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The Role of Women's Creativity in the Development of Intangible Cultural Heritage with Creative Tourism Approach (Case Study: Uraman region)

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Abstract

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Nowadays, creativity has become a strategy in tourism development; cities and regions that want to increase their attractiveness to the creative class must support creative industries. Intangible cultural heritage (ICH), as a unique advantage in the tourism industry, provides global competitiveness for the community. Sustainable tourism approaches are needed to transition and promote ICH as a sustainable tourism resource successfully. Accordingly, this study investigates the role of women's creativity in developing intangible cultural heritage with a creative tourism approach. The statistical population of this study is women in the Uramanat region and tourists in the area. A sample of 360 people from each community was selected by purposive and available sampling. Creativity with measurement approach and value creation and development of intangible cultural heritage with the dimensions of preserving originality, empowerment, maintaining the meaning of content, emphasizing identity, parallel development of tourism, and heritage protection was measured by a researcher-made questionnaire whose validity was assessed using construct validity. Cronbach's alpha and composite reliability were used for instrument reliability, and both were acceptable. The studied model was tested using the least-squares approach. Findings showed that creativity has a significant positive effect on the development of intangible cultural heritage. In many destinations, the development of creative tourism, one of the rapid branches of economic growth, and the development of intangible cultural heritage in the tourism industry are essential.

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Introduction

To develop sustainable tourism, it is necessary to protect and preserve cultural heritage, providing a high-quality experience for tourists. Unfortunately, the intangible aspect of cultural heritage, considered living cultural properties, has been less considered in scientific studies. This is due to globalization and variable and dynamic culture, which leads to interest in promoting and supporting measures. So many believe that intangible cultural heritage is old primitive, and has no economic profit, so they are less concerned about the extinction of these valuable properties (Ojalere, 2019).

Intangible Cultural Heritage (ICH) is an integral part of human civilization, but its development and maintenance support face many obstacles. Most of them are the lack of budget and the lack of protection plan (Su et al., 2020. P.2).

Despite the importance of ICH owners' creativity in developing ICH as a sustainable tourism resource, few studies have explored ICH from a tourism sustainable resources perspective (Kim et al., 2019, p. 2).

So many researchers believe that tourism development may provide necessary financial support to protect and develop cultural heritage (George,2010). Culture and creativity have become increasingly important in the development of sustainable tourism. Recently, traditional tourism destinations "sunlight and sea" have increasingly recognized that they have to use their cultural and creative capacities to make diversity and develop their tourism products through sustainable development (Guerreiro et al., 2019).

With its unique attractiveness, ICH and especially ICH products with rich local and national features considered by tourists have attracted the attention of so many tourists in many destinations (McKrecher et al., 2005).

Every-increasing emphasis on using local culture in different destinations has led to the saturation of the cultural tourism market (Richards, 2014). Such serial reproduction of culture may increase consumers' demand for new tourism products, which improves the destination's experience. Therefore, to differentiate destinations and achieve a competitive advantage, experience-oriented approaches have become popular in cultural tourism (Richards & Raymond, 2000).

As Pfanner's (2011) argued; although studies on creative tourism have become popular during recent decades, the creativity and genius of presenters have not been sufficiently perceived in interpretational frameworks used in defining "place ethos" and its attractiveness. M, the "logic of the market" considers the meaning of a place and its heritage as a commodity before the nature of the place is produced through presenters' interpretation and mental experience (Ross et al., 2017, p :40).

According to what has been mentioned before, it is crucial to consider an unconventional approach in destinations with ICH to develop creative tourism. There is a gap in studies in reviewing ways ICH may help the development of opportunities and tourism experiences.

Although many studies have discussed creative tourism, the present study presents some thoughts about creative cultural tourism associating ICH with tourism. Moreover, combining cultural heritage and creative tourism, this study refers to the importance of creative cultural tourism as a new cultural tourism model. Accordingly, this study investigates creative tourism aiming to explore ways in which the innovation of presenters creates memorable and creative tourism experiences and leads to the maintenance and development of ICH; the first question of this study is whether the creative tourism approach may associate the creativity of presenters of cultural heritage tourism experiences with the development of cultural heritage?

Literature Review

Creative Tourism

Pearce and Butler (1993) have used the concept of creative tourism as a potential form of tourism for the first time. Then Richards and Raymond (2000) analyzed creative tourism for the first time as: "tourism which provides the opportunity for visitors to develop the capacity of their creativity through active participation in earning course and experiences which is among the features of their holiday destination" on tangible cultural heritage, creative tourism emphasizes more on intangible or living culture (Richards and Raymond, 2000).

At the beginning of the 21st century, creative tourism, as a concept aiming to reduce the adverse effects of cultural tourism, evolved as a new form of cultural tourism (D'Auria, 2009).

Creative tourism includes the participation of tourists in art and creative activities with the local population from the visiting destination, achieving participatory learning, and adapting tourists' suggestions to this new trend in behavior. Richard and Marques (2012) emphasized that "creative tourism has rapidly grown during the past decade, which is demonstrative of consumers' every-increasing inclination to develop the potential of their creativity and join innovative networks and also need creative producers in their cities and regions in a global market which is increasingly appearing busy (Garcia et al., 2019).

Although creative tourism is essential for its effect on the quality of tourist experience due to attracting so many tourists, creative tourism can commodify the intangible aspect of cultural heritage (Richards, 2011). The main problem with commodification is changing native culture has been created following tourism activity with culture reproduction (Rahman & Narendra, 2017). Therefore, creative tourism in destinations needs investment to develop and preserve cultural heritage, considerable time

and specialization, and a high level of innovation and creativity. It relies on the destination's daily lifestyle and tangible and intangible resources (Richards & Wilson, 2006).

Most researchers argue that creative tourism is necessary, but there is various criticism on it; for example, using creativity in tourism development may cause an inclination to reinforce danger for life world colonization by tourism businesses, and creative tourism innovations may also be problematic when increasingly contacting with “local” culture (Al-Ababneh, 2020). Therefore, the creations of creative tourism are focused on presenting tourists’ creative experience, destination creative life, native creativity, and real interest for residents (Smith & Richards, 2013).

As the development of cultural tourism, the creative tourism phenomenon includes different aspects, so considering this study’s approach, it plays an essential role in developing intangible cultural heritage. To attract travelers to a destination, creative tourism counts on cultural resources. This is also a kind of creative society development, motivating creative industries from abroad, and the local economy is improved beyond the profit resulting from tourism.

Ohridska-Olson and Ivano (2010) have presented a model based on supply and demand factors and the consequence of creative tourism as follows:

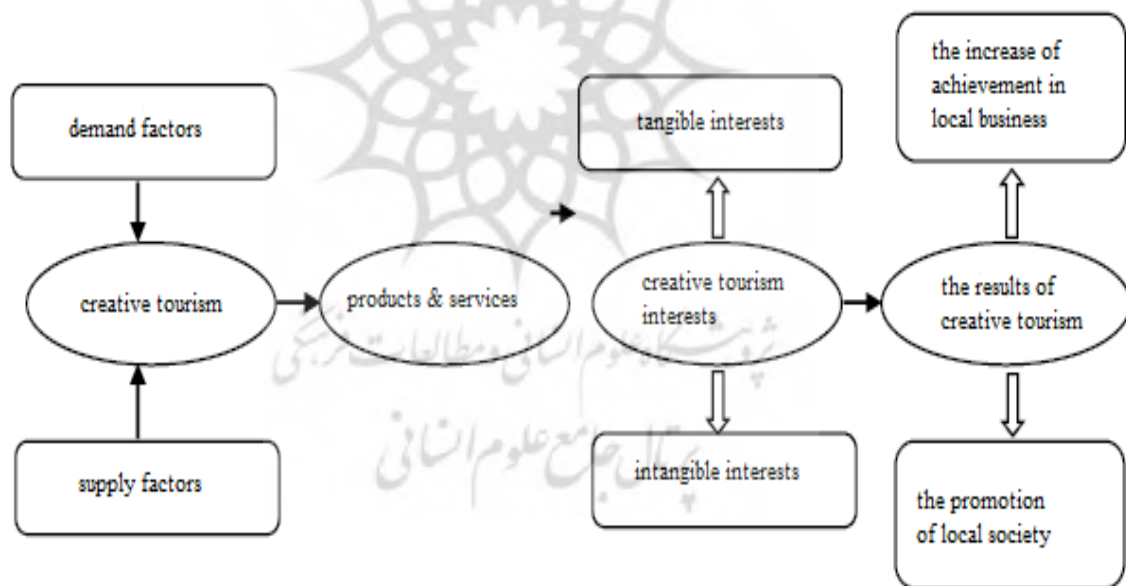


Figure 1. Creative tourism model (Ohridska-Olson & Ivano, 2010)

Ohridska-Olson and Ivano (2010) have represented factors and elements determining creating tourism supply in this model as follows:

- Creative industries
- Global cultural diversity

- Cultural manifestations, arts, and unique local handicrafts
- Tourism infrastructures, cultural tourism resources, hospitality, and other types of tourism
- Products and services of creative tourism

Storper and Scott (2009) have mentioned tangible and intangible interests resulting from creative tourism that some of them are:

- Cultural capital: increasing creative and cultural properties (tangible and intangible);
- Market development: the growth of geographical access to cultural and creative industries through creative tourism;
- Innovation: increasing innovative plans to create creative tourism in the interest of society;
- Preserving cultural heritage: preserving cultural heritage is mainly done as a renewable resource for creative tourism;
- Sustainability: is one of the essential interests of creative tourism due to its feature as a creative process and a renewable activity;
- Job creation: as well as traditional tourism jobs, creative tourism causes jobs for artists, handicraftsmen, and professional groups;
- Native identity and uniqueness: focusing and emphasizing unique native handicrafts and arts and their originality helps the prominence of local identity;
- Social capital: increasing social capital, which leads to the improvement of social cooperation to produce and provide tourism products, may significantly increase social capital in the light of creative tourism;
- Preserving cultural values: instead of destroying cultural values for the pleasure of visitors, local societies have concluded that preserving local cultural values helps the development of creative tourism;
- Human interaction and global cultural exchange: the nature of the "experience" and "participation" model in creative tourism products and services may promote global human interaction and cultural exchange" (Ohridska-Olson & Ivano, 2010 . p.10-11).

On the one hand, tourists are increasingly inclined to learn and participate in new experiences, which have created a new trend of learning and exploring ceremonies, handicrafts, and ancient culture. Globalization has opened new doors to forgotten places that now can supply and present unique knowledge and experience to tourists. But these new facilities and opportunities are now in developed countries which try to represent their culture through new ideas. While active participation in art workshops has increased, museums or galleries are less visited (Hoyman & Faricy, 2009). People are not only interested in artificially showing their cultural heritage anymore, but they are willing to turn into a part of this preservation through their skills and knowledge. Visitors interested in cultural destinations also take part in these activities. They are not only visitors anymore, but they have been

turned into participators in tourism activities. The behavior of consumers determines the demand for creative tourism.

Creativity

Creativity is one of the most complicated concepts of human behavior. Some researchers have not agreed on the primary definition of creativity because creativity has a broad perspective based on its functions (Robinson, 2008). However, there is agreement that creativity includes the ability to produce something: 1) New, like main ideas, and 2) meaningful or valuable for the creator (Runco & Jaeger, 2012).

However, creativity has been defined. Amabile (1997) described creativity as “producing new and suitable ideas in every human field from science, art, education, and business to daily life.” In another definition, Amabile (1997) considers creativity to consist of three elements of skills related to the field of activity, creative thinking and internal motivation. This researcher assumes three components of creativity, especially internal motivation, influenced by the work environment. Creativity may result from sharing personal and implicit knowledge, unexpected visits and conversations, weak relationships created among individuals, and synergy resulting from interaction, environment, and social context (Cominelli & Greffe, 2012).

Taylor (1988) classifies creativity into four groups creative product, creative individual, creative process, and creative environment. The process of tourism now consists of these four ways for example using a creative atmosphere through visiting creative clusters, using creative products as tourism attractions (for example, travels related to famous authors, painters, etc.), using the process of creativity through tourists’ participation in creative activities) for example, creative tourism) and the involvement of creative individuals through activities of “creative class” (Richards, 2011).

Richard and Wilson (2006) stated that there are so many ways which interpret and apply creativity, both in the field of broader cultural development and particularly in tourism and among functions of creativity. He refers to the following items:

Creativity is a product; creativity is an experience; creativity is an innovation; creativity is a general term for heritage and cultural tourism; creativity is a challenge to preserve identity, and creativity is difference and diversity. Historically, creativity has been related to creative individuals, then the product of creativity has appeared in recent studies (Al- Ababneh, 2020). Recently, another change has been created through a contemporary emphasis on the creative environment and social context, whose result is the appearance of creative social interpretation in tourism (Frey, 2009, Scott, 2010).

The most crucial progress of creative strategies is the publication of *The Rise to Creative Class* (Florida, 2002). He maintained that the base of economic advantage is from fundamental factors of

production like raw material or cheap workforce towards human creativity. Therefore, cities and regions have to develop, attract and preserve creative individuals who can motivate innovation and develop technological industries reinforcing economic growth. These individuals generally form a “creative class”

The critical point of Florida's work is making a relationship between production and creative consumption, arguing that “creative class” is essential for creative production and consumers of these products. This is closely related to ATLAS cultural tourism projects, which continuously show the critical role those employed in artistic and creative arts play in cultural tourism consumption (Richards, 2007).

Also, Florida emphasizes that what is essential for the creative class is the “quality of place,” which combines factors like openness, diversity, atmosphere, street culture, and quality of the environment with each other.

Nowadays, the development of cultural tourism is possible with creativity and creative techniques, which are primarily about social and economic structures in contrast to traditional forms of cultural tourism; this creativity is related to more flexible forms of social, rational, and intellectual capital exchange inside networks, cultural and economic capitals exchange related to symbolic economic growth. The growing domain of creative tourism and the increase of experiences diversity may be associated with the development of contemporary network society (Castells, 1996).

The relationship between creativity and tourism is not a new phenomenon; it has been formed differently through time (Marques & Borba, 2017). Due to high competition among regions and cities, commodification, globalization, and knowledge development, many cities and regions worldwide have used creativity as a strategy to achieve growth (Al-Ababneh, 2020). According to social sciences, a “creative turn” is created from a “cultural turn,” which leads to the combination of tourism and creativity at different levels (Richard & Wilson, 2006). A new variety of culture and tourism demonstrates a “creative turn,” including cultural elements to measure development and growth. This leads to the ever-increasing importance of creative tourism (Anderson, L., & Thomsen, 2008).

Tourism has been differently influenced by “creative turn” such as skill, tourism product, and performance, so tourism turned into a creative field. Therefore, so many regions in tourism may be shown better with creative performance role in tourism than with traditional creative activities. Tourism has been developed to turn into a creative environment, including new implementations to respond to current challenges (Al- Ababneh, 2019). This means that creativity has been motivated by production and consumption methods. City creative policy may improve cultural properties and help change from the traditional model, increasing visitors and consumption (Kakiuchi, 2016).

Intangible Cultural Heritage (ICH)

Intangible culture is the opposite of tangible or touchable culture, intangible culture includes song, music, show, skills, cooking, annual festivals, handicrafts, and other parts of culture which may be recorded, but one cannot touch or interact with them except they are means to transfer culture. The United Nations Organization calls these cultural transporters “human treasures.” UNESCO considers intangible heritage an essential factor in preserving cultural diversity against growing globalization and officially recognizes it. ICH is demonstrative of one of the main factors in creative tourism. Every society has its style to show its culture, and it may be a significant supplier of creative tourism for domestic and international travelers. Basic infrastructures of tourism are necessary to represent services considering visitors’ expectations. Societies firmly supply cultural resources and rapidly develop their creative tourism products.

Table (1) shows a summary of ICH territory:

Table 1. ICH territory (Mendonça & Lopes, 2016)

Eloquence and oral traditions	Dramatic arts	Collective activities, customs and festivals	Traditional knowledge and actions related to nature and the cosmos	Traditions related to handicrafts
ICH (songs, lullabies, work songs, proverbs, singings and...)	Performance arts (music, dance, traditional show, marionette, puppetry, painting, calligraphy and...)	Social customs, ceremonies, rituals and festivals (celebrations, plays, ritual ceremonies, feasts and ...)	Knowledge and behaviors related to nature and the universe (traditional medicine, traditional architecture, astronomy, traditional knowledge and skills, using energy resources and ...)	Traditional craft (skills and techniques in pottery, tiling, wood industry, weaving and...)

UNESCO Convention (2003) states that ICH or living heritage is the central resource of humanity’s cultural diversity in ICH preservation. Accordingly, persevering guarantees the continuation of creativity (Sotiriadis, 2017a).

This convention defines ICH as follows:

- Methods, plays, expressions, knowledge, skills, tools, things, artifacts, and cultural spaces related to them that societies, groups, and sometimes individuals consider part of their cultural heritage. This ICH, which is transferred from generation to generation, is continuously recreated by communities and groups in response to the environment, interacting with nature and history and providing a sense of identity and continuation.

As Esehani & Albrecht, (2018) said Cultural heritage shows strong cultural originality and facilitates a deep understanding of a destination culture, which reinforces the competition of ICH in the vast field of cultural heritage tourism and provides economic-social advantages for beneficiaries (kim

et al., 2019). However, there are few discussions in heritage tourism literature on evaluating heritage value based on its originality (Bortolotto, 2007).

Intangible heritage is one of the critical aspects of cultural identity in society, respecting cultural diversity and human creativity (UNESCO, 2003). Therefore, paying attention to three dimensions is necessary when defining intangible heritage:

- Societies, groups, and individuals
- Creation, recreation, and transferring one's methods.
- Intangible things and tools, which allow the possibility to create ICH and the field in which it happens, have been located in one time and place, which explains its evolution.

Territory ICH is preserved and developed in and is continuously recreated by societies and groups in response to the environment, their interaction with nature, and their history. This provides identity and continuity for it (Cabeça, 2018). This is deduced in UNESCO Convention (2003); for example, considering "societies, groups and sometimes individuals recognize it as a part of their cultural heritage," it shows that those who have prepared this convention are going to give rights and responsibilities to determine what forms ICH to those who live with such traditions and customs, that is these decisions have to be legislated domestically than by UNESCO or any foreign resource.

Another significant sentence is that "groups continuously recreate it in response to their environment, interaction with nature, and history." This language focuses on the idea of a living tradition that may be a determined sample of ICH with a long history, but it is now meaningful and valuable to those who do it. The point here is that ICH is not past fossilized artifacts, but contemporary lifestyles are changeable. And ICH is considered a bridge that associates the present with the future and plays a fundamental role in making sense of identity among individuals of a society.

Convention (2003) introduces ICH as a living and vital force transferred from one generation to another, reconstructed alternatively by society and groups in response to physical and social changes. This convention was executed in April 2006 and recommended countries and cities prepare their ICH inventory in their territory and cooperate with groups to preserve this ICH to ensure its survival. ICH lists of UNESCO were created in 2008 to provide better preservation of ICH worldwide and awareness of its importance.

By summarizing humankind's different oral and intangible treasures worldwide, this plan attracts attention to preserving the intangible heritage that UNESCO has recognized as a fundamental component and source of cultural diversity and creative expression (Kurin, 2004). ICH is rapidly becoming a significant resource in cultural heritage tourism (Kim et al., 2019).

So many destinations use the elements of their ICH as property or resource of tourism for enrichment and differentiation. Therefore, there is no surprise that countries make much effort in this

field, which has some challenges. The actors have shifted from quantitative attitude to qualitative attitude, resulting from intensive competition among destinations (Saayman & van der Merwe, 2014). The more we gain experience in economic and business environments, the more importance intangible elements of tourism destinations will gain. ICH elements of a country or region dominating physical elements are considered necessary for the tourism industry a goal and determine its competitiveness and become more critical (Sotiriadis, 2017b).

Experimental Literature

Kim et al. (2019) studied the development of ICH as a sustainable tourism resource (opinion of ICH reporters). They argued that valid ICH provides society with a unique sales point in tourism with global competition. The process of commodification has threatened its originality, so sustainable tourism approaches are needed to transfer and improve ICH as a sustainable tourism resource successfully.

In “the capabilities of preserving and developing ICH resources by Iran public libraries and representing suggested approaches,” Soltanabadi (2017) writes: that cultural heritage, whether tangible or intangible, demonstrates intellectual, social, and value richness and the national and local identity of every country or society. Therefore, these resources act as a bridge between the past and future. These are different classes of society that can act as a highway for the cultural growth of individuals in the community by preserving and developing ICH resources and play an essential role in improving individuals’ awareness of intangible cultural heritage and supporting conversations, development, and cultural diversity.

Mendonça and Lopes (2016).have investigated intangible heritage as a cultural tourism product and argued that cultural heritage has a close relationship with making an effort for perseveration and evaluation due to its symbolism and importance in reinforcing a sense of identity and collective memory. It officially recognizes intangible heritage's historical and cultural significance and legally supports it through the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and reinforces classifying and preserving it.

In a study “intangible heritage a way towards the development of creative tourism, Mazandaran case study,” Shahi and Khorshidi (2015) argued that paying attention to ICH of every tribe and nation besides TCH and preserving them with globalization climaxing has become more critical than ever to show cultural differences of people of the world. It has also attracted the attention of academic professors and politicians. The importance of such cultural heritage is not based on their cultural component but on containing abundant explicit and implicit knowledge and skills transferred from one generation to another generation. ICH is a bridge that associates the past with the present and the present with the future and plays a fundamental role in making sense of identity in individuals of a society. Preserving

ICH and developing it is possible only in the light of paying attention to the tourism industry, especially creative tourism.

Sepehrnia (2015) investigated the creative attitude of the tourism industry in developing cultural capital in Iran and maintained that tourism is the most critical commercial commodity and index of life welfare and lifestyle, which is highly considered important in developing countries. The ever-increasing inclination of countries to familiarize themselves with civilizations and cultures has made this factor positively shine in the development of cultural capital, especially in national dimensions with making synergy and national pride. The results show a positive and significant correlation between "tourism" and "preserving and protecting cultural heritage" and the development of cultural capital in Iran. The indices of these two components may correctly predict the development of cultural capital in Iran, especially in the status quo. Barandegi and Nemati (2012) studied creative tourism as a way towards development. They stated creativity, visibility, idea production, and thought. New thought and innovation is putting that idea or thought into practice, creative tourism is a new generation of tourism after the first generation that is tourism, seaside, travel, leisure and relaxation, and the second generation or cultural tourism inclined toward culture and museums, with less number of museums and doing more experimental activities and deeper interaction creative tourism focuses on real cultural life in cities. Creativity lets the tourism destination city find a competitive advantage over other places and attract innovative products, entrepreneurs, and those working in cultural parts. Creative tourism projects with subjects of literature, handicraft, music, movie, people art, and food are consistent with the intangible heritage of society. The mutual relationship between producer and consumer means the increase of social and rational capital both for itself and for local presenters.

Conceptual Model and the Development of Research Hypotheses

The growth of creative tourism has been considered the development or reaction to cultural tourism. Therefore, creative consumers are looking for more interactive experiences which help them develop personally and create identity, not traditional cultural tourists. Activities represented to tourists are fundamental elements in producing and consuming creative tourism. Richards and Wilson (2006) maintained that creative tourism has more potential than traditional cultural tourism. Creativity easily creates value-added. It makes destinations rapidly invent new products relatively, so creative resources are more sustainable and mobile than tangible cultural products. Creativity, in its turn, demonstrates a shift from cultural tourism to more skillful forms of consumption. As a result, shifting from identity and subjectivity leads to obtaining more cultural capital (Richard & Wilson, 2006).

Creativity may be attractive as a policy and plan which motivates social, cultural, and economic results and motivates following activities of the invention by achieving advantages through developing knowledge and network.

On the other hand, culture is a key to growing creativity, and so culture may refer to beliefs, art creations, traditions, behaviors, symbolic values, and creativity skills (Montalto et al., 2019). So many traditional cultures in intangible cultures may survive after turning into creative tourism (Tan et al., 2013).

A wide range, including many tourism activities, has changed position by analyzing creativity as a solid power to develop tourism (Al-Ababneh, 2019).

Richards (2011) analyzes tourism and intangible culture in creative tourism generally and shows that sure creative tourism is a way to escape from the serial reproduction of collective cultural tourism and creates original and more flexible experiences which may be made between host and tourist.

But the critical point is that ICH has been easily turned into a tourism commodity to different degrees, satisfying tourists. Therefore, there is no surprise that this process of commodification has threatened the originality of ICH, while the cultural continuity of societies has to be preserved (Kim et al., 2019, p.1). Heritage enjoys high importance from a heritage tourism perspective, but it is the basis of sustainable heritage tourism development (Boyd, 2002). Naoi (2004) believes that originality is the main influential factor in evaluating tourism from heritage tourism. According to so many concepts of originality, tourists' experiences and attitudes belong to the originality of existence based on tourists' imagination (Carroll & Wheaton, 2009).

In tourism, searching for originality has turned into a significant issue followed by modern tourists (Cohen, 1988); as one of the basic forms of cultural tourism, tourists pay more attention to cultural originality in ICH tourism (Tiberghien et al., 2017), because only an original culture may satisfy spiritual needs of tourists.

Based on this, the World Tourism Organization (2012) has strongly recommended the development of intangible cultural heritage as a source of sustainable tourism. To make sure that the cultural and economic values of ICH are preserved (kim et al.2019, p.1). Since the survival of ICH is sensitive, the improvement of cultural heritage by the locals and especially by the young generation is necessary unless it is identified and used by local people (Bortolotto, 2007). "By "no folklore without the folk," Early and Seitel (2002) emphasize the importance of local people in the preservation of ICH. The promotion of ICH values helps perform obligatory educational plans, make ICH center or centers, and host tourism activities like events, festivals, and shows to transfer ICH and increase its economic, social, and cultural value of ICH" (Kim et al., 2019).

It is necessary to empower owners of cultural heritage in facilitating ICH as a sustainable tourism resource because it is possible to develop strategies suitable for ICH. Right now, a top-down development approach leads to disability in preserving and developing cultural heritage. Educating and transferring ICH based on policies and instructions made by public organizations and experts on ICH may help owners' empowerment and ICH development.

So many researchers and experts consider paralleling clear and different roles between cultural heritage development and tourism development. For example, McKerecher et al (2005) state that, the section of cultural heritage development takes responsibility for ownership and management of cultural properties, while the tourism section takes responsibility for product development and marketing (). Parallel relations may have different forms, from economic (that is, not contacting each other) to existential ties (that is, a certain degree of cooperation) between cultural heritage and tourism development (Kim et al., 2019, p.11). A parallel relation strategy may persevere ICH cultural values while facilitating ICH economic-social values through ICH commercial advertisements.

The purposes of presenters are revealed in experiences including handicrafts like learning to cook local foods or handicrafts, which is a suitable sales place to help tourists develop their creativity skills. Presenters in these cases are creative entrepreneurs who can motivate meaningful experiences and drown in a purpose bigger than cheap aspects of cultural tourism through skills (Tan et al., 2014). In other cases, the creativity needed by presenters is less focused on their skill and specialization. It concentrates on a method selected to develop experiences based on cultural and creative resources (Mathisen, 2012; Prentice & Andersen, 2007; as cited in Ross et al., 2017). For example, cultural events like music festivals may include many creative people whose dynamism may guide the imagination of innovations based on place brands. Therefore, creativity aims at surviving value and credit of multidimensional purposes (Ross et al., 2017).

Based on what has been mentioned, the conceptual model suggested the role of creativity in the development of ICH with a creative tourism approach as follows:

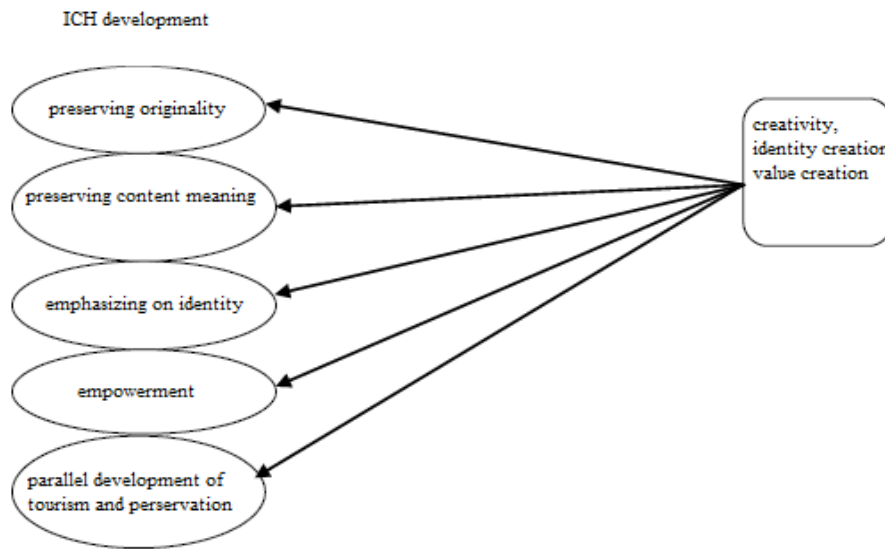


Figure 2. Conceptual research model

Research Hypotheses

Hypotheses 1: creativity has a significant effect on preserving the originality of ICH.

Hypotheses 2: Creativity significantly affects preserving the content meaning of intangible heritage.

Hypotheses 3: creativity has a significant effect on focusing on the identity of ICH.

Hypotheses 4: creativity has a significant effect on empowering local society in developing ICH.

Hypotheses 5: Creativity significantly affects the parallel development of tourism and preserving ICH.

The Scope of Study

Uraman or Hawraman is the name of a mountainous region in western Iran and eastern Iraq whose residents speak Hawrami (one of the four Kurdish dialects). Considering the importance of Hawraman to be recorded globally, it has been divided into three parts of Takht, Zhaverud, and Lahun, and habitations speaking of Hawrami have been considered a basis to show Hawraman borders and historical evolutions through the history of the Hawraman realm and border are not studied (Rezvani et al., 2018). Uraman Takht includes 34 habitations in Sarvabad and Hawraman Lahun, 22 residences in Paveh and Hawraman Zhaverud containing 40 habitations in Sarvabad, Sanandaj, and Kamyaran.



Figure 3. Habitations of Iranian Kurdistan Uraman

Hawraman is one of the vital tourism regions with lots of tourism capabilities and attractions. On the other hand, it enjoys special ethnic-cultural features, so the Hawrami or Urami ethnicity has preserved lots of tangible and intangible cultural aspects and traditions so far and has transferred them with some changes to the present. The cultural landscape “Uraman/Hawraman” was recorded in the list of World Heritage Sites of UNESCO in the 44th Assembly of UNESCO World Heritage Committee on 27 July 2021 as Iran’s 26th tangible cultural heritage. Also, Kermanshah was selected as the only city in Iran in the list of creative cities of gastronomy on 8 November 2021 that a large part of Uraman is located in this province; another part is also in Kurdistan, whose capital that is Sanandaj joined the creative city in music on 9 November 2019. Therefore, considering the objectives of this study: the role of women’s creativity in the development of ICH with a creative tourism approach, this region has been case studied.

Therefore, considering the objectives of this study is the role of women’s creativity in the development of ICH, sample tourism regions of Uraman have been investigated; the following table shows the name of sample tourism regions of Uraman:

Table 2. Demographic context of the study population

Row	Region	County	Province	Total population	Target population
1	Nowdeshah	Paveh	Kermanshah	3686	1780
2	Hajij	Paveh	Kermanshah	321	150
3	Nowsud	Paveh	Kermanshah	1949	944
4	Shiyan	Sanandaj (Zhaverud)	Kurdistan	560	273
5	Palangan	Sanandaj (Zhaverud)	Kurdistan	809	390
6	Uraman Takht	Sarvabad	Kurdistan	3176	1408
7	Bolbar	Sarvabad	Kurdistan	561	250
8	Daleh Marz	Sarvabad	Kurdistan	271	119
9	Deyvaznav	Sarvabad	Kurdistan	453	221
Total				11786	5535

Methodology

The current study is applied in purpose, description, and correlation in the research method. The study's statistical population is tourists of the Uraman tourism region in Iran and local society women around 5535 according to the census of Statistical Center of Iran (2016). Sample volume selected 360 based on Cochran's Formula and nonprobability convenience sampling (voluntary). To collect considered data and measure research variables, a researcher-made questionnaire was used, measurement model fitting with Partial Least Squares (PLS) and Smart PLS was used to study the validity and reliability of the questionnaire since there was enough evidence for the validity and reliability of measurement model (external), structural model (internal) used to investigate prelateship between variables and to test research hypotheses.

Measurement Model Evaluation

Measurement models are evaluated using Cronbach's alpha, Dillon-Goldstein's rho, composite reliability, convergent validity, divergent validity, path coefficients, and T-value. Values more than 0.7 for Cronbach's alpha show this index's acceptability in a reflective model. Cronbach's alpha indices are considered that observable variables of each model have equal weights, and in fact, they have equal relative importance. To remove this problem, the index suggested by Werts et al. (1974) as composite reliability has been used; since this index uses items factor loads when calculation, it shows the values of composite reliability better and more than Cronbach's alpha (Hir et al., 2016, p. 139). The reliability results show that these values are more than 0.7, so the reliability of items is confirmed. Convergent validity refers to measuring the determination of a latent variable by an observable one (Barclay et al.,

1995, p. 291). This index is Average Variance Extracted, and the most negligible value of 0.5 is acceptable, which shows that considered latent variables determine at least 50% of their observable variables' variance. The following table shows the results of Cronbach's alpha, composite reliability, and convergent validity.

According to t-value coefficients, if the t-value is from -1.96 to +1.96, it shows that the path coefficient and factor load are significant at a 95% confidence level, and calculated t-values for each of the factor loads of each indicator are higher than 1.96 with its structure or latent variable. So it is possible to show that the convergence of questionnaire questions to measure concepts in this stage is valid. Table (3) shows the results related to these indices:

Table 3. Fitting indices of the measurement model

	Cronbach's alpha	Composite reliability (CR)	Average Variance Extracted (AVE)
Emphasis on identity	0.762	0.806	0.583
Empowerment	0.774	0.816	0.607
Parallel development of tourism and preserving heritage	0.705	0.791	0.559
Preserving content meaning	0.707	0.794	0.641
Preserving originality	0.764	0.813	0.593
Creativity	0.818	0.876	0.639

Discriminant or divergent validity measures the ability of a reflective measurement model to differentiate between that model's latent variable observables and other observables existing in the model. Discriminant validity is the supplement of convergent validity, which shows the difference between latent variable indicators and other indicators in the same structural model.

Fornell & Larcker Test

According to this criterion, a latent variable must have more dispersion among its observables compared with other latent variables to say that the considered latent variable has high discriminant validity. Therefore, the AVE of each latent variable has to be more than that latent variable's maximum correlation with other latent variables (Fornell & Larcker, 1981).

Table 4. indices of divergent validity (Fornell & Larcker)

Structure	1	2	3	4	5	6
Emphasis on identity	0.764					
Empowerment	0.650	0.779				
Parallel development of tourism and preserving heritage	0.569	0.706	0.748			
Preserving content meaning	0.309	0.332	0.310	0.801		
Preserving originality	0.268	0.105	0.321	0.486	0.770	
Creativity	0.191	0.291	0.139	0.672	0.601	0.799

Structural Model Evaluation

This test is calculated using (Q2) (F2) and (R2) coefficient of determination. The coefficient of determination shows explained variance of endogenous variables in the structural model. It has to represent high values of R2 to explain determinate key target structures sufficiently. 0.25, 0.5, and 0.75 R2 values for target structure are considered weak, medium, and significant (Hir et al., 2016, p. 222).

As well as evaluating R2 as a criterion for prediction accuracy, researchers have to study Stone-Gaiser (Q2). This criterion is a reagent suitable for model predictive. Specifically, when PLS-SEM shows predictive proportionality, it accurately predicts data points of reagents of reflective measurement models of single-item endogenous and exogenous structures. In the structural model, (Q2) value more than zero for one determinant reflective endogenous latent variable shows the predictive proportionality of the path model for this structure (Hir et al., 2016, p. 223).

Table 5. Determination R2 and Q2

Structure	R ²	Adjusted R ²	Predictive proportionality index
Emphasis on identity	0.337	0.334	0.224
Empowerment	0.408	0.385	0.351
Parallel development of tourism and preserving heritage	0.319	0.316	.276
Preserving content meaning	0.425	0.450	0.241
Preserving originality	0.441	0.440	0.308

Therefore, creativity may determine 33.7% emphasis on identity, 40.8% on empowerment, 31.9% on the parallel development of tourism and preserving heritage, 45.2% on preserving content meaning, and 44.1% on preserving originality to develop ICH.

General Model Fitting

GOG criterion if for general model fitting achieved by the following relation:

$$GOF = \sqrt{\text{communalities} * R^2}$$

In this study, first-order latent variables were achieved by values average.

As a result, considering communalities in the table (3), communalities are 0.604 and 0.391 considering R2 values related to dependent variables in the table (5); so:

$$GOF = \sqrt{0.604 * 0.391} = 0.486$$

Considering 0.1, 0.25, and 0.36 as a weak, medium, and strong values for GOF, 0.486 shows a strong model fitting.

Significance of Path Coefficient and Testing Hypotheses

SmartPLS was used to evaluate the model. Also, a non-parametric bootstrapping test (Tenenhaus et al., 2005) has been used with 1000 repetitions to estimate standard errors and test hypotheses.

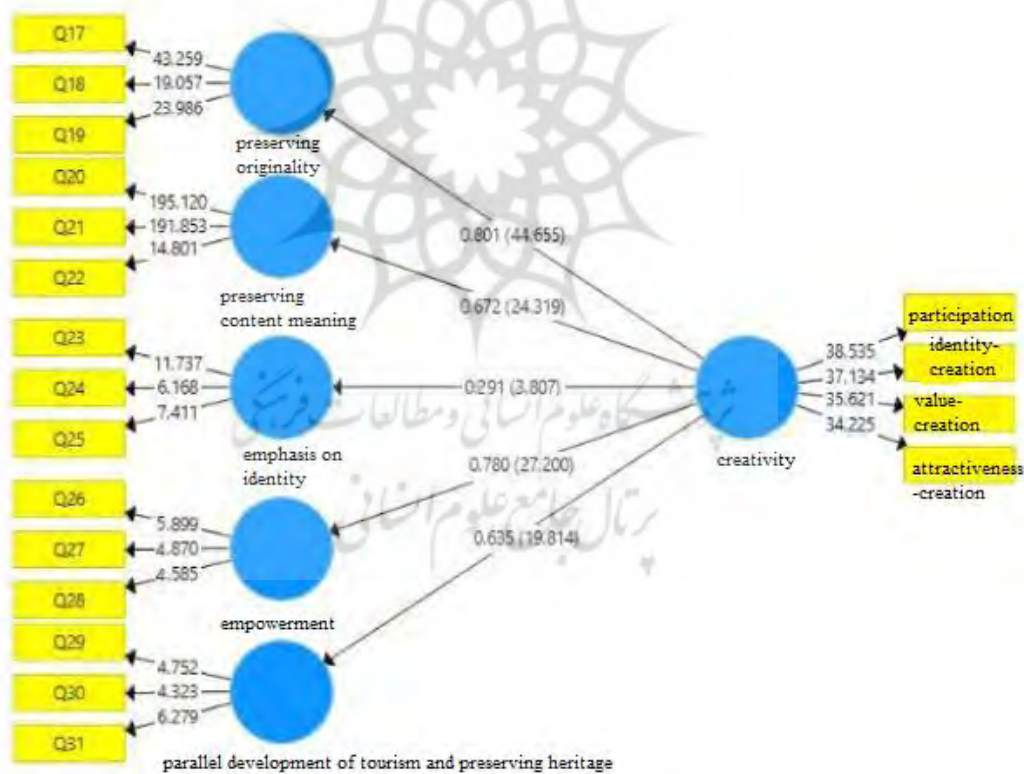


Figure 4. Conceptual research model with p-values and factor loads

According to this model, if the t-value is -1.96 to +1.96, path coefficient and factor loads are significant at a 95% confidence level. Calculated t-values for each path or relationship between structures are more than 1.96. So, it is possible to test associations between independent and dependent variables. The results of this table test what the researcher has stated based on relationships between dependent and independent variables.

Table 6. Path coefficients and t-values

	Path coefficient	t-value	p-value
Creativity → preserving originality	0.801	44.655	P<0.001
Creativity → preserving content meaning	0.672	24.319	P<0.001
Creativity → emphasis on identity	0.291	3.807	P<0.001
Creativity → empowerment	0780	27.200	P<0.001
Creativity → parallel development of tourism and preserving heritage	0635	19.814	P<0.001

Discussion and Conclusion

The results of testing the first hypothesis emphasize that heritage providers can use creativity to help preserve the authenticity of intangible cultural heritage and help develop it by preventing the commodification of heritage.

The results showed that originality is a comprehensive concept that combines transmitted customs, hereditary meanings, and cultural heritage identity. This study confirmed the potentially positive symbiotic relationship between the transfer of genuine ICH and the promotion of ICH as a tourism resource, which is in line with the study results by Kim et al. (2019). In the results of the second hypothesis, residents' creativity significantly affects preserving the content of intangible cultural heritage. This means that heritage providers can use their creativity to protect the content and meaning of heritage. In certain situations, such as space and time constraints to convey meaning, the need for an intermediary in architecture, writing, poetry, allegory, etc. Women can be this intermediary with their creativity. From what has been said, it follows that paying attention to the semantic aspect of heritage will affect the development of heritage.

Regarding the third hypothesis of the research, the results indicate a significant relationship between residents' creativity and emphasis on identity, and the relationship means that residents' creativity can affect heritage identity. In this way, the identity of cultural heritage for residents and providers is prioritized by other issues, including the commodification of heritage, which can help preserve intangible cultural heritage.

As Kim et al. (2019) points out, in ICH development, the emphasis on preserving the original, protecting the meaning of ICH content, and emphasizing the identity of ICH holders is significant. More importantly, these three categories were not separate. Still, interactive They are a complex concept of authenticity.

The test of the fourth hypothesis shows a significant relationship between women's creativity and residents' empowerment. The development of creative tourism can help stimulate creativity in residents and tourism service providers. On the other hand, the consequence of this relationship is that heritage providers can use creativity in presenting heritage to help empower the local community socio-economically. Promote the ability to preserve and develop intangible heritage. This conclusion leads us to conclude that intangible cultural heritage is a valuable and unique asset in any region, the value of which should be made known to the local community. The local community should be creative and innovative to preserve and Make efforts to develop it. In the fifth hypothesis, the relationship between creativity and the parallel development of tourism and sustainability was tested; Observations confirmed the significance of this relationship. This result is in line with the results of the Vosoughi and Habibi (2014) study, which has expressed local knowledge as a step towards the localization of rural development and empowerment of villagers. Rural development must be adapted to the community's environmental, cultural, and social conditions. Compatibility of rural development means parallel development of tourism and preservation of intangible cultural heritage.

This study supports the results of Barandegi and Nemati's (2012) survey, which stated that creativity allows the tourist destination city to find competitive advantages over other places. Intangible heritage is also highly correlated with creative tourism themes. Based on the results of this study, it can be claimed that intangible heritage is a way to develop creative tourism, as discussed by Shahi and Khorshid (2015). This study also emphasizes the impact of creative tourism on heritage development. Like Orideska-Olson and Ivano (2010), the results of the study show that the development of this type of tourism will have positive effects on small towns [Bulgaria], including the revival of local handicrafts, tradition, Music, clothing, the new pride of the locals in their cultural heritage, the spread of local customs, the preservation of ancient arts and crafts (Orideska-Olson and Ivano,2010, p.14).

This study emphasizes the ever-increasing importance of creativity as a strategy for cultural heritage development and even a pillar to creating a place brand. Although research literature shows that creative tourism is less perceived at the level of ICH, analyzing studies at different scales shows that such transformations in cultural heritage are highly dependent on the field of host society creativity, and designing and performing plans will significantly influence ICH preservation and development considering place scale.

Creativity discourse analysis showed that creativity is a catalyzer that transforms traditional tourism resources. Also, tourists' concentration on active learning, skill development, and travel destination experiences with their own culture is through that space, narratives, images, society art innovations, and local participation. The synergy between creativity and tourism with creative tourism development may help cultural heritage development.

The results showed that originality is a comprehensive concept that mixes transferred traditions, inherited meanings, and cultural heritage identity. This study confirms the potential positive coexistence relationship between original ICH transfer and ICH promotion as a tourism resource. Also, it is possible to argue that to achieve a positive coexistence relationship, make local people aware of ICH, empower ICH owners and develop tourism development and ICH transfer in a parallel form, the creativity of presenters is necessary to factor.

The observations reveal the ever-increasing interest of residents in cultural heritage, which contrasts with globalization. Therefore, creative industries are essential tools for economic-social development and are necessary to revive cities and regions and their ICH. Thus, the development of ICH is influenced by consumption and "production" in cultural fields, making cultural heritage tangible and invisible, and creative products. By developing creativity and innovation, societies have preserved their cultural diversity and improved economic performance. Since the creative industry works in close and parallel cooperation with the tourism industry, all activities existing in creative industries operating in a single mechanism may help preserve and develop ICH more successfully to make and work creatively in tourism clusters.

This study shows that culture may revive and survive only when it is considered necessary by the society of culture owners. Unfortunately, so many ICHs are not considered by the society of owners because conservative approaches that are mostly used deprive heritage of an opportunity to be activated. Therefore, cultural heritages which are not important and interesting from the young generations' point of view to be preserved and maintained seem unrelated and obsolete.

However, this study aligned with the study of Kim (2019) showed that the authenticity of ICH is considered as one of the main components of the development of ICH as a sustainable tourism resource. Certainly, the development of ICH as a sustainable tourism resource requires a positive and constructive symbiotic relationship between maintaining the authenticity of ICH and increasing the socio-economic value of ICH. (kim et al,2019, p.11). To achieve this objective, researchers have to be aware of the adverse effects of tourism (for example, ICH commodification) on ICH development. However, it is necessary to have local interest and awareness of ICH when developing it. ICH owners must be empowered, and tourism development and ICH transfer must be set in a parallel form.

This study uses creativity in creative tourism and finally highlights and explains their role in ICH development and emphasizes that ICH promotions and development are possible by paying attention to tourism and the creative tourism industry.

This grounded approach provides a theory to design creative tourism (resources, meaning, and creativity) and the concept of ICH development as a process that facilitates implementing this process. Another necessary consequence is that shifting the focus of analysis from tourism destinations to places with dynamic tourism makes the need to consider a wider range of processes outside of the normal field of tourism more obvious. Participation of a wide range of actors in the heritage development process ideally includes top-down and bottom-up dynamism (role of government), which is important. It is important to activate local cultural properties, which will be directly in the interest of local people. At the same time, a more strategic landscape is necessary to make sure of creative plan integration and prevent the risk of culture serial reproduction.

Based on the obtained results and their analysis, managers and policymakers are suggested to prioritize recognizing residents' views on ICH and their emotional attitudes toward the programs. Doing so can enhance a thorough evaluation of ICH resources in product design, marketing, and tourism experience. Also, considering the importance of intangible cultural heritage in the development of tourism, it is suggested that ICH tourism products be presented in a way that meets the demands of visitors, that is, presented by considering the characteristics of heritage while recognizing the value emotional experiences of customers. For example, handicraft exhibitions also teach the processes and contexts involved in creating these handicrafts. Given the importance of supporting women in developing intangible cultural heritage, it is recommended to establish endowment funds to provide grants to creative women artists in the region.

Despite the valuable results obtained, the study has several limitations that may be a roadmap for future research. Also, we would like to emphasize that this field of research is still relatively unknown and needs further in-depth study.

- ✓ Due to the lack of theory, it was not possible to define variables such as ethnicity, emotional attitudes, etc. in the form of moderating or mediating variables about creativity and heritage development, so further studies can seek to identify such factors
- ✓ This study examines women's creativity exclusively. Studies are needed to address local and regional differences in the role of men and women in the knowledge of cultural heritage and tourism management.

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