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Identifying Factors Affecting the Development of Intangible Cultural Heritage by Using Thematic Analysis Method

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Article Info	Abstract
	Intangible cultural heritage, a cornerstone of sustainable tourism development, plays a pivotal role in differentiating destinations and attracting visitors. However, its effective preservation and promotion require a comprehensive understanding of the factors that influence its development. This study employs a qualitative research approach, specifically an exploratory design. The target population comprises experts in the field of tourism and cultural heritage, and snowball sampling was utilized to select participants. The study data were collected through semi-structured interviews and analyzed by using the thematic analysis method and MAXQDA software. The method of retesting the nrrrrveews h been usdd oo oonfrrm nnd nrrr aas hh vll ddty of hh inrrrveews' rs sssss The output obtained from the analysis of the interviews includes 270 open codes and 80 axial codes in the form of 18 sub-themes, which are as following: creative tourists, infrastructure, capitalistic view of heritage, linking heritage with tourism, women's relationship with intangible heritage, destination management, organization, combination of rraavvtty and uuuun, empowrr nrg nnd uugmeniing oo men's aapbbtttty, dduaaoon, motivation, women's role, supporting women, supporting creative tourism, capacity and competitiveness of the destination, characteristics of the destination, handicrafts and festivals. These themes have been embedded in the three main categories of creativity, creative tourism and development of intangible heritage. On the basis of that, a model for the development of intangible cultural heritage was proposed. The findings of this study showed that in many destinations, the development of creative tourism and the creativity of the residential community, especially women, can be one of the branches of tourism development and as an incentive for the development of intangible cultural heritage.

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Introduction

In 2003, UNESCO unveiled the Safeguarding of Intangible Cultural Heritage (ICH), which comprises five primary categories: traditional oral expressions, the language that serves as the conduit for intangible cultural heritage; performing arts; social practices, festivals, and rituals; traditional crafts and craftworks; and practices and knowledge of the natural world (UNESCO, 2003). Intangible cultural heritage constitutes an inseparable component of cultural heritage, undergoing continuous innovation and transmission across generations within various communities in response to their surroundings, interactions with nature, and evolving historical circumstances. Passed down from ancestors to descendants, it imbues them with a sense of identity and history, thereby fostering cultural diversity and human creative endeavor. Nevertheless, ongoing societal transformations are gradually eroding the transfer of intangible cultural heritage along with its associated values (Wu, 2023). If communities cease activities related to their intangible cultural heritage, or if communities and groups become extinct, then their intangible cultural heritage is doomed to disappear. Therefore, the need to protect the intangible heritage is so important both to protect the heritage element itself and to preserve the value (Chainoglou, 2017).

To achieve development of sustainable tourism, there is a need to preserve and maintain cultural heritage that provides an experience with high quality for tourists. Unfortunately, the intangible aspect of cultural heritage, also known as living cultural assets, has received less attention in scientific research. This neglect is due to globalization and a changing and dynamic culture that leads to interest in promotion and support measures. Many believe that intangible cultural heritage is outdated and primitive and has no economic benefit, and therefore show little concern for the extinction of these valuable assets (Olalere, 2019). While cultural heritage is said to convey its cultural values, enhance cultural impact, foster increased local pride, and strengthen identity (Wu, 2023). Intangible cultural heritage is an important part of human civilization, but supporting its development and preservation have been encountered with many obstacles, most of which are concerned with lack of funds and absence of conservation plan (Su et al., 2020). Currently many destinations in the world use elements of their intangible cultural heritage as a tourism asset or resource to enrich and differentiate their offering (Saayman & van der Merwe, 2014). Many studies have focused on the evaluation, protection, inheritance, and utilization of ICH, all of which consider tourism to be a key direction for ICH development. For example, ICH plays an important role in tourism development because it can increase ii ty' iii uueees ee rr ssii tt t ttt tt ttt nn eeeeeæeæeæe-discovery Therefore, ICH tourism should be regenerated and developed from the perspective of sustainable development instead of excessive commercialization (Yang et al., 2023) Intangible cultural heritage with its unique attractiveness, especially intangible tourism products with rich local and national features have attracted

the attention of tourists and attracted multifarious tourists in numerous destinations (McKercher & Du Cros, 2002).

Cultural heritage is intricately linked to the identity, sense of belonging, rituals, historical ownership, and stewardship of local people and communities. Hence, local communities and individuals must safeguard cultural heritage. The efficient management and development of cultural heritage by local communities play a crucial role in ensuring sustainable cultural heritage development. Culture ought to empower communities with resilience and uniqueness; however, in numerous communities, the growing commercialization of intangible cultural assets is introducing new concerns and challenges from outside their local sphere (Wanda George, 2010). Nonetheless, the study revealed that the spiritual and social qualities that intangible cultural heritage gives to local communities and individuals are rarely mentioned and given little consideration. In light of this, it is even more crucial to consider how to maintain and sustainably develop intangible cultural heritage (Wu, 2023).

Intangible cultural heritage (ICH) is pivotal in fostering sustainable tourism development by enriching tourist experiences and promoting cultural authenticity. However, preserving and promoting ICH faces numerous challenges, including the saturation of the cultural tourism market, which has fueled a growing demand for novel and creative experiences. To address this pressing issue, this study delves into the factors influencing ICH development in tourism destinations, seeking a deeper understanding of these factors to address the crucial question: how can an effective ICH preservation and promotion model be developed in tourism destinations?

Empirical background

Kim et al. (2019) studied the development of intangible cultural heritage as a source of sustainable tourism (viewpoint of intangible cultural heritage experts). They argue that authentic intangible cultural heritage provides society with a unique selling point in the globally competitive tourism industry. The process of commoditization of intangible cultural heritage has threatened its authenticity and therefore sustainable tourism approaches are needed to achieve the successful transfer and promotion of intangible cultural heritage as a sustainable tourism resource.

Soltanabadi (2016) in a dissertation entitled "Capabilities of protecting and disseminating intangible cultural heritage resources by public libraries of Iran and presenting suggested solutions" writes: Cultural heritage, whether tangible or intangible, represents the intellectual, social, value richness and national and local identity of each country and society. Therefore, their protection and dissemination is considered important, because these resources function as a bridge between the past and the future, and ther are ii ffernnt ll asse of ooii ety taat aa cct ss   ii gwwyy frr tee pppple' lll trr ll vvvll omnttt in

community by protecting and disseminating intangible cultural heritage resources and to raise people's awareness of intangible cultural heritage and support conversations, development and cultural diversity.

Mendonça and Lopez (2016) examined the intangible heritage as a cultural tourism product and argued that the use of cultural heritage, due to its symbolic nature and importance in strengthening the sense of identity and collective memory has close relationship with the efforts for protection and evaluation. Recognition of the historical and cultural importance of intangible heritage and legal protection through the UNESCO Convention on the Protection of Intangible Heritage (2003) strengthens its classification and protection.

Shahi and Khurshid (2015) in their study about intangible heritage as a way to develop creative tourism, argue that paying attention to the intangible cultural heritage of each races and nation along with the tangible cultural heritage, and preserving them with the rise of globalization due to revealing t ppppleʼ lll trr ll ii ffrr cccss i t world aa eecmm mrr imrrr tatt th i th aatt, ddd it hss attracted the minds of academic thinkers as well as statesmen. The importance of this type of cultural heritage is not on the basis of its cultural component, but it is due to the inclusion of explicit and implicit knowledge and skills that are transferred from one generation to the next generations. In fact, intangible cultural heritage is a bridge that connects the past to the present and the present to the future, and it plays an essential role in creating a sense of identity within the people of any society. Preservation of intangible cultural heritage, and its promotion and development is possible in the light of attention to the tourism industry, especially creative tourism.

Intangible cultural heritage

Intangible heritage is one of the important aspects in the cultural identity of society and promoting respect for cultural diversity and human creativity (UNESCO, 2003). The intangible cultural heritage exhibits two fundamental characteristics. The initial trait lies in the deep-seated interrelation between intangible cultural heritage and tangible cultural and natural heritage. The second feature is its intimate association with self-identity and continuous recreation. The creators and custodians of intangible cultural heritage are intricately bound to their identity and culture, and this bond hinges on the coherence of their self-identity and the unique essence of intangible cultural heritage. Intangible cultural heritage draws upon its rituals, knowledge, expressions, and capabilities, alongside the cultural venues and affiliated products deemed integral to cultural heritage (Wu, 2023). Intangible cultural heritage serves as a link spanning past, present, and future, facilitating the preservation and evolution of social structures through varied experiences and transcendent qualities (Yelmi, 2016)

Therefore, considering these three dimensions is necessary in the definition of intangible heritage:

- Communities, groups and individuals

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- Tangible objects and tools that provide creating intangible cultural heritage, and the context in which it occurs, have been located in time and place that determines its evolution.

Intangible culture is in contrast to tangible or touchable culture, intangible culture includes singing, music, drama, skills, cooking, annual festivals, handicrafts and other parts of culture that can be recorded and cannot be touched and interacted with them except for a medium to transfer culture. The United Nations calls these cultural carriers as "human treasures". UNESCO recognizes intangible heritage as an important factor in protecting cultural diversity against the growing globalization. Intangible cultural heritage represents one of the main supply factors in creative tourism. Every community has its own style to reveal its culture and can be a great supplier of creative tourism for domestic and international travelers. Basic tourism infrastructure is necessary and important to provide services with regard to visitors' expectations. Societies with a strong supply of cultural resources develop creative tourism products more quickly (Hashemi et al., 2022).

The summary of intangible cultural heritage has been shown in table (1):

Table 1. The territory of intangible cultural heritage (Mendonça & Lopes, 2015)

Expression and oral traditions	Performing Arts	Collective activities, rituals and celebrations	Traditional knowledge and acts related to nature and the cosmos	Traditions related to handicrafts
Including carrier of intangible cultural heritage (songs, lullabies, work songs, proverbs, poetry readings, etc.)	Performing arts (music, dance, traditional show, puppet show, puppet theatre, painting, calligraphy	Social rituals, ceremonies, rites and festivals (celebrations, games, rituals, holidays, etc.)	Knowledge and actions related to nature and the universe (traditional medicine, traditional architecture, traditional astronomy, traditional knowledge and skills of using energy sources, etc.)	Craftsmanship(traditional skills and techniques in the fields of pottery, tiling, wood industry, textile, etc.)

Intangible cultural heritage is alive and adaptive, reflecting the cultural progress of a society. It encompasses a wide range of values, including the groups involved, the objects used, the methods employed, and different discourses (Yelmi, 2016). However, the important point here is that in different degrees, the intangible cultural heritage has easily become a tourism product that tourists satisfy with it. Therefore, it is not surprising that this process of commodification has threatened the authenticity of intangible cultural heritage, while the cultural continuity of societies should be protected (Kim et al., 2019). In terms of heritage tourism, authenticity is important to great extent besides it is considered as the basis of sustainable development of heritage tourism (Boyd, 2002). Naoi (2004) believes that authenticity is the main influencing factor on tourists' overall evaluation of heritage tourism. In many

concepts of authenticity, the experience and attitude of tourists belong to existing authenticity or the authenticity based on tourists' imagination (Carroll & Wheaton, 2009).

Intangible cultural heritage demonstrates strong cultural authenticity and facilitates a deep understanding of a destination's culture, which in turn strengthens the competitiveness of intangible cultural heritage in the wider field of cultural heritage tourism and creates socio-economic benefits for beneficiaries (Esfehani & Albrecht, 2018). However, in the researches concerned with heritage tourism, there is scarce discussion about evaluating the value of heritage based on its authenticity (Bortolotto, 2007).

The territory in which the intangible cultural heritage is preserved and developed, in response to the environment, their interaction with nature and their history is constantly recreated by communities and groups, which provides a sense of identity and continuity for it (Cabeça, 2018) and this important case can be clearly deduced in the UNESCO Convention (2003). The point here is that intangible cultural factor is not fossilized artifacts of the past, but it is contemporary ways of life that are subject to change, as well as intangible cultural heritage can be considered as a bridge that links the past, present, and future and plays an essential role in creating a sense of identity for people in community (Momeni et al., 2022).

The program draws attention to the importance of protecting intangible heritage, recognized by UNESCO as an essential component and source of cultural diversity and creative expression through a summary of the various oral and intangible treasures of humanity around the world, (Kurin, 2004). And globally, intangible cultural heritage (ICH) is rapidly becoming a noticeable resource in cultural heritage tourism (Kim et al., 2019).

Research method

This study delves into the intricate factors driving intangible cultural heritage development through a qualitative lens. To unravel these complexities, semi-structured interviews were employed as the primary data collection tool, followed by a rigorous thematic analysis to extract meaningful insights. This immersive approach, prioritizing depth and nuance, positions this study within the realm of field-based and applied research. In the first step, with an extensive exploratory study of theoretical foundations including archival data, articles published in domestic and foreign scientific journals, conferences, seminars, conferences and authored books in the field of culture, cultural heritage and tourism and culture destinations were examined and the needed information was collected and the initial framework emitted and based on that the framework of the interview protocol was determined. The target population for this study encompasses university professors and cultural heritage tourism managers. Fifteen experts were recruited for the interviews using the snowball sampling method (Table

2). Each interviewee was asked to recommend the next expert, who had to meet at least one of the following criteria: a) a minimum of five years of work experience in one of the fields of tourism and cultural heritage; b) has management experience or c) university faculty membership. Data collection continued until theoretical saturation was reached, meaning that no new data could be obtained that would further enhance the understanding of the emerging themes.

Table 2. Characteristics of the interviewees

Variable	Category	Number
Organizational Position	University faculty	13
	Respective organizational managers	2
Gender	Man	9
	Woman	6
Job history	5-10	2
	10-15	4
	More than 15 years	9

The data were conducted by Braun & Klarke (2006) thematic analysis approach in three stages of open, axial and selective coding with MAXQDA2020 software. After the thematic analysis of the interviews, the relevant components emerged. In order to achieve the validity and reliability of the study, in the qualitative part of the retest method and the reliability of two coders, the validity and reliability criteria were considered and used. For this purpose, several interviews were randomly selected and coded again, and the codes obtained from two coding were compared. The codes that are similar to each other in this time interval are marked as agreement and the codes that are not similar to each other are marked as non-agreement, and equation (1) is used to calculate retest reliability (Kvale, 1996).

$$\text{The percentage of intra} - \text{coder agreement} = \frac{\text{The percentage of agreement} * 2}{\text{Total number}} * 100$$

According to the five selected interviews and their recoding, the reliability of the interview was 91%, thus the reliability of the coding is confirmed.

The Summary of methodology specifications have been shown in Table 3.

Table 2. Summary of methodology specifications

Statistical population	Organizational and academic experts in the fields of cultural heritage and tourism
Statistical Sample	15 experts (13 people belong to university faculty, 2 belong to tourism and cultural heritage organization)
Sampling method	Snowball method
Data collection tool	Semi-structured interview
Data analyzing method	Thematic analysis with MAXQDA
Reliability	Retest

Research findings

The theme analysis method was used to analyze the data obtained from the interviews concerned with the qualitative part of the research. After several times of detailed and systematic study, initial coding has been done and a set of concepts has been relocated and in order to reach the appropriate categories, various conceptual categories have been investigated and placed in appropriate categories.

Table 3. Example of interviews and the way of obtaining open codes

Extracted codes	Semantic unit	Interview number
The relation between guest and host	The particular feature of intangible heritage is that it helps the guest or tourist community to have a deep contact with the host community and somehow reach a deeper understanding of that community.	Interview8
	The presence of intangible elements, in addition to learning and creating new experiences, helps to deepen the connection between the host society and their better understanding of the culture of the host society, and helps the guest society to better understand the culture and civilization of the host society, and in other words, culture and heritage are the incentive force of creative tourism.	Interview2
Womenoooooo	It seems that women can play a more prominent role in this tourism, and we need to use a gender perspective and a gender approach in creative tourism planning, and by adopting a gender perspective, the planners should actually understand how this activity can be beneficial for women and men and play a role.	Interview2
	Heritage can also be classified on the basis of gender, and most part of that is related to women. Certainly, in local communities, women can better teach this heritage to the next generation and be more successful in interacting with creative tourists.	
Linking heritage with income and employment	Rural heritage and architecture have always attracted the attention. When this intangible heritage or employment and income helps, surely there is more motivation to preserve, strengthen and promote this intangible heritage. For example, a discussion like this ecotourism residences	Interview15
Revival and regeneration	And intangible heritage is a part of our capitals and cultural assets. Usually, in the process of sustainable development, we must preserve these funds and assets, promote, revive, and regenerate them.	Interview14
	There are many potential collaboration between tourism and creative industries, linking with creative industries offers interesting opportunities for tourism destinations and paves the way for development and diversification of tourism products and experiences and revitalization of tourism products.	Interview13

After the open coding steps, in theme analysis, 270 basic themes were extracted. After their analysis in the axial coding step, 80 organized themes or axial codes were obtained, and finally, 18 sub-themes were obtained through the final review and selective coding (Table 4).

Table 4. Axial codes and extracted themes

	Sub-theme	Axial codes
1	Creative tourists	The expansion of interests, experience and somehow seeing and feeling the intangible culture, learning and training to see, the growth and education of tourists, different tastes
2	infrastructure	Rebuilding equipment, ecotourism accommodations, transportation, restoration of historical and old houses
3	A capital look at heritage	Investment, promotion, revitalization and creation, investment in cultural activities, in maintenance and reconstruction, and in education and raising awareness
4	Linking heritage with tourism	Creating cultural sites, creating a market to preserve and strengthen heritage, linking with the issue of business, income and employment
5	Women's relationship with intangible heritage	Indigenous knowledge, women's involvement with handicrafts and rituals - oral culture - oral tradition performing arts - dance, singing - lullabies, involving crafts
6	Destination management	Empowering the local tourism community, the input of urban management, making the community responsible for reaching the power of learning the destination, preparing the destination for cultural tourism, preparing the community for tourists with different tastes, completing their Indigenous and social culture
7	Organization	Establishing a support fund, constituting an NGO (Non-Governmental Organizations)
8	Combining creativity and culture	Discourse, lifestyle, the effect of the culture and civilization of the host society on the tourist's perception
9	Empowering and augmeniing women capabilities	Mddl and macoo vve,, empowennıg one capablltty a hle nrdvvddıa vve,, fnmanc empowerment, collaborative educational workshops with a facilitation approach, holding creative tourism tours, education and empowerment
10	Special training	Foresight, creating a sense of competition, artistic and creative workshops, competitiveness training, educational workshop, local community training - local tour guide training - business training
11	motivation	Transforming heritage protection into income and economization, women's participation in the development and tourism process, training and learning skills, women's access to development benefits, access to bank resources and loans
12	The womenoooooo	ggghiighiing hle nmnnrgib cuttura hetttage, women oo nnceeemonsss and tttua supporrrr and publisher, telling stories and lullabies, transferor of the heritage, educating the next generation properly, engaging children, participating in livestock and poultry discussions
13	Supporting women	Government support, creating a network, changing patriarchal attitudes, supporting women as tourism managers, support groups, financial support, spiritual support, men's support
14	Supporting creative tourism	Material cultural heritage of creative tourism, observance of principles and foundations, the existence of the link between host and guest, propelling toward participation, institutionalization of creative tourism, gender view of creative tourism
15	Capability and competitiveness of the destination	Using virtual space, distinctive products and services, creating food diversity - introducing historical periods - family culture
16	Features of the destination	The richness of the region, infrastructure, cultural geography, culture and civilization and history, local products, geographical location
17	Handicrafts	Revival of handicraft workshops, purple weaving, turning, people's local clothes, espadrille weaving, carpet weaving- rug weaving
18	Festivals	holding events at the destination, holding specialized exhibitions, holding cultural festivals, holding events in heritage places, holding meetings and seminars on cultural heritage

In the following, the dimensions and categories identified by experts and elites have been evaluated with the Delphi technique in two rounds. In both rounds, the extent of importance and score of cultural marketing components have been determined through the Likert scale and include the options with high impact: 5 points, so high impact: 4 points, medium impact: 3 points, low impact: 2 points and so low impact: 1 point. In each round, against each proposed factor and solution, the total points in the previous round and each person's previous answer were also announced to the participants.

In this research, Kendall's coefficient of coordination was used to determine the level of consensus among Delphi panel members. Kendall's coefficient of coordination shows that people who have arranged several categories based on their importance basically used similar criteria to judge the importance of each category and they agree with each other in this respect. According to Schmidt (1997), the Kendall' eeeffiii ttt ff iddiaatss mrrrr tt ggreemttt eeefficinnt of 777mmttt rate strggg agreement, and a coefficient of 0.9 shows very strong agreement.

Table 4. Agreement percentage of categories in two Delphi rounds

Sub-theme	Agreement percentage of first Delphi round	Agreement percentage of second Delphi round
Creative tourists	68	93/4
infrastructure	61/2	90
A capital look at heritage	58/2	87/3
Linking heritage with tourism	74/5	96/6
Women's relationship with intangible heritage	69/2	86/2
Destination management	75/5	89/5
Organization	64/1	78/3
Combining creativity and culture	65	74/3
Empowrr ing and uugmnntnrg womnn's capabilities	66/1	73/2
training	73/2	94/1
motivation	71	82
Th women's roee	81/3	85
Supporting women	62/7	75/3
Supporting creative tourism	66/3	74/5
Capability and competitiveness of the destination	67/8	77/3
Features of the destination	71/3	78/5
Handicrafts	76/1	82/6
Festivals	70/1	76.9

Figure (1) shows the prioritization of the obtained themes. The range of changes in the percentage of agreement is between 73.2 and 96.6, which demonstrates the importance of each index.
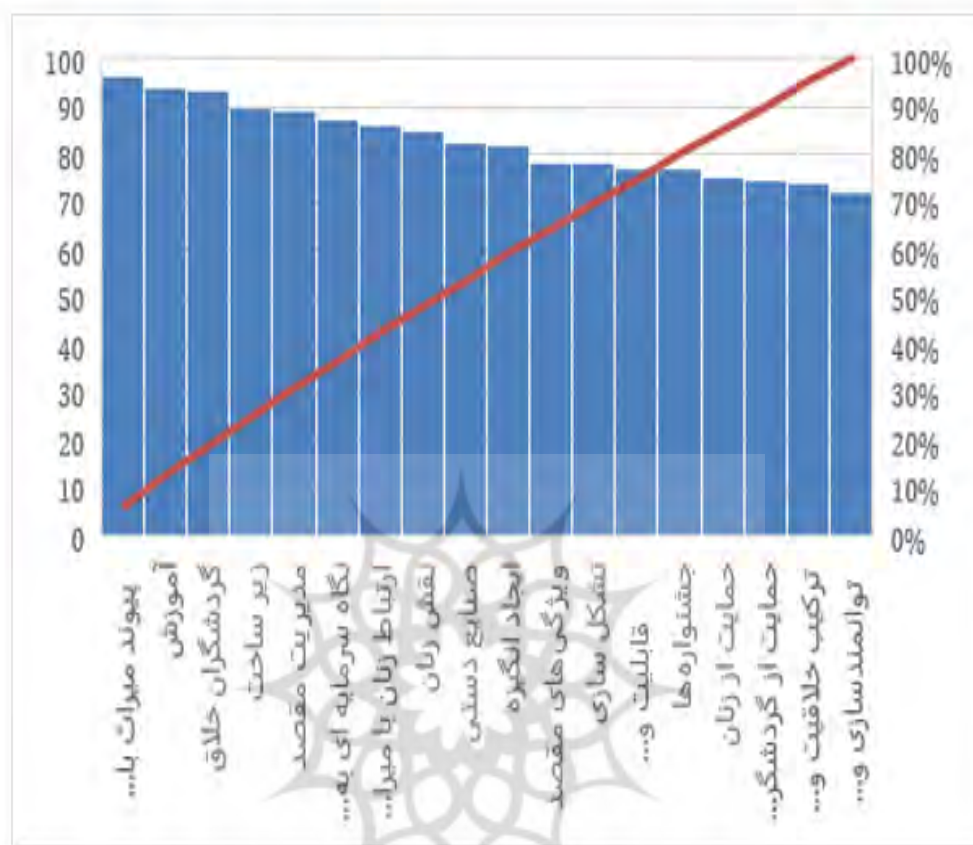

Diagram 1. Importance of different dimensions concerned with development of intangible cultural heritage

According to the findings of the research, the link between heritage and tourism with %96/6 by experts is considered as the most important theme in the development of intangible cultural heritage. Currently, many countries place culture in the agenda of tourism development and promotion, and tourism is considered as a fruitful market for culture, in the short and long term. According to the opinion of one of the experts, "*Tourism is an agent for preserving and strengthening the intangible heritage, because it actually provides a market for identifying and exploiting, as well as preserving and strengthening this intangible heritage*" (interview 8), so it can be said that if it is not linked with tourism, there are no incentives to preserve and strengthen this heritage. Creative tourism provides a market that connects intangible cultural heritage with business, employment and income. Therefore, local indigenous rural communities, when they feel that this intangible heritage contributes to employment and income, are certainly more motivated to preserve, strengthen and promote this intangible heritage, and on the other

hand, due to the location-oriented nature of many cultural tourism, cultural sites can be used as channels for spatial information in various forms, including images, stories, and reality. Applications of new technologies can also be important in terms of reducing language barriers, and is currently an important issue with regards to the growth of tourism.

According to the elite consensus, education with %94/1 has been ranked in second place. By increasing the awareness and educating local communities regarding the modification of attitudes towards tourism and the economic, social, cultural and political benefits resulting from it, as well as the way of treating and providing services to tourists as guests, it can strengthen the assumption that there is sufficient motivation for tourists in visiting to the destination, as a result, awareness and education are necessary, these educations can be in any method (direct or indirect) and include all stakeholders in general and tourism guides and tourism businesses in a special way.

These trainings include many cases, but what is important is that these trainings should be objective and based on the existing realities and ultimately guide them towards participation in the tourism category, in this case it can be said that many components of creative tourism, including participation-oriented, experiential-oriented, education-oriented and the whole local community, etc. have been given. In this domain, we can more clearly refer to the discussions about competitiveness training and making destinations more competitive, because nowadays in the field of tourism, competitiveness is very high and destinations that can offer distinctive products, services or special attractions are certainly more successful and can win competition. This is where women should be taught what creative tourism destinations are like and how they can provide their creativity and power to tourists for experiencing and learning in the field of creative tourism. According to the statement of one of the experts in the field of tourism, *"creating artistic and creative workshops and participating in artistic activities can result in creative tourism occurring throughout the year and not dependent on a specific season or time, in other words, it can be said that even sometimes tourism cannot brought about in a normal way by creating a series of events, or activities and participation in workshops that attract tourists to the region due to the creativity of the local community"* (Interview 1).

The third priority that should be taken into consideration by experts in the development of intangible cultural heritage is creative tourists with% 93.4. Creative tourists may have the capability to analyze and interpret deeper into the local culture. Changing their tastes can contribute to cultural diversity and the preservation of architectural and historical features of regions. Creative tourists may be inclined to interact with the local community actively. These interactions can help to protect spiritual heritage and create local cooperation for the development of intangible cultural heritage. Creative tourists may actively participate in local art and culture. This participation can lead to innovation in advertising and marketing concerned with the cultural heritage of the region. Creative tourists may be more sensitive to

environmental protection. This sensitivity can help preserve natural areas and protect the natural heritage of the region.

"Creative tourism is one of the alternative forms of tourism, so this type of tourists is new generation and their taste is different from the tourists who are in subcategory mass tourism and are looking for fun, they are more looking for their own growth and education, they want to increase their creativity and learning is very important for them" (Interview 3)

With regard to infrastructure with %90, the agreement is ranked in the fourth place in components concerned with development of intangible cultural heritage. Based on the analysis of the conducted interviews, the issue of restoration of old houses as well as the discussion about ecotourism residences, which has received a lot of attention from local communities in recent years, can be a factor for the revival and recreation of cultural heritage. Moreover, one of the experts believes that if the existing tourism infrastructures and equipment are not continuously renovated, the life cycle of tourism destinations ends and at the same time the cultural heritage is forgotten over time; As one of the drivers of the development and preservation of heritage is the economic view of it in the light of tourism; and if there is no tourism, maybe a major part of the intangible cultural heritage will be lost. As stated in one of the interviews:

"The restoration of old houses, provided that its original texture is not changed and its historical attractions are not destroyed, it can help a lot to preserve heritage and attract tourists, and it is necessary to restore infrastructure of worn-out road transportation " (Interview 3).

Destination management is another important component in the development of intangible cultural heritage. The percentage of agreement on the importance of this category is %89.5. Also, responsible destination management with its policies and programs can help protect natural and cultural resources, and improve the level of infrastructure and facilities. On the other hand, the power of learning about the destination and promoting tourism-related education will increase the level of awareness of the local community and thus contribute to the development of intangible cultural heritage. Moreover, preparing the destination for cultural tourism by analyzing the facilities and attractions can increase the cultural and historical attractions of the region. Eventually, preparing the community for tourists with different tastes and complementing local and social culture are other components that contribute to the development of intangible cultural heritage through destination management.

The next priority is a capital look at heritage. From this point of view, intangible cultural heritage is known as a rich and developable resource that can play a vital role in the cultural and economic development of societies by investing, promoting, revitalizing, and creating. This theme looks at the heritage from an economic and managerial view and in the real sense, introduces the heritage as an important capital resources. Investing in intangible cultural heritage can help preserve and revive

cultural, historical and artistic components, and at the same time, create new economic opportunities. Investing in intangible cultural heritage can contribute to preservation and revival of cultural, historical and artistic components and at the same time can create job opportunities. Investing in reconstruction, maintenance and renovation projects of heritage components promotes added economic value and local employment and it contributes to balance different parts of the society. Promoting cultural heritage means advancement, maintaining, and constantly developing the spiritual and physical components of heritage. This increases social recognition of heritage, changes the mentality of society, and creates stronger cultural connections. Other components concerned with development of intangible cultural heritage have been shown in the diagram (1) according to priority stated by experts.

Main themes and model presentation

At this stage, by aggregating the sub-codes in wider semantic ranges, we reach the main themes, with regard to the relationship between the main themes and the topics of the proposed final model of the research for the development of intangible cultural heritage based on the creativity of the local community, especially women and creative tourism, presented as follows (Figure 2):

In essence, themes encompassing a breadth of interests, intangible cultural experiences and sensibilities, learning and education, growth and nurturing, diverse tastes, support for creative tourism, infrastructure revitalization, destination capability and competitiveness, regional characteristics, handicrafts, festival organization, and host-guest linkages emerge as critical factors in realizing the concept of creative tourism. For instance, infrastructure revitalization and enhancing destination capability and competitiveness can augment the appeal of tourism destinations, while supporting handicrafts and organizing festivals can contribute to crafting unique cultural experiences and catering to diverse audience tastes. Moreover, fostering host-guest linkages and cultivating connections between local communities and tourists can facilitate cultural exchange and diverse experiences between authentic individuals and locals, ultimately leading to the development of sustainable creative tourism.

"Indigenous knowledge, involvement in handicrafts, expression of songs and lullabies, oral tradition, and heritage transmitters are among the key factors that play a pivotal role in the development of intangible cultural heritage. For instance, indigenous knowledge and oral tradition, through the role of heritage transmitters as custodians and disseminators, provide an avenue for the transmission of local values and customs to future generations. Moreover, involvement in handicrafts and the expression of songs and lullabies serve as tools through which deeper cultural connections can be forged by employing creativity and blending it with local culture. Consequently, these themes hold significance in empowering and enhancing women's creativity in various domains, ultimately contributing to the development of intangible cultural heritage."

An analysis of the identified themes and their categorization reveals the pivotal role of women and their creativity in the development of intangible cultural heritage. Additionally, creative tourism emerged as an effective strategy for the preservation and promotion of intangible cultural heritage. In this regard, a thorough examination of the interplay between women, creativity, tourism, and intangible cultural heritage development led to the conclusion that these elements synergistically contribute to the enhancement and preservation of intangible cultural heritage.

On the other hand, the development of intangible cultural heritage necessitates an investment mindset and cultural promotion. To elevate and safeguard this heritage, it is crucial to uphold the region's cultural authenticity and identity, ensuring that development proceeds in tandem with the preservation of cultural values while adapting to modern societal needs. Consequently, a model for intangible cultural heritage development should incorporate a combination of supporting women and their creativity, fostering creative tourism, and establishing effective linkages with cultural heritage, thereby enabling comprehensive and sustainable contributions to intangible cultural heritage development

Figure 2 illustrates the interconnectedness of the core themes and subthemes within the proposed research model for intangible cultural heritage development based on local community creativity, particularly women's empowerment, and creative tourism
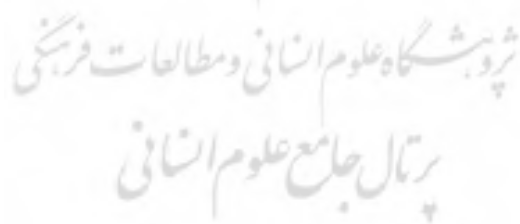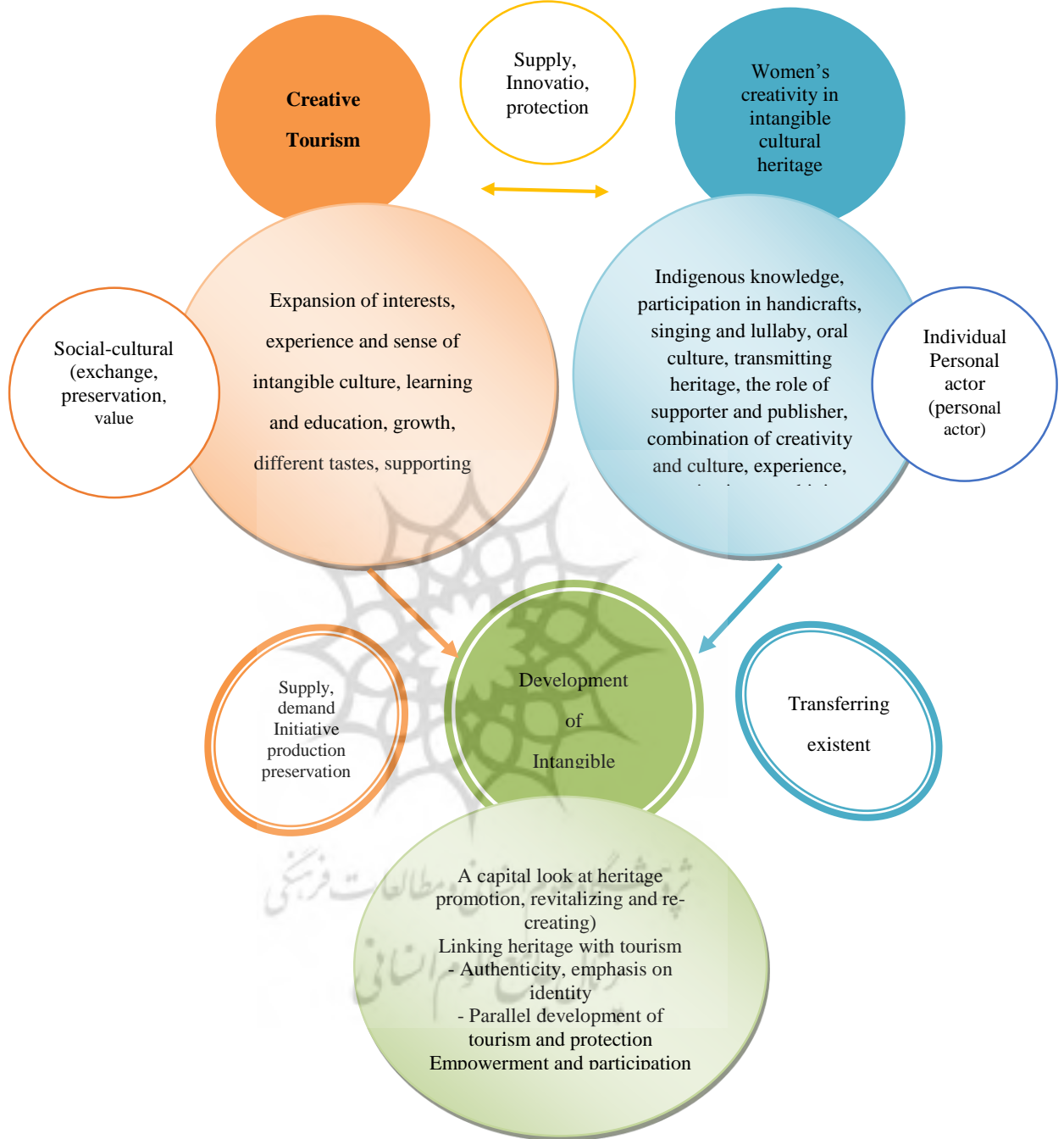
Figure 2. Development of intangible cultural heritage Model

Creative Tourism

Supply, Innovatio, protection

Women's creativity in intangible cultural heritage

Social-cultural (exchange, preservation, value

Expansion of interests, experience and sense of intangible culture, learning and education, growth, different tastes, supporting

Indigenous knowledge, participation in handicrafts, singing and lullaby, oral culture, transmitting heritage, the role of supporter and publisher, combination of creativity and culture, experience,

Individual Personal actor (personal actor)

Supply, demand Initiative production preservation

Development of Intangible

Transferring existent

A capital look at heritage promotion, revitalizing and re-creating)
Linking heritage with tourism
- Authenticity, emphasis on identity
- Parallel development of tourism and protection
Empowerment and participation

Discussion and Conclusion

In line with the proposed model and the expanded concept of creativity in tourism, it can be concluded that creativity emerges as a pivotal component in intangible cultural heritage (ICH) development. This study demonstrates that transitioning from cultural tourism to creative tourism, leveraging factors such as ICH resources, creative industries, regional characteristics, and host-guest linkages, can enhance tourist experiences, foster engaging and authentic experiences for visitors, while simultaneously preserving and revitalizing local cultural heritage. As Richards and Wilson (2006) assert, creative tourism undoubtedly possesses greater potential compared to traditional cultural tourism. The relationship between intangible cultural heritage (ICH) development and creativity aligns with Montalto et al. (2019), who assert that culture serves as a catalyst for nurturing creativity. Culture, in this context, encompasses beliefs, artistic expressions, traditions, behaviors, symbolic values, and creative skills. By integrating creative tourism approaches, many traditional cultures embedded within ICH can be revitalized and sustained. Consequently, this study highlights the transformative potential of creativity in driving ICH development and enhancing creative tourism experiences. Destinations that embrace creativity, foster social engagement, and adopt a participatory approach can effectively preserve their cultural heritage while simultaneously creating sustainable tourism opportunities that benefit local communities and enrich the travel experience for visitors. As the findings of this research suggest, coordination among various ICH development and tourism stakeholders is crucial to achieving shared goals in the realm of ICH development and creative tourism. As Early and seitel (2002) aptly stated, 'No folklore without people,' emphasizing the centrality of local communities in safeguarding ICH. In light of the study's findings, intangible cultural heritage (ICH) emerges as an indispensable component of tourism experiences, significantly impacting the sustainability and attractiveness of tourism destinations. This research demonstrates that promoting creativity as an ICH development strategy can contribute to establishing and strengthening destination brands while enhancing tourist experiences. Furthermore, discourse analysis of creativity reveals its catalytic role in transforming traditional tourism resources into novel forms. By shifting tourist focus towards destination experiences rooted in local culture and community engagement, creativity can facilitate ICH development. Consequently, this study highlights that ICH development, driven by cultural consumption and 'production,' particularly through creativity and innovation, can safeguard cultural diversity and enhance economic performance. Integrating these activities within a unified mechanism and operating within tourism cluster frameworks can more effectively promote ICH preservation and development. This study further demonstrates that promoting and developing intangible cultural heritage (ICH) is inextricably linked to the tourism industry and creative tourism. As Richards (2011) aptly notes, by analyzing the relationship between

tourism and intangible culture within the broader framework of creative tourism, it becomes evident that creative tourism offers a viable escape from the mass-produced, collective experiences of traditional cultural tourism. Instead, creative tourism fosters authentic and adaptable experiences that can bridge the gap between hosts and visitors. This study unequivocally demonstrates that cultural preservation and sustainability hinge on society's recognition of its inherent value. Developing intangible cultural heritage (ICH) as a sustainable tourism resource necessitates a delicate balance between preserving its authenticity and enhancing its socio-economic value. Researchers must remain mindful of the potential negative impacts of tourism on cultural heritage, such as commodification, while prioritizing local engagement, awareness, and parallel development of tourism and ICH transmission. Accordingly, broad stakeholder participation in the ICH development process is crucial, encompassing a dynamic bottom-up and top-down approach, including government involvement. Activating local cultural assets for the direct benefit of local communities is paramount. This can involve establishing local ICH councils, providing training in documentation and preservation techniques, and encouraging community-led initiatives. Additionally, a more strategic perspective is essential to ensure the alignment of creative programs and prevent the risk of cultural homogenization. Promoting equal opportunities for women in heritage development, establishing funds to support women, and developing heritage-based tourism products with a focus on exciting visitor experiences and creative presentation can contribute to intangible cultural heritage (ICH) development. Therefore, implementing targeted plans to support women's participation in ICH preservation, creative tourism development, and entrepreneurial activities is proposed. Furthermore, offering recommendations for promoting ICH development and refining research models is of paramount importance, as ICH is inherently destination-specific, and further research in this area is warranted.

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