

## **Investigating the barriers of policy-making for children's theater development in Iran** **Case study: institute for the intellectual development of children and young adults**

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### **ABSTRACT**

*In terms of method and combinatory nature, our research is a (qualitative) grounded theory and (quantitative) descriptive survey. In the qualitative section, the statistical population of the present research includes all experts in the field of performing arts in the Institute. In the quantitative section, the statistical population consists of all managers, experts and educators of Institute for the Intellectual Development of Children and Young Adults. Sampling method is theoretical and theoretical sample size is cumulative. The qualitative measurement tool is the interview and the quantitative measurement tool is a closed questionnaire. The questionnaire contained 72 closed questions and the scale used in the questionnaire was a 5-point Likert spectrum. The questionnaire was distributed among 30 managers, experts and educators of the Intellectual Development of Children and Young Adults. We proposed 5 hypotheses which were analyzed using SPSS 20 software. Quantitative results of research data or hypothesis testing indicate that the role of the Institute in the development of performing arts in terms of education, finance, management, rules and policy of performing arts, is significant to gain knowledge of performing arts development. There is no significant relationship between strategic categories (development of education, financing, management, policy making and value creation), and gaining knowledge of the development of performing arts at the Institute. Cultural and social environments, policy and planning environment and economic environment do not have a significant relationship in adopting the strategy of developing the performing arts of the Institute. Interventional conditions (educational facilities, financial resources, senior management, macro-policies and value creation) do not have a significant relationship in adopting the strategy of developing the performing arts of the Institute for the Intellectual Development of Children and Young Adults. Performing arts development strategy of the Institute, intervening conditions, and environmental contexts have no significant relationship with individual and social outcomes. Finally, we made suggestions.*

*Keywords: Performing Arts, Development of Performing Arts, Institute for the Intellectual Development of Children and Young Adults*

## **Introduction**

Childhood is the most important and sensitive period in the formation of each person's personality. Neglecting it will have irreparable consequences; because the children of today constitute the foundation of tomorrow's society. In a society where less attention is paid to children, there are more abnormal and delinquent children and their social problems are more. In this regard, the correct knowledge of the various physical and mental dimensions of this age group and the effort to provide appropriate material and spiritual conditions for their physical, emotional, mental development is obvious (Khodam et al., 2009; Kooshan et al., 2001).

Much has been said and written about the importance of the performing arts, especially theater, for children and adolescents. Theater is one of the methods of education and plays a very important role in educating the child. Many moral principles, customs, national history, and national and religious culture can be conveyed to the child through theater, and many of these issues are not in the textbooks. Theatrical performance is a form of adult role-playing. A child who plays with dolls and treats dolls like his own child, a child who plays the role of a salesman etc. each of them is practicing their future life (Ghasemzadegan Jahromi, 2009).

In order to achieve their goals and satisfaction of their desires and aspirations, every person in society must learn appropriate social behavior and how to communicate properly with others and adapt to society. This is possible only by consciously recognizing and internalizing norms, values, customs, laws of society, and acquiring social skills. Some examples of such behaviors are collaboration, participating with others, helping, initiating a relationship, asking for help and praising and thanking others. Learning these types of behaviors and creating a successful relationship with others is one of the most important achievements of childhood (Plummer, 2012). Theatrical performances increase children's creative power, especially if they are free to choose their roles or are asked to write plays of their choice. A child appears in a role, he should think that he is such a character, the sticks around him are trees; this strengthens his imagination and creativity. When you work with children in the theater, you strengthen their friendship and increase their spirit of cooperation and teamwork. Theatrical performance by the child makes him feel empowered and strengthens his self-confidence. Theatrical performances can be used as a teaching method. Many lessons, especially literature and history, can be turned into plays. Using the play speeds up learning. What is learned through play stays in the mind longer, increases the interest in learning, and leads to the application of what has been learned. Theater can be used as a play; for example, when children play house, they are actually playing a kind of performance and rehearsing adult roles during it. Accordingly, we can say that theater is inseparable from a child's life. The development of the performing arts is a very important part of the larger cultural development debate that is on the cultural policy agenda of countries. Meanwhile, some thinkers have double emphasis on the impact of theater on children and adolescents and believe in several educational and social functions for it. In an article in the book of the month "Children and Adolescents", Qasemzadegan Jahromi describes the effects of theater on the development of individual characteristics of children and adolescents as follows:

1. Creating the desired attitude, way of thinking and intellectual changes
2. Creating the ground for the growth of students' self-confidence
3. Creating a ground for the growth of an aesthetical feeling
4. Creating grounds for strengthening personality traits (Ghasemzadegan Jahromi, 2009).

From the past until now, the Institute for the Intellectual Development of Children and Young Adults has had a special place and popularity among children and adolescents and their families. Due to its prestige, it can play an effective role in the growth and development of the performing arts. Theater and drama are an inevitable necessity for the child; because play is a need and play is a fun and lovable game for a child who has experienced different roles before starting school. Theater and drama can have a great impact on the development of the child's relationship with himself and others, self-confidence, play and

pleasure, emotional development, anticipation of events, the spirit of critique, social understanding, lawful play and responsibility. In this way, the cooperation between education and the Institute can transform school's theater. The Institute can take a fundamental step in strengthening children's theater by benefiting from art experts.

Simultaneously with the establishment of the Institute, this artistic activity (theater) attracted special attention of those in charge. Given the interest of children in this art, the need for its purposeful development is not hidden, especially since the attacks of foreign culture with the use of cinema and theater tools have been effective and have had a tremendous impact on children. Therefore, in order to fill the empty spaces, the development of the performing art (theater) should be on the agenda and its development should be considered in accordance with the upstream documents and the official policy of the country and the teachings of Islam. With the explanations provided, our research intends to investigate the role of the Institute for the Intellectual Development of Children and Young Adults in the development of children and adolescent theater in Iran.

### **Theoretical literature**

#### *Institute for the Intellectual Development of Children and Young Adults*

**Concept:** The Institute for the Intellectual Development of Children and Young Adults is a cultural and artistic organization that started its activities to fill the gap of cultural works and products for children and adolescents.

**Operation:** Institute for the Intellectual Development of Children and Young Adults has the widest network of children and adolescents' libraries and is also one of the most prominent producers and publishers of children and adolescents' books in Iran. The Institute also produces films and other cultural products for children and adolescents; it continues to operate as a state-owned company affiliated with the Iranian Ministry of Education after the Iranian revolution. Today, with more than 1000 fixed, mobile, urban, rural and postal cultural centers throughout Iran and by presenting cultural and artistic activities, it establishes face-to-face and close communication with children and adolescents.

### **Performing arts**

**Concept:** Performing arts are a form of art in which, unlike plastic arts, the artist uses his body and physique to create his art in the first place. The term performing arts were first used in English in 1711 for a set of visual arts relying on the actor (Khalaj, 2003: 19).

**Operation:** Play is a combination of a variety of arts including painting, music, architecture, poetry and literature, which is in fact based on three main pillars. These three pillars are: the actor, the stage and the spectator. These three have been constantly and sometimes alone in changing over the centuries. Over the years, other factors have been added to them, including: writer and playwright, director, actor, stage designer, costume, lighting, make-up, sound effects, stage equipment and spectator (Khalaj, 2003: 19).

### **Cultural development**

**Concept:** Cultural development is the transformation that takes place through the irreversible density of cultural elements in a given society and as a result, society exercises more effective control over the natural and social environment. The term cultural development was first used by UNESCO from 1987 to 1997; this decade is called the decade of cultural development.

**Operation:** In terms of cultural development strategy, it emphasizes the revival, growth and acceleration of Islamic culture and values in social relations and the promotion of public awareness while maintaining national solidarity and respect for regional and local diversity and audience information. In terms of cultural development goals, the emphasis is placed on guiding youth and adolescents in the areas of religious faith, indigenous culture, creativity, science, art, technology, physical education and human, family and social relations, as well as participation in cultural, social, political and economic arenas (Amiri & Dolatabadi, 2008).

## Research background

Parsa Nejad and Namjoo (2017) conducted a research entitled Intellectual currents governing the products of the Institute for the Intellectual Development of Children and Young Adults using the method of oral history (1948-2000). Their purpose was to express the dominant view of the Institute, a theory for its management and to express the effectiveness of the cultural institution of the Institute to promote art in Iran. By influencing the artistic and literary works of the artists and writers of this institution, the Institute for the Intellectual Development of Children and Young Adults as the most important cultural institution of the author and publisher in Iran shows progressive, useful and instructive ideas. Method: we used oral history, which is a qualitative research method based on interviews with individuals, to understand the meanings, interpretations, relationships, mental experiences and intellectual currents of the artists and managers of the Institute. Hence, the history of the Institute for the Intellectual Development of Children and Young Adults is divided into three periods: from the establishment of the Institute for the Intellectual Development of Children and Young Adults to the Islamic Revolution (1978), from the Islamic Revolution to the end of the Imposed War (1988) and from the end of the Imposed War to (2000). Finding: Based on the findings of this research, we can conclude that in the first period the leftist and nationalist currents of thought were the dominant currents, in the second period the Islamic revolutionary currents of thought and in the third period the Islamic and conservative currents of thought. Also, the main goal of the Institute for the Intellectual Development of Children and Young Adults, which is based on filling the leisure time of children and adolescents with literary and artistic productions and discovering their talents, has been a consistent approach in all periods and all managers and officials have been loyal to it.

Sedighi et al. (2012) conducted a research called the Institute for the Intellectual Development of Children and Young Adults. Researches show that the environment and society are formed by the presence of humans and humans are also affected by the environment around them. Childhood is the beginning of this impression. It is a point during which the platform for education and the growth of creativity should be prepared for child to make the future of society better and more active. But how can this platform be prepared? How can we motivate a child's curiosity? How can we identify the needs of children? Studies show that the Institute for the Intellectual Development of Children and Young Adults is one of the environments that can provide the ground for the growth and prosperity of children. To create this cultural and educational environment, one must first know the child and explore his or her spirits, needs, and world. In this dissertation, we have tried to define the concepts related to the subject while recognizing the needs of the child by examining the theories of psychologists and field studies; based on the combination of related theories, we have studied the physical program, climatic studies, and finally site studies and design.

## Research questions

1. What is the role of the Institute for the Intellectual Development of Children and Young Adults in developing the Institute's performing arts?
2. What are the obstacles to the development of performing arts in the Institute?
3. What is the place of performing arts in the body of the Institute?

## Research Method

In the present research, we use a combined qualitative and quantitative method (grounded theory + descriptive survey). We have used the grounded theory to gain a better understanding of the elements, challenges and factors affecting cultural development in the Institute for the Intellectual Development of Children and Young Adults. We used SPSS 20 software to validate and find the relationship between research variables, significance or non-significance of the results.

Grounded theory is a theory that is directly derived from data that has been collected and analyzed regularly during research. Data collection, analysis and final theory are closely related. In this way, the researcher does not begin his work with a theory that he already has in mind, but begins his work with

reality and allows the theory to emerge from the data he gathers. The theory extracted from the data in this way may be closer to reality and can be a better guide to action because it is extracted from the data.

In the present research, after the process of coding and grounded theory, we use a descriptive survey method to validate and find the relationship between the research variables, significance or non-significance of the results. We used interviews to collect data. Interviewing as a tool for data collection, allows direct contact with the interviewee. With its help, it is possible to have a deeper evaluation of the participants' perceptions, attitudes, interests and aspirations (Sarmad et al., 2016). Because grounded theory focuses on data collection and its theoretical development, it largely requires the collection of textual data or in-depth interviews. Therefore, in-depth interview method is the most important technique for collecting background data. However, in some cases, we also use the method of participatory observation and collection of documents as a complementary method. The statistical population of the present research in the qualitative section includes all experts in the field of performing arts in the Institute. The statistical population in a quantitative part consists of all managers, experts and trainers of the Institute. We conducted the present research using theoretical sampling method (Strauss and Cobain, 2016); we considered the paths that have the highest efficiency. Accordingly, according to the research issue, we conducted interviews during the sampling process among the experts of the Institute. The interviews continued until it was felt that the answers provided were similar to the previous answers and the so-called research findings had reached saturation. That is, until a new category did not appear. Finally, we interviewed 30 people.

### Data analysis

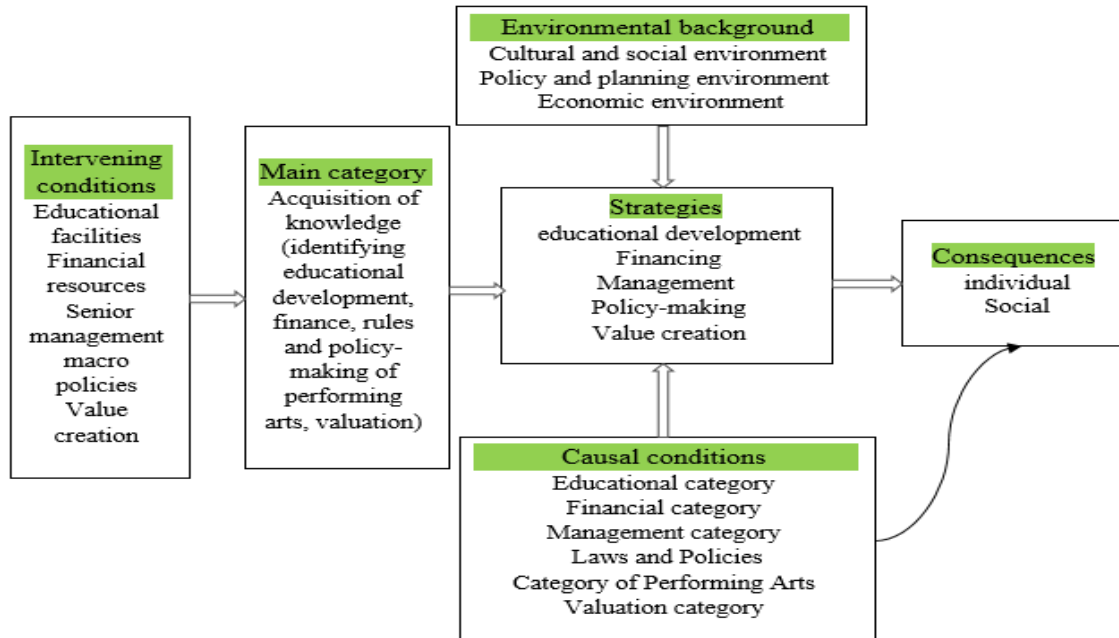
We first coded the research data through Strauss and Cobain's grounded theory (1998) (open coding, axial coding and selective coding) and then we analyzed the relationship between research variables and their significance or not by SPSS 20 software through a descriptive survey.

**Table 1: Open coding and qualitative data**

Dimensions	Category	Concept
The role of the Institute in the development of performing arts in the Institute for the Intellectual Development of Children and Young Adults (Causal conditions)	Educational category	<ol style="list-style-type: none"> <li>1. Sharing knowledge between the staff and managers of the Institute's Performing Arts</li> <li>2. Holding educational classes and knowledge sharing</li> <li>3. Paying attention to the performing arts in the Institute</li> <li>4. Awarding scholarships to instructors for training courses abroad and updating knowledge in the field of performing arts at the Institute</li> <li>5. Having specialized and experienced personnel</li> </ol>
	Financial category	<ol style="list-style-type: none"> <li>1. Allocating sufficient funds in the Institute</li> <li>2. Using reward strategies to motivate the instructors and staff of the performing arts at the Institute</li> <li>3. Allocating budget for scholarships for instructors abroad</li> </ol>
	Management category	<ol style="list-style-type: none"> <li>1. Increasing the efficiency and motivation of management</li> <li>2. Coordination between the production and cultural deputy</li> <li>3. Transparency of duties</li> <li>4. Stabilizing the position of managers and their successive changes</li> </ol>
	Category of Laws and Policies of Performing Arts	<ol style="list-style-type: none"> <li>1. Law and long-term perspective in the field of performing arts of the Institute</li> <li>2. Supporting the senior managers of the Institute</li> <li>3. Presence of the official and legal custodian of the performing arts in the Institute</li> </ol>
	Valuation category	<ol style="list-style-type: none"> <li>1. Appreciating the performing arts</li> <li>2. Prominent position of theater and performing arts in the Institute</li> <li>3. A coherent and harmonious view of the theater and performing arts at the Institute</li> <li>4. Cooperation for the growth and excellence of the Institute's performing arts</li> </ol>
Axial category	Acquisition of knowledge (identification of educational, financial development, rules and policy of performing arts, valuation)	<ol style="list-style-type: none"> <li>1. Sharing knowledge and presenting performing arts classes in the Institute</li> <li>2. Financial power of the performing arts</li> <li>3. Long-term strategy and law enforcement</li> <li>4. Salient position of performing arts and theater</li> </ol>
Environmental conditions (Context)	Cultural and social environment	<ol style="list-style-type: none"> <li>1. Similarity of cultural values between countries</li> <li>2. Existence of formal and informal relations with other countries</li> </ol>
	Policy and planning environment	<ol style="list-style-type: none"> <li>1. Beliefs of senior government officials about the success of the Institute's performing arts</li> <li>2. Role of political institutions in the development of the Institute's performing arts</li> </ol>

		<ol style="list-style-type: none"> <li>3. Publishing performance appraisal and identifying the best performing arts experience</li> <li>4. Appropriate strategy for children's performing arts</li> </ol>
	Economic environment	<ol style="list-style-type: none"> <li>1. Suitability of the country's economic environment to accept the Institute's performing arts programs</li> <li>2. Suitability of the country's economic infrastructure for comprehensive development in the Institute for the Intellectual Development of Children and Young Adults</li> </ol>
Intervening conditions	educational facilities	<ol style="list-style-type: none"> <li>1. Continuous training classes</li> <li>2. Sharing the knowledge of the managers and staff of the performing arts of the Institute</li> <li>3. Equipping with heating and cooling system for classrooms</li> <li>4. Having a professional staff with academic and superior education</li> </ol>
	Financial resources	<ol style="list-style-type: none"> <li>1. Having sufficient financial resources for the development and transformation of the Institute's performing arts</li> <li>2. Independent financial power of Institute's Performing Arts</li> <li>3. Financial submission of the staff and the Institute</li> </ol>
	Senior Management	<ol style="list-style-type: none"> <li>1. Senior managers' sufficient information and knowledge in new management topics</li> <li>2. Support of senior managers for innovations and initiatives</li> </ol>
	Macro policies	<ol style="list-style-type: none"> <li>1. Having comprehensive plans to implement the transformation in the Institute</li> <li>2. Having a clear vision in the evolution of the Institute</li> </ol>
	Value creation	<ol style="list-style-type: none"> <li>1. Having a high position of performing arts in the Institute</li> <li>2. Having a fixed point of view on theater and performing arts</li> </ol>
Strategies	Educational development	<ol style="list-style-type: none"> <li>1. Holding classes in performing arts at the Institute and sharing knowledge</li> <li>2. Training and education of instructors specializing in performing arts in the Institute and sharing knowledge</li> <li>3. Paying attention to all the performing arts in the Institute</li> <li>4. Use of specialized and highly educated personnel in the Institute</li> <li>5. Awarding scholarships to trainers for training courses abroad to update this field in the Institute</li> </ol>
	Financing	<ol style="list-style-type: none"> <li>1. Allocation of sufficient financial credits in the Institute</li> <li>2. Using the reward strategy for the positive performance of the instructors in the Institute</li> <li>3. Allocating credit and budget for scholarships to educators to update their knowledge in the field of performing arts at the Institute</li> </ol>
	Management	<ol style="list-style-type: none"> <li>1. Increasing managerial efficiency</li> <li>2. Paying attention to the result instead of the process</li> <li>3. Increasing decision speed</li> <li>4. Stabilizing the position of managers and not changing them successively</li> <li>5. Coordination between production deputy and coordination</li> <li>6. Transparency of duties and description of responsibilities</li> </ol>
	Policy and policymaking	<ol style="list-style-type: none"> <li>1. Providing a long-term mission and vision in the field of performing arts</li> <li>2. Supporting senior managers to innovate and transform the children's performing arts</li> <li>3. Presence of the official and legal custodian of performing arts in the Institute</li> </ol>
	value creation	<ol style="list-style-type: none"> <li>1. Appreciating the performing arts in the Institute</li> <li>2. Highlighting the position of the theater in the Institute</li> <li>3. Supporting Institute's Publications for playwrights</li> <li>4. A more coherent view of the theater</li> <li>5. Cooperation for the growth and excellence of performing arts in the Institute</li> </ol>
Consequences	Individual	<ol style="list-style-type: none"> <li>1. Increasing individual efficiency</li> <li>2. Increasing the satisfaction with performing arts in the Institute</li> <li>3. Improving the performance of the Institute's performing arts</li> </ol>
	Social	<ol style="list-style-type: none"> <li>1. Reduced dependence</li> <li>2. Cost optimization</li> <li>3. Social health</li> </ol>

From the qualitative data, we developed an axial coding paradigm, based on which the relationship between the research categories including causal conditions, axial category, intervening conditions, context, strategy and consequences was determined. Figure (1) shows the axial coding paradigm and in other words the model of the research qualitative process. In the following, we will establish the selected coding and examine and describe the components of the research model.



**Diagram 1: Explanatory model of the development of performing arts in the Institute for the Intellectual Development of Children and Young Adults (axial coding)**

In the storytelling of selective coding, we can express the existing relationships between the categories of performing arts development in the Institute for the Intellectual Development of Children and Young Adults (storytelling) derived from data to obtain a concise and expressive interpretation. Narrative expression is in fact the main core of selective coding and researcher's theory: gaining knowledge is influenced by educational category, financial category, managerial category, category of rules and policy of performing arts and valuation category. Gaining knowledge by being influenced by causal conditions leads to the formation of educational development, financing, management, policy-making, and value creation. In addition, in the context of educational facilities, financial resources, senior management, macro policies, simultaneous value creation, these actions are affected by the cultural and social environment, policy and planning environment and economic environment. Finally, such actions and reactions have individual and social consequences and cause the transfer and application of the development of performing arts to the Institute.

Now in this section, we answer the main questions:

**1. What is the role of the Institute in the development of performing arts in the Institute for the Intellectual Development of Children and Young Adults in developing the Institute's performing arts?**

**Table 2: Cultural Development of Performing Arts**

Dimensions	Variable
The role of the Institute in the development of performing arts in the Institute for the Intellectual Development of Children and Young Adults (Causal conditions)	Educational category
	Financial category
	Management category
	Laws and Policies
	Category of Performing Arts
	Valuation category

## 2. What are the obstacles to the development of performing arts in the Institute?

1. Sharing knowledge between the staff and the Institute's directors of Performing Arts
2. Holding educational classes and knowledge sharing
3. Paying attention to the performing arts in the Institute
4. Awarding scholarships to instructors for training courses abroad and updating knowledge in the field of performing arts at the Institute
5. Having specialized and experienced personnel
6. Allocating sufficient funds in the Institute
7. Using reward strategies to motivate instructors and performing arts staff at the Institute
8. Allocating budget for scholarships for instructors abroad
9. Increasing management efficiency and motivation
10. Coordination between production deputy and cultural deputy
11. Transparency of duties
12. Stabilizing the position of managers and their successive changes
13. Law and long-term perspective in the field of performing arts of the Institute
14. Supporting the senior managers of the Institute
15. Presence of the official and legal custodian of performing arts in the Institute
16. Appreciating the performing arts
17. Importance of theater and performing arts in the Institute
18. Coherent and coordinated view of the theater and performing arts at the Institute
19. Cooperation for the growth and excellence of the Institute's performing arts

## 3. What is the place of performing arts in the body of the Institute?

Unfortunately, the performing arts as an effective educational medium have not yet been able to establish a good position. The authorities of the Institute do not pay as much attention to theater as they do to other arts. Theater production is concentrated only in Tehran. In the provincial capitals, interested persons work as theater amateurs, but the organizational position of the performing arts is the same as the production department in terms of production, and in terms of creative theater and amateur theater, it is the cultural department.

Then, using SPSS 20 software, we analyze the qualitative data of the grounded theory.

**Hypothesis 1:** The Institute for the Intellectual Development of Children and Young Adults has a significant relationship in the development of performing arts in the field of education, finance, management, laws and policy of performing arts, valuation to gain knowledge of performing arts development.

The t-value statistic is 4.039, which is greater than the critical value of 1.96. Therefore, the observed relationship and beta coefficient are significant.

**Hypothesis 2:** There is a significant relationship between strategic categories (development of education, financing, management, policy and policy making and value creation), and gaining knowledge of the development of performing arts of the Institute for the Intellectual Development of Children and Young Adults.

The t-value statistic is 3.951, which is smaller than the critical value of 1.96. Therefore, the observed relationship and beta coefficient are not significant and the hypothesis is rejected.

**Hypothesis 3:** Cultural and social Environments, policy and planning environment, economic environment have a significant relationship in adopting the strategy of developing the performing arts of the Institute for the Intellectual Development of Children and Young Adults.

The t-value is -2.444, which is smaller than the critical value of 1.96. Therefore, the observed relationship and beta coefficient are not significant and the hypothesis is rejected.

**Hypothesis 4:** Interventional conditions (educational facilities, financial resources, senior management, macro policies and value creation) have a significant relationship in adopting the strategy of developing the performing arts of the Institute for the Intellectual Development of Children and Young Adults.



The t-value statistic is -0.256, which is smaller than the critical value of 1.96. Therefore, the observed relationship and beta coefficient are not significant and the hypothesis is rejected.

**Hypothesis 5:** Performing arts development strategy of the Institute for the Intellectual Development of Children and Young Adults, intervention conditions, and environmental contexts have a significant relationship with individual and social outcomes.

The t-value statistic is -4.209, which is smaller than the critical value of 1.96. Therefore, the observed relationship and beta coefficient are not significant and the hypothesis is rejected.

In the first stage, we studied the qualitative data derived from the analysis of interviews with research participants, and allocated the design of a theoretical model extracted from the data in the framework of the systematic design of the grounded theory. In this regard, we first presented the categories obtained from the open coding process of the research; then we proposed separately and based on their subcategories the components of the axial coding paradigm - including causal conditions, main category, strategies, context, intervening conditions and consequences - and finally linked them according to the selected coding and articulated the story. In the second stage, we proposed the quantitative analysis of research data (five hypotheses). We performed a multiple linear regression using SPSS 20 software to prove each of the research hypotheses. We calculated the value of t-statistic, significance level, Durbin-Watson and beta coefficient of all variables. The results of the hypotheses indicated that only the first hypothesis was confirmed and hypotheses 2 to 5 were all rejected.

## **Conclusion**

In terms of method and nature, our research is qualitative (based on grounded theory) and is a (quantitative) descriptive survey. The statistical population of the present research in the qualitative section includes all experts in the field of performing arts in the Institute. In the quantitative section, the statistical population consists of all managers, experts and educators of the Institute for the Intellectual Development of Children and Young Adults. Theoretical sampling method is theoretical and the sample size is cumulative. The qualitative measurement tool is the interview and the quantitative measurement tool is a closed questionnaire. The questionnaire contained 72 closed questions and the scale used in the questionnaire was a 5-point Likert spectrum. We distributed the questionnaire among 30 managers, experts and educators of the Institute for the Intellectual Development of Children and Young Adults. The results of data analysis indicate that in open coding, the role of the Institute for the Intellectual Development of Children and Young Adults in the development of the Institute's performing arts can be identifiable in 5 categories of education, finance, management, law and policy, evaluation. From qualitative data, we developed axial coding and then in the selective coding, we expressed the story and the impact of the relationship between causal conditions, the main category, environmental contexts, intervening conditions, strategies and consequences. Then, using axial coding, we designed some theorems and at the end, we answered the main research questions. At the beginning of the quantitative data analysis, we defined five questions and five hypotheses according to the theorems. We tested research hypotheses using SPSS 20 software through the multiple linear regression. The results of the hypotheses confirmed only the first hypothesis and hypotheses 2 to 5 were all rejected.

The Institute for the Intellectual Development of Children and Young Adults had and has a special place among children and adolescents. Due to the prestige of this Institute, it can play an effective role in the growth and development of the performing arts. The Institute can take a fundamental step in strengthening children's theater by benefiting from art experts. The Institute for the Intellectual Development of Children and Young Adults has a significant relationship in the development of performing arts in the fields of education, finance, management, laws and policy of performing arts, valuation to gain knowledge of performing arts development. The following suggestions should be used to strengthen this area:

- ✓ Employ people who share their knowledge.
- ✓ Diversify motivational factors.
- ✓ Appreciate people who share their knowledge with others.
- ✓ Reorganize to share knowledge.

- ✓ Pay rewards for positive performance to managers and employees.
- ✓ Delegate authority to managers.
- ✓ Institute's support for playwrights.
- ✓ Planning an appropriate and long-term strategy in the Institute for the Intellectual Development of Children and Young Adults.
- ✓ Allocating funds to the Institute for Performing Arts.
- ✓ Considering educational facilities including specialized forces and a place for performing arts in the Institute.
- ✓ Having professional, academic and young forces in the Institute's performing arts.
- ✓ Improving the quality performance of the Institute's performing arts.
- ✓ Reducing dependence on other institutions and organizations.

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