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Strategic Entrepreneurship: Model Proposal for Post-Troika Sustainable Cultural Organizations

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***Abstract*—**Recent literature on issues of Cultural Management (also called Strategic Management for cultural organizations) systematically seeks for models that allow such equipment to adapt to the constant change that occurs in contemporary societies. In the last decade, the world, and in particular Europe has experienced a serious financial problem that has triggered defensive mechanisms, both in the direction of promoting the balance of public accounts and in the sense of the anonymous loss of the democratic and cultural values of each nation. If in the first case emerged the Troika that led to strong cuts in funding for Culture, deeply affecting those organizations; in the second case, the commonplace citizen is seen fighting for the non-closure of cultural equipment. Despite this, the cultural manager argues that there is no single formula capable of solving the need to adapt to change. In another way, it is up to this agent to know the existing scientific models and to adapt them in the best way to the reality of the institution he coordinates. These actions, as a rule, are concerned with the best performance vis-à-vis external audiences or with the financial sustainability of cultural organizations. They forget, therefore, that all this mechanics cannot function without its internal public, without its Human Resources. The employees of the cultural organization must then have an entrepreneurial posture - must be intrapreneurial. This paper intends to break this form of action and lead the cultural manager to understand that his role should be in the sense of creating value for society, through a good organizational performance. This is only possible with a posture of strategic entrepreneurship. In other words, with a link between: Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship. In order to prove this assumption, the case study methodology was used with the symbol of the European Capital of Culture (Casa da Música) as well as qualitative and quantitative techniques. The qualitative techniques included the procedure of in-depth interviews to managers, founders and patrons and focus groups to public with and without experience in managing cultural facilities. The quantitative techniques involved the application of a questionnaire to middle management and employees of Casa da Música. After the triangulation of the data, it was proved that contemporary management of cultural organizations must implement among its practices, the concept of Strategic Entrepreneurship and its variables. Also, the topics which characterize the Cultural Intrapreneurship notion (job satisfaction, the quality in organizational performance, the leadership and the employee engagement and autonomy) emerged. The findings show then that to be sustainable, a cultural organization should meet the concerns of both external and internal forum. In other words, it should have an attitude of citizenship to the communities, visible on a social responsibility and a participatory management, only possible with the implementation of the concept of Strategic Entrepreneurship and its variable of Cultural Intrapreneurship.

***Keywords*—**Cultural entrepreneurship, cultural intrapreneurship, cultural organizations, strategic management.

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I. Introduction

RECENTLY there has been a concern with the administrative management of cultural organizations; this is such that, the faculties of Economy of the best ranking universities created a branch of specialty in Cultural Management. In addition, with the recent financial crisis in Europe and its Troika process, change has become a constant that inevitably has also affected those organizations. With this, a new jargon is defended in favor of the sustainability of the institutions that generate the culture: that of Cultural Entrepreneurship. Probably, this position in the present work will be a bit simplistic, since it will be argued that in periods of change, cultural organizations should adopt an entrepreneurial stance, since it leads to expansion and induces behavior conducive to innovation, the introduction of improvements in the processes, products and cultural services offered. This entrepreneurial position is closely related to the entrepreneurial mindset of [1], [2]. These authors identify the recognition of entrepreneurial opportunities in uncertain environments, in administrative alerts, in real decisions and in organizational structures. It is also about having an entrepreneurial mindset and motivating all employees to have it as well.

The entrepreneurial mindset is composed of four qualities: ability to take risks, learn from mistakes and successes, look for innovative ideas and be optimistic and motivated. Creating new ideas requires time and a relaxed mind. Hence, flexible hours and an unloaded workload can be an excellent management support. From this reasoning, a new concept is now proposed: the Cultural Intrapreneurship or cultural organization collaborator who performs his job functions in an enterprising way.

At the end this paper, the author will try to find the way in which Strategic Management can be articulated with Entrepreneurship in cultural organizations. In this respect, the Strategic Entrepreneurship Model will be proposed as the result of the articulation between the variables Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship with a view to improve organizational performance and consequent value creation. In this sense, the following work will begin by presenting the concepts of Cultural Management, Cultural Entrepreneurship, Cultural Intrapreneurship and Strategic Entrepreneurship, to then expose the research model, the methodology, the discussion of results and the conclusion.

II. Cultural Management

There is a general consensus that the growth of strategic

management reflected a theoretical pluralism, since it was influenced by concepts and theories from other scientific fields (namely Economics, Psychology, Political Science or Sociology) and involved its concepts and approaches according to changes in management styles and practices [3].

Previously, Strategic Management demonstrated the relationship between strategy and action. Today, it has more to do with the behavioral area, insofar as it understands that organizational behavior and strategic management are related. This phenomenon has led some United States universities to change the designation of some strategic management content to strategic entrepreneurship, and employees have a near-managerial role in the performance of their duties.

When applied to cultural organizations, strategic management is called Cultural Management and the manager adopts the name of cultural or artistic manager [4]. Apparently, administrative logic opposes the reason behind the artistic creation, giving rise to a confrontation or polarization in detriment of the organization's performance [5]. In this way, both managers and founders of the cultural organization should contribute to their better management.

III. Cultural Entrepreneurship

The term "Cultural Entrepreneurship" was first used by [6], who defined it as a function of capitalism applied to Culture, where the cultural agent identifies an opportunity, subsequently assuming the risk of developing and disseminate their vision in order to produce something with cultural value.

Cultural Entrepreneurship has always existed. As an example, are the Greek festivals when patrons allowed thousands of spectators to witness the Greek tragedies; or when Shakespeare, Rubens and Rembrandt at the end of the Renaissance earned large sums of money from their selling techniques or, more recently, in the 21st century, when creative industries evidence the qualities of Cultural Entrepreneurship [7]. This shows a trend towards the evolution of concepts. In other words, if in the last decade of the 20th century Cultural Management was the concept appealed to, in the 21st century, Cultural Entrepreneurship will then be the organizational philosophy to consider.

In another perspective, for [8], [9], entrepreneurship in the cultural field has the power to change the economic path of an entire community, as it increases market demand, promoting economic and sustainable development of cultural projects. Behind every cultural organization is an entrepreneur who provides its development. As such, it holds the organizational vision and develops new organizations or expands the existing ones with the production of cultural goods or services. The existence of diverse cultural organizations creates an economy of culture that will be definitively affirmed when new entrepreneurs are identified and when they share their experiences with others who wish to learn with them.

For [10], it is possible to identify three flows in which Cultural Entrepreneurship has developed. The first is rooted in sociology and focuses on what is called "making culture", regardless of whether it is intended for higher elites or for a more popular culture. In this flow, culture is seen as a sector or set of industries and, thus, organizational forms, governance structures and cultural products focus their activity on the slogan of "making culture".

The second flow is originated in strategic management and organizational theory, and stands out in what is called "implantation culture", either in terms of legitimizing new ventures or in the creation of new markets. Entrepreneurs are potentially qualified cultural operators interested in shaping target audiences (e.g. investors, customers, employees) to interpret their ideas and entrepreneurial ventures. In this perspective, culture is conceived as a consequential aspect of any business domain, and the academic focus is based on how entrepreneurs deploy cultural resources to legitimize their new ideas and endeavors.

Based on recent studies, the same authors [10] report that they are facing a third flow whose focus is on "cultural creation". In this flow it is tried to know to what extent culture is both a mean (an "unfolding") and a result (a "creation") of entrepreneurial actions. Here, cultural entrepreneurship is seen as both a distributed and intertemporal process. Distributed because even if the entrepreneurial journey unfolds it is necessary to understand that entrepreneurship, opportunities and contexts are mutually implicated [11]. Intertemporary, because cultural entrepreneurship is not a single achievement, but a continuous process affected by the way the actors, artifacts and events involved unfold over time. Considering this and respecting the performativity of cultural entrepreneurship and the cult of entrepreneurship, two new versions tend to appear in the future. Thus, the very concept of cultural entrepreneurship is performative because it began to be disseminated in social networks and advertising. In the future it will want to understand the performativity of entrepreneurial action and the performativity of theories about cultural entrepreneurship. As for the cult of entrepreneurship, it is evident in the market, since the constant appeals to entrepreneurial practices. In the future this cult may assume three potential trajectories, namely whether the entrepreneur will be a sorcerer, a captive or a zombie. Sorcerer because he will be able, as if he possessed a wand, to predict economic prosperity, interpersonal achievement and even social progress. In this perspective, entrepreneurship can be seen as an emancipatory process that challenges the economic, social, institutional and cultural status quo. Captive because precarious and contingent workers, desperately seeking a job with some meaning and see in entrepreneurship a way out of their problems; if so, it is likely they will not be good entrepreneurs. Zombie, because rewarding entrepreneurial practices fosters the possibility of the world being populated by entrepreneurial automata and consequently the human being will be deprived of its own volition. In this sense and in line with [12]-[14], the destructive creation could occur, disturbing the society plot.

IV. Cultural Intrapreneurship

Periods of change are conducive to the entrepreneurship phenomena, which can be manifested both in the creation of self-employment and in the search for better living or working

conditions. Simultaneously, the creation of value for society and for the different publics presupposes the improvement of Organizational Performance. In this sense, the concept of Entrepreneurship develops to Intrapreneurship [15].

So far and despite recognizing the need for entrepreneurial positions among organizational collaborators, very little is known about Cultural Intrapreneurship. According to [2], Intrapreneurship is the spirit of entrepreneurship within employees who work in an organization.

Intrapreneurship at any level (individual, group and organizational), involves entrepreneurial behavior. Since "the individual does not run his own business, but rather is involved in a corporate context, in which he adopts reinvention measures of action", he is called Intrapreneur [16].

Intrapreneurs are therefore employees who have not been asked for an initiative, but who also do not feel obliged to ask for permission for the acts they practice, ignoring negative reactions. Their proactive behavior stems from their status quo and focuses on reaching an opportunity without worrying if the resources they hold are enough to get there, as they will achieve it anyway.

Although the entrepreneur is the individual who creates a new business and the intrapreneur is the one who develops new ideas within the organization, both present common attitudes and have to do with the phenomenon of Entrepreneurship itself, namely: "the creation of something that did not exist before; the requirement of additional resources or the requirement of certain changes and the implementation of learning measures that result in new organizational skills" [17, p. 33]. In another way, the intrapreneur is someone who recognizes opportunities, evaluates them and believes in the exploration of a new path as an achievement of the organizational objectives [18]. In this sense, they must be equipped with empowerment [19].

Intrapreneurs can therefore make all the difference between success and organizational failure [20], [15] and, in this sense, it is necessary to promote the involvement of staff, either through participation in management (that is, the employees with an entrepreneurial spirit are more likely to rise in the organization and can quickly reach the various levels of Management) or through participation in the organization's capital (that is, as the organization progresses, based on the ideas and actions proposed by the intrapreneurs, they are invited to participate in the company's capital by becoming members of the organization), either by participating in the profits or results of the organization (that is, the organization allocates part of its profits as a premium to intrapreneurs who have presented more creative and innovative ideas, and once fulfilled, will generate obvious signs of progress for the organization) [21]-[23]. In the same way, it is necessary that the entrepreneurial organization be the owner of organizational factors. Within the organizational factors, stand out an equally entrepreneurial culture, environment and strategy.

As mentioned previously, the variables that contribute to Cultural Intrapreneurship are unknown. Therefore, it is proposed in this research, to verify if the accepted variables for the phenomenon of Intrapreneurship also apply to cultural organizations.

Among the variables accepted by the scientific community are: satisfaction at work, quality in organizational performance, leadership and employee involvement and autonomy.

Satisfaction at work is a matter of great importance for organizational management, and according to [24], it is necessary to study its determinants.

The quality of employee performance depends on their qualifications (knowledge, skills and responsibilities) and motivation for work [25]. For this, they must be encouraged to discuss problems and incidents [26] and good communication channels [27]. In addition, they should also be considered intangible assets as a way to improve financial performance. These include autonomy at work (assigning more management skills), human capital, internal audits, work relationships, organizational culture and organizational reputation.

The third variable discussed here is the employee's involvement in learning activities and is becoming increasingly important in their success for the effective introduction of change in the workplace. This involvement refers to aspects such as managing new knowledge, skills or abilities [28]. It is also observed that teams contribute more to entrepreneurial positions at work than individuals separately. For the good functioning of teamwork, an Entrepreneurial Leadership is necessary.

The entrepreneurial leader is defined by [21] as an individual with great charisma, who is esteemed by his employees and who inspires them to perform well.

The most critical aspect of leadership is developing and instilling team vision for the organization and thereby understanding how shared labor works.

Finally, autonomy is an important element in the entrepreneurial orientation of employees. According to [29], autonomy gives members of the organization the freedom and flexibility to develop and approve entrepreneurial initiatives. Likewise, autonomy may be even more important in places where strategic renewal occurs only because key individuals advocate entrepreneurial initiatives that transform an organization's strategic posture.

According to [30], [31], wage incentives are not sufficient to improve organizational performance [32]. Instead, it is necessary a set of strategic activities that lead the organization to a market orientation such as job design, rewards and motivation, training, recruitment, and top management support [33]-[35]. Likewise, happiness in the workplace should be encouraged, using positive attitudes (job satisfaction, involvement and commitment) or pleasant experiences (positive feelings, humor, emotions at work) [36], [30]. Also, passion at work (which is understood as the involvement and approach of people to work)ö should be an element to consider. This variable is observed both in the employees and in the hierarchical top. In the first case, it manifests itself in the joy that the employees have in investing in activities related to the work. In the second case, it is manifested in the amount of cognitive resources expended to implement the

organizational strategy in order to introduce improvements in organizational performance. In other words, the implementation of the strategy is influenced by two factors: the urgency of time and the style of stimulation. So, if the manager is of an "early action" type, he requires more effort at the beginning of the process and relaxes as the term approaches; if the manager has a "stable action" he spreads efforts uniformly over time and if he has a working method, "term action" becomes more active only when the term approaches the end [37].

For authors such as [17], [38], the work of adapting to change then begins at the internal level, rather than at the external level. In this way, Entrepreneurship is the internal conduit for innovation and can be dynamized through internal programs that foster Intrapreneurship. Authors such as [39, p.95] go further, noting that this "entrepreneurial spirit must be integrated into the organization's mission, objectives, strategy, structure, processes and values".

Intrapreneurship is, therefore, a system considered revolutionary to accelerate innovations within organizations, through the better use of their entrepreneurial talents, so that organizational leaders are concerned to foster the creation of intrapreneurs. Cultural organizations present as good or better conditions then other organizations for fostering Cultural Intrapreneurship, since cultural production needs to be very innovative and creative.

V. Strategic Entrepreneurship

As mentioned in the introduction, the purpose of this paper is how to articulate Strategic Management with Entrepreneurship in cultural organizations. In this way, the concept of Strategic Entrepreneurship is now proposed.

According to [40], the merger between Strategic Management and Entrepreneurship can be made due to three factors: interface, integration and content. In terms of interface, these two concepts, despite being two independent research domains, have a common field of interaction. With regard to integration Entrepreneurship and Strategic Management share certain elements, research content and management goals. Regarding content, Strategic Management contains entrepreneurial management which is the future focus of Strategic Management research.

For authors like [41], the concepts of Strategic Entrepreneurship and Open Innovation have been lately discussed by researchers. In another way, the concept of Strategic Entrepreneurship integrates the idea of seeking opportunities and advantages and implies using the following factors: mentality, culture, leadership style, strategic management and innovation capacity. It is therefore to undergo innovation activities through the recognition of opportunities, market positioning, allocation of resources and exploitation of opportunity under uncertainty and risk in favor of wealth creation. Also, opening innovation as a concept has encouraged experimentation with new organizational arrangements and helps rethinking which types of entrepreneurship are most effective.

The cultural organizations which intend to work for a strategic and entrepreneurial cultural management must, therefore, start by fomenting the formation of its members in these areas. To this end, it is recommended, the contemporary tendencies of training in hard skills and soft skills. According to [42], the hard skills are directly related to technical skills and abilities and result from prior knowledge. These skills are more related to, for example, the maturity of the business, or the qualifications of the entrepreneur, among others. Soft skills result from the entrepreneur's emotional intelligence and personal characteristics [43]. These skills are more related to risk aversion and the motivation to exploit business opportunities [44]. For these reasons, strategic management must become more entrepreneurial and change the traditional approach to a strategic entrepreneurship approach. With this, a new management philosophy that promotes strategic agility, flexibility, creativity and continuous innovation emerges. Therefore, administrative employees transform into intrapreneurs [45]; people overcome fears related to innovations and new business models [46] and managerial behavior has a positive impact on subordinates who, in climates of change, are less likely to want to leave the organization.

VI. Proposed Model, Research Questions and Methodology for Investigation

The literature review conducted shows there was a lack of models for Strategic Entrepreneurship and the consequent organizational value creation of cultural facilities performance. Similarly, it was found that, so far, that concept was analyzed only in the relationship between organizations and their external aspect. In this sense, the model proposed in this research seeks to introduce the importance of the concept of Strategic Entrepreneurship not only in its external aspect, but also including the internal dimension. For this, we will use the variables Cultural Management and Cultural Entrepreneurship concerning the external dimension and Cultural intrapreneurship concerning the internal dimension. In another way, it is understood that the research problem consists in identifying how the Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship variables contribute to the promotion of the Strategic Entrepreneurship in cultural organizations and also how Strategic Entrepreneurship (conceptualized in these three factors) constitutes one cause to improve organizational performance. It is also intended to know how value creation is driven by a good organizational performance.

Insofar as this is a preliminary study of an exploratory nature, since it is a first effort to define the Strategic Entrepreneurship, the following research questions have been defined:

1. "How do Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship contribute to the promotion of the Strategic Entrepreneurship in Cultural Organizations?"
2. "How does Cultural Management help to improving organizational performance?"
3. "How does Cultural Entrepreneurship contributes to

improving organizational performance?"

4. "How does Cultural Intrapreneurship help to improve organizational performance?"
5. "How does organizational performance improvement contribute to value creation?"

The analysis model is described in Fig. 1.

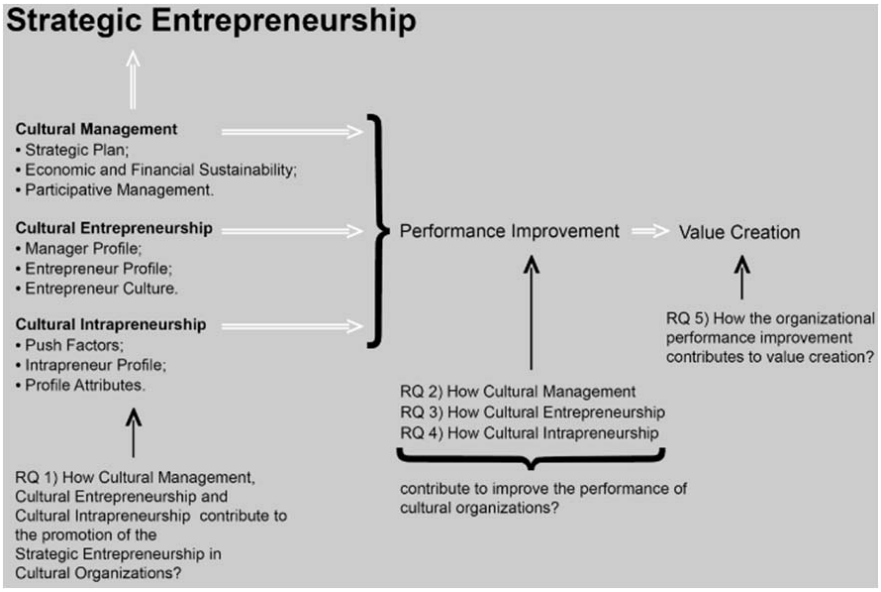

Fig. 1 Strategic Entrepreneurship Model

In order to achieve the expected results, the case study method and a correspondent qualitative and quantitative methodology were used.

The cultural organization chosen for case study was Casa da Música. Concerning the qualitative methodology, the research technique options included in-depth interviews and focus groups. For the quantitative methodology, the research technique option implemented was the questionnaire.

The samples used were also different, considering the techniques and the variable being studied. In other words, the in-depth interviews planned to assess the concepts of Cultural Management and Cultural Entrepreneurship. According to the previous revision of literature these two concepts are mainly developed by the top level of the organization. Like this, the in-depth interviews were conducted with the Chief Director and Directors of Casa da Música and also to a sample of the board of founders. Similarly, the questionnaire looked for the concept of Cultural Intrapreneurship. As discussed previously, this concept is mainly implemented by the middle and lower levels of the organization. For this, the questionnaire was implemented among middle managers and employees of Casa da Música.

Finally, the focus groups looked for the concepts of performance improvement and value creation in cultural organizations. That is, two kinds of publics were selected, respectively: public with or without connection to the administrative activities in cultural organizations. With these two techniques (inquiries and focus groups) was also wanted, to evaluate, on one hand, the existence of the concept of Strategic Entrepreneurship in Casa da Música, and, to understand, on the other hand, if the new model now proposed will represent a source of improving performance and creating value in sustainable cultural facilities at a time of shift.

VII. Results

The five groups that participate in this study (respectively directors and top managers, founders and patrons, public with and without experience in Cultural Management and collaborators and intermediary heads of Casa da Música) when confronted with the concept of Strategic Entrepreneurship confirm their presence in the Casa da Música referring to the existence of the variables Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship. Formerly, the presence of each of the variables is justified.

Cultural Management manifests itself, in the opinion of the populations studied, in the existence of a Strategic Plan in the Casa da Música, in the constant concern for the Financial and Economic Sustainability of that cultural equipment and for the practice of a Participatory Management of all the members in the process to manage. In this respect, the audiences interviewed (regardless of if they have experience in cultural equipment management) affirm the concern of Casa da Música in the search for new management strategies, betting on a diverse audience, having a cultural project and following a management model in accordance with the procedures described above. In another way, directors and top managers and founders and patrons refer the concern of the existence of a strategy and a cultural programming/ offer for the achievement of a Cultural Management. Also, the sample of the employees and intermediate managers confirms the existence of Cultural Management practices in Casa da

Música, mentioning, on the one hand, that in the performance of their duties they perform management tasks (for example, organizing, implementing the measures defined by Strategic Management, planning or controlling) and, on the other hand, that as a cultural organization, Casa da Música evidences good Cultural Management practices.

Although it is possible to identify three levels of its implementation (respectively, strategic planning, tactical planning and operational planning), all planning activity is the responsibility of top managers. This is justified by the level of decisions that need to be made and by the fact that its actions involve activities such as definition of mission and objectives, strategic analysis and diagnosis, identification of alternative strategies and formulation of strategy, implementation, feedback or feedback and control. These aspects are evidenced, in general, by all groups, when they identify the existence of a managerial leadership by the managing director (different from a cultural leadership as referred by the public with experience in Cultural Management). Also, are shown, in a specific way, by the intermediate employees and managers when they refer to the level of relationship and communication between them (in the case of employees who did not have any kind of relationship with cultural management, is evidenced by the employee for complying with the instructions of the delegate administrator, although he has the freedom to perform his duties); in the relationship between employees/ directors (which is evidenced by the fulfillment of his instructions defined in institutional documents such as the business plan and participate in defining the vision, mission and objectives) and employee relationship/ directors (patent in compliance with its instructions set in institutional documents such as the plan of activities, in the invitation to participate in the definition of the plan of activities, in the definition of vision, mission and tangible products).

In addition to the existence of a Strategic Plan, Cultural Management is evident in the constant concern for the Financial and Economic Sustainability of Casa da Música. In this regard, top managers and managers refer to the best use of resources, to self-financing, while founders and patrons refer to the consumption of resources or indicators of efficiency and effectiveness and employees and intermediate managers to productivity and present indicators of efficiency and effectiveness, in particular by contributing to improved revenue and lower costs. In another perspective, and in the opinion of the public, with and without management experience, and of the founders and patrons, there is an incorrect valorization (profitability) of the spaces of the building.

Cultural Management is also evident in the call for Participatory Management of all members. In fact, Participatory Management corresponds to a set of principles and processes that defend and allow the regular and meaningful involvement of employees in decision making, aiming at this participation, commitment to results (efficiency, effectiveness and quality). This involvement is generally manifested in the participation of employees in the definition of goals and objectives, problem solving, decision-making, access to information and control of execution. It can take on different degrees of power and responsibility and affect both the organization as a whole and each employee and his job, although he is always oriented towards achieving the goals of the organization.

The empirical study allowed knowing different opinions of the groups in analysis. Thus, while the public without management experience presupposes the existence of the participative management of employees, given the good service they receive when they go to Casa da Música, audiences with management experience think otherwise, insofar as they attribute to that cultural equipment a "eucalyptus effect", that is, that absorbs all the cultural offerings around, not inviting them to participate in joint work. They also point out that the participation of the founders and patrons is based on the search for a corporate image, communication strategies and visibility, exhibiting a "new-wealth". On the other hand, in the discourse of top managers and managers, they emphasize Cultural Management practices, where employees are asked to participate in administrative management and the founders and patrons are invited to take part in two annual meetings, where they also have the opportunity to speak and participate in the various management initiatives.

In the opinion of founders and patrons, the administrative role is the responsibility of the Board of Directors and the Executive Officers, and is subsequently transmitted at the biannual meetings held. Finally, from the point of view of employees and intermediate managers, there is limited participation in relation to the different top management positions and the definition of the mission and objectives and activity plans.

According to the participants in this study, the Cultural Entrepreneurship is manifested in the Profile of Manager, in the Profile of Entrepreneur and in the existence of an Entrepreneurial Culture in Casa da Música.

The Profile of Manager is evident in their discourses when they mention the concern for compliance with the principles of the organization, with the management, and with the adaptation to change, while freedom, autonomy and citizenship emerges from some of the texts, regardless of the group under analysis. In addition, they mention that Casa da Música has a "tremendous" program that strives to work with a great diversity of musical typologies, but does not invite the other houses of the City of Porto to work together.

The groups participating in this study identify the profile of the manager of Casa da Música more as a business manager and less as a cultural manager. Such reality is directly observable in the comments of publics (with and without experience in Cultural Management) and indirectly observable in the other groups. Thus, according to audiences, the profile of the manager of Casa da Música is institutional, an entrepreneur or without characteristics of a cultural manager. As for the top managers and managers, the profile of the manager of Casa da Música is characterized by being assertive, motivating, critical and with values of seriousness and ambition. Despite this, top managers and managers

recognize the need for this profile to be able to reconcile technical knowledge of music with technical management skills. In the case of the founders and patrons, but also of top managers and managers, such a profile is characterized by being a leader. As for employees, they admit managing tasks such as "organizing", "planning", "coordinating" or "controlling", "implementing the measures defined by Strategic Management", not having "entrepreneurial and creative freedom" or "have independence in cultural processes" and consider that Casa da Música, as a cultural organization, integrates Entrepreneurship very much in its mission and objectives, although it only drives it moderately in its structure and processes.

In addition to the Manager Profile, the Cultural Entrepreneurship of Casa da Música still manifests itself in the Entrepreneur Profile of its agents. The groups participating in this study acknowledge that there is a profile of the entrepreneur of Casa da Música, both in its different levels of management and in the Casa da Música equipment itself. Thus, directors and top managers and founders and patrons identify a set of entrepreneurial characteristics both at the level of Casa da Música and at the level of its cultural managers. These include: "innovation", "leadership", "creativity", "vision", "adherence to the project and identification with the Casa da Música project" and "values professed by its cultural managers", (such as credibility, openness to all types of music, and democratization of culture).

As for audiences, they refer to the Entrepreneurial Profile of that cultural equipment that is evident in "innovative educational services", an "entrepreneurial leadership" and "House of all songs". Likewise, the sample of employees and intermediate managers confirm that Casa da Música, as a cultural organization, integrates Entrepreneurship into its Strategic Plan. However, such a finding is more visible in its mission, values and strategy than in the level of the entrepreneurial practices driving its structure and organizational processes. This aspect is highlighted when confronted with the professional performance of the individual as a collaborator of Casa da Música. Indeed, while employees evaluate themselves as creative in the performance of their duties, they acknowledge the lack of opportunities to participate in the proposal of innovative cultural activities for the public or to adopt competitive practices (benchmarking) in a more innovative and creative way or have artistic and entrepreneurial freedom. In the same way, they identify the cultural entrepreneurial profile more in the directors and managers than in the founders and patrons. However, all the entrepreneurial action conducted by the founders and patrons at the semi-annual meetings to approve the report and plan of activities, as well as the presentation of suggestions to the management strategies presented at those meetings, suggest a contrary opinion.

Entrepreneurial Culture is also one of the variables of cultural entrepreneurship, and according to the participants, it has a double role. On the one hand, it supposes knowing how to launch new projects with autonomy, capacity to take risks, responsibility, intuition, ability to project abroad and ability to react and solve problems. On the other hand, it also means being able to conduct other projects with the same spirit of innovation, responsibility and autonomy.

From the answers obtained from the participating groups, it is possible to identify the existence of an Entrepreneurial Culture in the Casa da Música. Thus, while directors and top managers speak of two types of cultural entrepreneurs in that cultural equipment, respecting the cultural entrepreneur Casa da Música project and the cultural entrepreneur artist, the founders and patrons speak of an entrepreneurial strategy and an entrepreneurial leadership, already in the perspective of the public, with and without experience, there is an absence of entrepreneurial cultural leadership. More specifically, audiences with management experience speak of a space where there is room for discussion and concern about an Entrepreneurial Culture, while audiences without managerial experience speak of an enterprising cultural offer and of a work with the entrepreneurial patrons.

Finally, collaborators and middle managers also refer to the cultural entrepreneur Casa da Música project and the cultural entrepreneur collaborator.

In the understanding of the groups that participated in this study, Cultural Intrapreneurship manifests itself in the driving factors, intrapreneur profile and attributes of the profile.

At the level of the driving factors of Intrapreneurship, top managers, managers, founders and patrons refer to the concern to involve employees in Casa da Música practices. Similarly, senior managers and managers emphasize the feedback of this performance given by the managers and founders, and patrons speak of an appeal to the responsibility of these heads. These assertions are partly confirmed by employees and middle managers, as it is verified that, regardless of the position they occupy, they are responsible for management tasks, for showing that they have a great capacity to manage these tasks. However, the autonomy to do so is limited, on the one hand, by the Chief Executive Officer and the directors, to implement measures defined by top managers and managers or to be guided by defined objectives and, on the other hand, how they manage their time or organize the performance of their work. Likewise, and as regards the organizational relations with the managing director and the directors, it is verified that these managers provide instructions in institutional documents to be fulfilled and grant freedom to the employees only in the exercise of their functions.

As for the intrapreneurial profile of Casa da Música's collaborator, it manifests itself in job satisfaction and the quality of organizational performance. The satisfaction in the work of the collaborators and intermediate managers is pointed out by founders and patrons when they refer the pleasure that those manifest in working with the Culture. Likewise, it is pointed out by founders and patrons and by audiences without experience in Cultural Management, when they refer to motivation and commitment, job satisfaction and identification of employees with the organization.

Finally, among the attributes of the profile, top managers and managers affirm to appreciate in the collaborators and intermediate managers, characteristics such as: "being

ambitious", "innovative", "creative", "problem solving", "aligned with strategy", "responsible" and "proactive". Likewise, employees and intermediate bosses refer to being "quite innovative", "very creative", characteristics that are once again complemented by the qualities of the intrapreneur profile of "sensitivity" and "imagination".

At this level of the attributes of the intrapreneur profile, employees and middle managers themselves indicate the importance of being "very open to change" (52.3%), while top managers and managers propose that they are proactive. Also, while directors and managers consider as an attribute of the employee's profile "to have an exemption from the schedule", the employees "consider a fair amount of time".

VIII. Conclusion

The results obtained in this study allow us to conclude and confirm the existence of Strategic Entrepreneurship in Casa da Música and the variables that compose it are Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship. Likewise, these variables contribute to improved organizational performance and consequent creation of value of cultural organizations. These results transposed to the other organizations show that, in order to improve the performance of an organization, a set of behaviors/ strategies, such as the encouragement of national creation and internationalization, the call for diversity and quality of the cultural offer and the adoption of a culture of Social Responsibility must be considered.

The existence of few studies on the performance of cultural organizations in Portugal and of quantitative instruments that evaluate this performance in the level of Cultural Intrapreneurship justifies the pertinence of this research. This work is also innovative because it proves the need to articulate Cultural Management with Cultural Entrepreneurship in periods of organizational change. Likewise, this study did not aim to study whether the established organizational model (Foundation) is a predictor of Organizational Performance observed; however, throughout its development, this doubt arose. In this way, it is proposed for future research work, to verify if the organizational model positively determines the performance of cultural organizations.

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