ideas about creativity opens up many theoretical and practical foundations for scholars and thinkers. What forms the core of creativity is a new and fresh approach to processes, organization and methods. Entrepreneurship is a process that can create something new with the use of creativity, using time, resources, risk, and employing companions. Solomon (1989) examined 150 entrepreneurs and concluded that the incentive for entrepreneurs to start working was to create new, novel, and different things, and economic profit was not the initial motive and stimulus of entrepreneurial behavior. In this regard, Shine (1994) argues that real entrepreneurs start their new jobs more often because of innovation and creativity, because many economic incentives believe that creativity is inherent in the personality of the individual and can only be defined in terms of personal-professional circumstances. In other words, there is no way of identifying the absolute amount of genius, and any judgment in this case undergoes relativity, instability and instability. In this sense, the idea of a work of art is embodied in part of that idea, where art is the sole concern of the artist, and his goal in creating this work can be merely the maximization of this cultural value. Luthanes defines creativity as creating an individual combination of thoughts and behaviors in a new way. Barzman regards creativity as the cognitive process of creating an idea, concept, commodity, or discovery. Some also consider creativity as a learned phenomenon (Taheri, Kelaii and Hamidi zadeh, 1392).

According to Altshuller, quantitative-qualitative conceptual creativity and its emergence require readiness. This preparation is in the shadows, practicing and raising awareness and skills. The wider the skill range, the greater the likelihood of creativity, initiative, and innovation. In such a situation, from the perspective of an artist, a unit of labor time of a particular type will create a certain value of cultural value in outputs (products). This itself introduces the essence of creative action. In any artistic form, the artist allocates time to different things including thinking and action. Some work requires imagination, other tasks require technical skills, and in the rest, these constructive elements cannot be separated, all of which together form a creative activity. According to Tracy, for ordinary artist, much of the time spent on these works leads

to a work that has little cultural value and so the difference between artists is the amount of difference in creativity. According to Alfred Marshall, enjoying what he calls "good music" is an acquired taste. The genius, as the source of the inspiration, places the artist as a conductor of a superior power, and imagine as divine spark, to serve any artistic creativity and captivates the artist. William Duff describes genius components in his media in three ways: imagination, which incorporates existing ideas. They create new ideas and find new connections between them, the judge who sets and controls the imagination and categorizes the ideas it produces, and the taste of the artist's interior, between the noble and the ugly, the beautiful, Solemn or ridiculous (Aamblie, 1997).

Albrecht (1987) divides the stages of creativity into five stages: information absorption, inspiration, testing, refinement, and supply. He believes that the creative person attracts information about himself and examines different approaches to examine issues. When the creative person's mind was accumulated from raw data. Indescribably begins to work and provides an approach after analyzing and combining information. When an idea or group of ideas is formed, process planning and development begins. If you have achieved a large number of ideas, you need to evaluate and review more closely in order to determine their proportionality in practice. The ideas that are most likely to be identified are then identified at the conceptual stage, the product development stage, the marketing test stage, and eventually the commercial one. Entrepreneurs must continuously evaluate the idea through processes in order to strengthen the success of entrepreneurial activity. Today, creativity is considered to be the prelude to development, progress and excellence of an organization and society, and awareness of its techniques is necessary. Stable in the workplace has given way to instability and uncertainty, and traditional and old industries have become new ones. And so it does not have the opportunity to use old skills and in fact faces the future with threats and opportunities. In general, the existence of the creative environment is one of the most important factors for its development. In an unfavorable environment for the development of creativity, new ideas are more criticized, and the tendencies of transformation and change are resisted with resistance and inhibition. One of the most important ways of crystallizing creativity is to create a stimulating, creative and creative environment. Cultural and artistic enterprises can contribute to the survival of their organization by applying creativity and providing appropriate environmental contexts in this regard (Soleimani & Karimi, 1395).

Creative creativity dimensions have three dimensions: non-cognitive, cognitive, and motivational. Non-cognitive dimensions of creativity include creative features in motor affairs, arts, and special abilities that can be seen at the level of similar individuals. (Logical) The cognitive dimensions of creativity also refer to the existence of divergent thinking in the individual. The creative person has the ability to produce more ideas and the flow of ideas generated with him has a higher level of mental flexibility. In producing his ideas, he also produces innovative and innovative ideas that come to mind no less. The motivational dimensions of creativity are intrinsic to the individual's intension, and it makes him consistently follow his favorite work, without the necessity of externally rewarding (Hejazi et al., 1396).

A) The cognitive dimension of cognitive theory is based on divergent thinking. Divergent thinking is, at the same time, a thinking that does not have a definite answer to each question and answers multiple questions in different directions, while in the convergent thinking a definite and specific answer to the question is asked. The most important features of divergent thinking are: 1) Fluid: the ability to make meaningful between thought and expression that enables individuals to provide multiple solutions to solve a single problem. In other words, fluid is related to the quantity of individual responses to an issue. This

feature is based on the belief that quantity causes a change in quality. 2) Originality Initiative: Ability to think in an unconventional and unlike the usual habit, the originality of the initiative is based on providing unusual, surprising and clever answers to the issues. 3) Flexibility: the ability to think in different ways to solve a new problem. Flexible thinking designs new patterns for thinking. 4) Expansion: Ability to pay attention to detail during an activity. Extensive thought addresses all the necessary details of a plan and does not neglect anything. Guilford and Torrance have been creativity from the cognitive dimension and, based on this, have developed their own tests of creativity. Gilford measures the divergent thinking in the quadruple test, such as: fluid flow, verbal fluid, flowing fluid, associative fluid. Use of objects, design and ...

B) Motivational dimension: Motivation has been considered by researchers such as Amyla. He believes that attention to the cognitive dimension has caused non-cognitive dimensions, and especially motivation, not to be taken into account, despite its great importance. Motivation consists of two types of internal and external. The inner motive is the motive that activity is done for the sake of self, because the work itself is interesting, enjoyable or satisfying. On the contrary, it is at the outset of the work to accomplish the external goal. Aamble believes that creativity is the result of the interaction of three factors of individual skills, internal talent and motivation, and the place where these three elements are intermeshed is also the mainstay of the growth of creativity (Torabi and Seif, 1391).

The potential of individual creativity is provided if the environment and organization are embraced by creativity. Organizational culture and the atmosphere of teamwork stimulate creativity and control excessively in the direction of its image (McLean, 2005). Organizations and companies in a period of time, under various titles, such as the "knowledge age", "post-industrial age", "speed era", "era of entrepreneurship," and finally the "era of creativity and innovation," They are ready to manage the rapid changes and profound changes of the world. Today, creativity and innovation are essential for the survival and promotion of the position of organizations. At these critical levels, the struggle for the emergence of scientific and technical superiority has begun, and prospective organizations and institutions are confronted with these widespread and inclusive developments, and the search for a method New products have been paid. Now, the pace of change has gone beyond imagination, so that creativity and innovation are the main constituents of the organization's important survival and innovation is the most important source of competitive advantage. Under such conditions, organizations can be successful if they have a creative, innovative personality, and more importantly, from managers who can create creative and innovative spaces in the organization (Shah Husseini, 2007).

Ghannati et al. (2010) investigated the status of entrepreneurial organizational culture and identified its strengths and weaknesses in a study on the status of entrepreneurial organizational culture in Tehran University. The results of the research indicate that the entrepreneurial organizational culture in Tehran University is not in desirable condition. Only two dimensions of recreation and value of work are in desirable conditions and other dimensions of organizational culture are in an unfavorable situation. Zali et al. (1392) described the impact of entrepreneurial organizational culture on academic entrepreneurship at Tehran University. The results of the research indicate that entrepreneurial organizational culture affects academic entrepreneurship. Among the dimensions of entrepreneurial enterprise culture, pioneering in the highest and open communications has been the lowest in the Friedman test. Shojaei et al. (2005) conducted research on the study of the impact of the organizational culture ruling on faculty members of the College of Engineering and College of Science, University of Tehran. The results of this research showed that the

corporate culture of the campuses is in the present state of participatory culture. While the desirable situation should be the culture of entrepreneurship, it must expand the culture of entrepreneurship with appropriate measures and measures. Nasiona et al. (2009) point out in their research on the relationship between organizational culture and entrepreneurial organizational structure at Tehran University. In order to implement organizational entrepreneurship, large organizations such as Tehran University should have different organizational factors in the university, including the structure and their organizational culture. The results indicate a significant relationship between all ten dimensions of entrepreneurship culture and entrepreneurial organizational structure. Tabarsa et al. (2010) have conducted a research on the effect of organizational entrepreneurship culture on creativity and innovation in the institution of public libraries in the country. The results show that among different dimensions of entrepreneurial organizational culture, the value dimension of work and entertainment in the situation Are desirable and other dimensions are in a bad situation.

This research seeks to answer the following hypotheses: 1) The Relationship between the Dimensions of Entrepreneurial Organizational Culture and Creativity in Faculty Members of Tehran University. 2) The Study of the Relationship of Dignity and Creativity in Faculty Members of Tehran University. 3) The Study of the Relationship between the Tolerance of Creative Definition and Creativity Faculty Members of Tehran University 4) Investigating the relationship between barren invasion and creativity in faculty members of Tehran University. 5) Examining the value of work and creativity among faculty members of Tehran University. 6) Investigating the relationship between risk taking and creativity in faculty members of Tehran University. 7) Investigating the relationship between openness and creativity in faculty members of Tehran University Sharing and Creativity in Faculty Members of Tehran University. 9) Investigating the Relationship between Proactive Activation and Creativity in Faculty Members of Tehran University. 10) Investigating the Relationship between Word and Creativity in Faculty Members of Tehran University. 11) Investigating the Relationship between Recreation, Entertainment and Creativity in Members Faculty of Tehran University.

3. Methodology

The current research is applied in terms of the purpose and in terms of collecting data, a descriptive survey of the survey branch. It examines the relationship between the ten dimensions of entrepreneurial enterprise culture and creativity. In the research field, the initial data were collected through McGuire's Entrepreneurial Organizational Culture Dimensions Questionnaire (2003) and Slan Paul's Creativity and Innovation Measurement Questionnaire (2006). Validity of the questionnaire was confirmed by content validity method. Using Cronbach's alpha, the reliability of the questionnaire was 92% and the reliability of the questionnaire was 89%. The mean and standard deviation of entrepreneurial organizational culture scores and its dimensions and creativity scores of faculty members are reported in the following table. Also, the Cronbach's Alpha coefficient for calculating the reliability of the questionnaire for each area is calculated separately in the table's final column.

Table 1. Reliability of dimensions of entrepreneurial organizational culture and its number of questions and the reliability of each aspect and the reliability of the whole dimensions of entrepreneurial organizational culture

domain	Number of questions	Mean	Standard deviation	Cronbach's alpha
daring	10	3/23	0/76	0/92
Tolerance of morality Deviations	8	3/39	0/69	0/84
invasion	6	3/39	0/54	0/64
Job valuableness	10	3/66	0/58	0/84
Risk-taking	10	3/68	0/48	0/67
Risk-taking	8	2/96	0/73	0/89
business and	5	3/16	0/92	0/88
innovation	7	3/31	0/66	0/78
Word	7	3/19	0/61	0/67
entertainment and entertainment	7	3/29	0/52	0/71
Corporate culture	78	3/35	0/40	0/94

Table 2. Reliability of the questionnaire of creativity

variable	Number of questions	Mean	Standard deviation	Cronbach's alpha
creativity	17	2/75	%58	%89

The statistical population of the research is all faculty members of the faculties of Tehran University. Of the Faculty members of the faculties of Tehran University, a sample of 263 people was selected using the Cochran formula.

$$n = \frac{Z^2 NP(1-P)}{d^2(N-1) + Z^2 P(1-P)}$$

$$N = \frac{3/8416 \times 830 \times 0/25}{2.0725 + 0.9604} = \frac{797.132}{3.0329} = 262.7 \approx 263$$

4. Findings

In this study, the relationship between organizational culture and dimensions with the creativity of the faculty members was investigated using Pearson correlation coefficient and stepwise linear regression method. The organizational culture score and its dimensions and the score of teachers' creativity were measured using the mean scores answered to questions pertaining to each field. The score of organizational culture and its dimension's ranges from 1 to 5, and the creativity score of the members is in the range of 1 to 4. 38 (14.4%) of faculty members were women and 225 (85.6%) were male. 119 (45.2%) had master's degrees and 144 (54.8%) had doctoral degrees. According to the work experience, 13 (4.9%) were between one to five years old and 40 (15.2%) had a job experience between 6 and 10 years, and the remaining professors (79.8%) had more than 10 years of experience Have done something.

Hypothesis 1: There is a connection between courage and creativity in the faculty members of the University of Tehran. The value of $B = -0.073$ (Std.Error=0.072) which is the effect of courageous dimension on creativity, and the value of $P\text{-value} = 0.31 > 0.05$, shows no significant effect of courage on the creativity of the faculty. Hypothesis 2: There is a relationship between the tolerance of ethical deviation and creativity in faculty members of the University of Tehran. The value of $B = 0.064$ (Std.Error=0.085), the effect of which is the tolerance of ethical deviation on creativity, and the value of $P\text{-value} = 0.45 > 0.05$, indicates no significant effect on the tolerance of ethical deviation on creativity Professors Hypothesis 3: There is a connection between the invasion ... and creativity in the faculty members of the University of Tehran. The value of $B = -0.015$ (Std.Error=0.079), which was the effect of invasion dimension on creativity, and the value of $P\text{-value} = 0.84 > 0.05$, indicates a significant impact of invasion on the creativity of the faculty. Fourth hypothesis: There is a relationship between the value of work and creativity in the faculty members of the University of Tehran. The value of $B = -0.10$ (Std.Error=0.11), which had a significant effect on the value of work on creativity, and the value of $P\text{-value} = 0.35 > 0.05$, indicated a significant lack of significant work value on professor's creativity is. Fifth hypothesis: There is a relationship between risk taking and creativity in the faculty members of the University of Tehran. The value of $B = 0.142$ (Std.Error=0.122), which is the effect of risk appetite on creativity, and the value of $P\text{-value} = 0.24 > 0.05$, indicates a significant risk-taking effect on the creativity of the faculty. Sixth hypothesis: There is a relationship between open communication and creativity in the faculty members of the University of Tehran. The value of the $B = -0.20$ (Std.Error=0.065) which is the effect of the dimension of the relationship on creativity, indicates that each unit increases the communication score, the average creativity decreases by as much as 0.20. The value of $P\text{-value} = 0.002 < 0.05$ indicates a significant effect of open relationship on the creativity of faculty members. Seventh hypothesis: There is a relationship between co-operation and creativity in the faculty members of the University of Tehran. The value of $B = 0.043$ (Std.Error=0.089), the effect of the dimension of collaboration and collaboration on creativity, and the value of $P\text{-value} = 0.63 > 0.05$, indicates a significant lack of interaction and creativity Professors. Eighth hypothesis: There is a link between innovation and creativity in the faculty members of the University of Tehran. The value of $B = -0.021$ (Std.Error=0.12), which is the effect of the innovation dimension on creativity, and the value of $P\text{-value} = 0.058 < 0.058$, indicates a significant lack of innovation on the creativity of the faculty. 9th hypothesis: There is a relationship between theology and creativity in faculty members of the University of Tehran. The value of $B = 0.31$, which is the effect of the next word on creativity, suggests that each unit increases the

word's score, the average creativity increases by as much as 0/31. And the value of P-value = 0/000<0.05 was significant for the teachers' creativity. Hypothesis 10: There is a link between amusement and creativity in faculty members of the University of Tehran. A value of B=0/34, which is the result of the amount of recreational and entertainment effect on creativity, suggests that each unit increases the amount of entertainment and entertainment, the average creativity increases by as much as 0/34. The value of P-value of 0/000<0.05 indicates the significant effect of recreation on the creativity of the faculty. Pearson correlation coefficient and significance level The relationship between different dimensions of organizational culture and overall organizational culture with creativity of the members in the table below shows a positive and significant relationship between the word and recreation and entertainment with the creativity of the faculty. The relationship between total organizational culture and faculty creativity was not significant (P-value <0.05).

Table 3. Correlation coefficient of dimensions and organizational culture with creativity

Corporate culture	entertainment and entertainment	Word	innovation	business and cooperation	Open communication	Risk-taking	Job valueness	invasion	Tolerance of morality Deviations	daring	domain
0/04	0/331	0/14	-0/006	-0/004	-0/068	-0/008	-0/017	0/033	0/043	-0/036	Correlation
0/51	0/000	0/023	0/92	0/95	0/27	0/90	0/78	0/59	0/48	0/56	P-value

In women, the value of Pearson correlation coefficient and significant level of relationship between different dimensions of organizational culture and overall organizational culture with creativity of female members in the table below shows a positive and significant relationship between tolerance of moral deviation and recreation and entertainment with the creativity of faculty members.

Table 4. Correlation coefficient of dimensions and organizational culture with creativity in women

Corporate culture	entertainment and entertainment	Word	innovation	business and cooperation	Open communication	Risk-taking	Job valueness	invasion	Tolerance of morality Deviations	daring	domain
0/10	0/40	0/15	-0/059	-0/053	-0/12	0/057	0/030	-0/033	0/34	0/073	Correlation
0/55	0/013	0/36	0/72	0/75	0/46	0/73	0/85	0/84	0/036	0/66	P-value

In men, the Pearson correlation coefficient and significant level of relationship between different dimensions of organizational culture and overall organizational culture with the creativity of male members in the table below indicate a positive and significant relationship between the word and recreation and entertainment with the creativity of the faculty.

Table 5. Correlation coefficient of dimensions and organizational culture with creativity in men

Corporate culture	entertainment and entertainment	Word	innovation	business and cooperation	Open communication	Risk-taking	Job valuableness	invasion	Tolerance of morality Deviations	daring	domain
0/013	0/323	0/135	-0/004	-0/005	-0/077	-0/04	-0/03	-0/035	-0/01	-0/07	Correlation
0/84	0/000	0/043	0/95	0/94	0/25	0/55	0/63	0/60	0/88	0/29	P-value

Also, the relationship between the dimensions of organizational culture and the creativity of the faculty was tested in two groups of masters and doctoral dissertations separately. There was a positive and significant relationship between faculty members with master's degree in faculty members with a master's degree (P-Value=0/000 and Correlation =0/365). There was a positive and significant correlation between amusement and recreation in PhD students (P-value=0/000 and correlation coefficient = 0/30). The relationship between other dimensions of organizational culture and creativity was not significant in these two groups (p-value <0.05). In the following, using the stepwise regression method, the impact of organizational culture on the creativity of professors in a model has been tested. Stepwise regression is a useful method for cases where there are many independent variables and high correlation between independent variables. The dimensions of organizational culture are dependent on independent variables and creativity scores. In this method, independent variables have been modeled one by one based on the severity of the effect and the significant amount of effect (P-value <0.05), and in the subsequent stages of these variables, considering their correlation with other variables Independent entered into the model may go out of the model and the process continues so that no variable is a candidate for entering and leaving the model. In the final table, only independent variables with a significant effect are present. The final step regression table below is shown below, in which the effect of recreation, speech and communication on the creativity of professors has been meaningful. Recreation and hobbies and words have a positive impact and have a negative impact on the creativity of professors. The impact of other areas of organizational culture on professor's creativity was not significant (P-value >0.05).

A value of B=0/34, which is the result of the amount of recreational and entertainment effect on creativity, suggests that each unit increases the amount of entertainment and entertainment, the average creativity increases by as much as 0/34. The value of B=-0/20, which is the effect of the dimension of the relationship on creativity, indicates that the amount of each unit increases the communication score, the average creativity decreases by as much as 0/20.

Table 6. The coefficient of organizational culture dimensions on professors' creativity

sex	Independent variable	B	Std.error	t	P-value
Male	entertainment	0/34	0/06	5/28	0/000
Female	entertainment	0/31	0/078	4/07	0/000
	Speech	-0/20	0/065	-3/07	0/002
	Relationship	0/34	0/06	5/28	0/000

The impact of organizational culture on the creativity of faculty members has been tested in two groups of men and women separately. The final regression table is shown below in which women's influence on the creativity of the professors has been meaningful only in terms of recreation and entertainment. And in men, the effect of recreation, hobbies, and communication on the creativity of professors has been meaningful. The impact of other areas of organizational culture on the creativity of faculty members in male and female teachers was not significant (P-value <0.05)

Table 7. The coefficient of organizational culture dimensions on professors' creativity

sex	Independent variable	B	Std.error	t	P-value
Male	entertainment	0/34	0/06	5/28	0/000
Female	entertainment	0/31	0/078	4/07	0/000
	Speech	-0/20	0/065	-3/07	0/002
	Relationship	0/34	0/06	5/28	0/000

5. Discussion

Ideas, creativity, innovation, opportunity-seeking, pragmatism all create an entrepreneurial perspective, and an entrepreneurial or exploratory look leads to opportunities hunted. The main processes governing human life at the beginning of the third millennium are the process of entrepreneurship and creativity, which is the foundation of change and transformation. Individuals, organizations, and societies that are not able to cope with these rapid changes are in a state of stagnation, stagnation, and collapse. University of Tehran should position human resources as a key source of the formation of culture and shape and direct the beliefs, attitudes and behavior of employees in order to provide creativity in their work. In order to develop the culture of academic entrepreneurship, infrastructure reforms and institutional creativity to promote an entrepreneurial enterprise culture should be taken into consideration by all university members and all practitioners, policymakers, faculty members and faculty members of the University of Tehran should strengthen and support the culture appropriate to this Prioritize the university.

References

- Ambali, Theresa (1997), *Creative Entrepreneurship: Types and Methods of Supporting It*. Translation by Hasan Ghasemzadeh. Quarterly journal of research and engineering. Year 2, No. 11 & 12, p. 3-4
- Bernnan, M.C. McGowan, P. (2006). Academic entrepreneurship: an exploratory case study. *Entrepreneurial Behavior Research*. Vol. 12. Number 3. pp150-152
- Castiglione, J (2008). Facilitating employee creativity in the library environment: An important managerial concern for library administrators. *Library management*, vol. 29. Number 3. pp159- 160.
- Colyvas, J. A. Powell, W.W. (2003). From Vulnerable to Venerated: The Institutionalization of Academic Entrepreneurship in the life Sciences. In Ruef M. and Lounsbury M. (Eds.), *The Sociology of Entrepreneurship, Research in sociology of organizations*, Vol 25. pp 219-220.
- Cornwall, J.R & Perlman, B. (1990) *organizational entrepreneurship*, Homenwood: Homewood.
- Ekvall Summarized in L.K. Gundry, J.R. Kickul, and C.W. Prather. (1994). *Building The Creative Organization, Organizational Dynamics*, Vol.22. Number. 4. pp 25-26.
- Etzkowitz, H. Leydesdorff, L. (2000). The dynamics of innovation: from National systems and "Mode2" 'to a Triple Helix of university- industry-government relations. *Research Policy*. Vol. 29. Number 2. pp120-121.
- Ghannati, Susan; Kurdish Nichi, Asadullah and Hamid Reza, Yazdani (2010). The Study of the Status of Entrepreneurial Organizational Culture in Tehran University. *Quarterly of Entrepreneurship Development*. Year 3 No. 10. p. 117-119.
- Klofsten, M. Jones-Evans, D. (2002). Comparing Academic Entrepreneurship in Europe- The Case of Sweden and Ireland. *Small Business Economics*. Vol. 14. Number 4. pp299-300.
- Lacetera, N. (2006). Multiple missions and academic Entrepreneurship. *Allied Social Science Associations, Annual Meeting, AFA Conference papers*, Boston.
- Louis, K.S, Blumenthal, D. Gluck, M.E. Stoto, M.A. (1989). Entrepreneurs in Academe: An Exploration of Behaviors among Life Scientists. *Administrative Science Quarterly*. Vol. 34. Number 1. pp110-111.
- McLean,L.D. (2005). Organizational Culture, influence on Creativity and Innovation: A Review of the Literature and Implications for Human Resources Development. *Advance in Developing Human Resources*, vol. 7. Number 2. pp 227-228.
- MCQuaire D.J(2003). *Entrepreneurial Organizational Culure: Construct Definition and Instrument and Validation*. George Washington University.
- Morris, M.H. (1998). *Entrepreneurship Intensity: Sustainable Advantages for Individuals. Organizations and Societies*. Westport: Quorum.
- Nadaigh, Asadollah; Moghimi, Mohammad and Yazdani, Mohammad Sadegh (2008). *Investigating the Relationship between the Elements of Organizational Structure and Entrepreneurial Culture in Tehran University*. Public Administration Publication. Year 1 Issue 3. P. 122-123.
- Albrecht, K & Albrecht, S (1987). *The Creative Corporation*. Dow Jones-Irwin.
- Prokopenko, Joseph & Pavlin, Iger, (1999) *Entrepreneurship development in public enterprises*. international labour organization.
- Rothaermel, f., Agung, S., Jiang, L. (2007). University Entrepreneurship: taxonomy of the literature. *Industrial and Corporate Change*. Vol. 16. Number 4. pp692-694.
- Salimi, Mahtab (2008), *Creativity and Innovation in Organization*. Tehran: Expediency Council, Strategic Research Institute.
- Sathe,v.(1988). From Surface to Deep Coporate Entrepreneurship. *Human Resource Management*. Vol. 27. Number 4. pp 389-390.
- Seljukhi, Khosrow (1388). Entrepreneurship culture, cultural entrepreneurship, importance, necessity and position. *Social Science Monthly Journal*. No. 23. P. 64-66.
- Shah Hosseini, Ali (2007). *Creativity*. Tehran: Aijiz.
- Shojaei, Manouchehr; Ziyar, Farzad and Gholam Ali Zadeh, Reza (2005). Investigating and explaining the effect of organizational culture of faculty members of the College of Engineering and Campus Sciences of the University of Tehran, *Management culture*. Year 3. No. 11. p. 7-9.
- Tabarsa, Gholamali; Popular, Siamak; Esmacili Givi, Mohammad Reza and Ismaili Givi, Hamid Reza (2010). Investigating the Impact of Organizational Entrepreneurial Culture on Creativity and Innovation in the Public Library of Iran. *Information Research and Public Libraries*. Year 16. Number 1. P. 20-22.

- Taheri, Abdolmohammad, Kalayi, Akbar and Hamidzadeh, Razieh (1392). Promoting the culture of creativity and innovation in educational environments for the development of entrepreneurs. Fifth National Education Conference.
- Thompson, John & Geoff, ALVY & Lees, Ann, (2000). Social entrepreneurship – a new look at the people and the potential", Management Decision, Vol. 38 Iss: 5, pp.328 – 329.
- Torabi, Fatemeh and Seif, Diba (1391). The role of thinking styles in predicting the dimensions of creativity in brilliant talent students. Journal of Behavioral Sciences. Year 6 No. 4, p. 370-371.
- Winslow, E.K. (1990). The Issue of Motivating Entrepreneurial Behavior. The Journal of Creative Behavior. Vol. 24. Number 4. pp260-261.
- Wright, M., Filatotchev, I. (2007). Stimulating Academic Entrepreneurship and Technology Transfer: A Case study of King's College London Commercialization Strategies. In T. Allen and R. O'Shea (eds), Building Technology Transfer in Research Universities: An Entrepreneurial Approach, Cambridge, Cambridge University Press.
- Zali, Mohammad Reza; Razavi, Mostafa Mohammadzadeh, Nahid (2013), Explaining the Impact of Entrepreneurial Organizational Culture on Academic Entrepreneurship in Tehran University. Commercial Management Journal. Year 5. Number 2. P. 93-94.