



The Entrepreneurial Marketing Mix in Rural Women's Local and Traditional Art Business

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Abstract

Purpose- Rural women are the carriers of traditional culture and art of Iranian ethnicities inherited naturally and mainly through generations. Iranian rich and native culture can creatively be presented and protected; this can lead the unemployment to be erased, especially in rural areas, while at the same time rural businesses can thrive by promoting the potential of rural entrepreneurial women.

Design/Methodology/Approach- This was a descriptive-analytic study aiming to describe the primary and secondary factors involved in the marketing mix of Iranian local art businesses using a consent-based Likert scale questionnaire developed by Mobaraki et al. (2016). A total of 28 local art entrepreneurs responded to the questionnaire in Tehran and across Iran. The five primary components called 5C including the "networking and communications", "content of local artwork", "creativity", "cultural value" and "artwork creator" and 32 related items were evaluated.

Findings- The reliability of the questionnaire was confirmed with the Cronbach's alpha of 0.94. Data were analyzed by comparing the means of variables using the Friedman test. The most influential subset in the marketing mix of local art businesses was related to the category of the artwork content, composition and harmony. And the impact of other elements was also determined by considering their impact factors through mean comparison using the Friedman test.

Research Limitations & Implications- There were plenty of shortcomings observed in the theoretical foundations of marketing the artworks and traditional arts, while the number of women active in manufacturing marketing traditional arts and participating in the relevant research processes was very limited.

Practical Implications- Relying on the findings of this research and the model presented for the entrepreneurial marketing mix of traditional rural women's arts as well as training, we can expand business establishments active in marketing and also enhance the selling artworks and traditional arts.

Originality/value- The results of this research can be applied in marketing the traditional artworks of Iranian rural women.

Keywords- Marketing mix, Women entrepreneurship, Local and traditional artwork, Rural women.

Paper type- Scientific & Research

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1. Introduction

Rural people, especially women, have benefited most from the environmental training and the local cultural unconscious forms, including poetics, storytelling, traditional foods, customs, celebrations, games, and clothing and are currently the carriers of traditional culture and the art of Iranian ethnicities. They seem to be the best people for local art production and distribution. In development programs, efforts are being made to provide the necessary infrastructure for women's development and entrepreneurship and also to encourage them to participate in the labor market. This aims to provide them with an opportunity to set up businesses for themselves and others to solve (or address) the current problems of society (Yaghoubi Farani, Movahedi & Solaimani, 2015).

When talking about the marketing of the products, it is not important how much capital or how many products the business owner has or to what extent he has accomplished the manufacturing process properly; however, if he does not have essential skills to promote his products and pursue his business goals, he will lose opportunities, such skills are called marketing skills (Golabi, Khodadad Hoseini, Yadollahi & Rezvani, 2011).

Recently, a new field of marketing has emerged called "Entrepreneurial Marketing", originated from a strong relationship existing between entrepreneurship and marketing (Hamidizadeh, Gharehche, Ataei & Pashabadi, 2014). Marketing local (native) artworks have many similarities with marketing other artworks, but its privilege is to represent all or part of the country's collective spirit. Many of these works with applications in the everyday life of the past are an integrated achievement for the society obtained from the combination of art and applicability; therefore, marketing them is somewhat different. After massive changes (and/or developments) in the community, these works may no longer be welcomed in the different lifestyles at the present (for daily applications); however, protecting them as part of community culture is essential. Marketing is concerned with identifying social and human needs and providing these needs (Memari, 2009). Therefore, the marketing perspective in this regard is an attempt to maintain the durability of these works in addition to achieving profits.

We are facing with the unemployment of women and/or their inability to sustain successful businesses they have established in rural communities, while today's small and medium businesses play an important role in promoting economy in most developed and developing countries (Golabi et al., 2010). This study, therefore, aims to identify the components and/or factors affecting the marketing of artistic businesses in order to help rural women to produce and supply traditional local and native arts. Although not yet evaluated, we expect the questionnaire (5C) developed by Mobaraki, Rezvani, Yadollahi Farsi & Toghraiee. (2016) for entrepreneurial marketing to be effective. The second purpose of this study is a classification of 32 elements of the entrepreneurial marketing of artwork for local businesses. The factors and components that are in the 5C subgroup, however, are the result of previous research conducted by Mobaraki et al. without any modifications. Research questions include:

- 1) Which of the 5C categories is more important and effective in marketing local and native artistic businesses established by rural women?
- 2) Which of the components plays a key role in the marketing of local artworks in each category?
- 3) Do the questionnaire and the categories specified have a good design for conducting scientific work in this area?

2. Research Theoretical Literature

Marketing basically means paying attention to the customer, and the customer value is the difference between the value of having and consuming a product and the cost paid for it (Kotler & Armstrong, 2009). Entrepreneurs are not usually marketing experts; therefore, they are often not familiar with the vocabulary and foundations of official marketing theory. Lack of knowledge about the market and planning is a common problem in small corporations. Indeed, the definition offered by most owner managers on their marketing is not based on the product, pricing, location, and promotion; they seem to prefer interactive marketing (Martin, 2009). A qualitative definition of entrepreneurial marketing, however, is "a spirit, an orientation, as well as a fervent process of looking for opportunities, and establishing and promoting investments aiming to understand the customer value through relationships by creating innovation, creativity, sales, market flotation, networking and flexibility" (Thomas, Painb ni &

Barton, 2013). The initial efforts in this section have focused on issues related to overlap between conventional marketing theories and people who support entrepreneurship. The link between entrepreneurship and marketing is known as an interesting research goal, especially regarding the behavior of small and medium-sized businesses (Mort, Weerawardena & Liesch, 2012). A major part of entrepreneurial marketing research focuses on the steps before setting up the company. Entrepreneurship marketers have a high potential for prominence by introducing themselves as a brand and also expanding the company's brand (Fillis, 2015). Corporate/traditional marketing (CTM) is described in three dimensions:

- Culture (values and beliefs related to the customer's role in managing the organization)
- Strategy (obtaining a competitive advantage in a particular industry and market context)
- Tactics (methods of using resources and a variety of risk management techniques, for example) (Martin, 2009)

According to Rentschler (1998), there are three main periods in the development of arts marketing: 1) the foundation period (from mid-1970s to mid-1980s) characterized by education of artists and art organizations to apply new concepts; 2) professionalization period (from mid-1980s to mid-1990s), which emphasized that the future of a cultural organization depends on its success on the market (Kolb, 2002); and 3) innovation or discovery period (continued), which emphasizes the processes of differentiating cultural organization resulted from market (Fillis, 2002).

Educational issues, poverty and lack of accountable institutions are among the most important factors causing inappropriate competitive conditions for the creative sectors in developing countries, and addressing them requires a public effort. Funding and financial supports are one of the major barriers to industry development; there is also no stability and/or sustainability in the cultural production value chain. The processes of supplying cultural products through promotion, branding, distribution, and protection of the property rights are often challenging. There is still no proper relationship between art and culture and monetary conditions in these countries; in fact, there is no connection with the market and artists who do not consider their profession as a business (Mobaraki et al., 2016).

The marketing of artistic products is sometimes confronted with controversies; artwork originates

from accumulating the creator's thought, creativity, and creativity. In many cases, it can be unique; however, such artworks cannot be marketed due to the value they carry. Indeed, it is not a commodity, especially when carrying the cultural values of the society; therefore, supplying it in the market is more complex. Regarding the asymmetry existing between high and low culture, it can be argued that while above arts are product-centered, famous arts such as Hollywood movies focus on the market (Lange, 2010). Marketing experts deeply believe that arts marketing should recognize its boundaries and its shared elements with the basics of commercial marketing. Matching the company's capabilities and the customers' demands to achieve the goals of both exchange parties is the main ideas of marketing. The main feature of the visual arts marketing is the indirect value of the product, where the contemporary art market is becoming an interesting and stimulating issue for observation and study through the interaction between the actors, the emphasis of information and knowledge, as well as the key role of relationships and networks (Jyrämä & Äyväri, 2010). Ordinary or commercial marketing responds to market demand, while arts marketing focuses more on art than on market behavior. However, there is no fundamental contradiction between the art emphasizing the "genuineness of the work" and the marketing emphasizing "starting from a customer" (Khademi & Parikhani, 2016, Electronic version).

Art entrepreneurs can progress despite the lack of financial resources, formal business education, and training, and thus can achieve major success due to their learning and creativity. Their learning is informal; thus, knowing how they learn their skills and how they play their role in the market via artistic interactions after college experience is interesting (Elliot, Jamal & Cherian, 2018). Iran is a large country with a wide variety of local artworks, many of which have a taste of Iranian, Islamic, traditional and local culture that constitute a part of the Iranian cultural beauty. Hence, protecting these works brings national value although they have inherited unconsciously from the previous generations, often by women who are exposed to the learning of culture and clear and creative ideas. Therefore, women need to be committed to protect the culture and transfer them to the next generations and emphasize self-employment, considering the argument that ethnic art entrepreneurs (as a collective entity) act as cultural adaptation societies.

They also apply variation to invest in cultural assets or use art and culture as a tool for economic development (Elliot et al., 2018). Although women are the main components for improving the economies of the countries, they still face major challenges in reaching their maximum capacity in performing economic activities (Arasti & Tarzamani, 2014).

The emerging questions include:

- 1) Which of the 5C categories is more important and effective in marketing local and native artistic businesses established by rural women?
- 2) Which of the components plays a key role in the marketing of local artworks in each category?
- 3) Do the questionnaire and the categories specified have a good design for conducting scientific work in this area?

Few studies have been conducted on artworks because they are considered to be a valuable art piece not produced for supplying the markets. Native arts, which are a predominant part of local culture or daily tools and devices, are not studied at this level. Further research has been done on the conceptualization of the marketing mix or finding its components. Mobaraki et al. (2016) in their research entitled "designing and explaining the conceptual model of the entrepreneurial marketing mix in creative artistic businesses: a case study of creative industries" examined the process and reason of creating effective convergence in both entrepreneurial marketing and creative artistic business areas using a new and challenging attitude. After discussing with 30 experts, the marketing mix of the creative arts of 5c was determined more effective than 4p. The five primary categories, including the "networking and communications", "content", "creativity", "cultural value" and "artwork creator", are comprised of 32 components. Jahanyan & Salehi (2015) in their mixed-method research entitled "extracting net-based marketing mix components" gained both common and net-based mixes. That is, their research is important because they have identified marketing mix factors in one of the community's newest sectors which has recently gained business owners' attention. In addition, traditional marketing models play an important role in the Internet marketing, but still need to be redefined.

Naeiji, Panahifar & Esfandiari (2017) studied the impact of domestic marketing mix on the entrepreneurial orientation of cultural and sports clubs in their research. They confirmed the impact

of strategic rewards, training and development, internal communication, and supreme leadership on entrepreneurial orientation through the intermediary of innovation culture and knowledge management capabilities.

Honarmandsari (2013) in a study entitled "prioritizing the elements of the marketing mix in the Iran's book publishing industry using the integrated service management model provided by Lovelock and Lauren" examined the causes of problems created in the publishing industry from the media marketing perspective, where factors affecting the individuals' tendency to study a book or a production of a publishing house were identified using the Octoploid model of Lovelock and Lauren; the factors were then ranked as follows: 1) product; 2) location and time; 3) process; 4) quality and productivity; 5) individuals; 6) physical evidence; 7) advertising; and 8) price.

Barghi Kazemi, Soory & Mosayebi (2012) in their research entitled "evaluating and ranking the components affecting the rural tourism marketing using the 7Ps of the marketing mix: a case study of Amol, Babol, Babolsar, and Sari", studied the current and optimal situation of rural tourism in the aforementioned cities. After exchanging views with the experts and managers, some similarities in a combination of seven factors were found between the present and optimal situations, while both are of the same importance. The components "advertising" and "respecting" had the greatest influence coefficients.

Chikweche & Fletcher (2012) following a theoretical discussion in the marketing mix confirmed the need for identifying social networks as well as the interaction between customers and firms, which is facilitated by social networks.

In a study on two contemporary Australian painters, Rentschler (2007) provided a model containing three important and influential components including "creativity", "change (feministic)" and "marketing", and concluded that cultural entrepreneurship is created when there is an overlap between these three components.

Bradshaw (2010) conducted a qualitative study on the relationship between art and marketing for art and the impact of art on marketing and concluded that separating these two could not be logical because they are useful and effective only when put together. There were also four categories of artistic marketing, including art application, marketing as art, art as marketing, and marketing interpretation.

Conway & Whitelock (2007) in their research entitled "relationship marketing in computer arts: what is the key to strategic marketing?" examined the marketing dimensions for interactive arts, such as theater and then concluded that providing a clear strategy, which helps end-users, suppliers, regulators, and employees, can be effective for such organizations.

Relationship marketing is a strategic approach and cannot be a short-term solution because relationships need to be developed and maintained over a period of time. Marketing (synonymous with promotion) should be short, probably for art organizations, where marketing should be used to identify organizations that want to communicate and obtain information about the needs of these groups. End-users are not the only group to be considered as "customers" in their requirements, and other shareholders should be considered as well; efforts should be made to create long-term goals that are compatible with the various types of shareholders' needs, through two-way effective relationships. These relationships need to be maintained and developed.

This method is likely to be effective for computer arts (in general) and indeed for all nonprofit organizations, as well as those who pay for the costs and do not necessarily receive these services. Chang & Preece (2018) reviewed important aspects of arts marketing and claimed that the findings were related to the structure of East Asian visual arts market, political effects on these artistic markets, alternative spaces such as art festivals, audience environment, and experience in the museums, and innovations of the new media. Factors affecting the entrepreneurship of rural women were investigated (Yaghoubi Farani et al., 2015). The findings confirmed a significant relationship between personality, economic status and social and cultural conditions of women with their entrepreneurial level, while there was no significant relationship between family status and entrepreneurial level. The economic status, personality and social and cultural status of women were the most effects, respectively. The book "Arts Marketing Strategy" published in 2016 contains the results of research on arts marketing and related analysis in Iran, which has been developed using library and field resources. The preface of the book states: "This is the result of qualitative research with emphasizing the Iranian market, aiming to provide a simple and applicable framework for strategic planning in art markets. Art

markets include museums, exhibitions, theaters, cinemas and, of course, artists. Although they are abundant throughout the country, they often have no strategic orientation for marketing and attracting audiences. This can be due to the thinking of some artists and of course marketing activists, where marketing and art are considered as two distinct categories (the former is looking for profit, while the latter try to create beauty and human excellence that is fundamentally different from the mechanistic and profitable marketing spirit. Based on this thought, marketing and art are two parallel lines that can never and should not cross each other, because the existence of one will divert another from its true purpose. The book "Arts Marketing Strategy" seems to aim at correcting this thought" (Karimpoor, 2017).

In conclusion, previous research often focuses on the categories "networking and communications", "content of local artwork", "creativity", "cultural value" and "artwork creator".

3. Research Methodology

An applied, analytical and descriptive study was conducted using the results of the previous research entitled "designing and explaining the conceptual model of entrepreneurial marketing mix in creative artistic business, a case study of creative industries", where a questionnaire consisting of the previous research subgroups with a five-point Likert scale and 32 questions was developed and given to the participants. Twenty-eight individuals responded to the questionnaire. Participants were industrialists who received a high-quality sign in 2013 from the Iranian Cultural Heritage, Handcraft and Tourism Organization (ICHTO), and their information is available on the ICHTO's website. Early studies indicated the greatest variety of artistic products and disciplines existing in Tehran, Isfahan and some of the Iranian western provinces where there is more coherence in sales and marketing. In addition, Kermanshah, West Azerbaijan, Hamadan and Fars provinces were also selected; all of these provinces are outstanding in terms of ethnic diversity and are known as Iranian art industry reserve, including 248 industrialists in total.

Individuals with multiple and repeated high-quality signs, people without a phone number, were unable to respond, having shared business, and those who did not want to participate were excluded from the study. Of a total of 41 remaining participants, only 13 individuals completed the given questionnaire.

The second group of the respondents was the producer artists who had participated in the 11th Exhibition of Women and National Production held at the Tehran Municipality's Specialized Exhibition Center in August 2017. Only specialists in traditional art and marketing were asked to complete the questionnaire to prevent data bias. The validity of the questionnaire was confirmed in previous research conducted by Mobaraki et al. (2016), while its reliability was investigated in this

study. The Cronbach's alpha was calculated to be 0.94. The alpha obtained for each question indicates a high level of reliability (See Table 1). The Friedman test in SPSS Statistics was used for analyzing the data and examining the equal priority of a number of dependent variables. At the significant level of less than 0.05, the ranking equality is not acceptable (Momeni & Faal Ghayoumi, 2011).

Table 1. Cronbach's α value of the 5C scale subcategories

(Source: Research findings, 2018)

Main categories	Subcategories	α value
Networking and communications	Intimacy and establishing personal relationships	0.93
	Intimately and friendly communication with people (customers)	0.94
	Commitment to, interaction with and participation in society and institutions	0.93
	Constant and long-term relationships with customers	0.93
	Word-of-mouth (face to face) marketing	0.93
	Attending specialized exhibitions	0.94
	Attending international exhibitions	0.94
	Establishing a personal and emotional relationship between artist and employees	0.94
	Friendly meetings with employees, partners, and customers	0.94
Providing and improving a new product according to friends and relatives advice(s)	0.94	
Content of local artwork	Exiting aesthetic talent	0.93
	Durability and persistence of the goods (artwork)	0.93
	Market attractiveness of the artwork or event	0.93
	Special attention to the design	0.93
	Emotional and entertainment interest supplier	0.93
	Acceptable composition and harmony	0.93
Creativity	Pleasurability of the artwork or event	0.93
	Uniqueness	0.93
	Innovativeness and idea generation	0.93
	Validity and authenticity of the artwork	0.93
	Providing designs and new components	0.93
Cultural value	New and unknown styles (intactness)	0.93
	The extent of influencing the artistic process	0.94
	Spirituality importance (providing symbolic concepts)	0.94
	Historical importance (linking between generations)	0.94
	Originated from local and native culture	0.94
Artwork creator	The product identity and improving national identity	0.94
	The product reputation and attractiveness of the creator	0.93
	Reputation, validity, and reliability of the creator	0.93
	Being a public (not dependent on particular parties)	0.93
	Passion, enthusiasm, and commitment to art and culture	0.94
Influencing on culture and society	0.94	

4. Research Findings

A) Descriptive Findings:

Participants were 13 (46.5%) females and 15 (53.5%) males (aged 25-66) with different

educational levels (27% Diploma, 30.5% Associate Degree, 23% B.C; 8% M.Sc., and 11.5% Ph.D.).

B) Analytical Findings:

The Friedman test was used to analysis the data and examine the equal priority of a number of dependent variables. The results of comparing categories and subcategories are presented in [Tables 2 to 6](#) and [Fig. 1](#).

In the category of "networking and communications", the components of "Intimately and friendly communication with people (customers)" and "Friendly meetings with employees, partners, and customers and its role in the marketing of local artwork" had the greatest and least effect, respectively (see [Table 2](#)).

Table 2. Comparing components of the category "networking and communications"

(Source: Research findings, 2018)

Category	Rank	Subcategory	Freidman test result
Networking and communications	9	Intimacy and establishing personal relationships	4.59
	1	Intimately and friendly communication with people (customers)	6.76
	3	Commitment to, interaction with and participation in society and institutions	6.11
	6	Constant and long-term relationships with customers	5.59
	7	Word-of-mouth (face to face) marketing	5.41
	4	Attending specialized exhibitions	5.76
	8	Attending international exhibitions	5.02
	2	Establishing a personal and emotional relationship between artist and employees	6.22
	10	Friendly meetings with employees, partners, and customers	3.89
	5	Providing and improving a new product according to friends and relative's advice(s)	5.65

In the category of "content of local artwork," the components of "acceptable composition and harmony" and "durability and persistence of the

goods (artwork)" gained the first and second rankings for effectiveness, respectively (See [Table 3](#)).

Table 3. Comparing components of the category "Content of local artwork"

(Source: Research findings, 2018)

Category	Rank	Subcategory	Freidman test result
Content of local artwork	6	Exiting aesthetic talent	3.67
	2	Durability and persistence of the goods (artwork)	4.3
	3	Market attractiveness of the artwork or event	4.28
	4	Special attention to the design	4.11
	7	Emotional and entertainment interest supplier	3.11
	1	Acceptable composition and harmony	4.52
	5	Pleasurability of the artwork or event	4.02

On the other hand, the component of "providing and improving a new product according to friends and relative's advice(s)" had the least effect may be due to the origin of Iranian artworks which are generally traditional.

In the category of "creativity and its role in the marketing of local artwork", the elements of "innovativeness and idea generation" and "providing designs and new components" had the most and least effect, respectively (See [Table 4](#)).

Table 4. Comparing components of the category "creativity"

(Source: Research findings, 2018)

Category	Rank	Subcategory	Freidman test result
Creativity	3	Uniqueness	3.04
	1	Innovativeness and idea generation	3.4
	2	Validity and authenticity of the artwork	3.08
	5	Providing designs and new components	2.7
	4	New and unknown styles (intactness)	2.78

In the category of "cultural value", the components "the product identity and improving national identity" and "historical importance (linking

between generations)" played the most and the least significant roles, respectively (See Table 5).

Table 5. Comparing components of the category "cultural value"
(Source: Research findings, 2018)

Category	Rank	Subcategory	Freidman test result
Cultural value	4	The extent of influencing the artistic process	2.83
	2	Spirituality importance (providing symbolic concepts)	2.92
	5	Historical importance (linking between generations)	2.75
	3	Originated from local and native culture	2.9
	1	The product identity and improving national identity	3.6

In the category of "artwork creator", the component of "being a public (not dependent on particular parties)" is the most effective feature of the creator

in marketing according to the participants (See Table 6).

Table 6. Comparing components of the category "artwork creator"
(Source: Research findings, 2018)

Category	Rank	Subcategory	Freidman test result
Artwork creator	5	The product reputation and attractiveness of the creator	2.06
	4	Reputation, validity, and reliability of the creator	3.02
	1	Being a public (not dependent on particular parties)	3.16
	2	Passion, enthusiasm, and commitment to art and culture	3.16
	3	Influencing on culture and society	3.06

The mean comparison of the 32 components of the marketing local artwork business is shown in Figure 1, where there is a significant difference between the components' mean values. Furthermore, the "artwork" and then the "artwork creator" had the

highest mean; while the "networking" has least mean value. Note that the component with the least mean value can be effective when coming with other elements.



Figure 1. A comparison of 32 components of the marketing mix of local rural women's businesses.
(Source: Research findings, 2018)

5. Discussion and Conclusion

Question 1: Which of the 5C categories is more important and effective in marketing local and native artistic businesses established by rural women?

According to the findings, "acceptable composition and harmony" and "friendly meetings with employees, partners, and customers" gained the highest (20.43) and the least (7.98) mean values, respectively.

Question 2: Which of the components plays a key role in the marketing of local artworks in each category?

The importance of this question lies in the fact that while comparing, some elements may override others, and one should not neglect other elements that are important and effective in some other ways. In categories 1 to 5, the components of "intimately and friendly communication with people (customers)", "acceptable composition and harmony", "innovativeness and idea generation", "the product identity and improving national identity" and "being a public (not dependent on particular parties)" had the greatest effect. However, these components and outcomes should be examined in combination with other less-important categories and components, aiming to create a marketing mix of traditional rural women's art businesses.

Figure 2 helps us understand the proposed corrective framework, because it indicates that more important components should be considered together with other less-important elements. It seems that educating business owners and increasing the level of experiencing national and worldwide markets can increase women's awareness of the necessity of marketing and the correct identification of market trends.

Question 3: Do the questionnaire and the categories in question have a good design for conducting scientific work in this area?

The alpha obtained for each question indicated a high reliability of the questionnaire and the proposed categories. The proposed 5C categories (Mobaraki et al., 2016) seem to be effective in meeting the research needs, because they confirm the results obtained by Mobaraki et al. (2016), Honarmandsari (2013), Conway & Whitelock (2007), Chang & Preece (2018), and Bradshaw (2010).

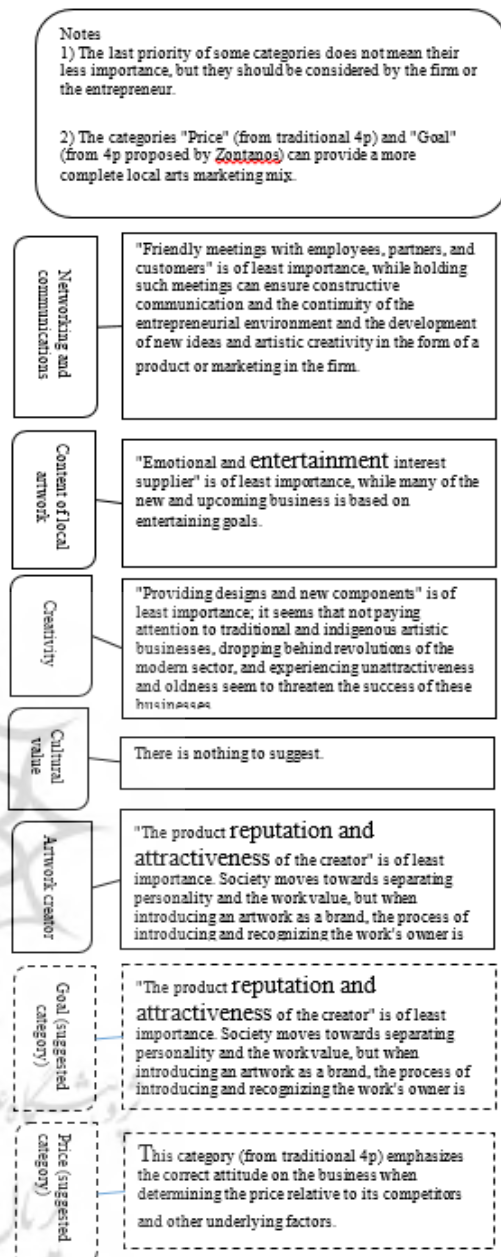


Figure 2. Corrective pattern of the entrepreneurial marketing of local rural women's arts businesses
(Source: Research findings, 2018)

The dimensions of the entrepreneurial marketing of local rural women's art businesses are illustrated in Figure 3, where four main aspects of entrepreneurial marketing (including innovation, value creation, creating an opportunity and risk-taking) have been studied with the corresponding criteria. On the one hand, this figure can help rural women who have learned traditional arts mainly implicitly. On the other hand, it shows that they tend to set up

businesses by providing entrepreneurial dimensions and entrepreneurial marketing.

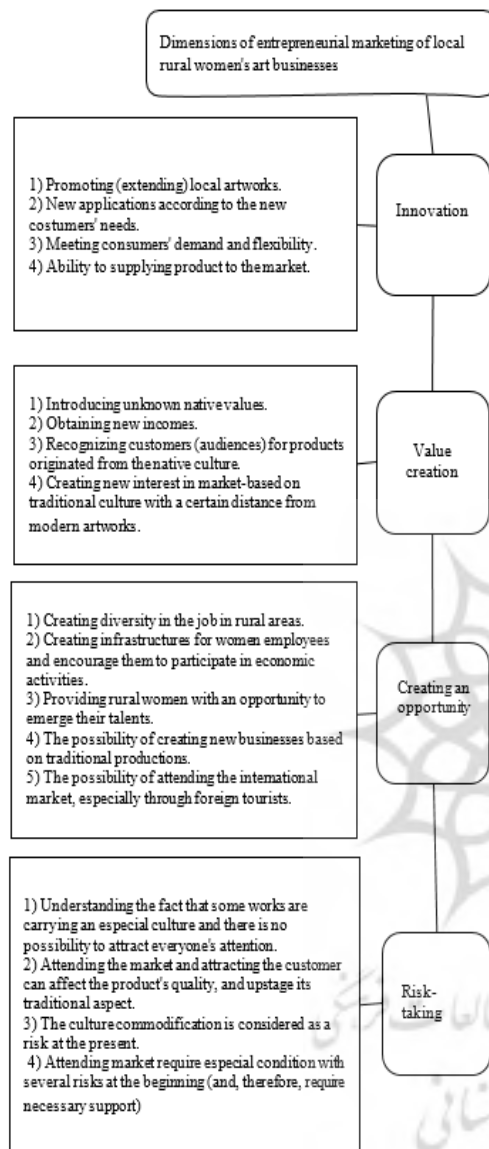


Figure 3. Corrective pattern of the entrepreneurial marketing of local rural women's arts businesses

(Source: Research findings, 2018)

Establishing entrepreneurship training courses and business start-ups and marketing are recommended to improve the marketing knowledge of women active in the production of traditional arts.

Establishing the chamber of guilds focusing on the rural women membership in the provinces throughout the country can promote the level of marketing knowledge in the women participating in traditional art activists.

The ICHTO can hold exhibitions in the provinces to enhance the interaction of rural artist women and their access to new markets in order to achieve jointly experiences.

It is recommended to hold specialized international exhibitions of traditional artworks produced by rural women and ask them to provide a variety of tools, devices and marketing methods and, if possible, attend the exhibitions.

This study can be expanded using several other proposed questionnaires and on a larger number of women active in the marketing of artworks to identify their strengths and weaknesses and also help the entrepreneurship and scientific marketing of artistic works.

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آمیخته بازاریابی کارآفرینانه کسب‌وکارهای هنری، محلی (سنتی) زنان روستایی

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۱. مقدمه

زنان روستایی ایران حاملان فرهنگ و هنر سنتی اقوام ایرانند که تا کنون به صورت طبیعی و عمدتاً از نسلی به نسل دیگر به آنها رسیده است؛ این فرهنگ غنی ظرفیت آن را دارد تا به شکل خلاقانه‌ای ارایه شود و با تحریک توان زنان کارآفرین روستایی، ضمن رونق کسب‌وکارهای روستایی، حفظ فرهنگ بومی ایران و رفع بیکاری، خصوصاً در روستاهای محقق شود.

۲. مبانی نظری تحقیق

ایران سرزمینی وسیع است که آثار هنری محلی (بومی) متعدد و متنوعی را دربر دارد؛ بسیاری از این آثار بار فرهنگ ایرانی، اسلامی یا سنتی، محلی بودن را حمل می‌کنند و در عین حال بخشی از زیبایی فرهنگ ایرانی هستند. به این ترتیب حفظ و حراست این آثار شان ملی دارد. اما تاکنون حفظ و انتقال آنها به صورت خودجوش و حتی ناخودآگاه از نسلی به نسل دیگر بوده است. مهم‌ترین عواملی که سبب ایجاد شرایط نامساعد رقابتی برای بخش خلاق در کشورهای در حال توسعه شده است و نیازمند تلاش همگانی برای حل آن است، مسایل آموزش، فقر و نبود نهادهای مسئول است.

بازاریابی درباره محصولات هنری در برگیرنده مسایلی است که گاهی متناقض به نظر می‌رسند؛ آثار هنری ناشی از تجمیع تفکر، خلاقیت و مهارت به وجود آورنده آن است و در بسیاری موارد می‌تواند منحصر به فرد باشد؛ بدیهی است که چنین اثری با ارزشی که حمل می‌کند، جمع‌بندی حاصل از پیشینه این پژوهش نشان می‌دهد که پژوهش‌های قبلی بر روی عواملی در هنرهای مختلف کار کرده‌اند که مقوله‌های «شبکه تماس و قابلیت‌های ارتباطی»، «محتوا»، «خلاقیت»، «ارزش فرهنگی» و «خالق اثر هنری» به خوبی عوامل مورد بررسی سایر پژوهشگران را دربر می‌گیرند.

۳. روش تحقیق

این مقاله از نظر هدف، کاربردی و از نظر روش داده‌پردازی، تحلیلی و توصیفی می‌باشد. پرسشنامه‌ای در طیف پنج‌پاسخی لیکرت در ۳۲ سوال تهیه شده و در اختیار افراد مورد مطالعه قرار گرفت. مجموع تعداد پاسخ‌گویان به ۲۸ نفر می‌رسد و نمونه‌های مورد مطالعه افرادی هستند از بین تعداد بسیار زیاد هنرصنعتگرانی که در سال ۱۳۹۲ از سازمان میراث فرهنگی و گردشگری کشور دارای نشان مرغوبیت بوده‌اند، اطلاعات این افراد بر روی تارنمای سازمان میراث فرهنگی کشور موجود است. معلوم شد که استان‌های تهران، اصفهان قبل استان‌های کرمانشاه، آذربایجان غربی، همدان و فارس داری تنوع بیشتری از محصولات و رشته‌های هنری بوده از نظر تنوع قومی سرآمد و از ذخیره‌گاه‌های هنر صنعت ایران و در امر فروش و بازاریابی انسجام بیشتری دارند. روایی این پرسشنامه در تحقیقات قبلی و طی فرایند انجام آن به تایید صائب‌نظران این حوزه رسیده بود اما پایایی آن در همین بررسی و به وسیله آلفای کرونباخ مورد سنجش قرار گرفته و مقدار قابل توجه ۰/۹۴ به دست آمد. آلفای به‌دست آمده برای هر سوال نیز سطح بالای پایایی را می‌رساند.

روش مناسب برای تحلیل داده‌های این تحقیق با توجه به نوع داده‌ها و اهداف تحقیق، از بین روش‌های ناپارامتریک موجود و مناسب برای مقایسه میانگین‌ها، روش فریدمن انتخاب و انجام شد. از آزمون فریدمن برای بررسی یکسان بودن اولویت‌بندی (رتبه‌بندی) تعدادی از متغیرهای وابسته توسط افراد استفاده می‌شود و برای داده‌های زیر سی مورد مناسب است. در صورتی که sig کمتر از ۰/۰۵ باشد، ادعای یکسان بودن رتبه پذیرفته نمی‌شود.

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۴. یافته‌های تحقیق

در نمودار (۱) که از مقایسه میانگین عناصر سی و دوگانه بازاریابی آثار کسب‌وکارهای هنری محلی به دست آمده است، به خوبی نشان داده شده که اولاً تفاوت معنی‌داری بین میانگین‌های عناصر وجود دارد، دیگر این که بالاترین میانگین‌ها به ویژگی‌های اثر هنری سپس خالق اثر مربوط است. از طرفی کمترین مقادیر میانگین هم در گروه شبکه تماس قرار دارند. نکته قابل توجه این که میانگین کمترین مقدار در شرایطی است که می‌تواند به عنوان یک عنصر موثر در کنار دیگر عناصر هم‌چنان از کارایی و تاثیر برخوردار باشد.

۵. بحث و نتیجه گیری

در پاسخ به این سوال که: کدام یک از مقوله‌های 5C پیشنهادی، برای بازاریابی آثار کسب‌وکارهای هنری محلی، بومی زنان روستایی مهم و موثرتر است؟

یافته‌های این تحقیق نشان داد: داشتن ترکیب‌بندی و هارمونی مناسب با میانگین ۲۰/۴۳ دارای بالاترین مرتبه در بین زیرمجموعه‌ها است و در مقابل، عنصر جلسات و محافل دوستانه با کارکنان، شرکا و مشتریان با میانگین ۷/۹۸ کمترین مقدار میانگین را دارد.

سوال دوم: در هر مقوله کدام عنصر نقش کلیدی یا اصلی را در بازاریابی آثار کسب‌وکارهای هنری، محلی، بومی ایفا می‌نماید؟ در مقوله نخست که شبکه تماس شخصی و قابلیت‌های ارتباطی است، مهم‌ترین عنصر در آمیخته بازاریابی از نظر پاسخ‌گویان داشتن ارتباط صمیمی و دوستانه با مردم (مشتریان) است؛ در مقوله دوم یعنی محتوای اثر هنری محلی، ترکیب‌بندی و هارمونی مناسب در درجه اول اهمیت قرار می‌گیرد؛ مقوله سوم یعنی خلاقیت، نوآورانه و ایده‌گرا بودن بالاترین اهمیت را دارد؛ ارزش فرهنگی اثر هنری مقوله

چهارم است، در این مقوله هویت اثر و تقویت هویت ملی دارای بیشترین تاثیر می‌باشد، از عناصر مقوله خالق اثر هنری، مردمی‌بودن صاحب اثر، پررنگ‌ترین عنصر دیده شده است. حال باید این عناصر و نتایج به دست آمده را در کنار مقوله‌های دیده نشده و عناصر کمتر دیده شده قرار داد تا بتوان چارچوب آمیخته بازاریابی آثار کسب‌وکارهای هنری سنتی زنان روستایی را تشکیل داد. به نظر می‌رسد که آموزش صاحبان کسب‌وکارها و افزایش سطح تجربیات حضور در بازارهای وسیع ملی و جهانی در افزایش آگاهی آنان از ضرورت‌های بازاریابی و تشخیص صحیح روند بازار موثر است.

پرسش سوم: آیا پرسشنامه و مقوله‌های تعیین شده در آن از طراحی مناسبی برای انجام کارهای علمی در این زمینه برخوردار است؟ آلفای به‌دست آمده از تحلیل پرسشنامه و مقدار بسیار بالای نتایج مربوط به هر پرسش و مقدار آلفای کرونباخ کلی پرسشنامه موید مناسب بودن این پرسشنامه و مقوله‌های پیشنهادی آن است. بنابراین به نظر می‌رسد که 5C پیشنهادی مقاله مزبور (مبارکی و همکاران) قادر به پاسخ‌گویی به نیازهای تحقیقاتی موجود در این زمینه می‌باشد و نتایج مبارکی و همکاران (۱۳۹۵)، هنرمندسازی (۱۳۹۲)، کانوی و وایتلاک (۲۰۰۷)، چلنگ و پریس (۲۰۱۸) و برادشاو (۲۰۱۰) را مورد تایید قرار می‌دهد.

کلمات کلیدی: آمیخته بازاریابی، کارآفرینی، هنر محلی (سنتی)، زنان روستایی.

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