



The Role of Creative Tourism in Sustainable Development of Rural Areas (Case Study: Historic-Cultural Villages in North-West of Iran)

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Abstract

Purpose- Ineffectiveness and unsustainability of classic approaches to respond to socioeconomic challenges in rural areas is one of the biggest barriers to sustainable development and achieving its goals. Hence, modern tourism as a new strategy has been able to be effective in the evolution of sustainable development in rural areas. Such that today emergence of postmodern tourism has made the tourists be more willing to use cultural attractions and unique experiences in tourism destinations, and the big entertaining places are not attractive to them anymore. On the other hand, rural areas have constantly faced difficulties in attracting tourists because of poverty and economic problems; therefore, creative tourism has been presented as an appropriate approach in developing rural tourism, since it does not need huge investments and uses the existing cultural and natural aspects. Therefore, the present study aims at investigating the role of creative tourism in rural sustainable development and ranking the sample villages according creative tourism components .

Design/methodology/approach- The present study is an applied study with regard to function and is a descriptive-analytic study with regard to its nature. We used field and library methods based on observation and questionnaire for data collection. Validity of the questionnaire items was confirmed by experts and using Cronbach alpha formula (0.856). The statistic population includes the households of six historic-cultural villages in northwest of Iran; 313 household heads were randomly selected using the Cochran formula. Statistical tests such as one sample t-test, multi-variate linear regression, and Kruskal–Wallis test were used for data analysis .

Findings- The results indicated that the mean values are higher than 3 for all the components of creative tourism except risk taking which is 2.99; the components are also significant at 0.01 level indicating desirable conditions of the target villages with regard to creative tourism. Investigation of regression fitness model indicated that 0.83 of the positive effect of tourism on rural sustainable development is due to creativity in tourism. Also, according to beta values, among the five components of creative tourism, participation (0.286) and and risk taking (0.181) were the most and least effective factors in rural sustainable development through tourism, respectively. The results of Kruskal–Wallis test indicated that Kandovan (65.257) was at the first rank and Varkanah (41.71) was at the sixth rank with regard to creative tourism and the consequent sustainable development .

Keywords- Creative tourism, rural sustainable development, historic-cultural villages, North-West of Iran.

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1. Introduction

Today most of the rural areas in developing countries are facing different challenges with regard to economic, social, and environmental aspects to achieve sustainability (Awasthi, 2012; Obonyo & Fwaya, 2012; Van Schalkwyk, 2015). These challenges accompanied with weak management have led to retardation of rural areas. Meanwhile, economic problems including seasonal unemployment, low income and poverty are the most important barriers in the development of rural habitations (Nemirschi & Craciun, 2010; Surchev, 2010), leading to social isolation of these areas and consequently augmentation of poverty (Bertolini, Pisano, Sivini, & Scaramuzzi, 2008; Hickey & Du Toit, 2013). Chapman believes that “poverty is just one feature of rural life” (Shucksmith, 2003, p:5). Studying the backgrounds and experiences of different countries to overcome such challenges and develop the villages shows that since the 1950s various solutions have been presented, which are categorized in four groups: economic approaches, social approaches, spatial-physical approaches, and comprehensive approaches (Rezvani, 2010). However, most of the preceding development approaches such as industrialization and agricultural development have not been able to lead to socioeconomic sustainability in rural areas (Pivcevic, 2005).

One approach to overcome the economic challenges in rural areas is to consider non-farming activities and variety in income (Barrett, Reardon, & Webb, 2001; Cunguara, 2011) which can have the following positive effects (Gordon & Craig, 2001):

- It absorbs work surplus in rural areas.
- It helps farm-based households to spread risks;
- It represents more profitable activities to add or replace agricultural income.
- It is a potential for income in times other than the working season.
- It is a tool to survive and confront failure.

Non-farming rural economy helps employment and income growth. Such that it is important for the families who do not have lands, and for farmer families because of risk variety, seasonal income oscillations, and financial supply for agricultural goods (Davis & Bezemer, 2004; Rantšo, 2016; Sundaram-Stukel, Deininger, & Jin, 2006).

Generally, the key to the development of rural non-farming economy is the economic growth in key main markets in the area, or in agriculture, tourism or mining, or the connection and communication among rural areas. Foreign motors of economic development lead to development of the perspective of rural markets. Interactions of working market- between agriculture and non-farming businesses and among rural and urban areas- presenting a cohesive texture for workers' communication especially the poor, is very important (Haggblade, Hazell, & Reardon, 2010). With regard to the role of tourism in the variety of non-farming income, one can refer to villages in Honduras (Isgut, 2004). Household motives to make variation as well as the opportunities available to them are essentially different depending on the environment and among different income groups. Moreover, there is an important distinction between verification for the purpose of accumulation which is mainly caused by pull factors, and verification for risk management, confronting shocks, or relieving from disappearing agriculture which is mainly caused by push factors. Pull and push factors are found in many case studies on the households and areas in which income verification patterns in developing countries are explained. While pull verification is usually accompanied with income and assets increase for the engaging households, push verification sometimes releases a family from poverty (Haggblade, Hazell, & Reardon, 2007).

Rural households can participate in non-farming activities like employment in activities such as trade, production and service, along with traditional rural agricultural activities. Such off farm incomes can generally help the increase of income of rural households in developing countries (Lanjouw & Shariff, 2004).

The study by De Janvry, Sadoulet, and Zhu (2005) using the data obtained from investigating households in Hubei province in China indicates that non-farming income can help inequality in rural incomes to decrease; also, it indicated that participation in non-farming activities has positive effects on farming activities. The study by Ellis and Freeman (2004) in African countries including Kenya, Uganda, Tanzania and Malawi indicates that 3 countries still obtain 40% of their gross production from agriculture. This index in Kenya has reduced to 20% because of the importance of

services, tourism, and industry in the economy of this country.

Rural non-farming economy (RNFE) may include all non-farming activities containing the household income (including the income resulting from income and money transfer) through working wage or self-employment. In some cases, rural non-farming activities are the main sources for local economic growth (e.g. tourism, mining, wood processing ...). The DFID (Department for International Development) study indicates that development of non-farming sector in a special region depends highly on the natural resources there. Other than the activities related to the farming sector, the non-farming sector includes wood processing and trade, alcohol production, fish processing and trading, mining, construction, and tourism. Therefore, in most scopes, desirable natural resources are the necessary conditions for the development of the non-farming sector and rural economy, although not sufficient (Davis, 2003).

Hence, most of the countries seek to find or create new methods to realize rural developments; and development of tourism was raised as a new approach toward rural development. It is because rural tourism boosts the networks and communication among various activities in rural areas as a multi-function activity. These communications have positive socioeconomic effects on rural areas; and can be followed by a variety in farming sector and increased efficiency, creation of complement activities, development of infrastructures, development of local, handcrafts, improvement of life standards, improvement of the link between village and city, and finally development of local communities. (Elisabete & Raschi, 2013; Ramjit, 2015). In other words, development of tourism is a tool used by many rural communities to confront decrease of economic activities in more traditional sectors like agriculture and industry.

In fact these communities consider tourism as a way to promote local jobs and heighten the level of economic activities (Briedenhann and Wickens, 2004; MacDonald and Jolliffe, 2003). However, tourism in rural areas is not a new phenomenon; in fact, rural tourism has been developed in many central and northern European countries since 1960s and a few decades later in Southern Europe, to encourage the villagers to decrease immigration

and develop deprived areas. (Sgroi, Di Trapani, Testa, Tudisca, 2014)

However, currently tourism has been exposed to changes due to transition from industrial era to creative era. such that with the emergence of postmodern tourism and cultural consumer, the standard experiences presented by grand entertainment places are not enough anymore to fulfill the needs of these consumers; Since they are seeking for opportunities to experience validly and uniquely by transiting expression like culture, cultural heritage, entertainment activities, and natural landscapes. (Stolarick, Denstedt, Donald, & Spencer, 2011). In other words, tourism has reached the third generation (creative tourism) by passing from the first generation (beaches) and the second generation (cultural – historical, UNESCO, 2006).

In such new conditions only having tourism potential is not enough to benefit from tourism industry, as Iran is not able to compete effectively in the tourism market in spite of enough potentials that is because of such reasons as the lack of necessary infrastructures. Hence, due to the cultural variety and rich artsy works and handcrafts which are the most important credit for development of creative tourism and the present generation has inherited it freely and without investment, creative tourism can be considered as the most desirable type of tourism for Iran (Shafiei, Farokhian, & Mirghadr, 2014). Also, the rural areas in this country has always faced problems in attracting foreign tourists because of poverty and lack of facilities and invests to create tourism infrastructures. There for, the present study is seeking a way to boost tourism in rural areas in order to achieve sustainable development in lower cost and through using domestic facilities.

The area to be studied here includes cultural-historical villages in the Northwest of Iran including Kandovan village in East Azerbaijan, Oraman village in Kurdistan, Amboah in Gilan, Shit and Darsjin in Zanjan, and Varkane village in Hamedan.

The villages have been selected by considering the indices and determiners for tourism performance. The present study aims at answering the following questions:

- Do the cultural-historical villages in this area have creative tourism resources (required potential to develop creative tourism)?

- Is there any relationship between creative tourism and sustainable development in rural areas?

2.1 Literature review

There are a few domestic studies regarding rural tourism and sustainable development; however there have not been studies in Iran with regard to rural creative tourism, and only urban creative tourism has been studied so far. However, there are several international studies in this regard which are mentioned below. [Stolarick et al \(2011\)](#) concluded in their paper, "Creativity, tourism, and economic development in a rural context: The case of Prince Edward country" that tourism specially centralized tourism along with entertainment and cultural experiences and heritage can lead to economic development in rural areas. They also introduced the approach of attracting creative tourists and citizens as a potential for success in economic development in rural areas. [Alvarez \(2010\)](#) concluded in his paper "Creative cities and cultural spaces: New perspectives for city tourism" that creative tactics may be alternatives for the strategies of cultural renewal and lead to increase in cities' capability to characterize themselves among rival palaces. [Lee and Wall \(2012\)](#) in their paper: "Food clusters: Towards a creative rural economy", presented a conceptual model of shaping a food cluster as a part of place-oriented creative economic development and concluded that the present conceptual model shows a creative food economy that makes a place attractive through creating or enriching the identity and image of that place. [Tan, Luh and Kung \(2014\)](#), in their study: "A taxonomy of creative tourists in creative tourism", identified five distinct groups of creative tourists including modernizers, knowledge and skill seekers, people who are aware of their journey partners' growth, people who are aware of green issues, and people who are seeking to spend their free times and have fun. [Luka and Luka \(2009\)](#) found in their study: "Developing creative tourism destination" that creative tourism is a form of cultural tourism development focusing on increasingly changing requirements in the tourism market (shorter and more frequent trips, demands for experience and etc.). The existing infrastructures and presented services make the tourists able to go everywhere in practice and see what they even cannot see in their dreams. Therefore, it can be said that contemporary and modern tourists insist on choosing holiday

destinations and activities more. Hence, tourism destinations are faced increasingly with the challenge of developing new competitive and unique products adapted to the special tastes and markets demanding particular products and experiences. [Tan, Tan, Luh and Kung \(2016\)](#) concluded in their paper: "Understanding tourists' perspectives in creative tourism" that there are three groups of tourists: peace finders, emotion finders, and existentialists. Peace finders emphasize on environmental affairs, emotion finders emphasize on the issues related to tourist guide, and existentialists focus on self-activity features. [Ghanbari, Ghasemi and Pourjopari \(2013\)](#) in their study: "The study of tourism effects on road development from the viewpoint of the host society: The case of Mahan County in Kerman", concluded that although the villages in Mahan County are highly capable to attract tourists, enrichment of required infrastructures is necessary for developing rural tourism in Mahan County. [Sepehrnya \(2015\)](#) in his paper: "Creative attitude to tourism industry in promoting cultural capital in Iran", concluded that there is a positive significant relationship between tourism and maintaining cultural heritage and promoting cultural capital in Iran and the indices can truly predict promotion of cultural capital in Iran, especially in current conditions. [Mohammadi and Mirtaghian Rudsari \(2016\)](#) in their study: "modeling the creative product of tourism: expansion of the 4p model (people, process, place, and product)", concluded that it is necessary to create integration among creativity features (people, place, process, and product), and the emphasis is on the factor of creative people and identifying and recruiting them; because they provide the basics for a creative working place, creative working process, and consequently a creative product. [Dorostkar, Habib, and Majedi \(2016\)](#) concluded in their study: "Feasibility of forming a creative area with industrial tourism theory: The case of Yazd city", that industrial tourism theory is considered as a suitable option for forming a creative area; and the creative area cycle includes innovation, social capital, life quality, and creative human capital.

The literature review confirms that most of the resources have tried to analyze the concepts and definitions of creative tourism and its basics and conditions. The present study deals with localizing the components and variables while investigating the resources; it tries to study the role of creative

tourism in rural sustainable development regarding social, economic, environmental, and physical aspects.

2. Research Theoretical Literature

Today rural tourism includes a wide range of tourism activities (Dimitrov & Petrevska, 2012), rely mostly on local resources such as natural environment, cultural activities and protecting heritage. These resources have become the main motivations for the tourists to visit the places especially in rural tourism development (Stolarick, Denstedt, Donald, & Spencer, 2011). Generally, tourism is considered in rural societies as an alternative for two reasons: a) ability of tourism in helping to resolve the problems and challenges such as planning, city-village balance, and preparation for social change, and b) economic and infrastructural development and better access to income and employment opportunities; both of these goals help the rural people to stay in the village (Drăgulănescu & Druțu, 2012). Also many rhetoricians believe that rural tourism may have a very important role in diversification of rural economy (Butler, Hall, & Jenkins, 1998), improvement of infrastructures and increased capacity of habitations (Holland, Burian, & Dixey, 2003), and creating various job opportunities beside other rural activities (Anvari, Baluchi, & Hashemzahi, 2012).

In fact tourism development and rural development are two interweaved factors and development of one will have a positive effect on the other one (Arntzen, Setlhogile, & Barnes, 2007). Meanwhile due to transition from the industrial era to the creative era, a kind of tourism has been growing since 1990 which deals with creativity in both cities and rural areas. In fact, creative tourism has been presented as a topic annexed to cultural tourism, which has been suggested as an addition and antitoxin in different forms of cultural tourism or to prevent the cultural chains to be repeated (Richards & Wilson, 2006).

Creative tourism is a form of cultural tourism leading to satisfaction and fulfillment of needs at a higher level of self-fulfillment and its main focus is on development of active skills of the tourists (Ohridska-Olson & Ivanov, 2010). An example for this type of tourism deals with handicrafts in a project called EUROTEx between years 1996 and 1999 in Finland, Greece, and Portugal which led to increased interest in local and daily life. Also

learning active creative experiences through willingness to participate is inspired by this project. It led to definition of creative tourism (Jarábková & Hamada, 2012). This concept was defined by the United Nation's scientific, cultural, and educational organization as follows: creative tourism is travelling to original and interesting experiences and learning art, making familiar with heritage or the special features of a place as well as making connection among tourists and the local people who are creators of that biological culture. Richards and Raymond (2006) were the first to introduce the term "creative tourism". They emphasized that not only tourists should get involved in creative activities, but also the destination should by itself present the typical experience for the tourists. Considering all creative aspects of a place is inevitable and can attract creative tourists. Creativity is an important part of the destination. Any destination may be a unique combination of knowledge, skills, tangible heritage, social capital, and a space creating the required potential for creative and attractive activities. This uniqueness can be associated with local traditions such as pottery and wood, and carving or cultural movements and events, etc. On the other hand, Raymond (2007) defines creative tourism as a sustainable form of tourism which presents a valid experience of local culture using informal and applied seminars. The places of these seminars are in their small family groups and work places and visitors will have an opportunity to discover their creativity and interaction with the local people through them. Accordingly, Ohridska-Olson and Ivanov (2010) claim that there are two kinds of creative tourism:

A) Creative tourism dependent on a specific destination: following this approach, creative cities and municipalities were formed. It is this image of creative cities and municipalities that is used by the operators of tourism agencies to increase the attractiveness of their tour products on holidays.

B) Creative tourism based on creative activities: this approach is based on the assumption that creative tourism products are published spatially and the creative activities in which visitors can participate in different places independently. For instance, Renaissance painting courses which may be held in France and Italy.

On the other hand, Richards (2011) identifies different types of creative tourism regarding the type of participation and the amount of tourists'

participation. Creativity may be an activity associated with a higher level of participation, or a background which is a more passive form of

participation, and is consequently associated with cultural tourism trips (Richards, 2011), which is shown in Figure 1.

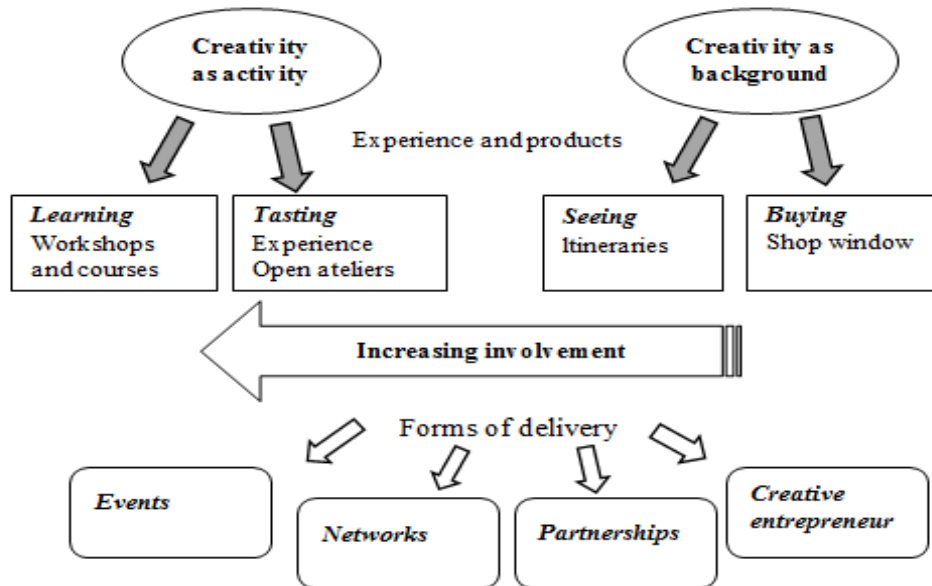


Figure 1. Different forms of creativity in tourism (Source: Richards, 2011)

Regarding the role of creative tourism in development of tourism destinations it can be remarked that any tourism destination endeavors to adapt with new demands in tourism market and survive through developing innovative products. In fact, because creativity includes adding a new thing to the existing tourism products, it can be considered as the main resource of innovation. A creative destination is able to produce benefit of innovation, culture and finally reinforcement of its identity capital. The main motive for travelling to specific destinations is not often creative supply, but the tendency to discover destinations through creative plans as a part of excess supply (Stipanović and Rudan, 2014). Creative tourism as a process can be developed quicker than any other type of tourism. In development planning and this form of tourism, it is very important to understand the value of cultural and historical heritage, since imposing creative tourism development (especially that part which is based on heritage) can lead to bad results for

inhabitants and tourists. What is very important and critical in this regard, is the principles of sustainable creative tourism. Such that comprehensive planning for development of creative tourism is of great importance to ensure positive experience by the visitors, benefits for local inhabitants and the least side effects. In fact, tourism planning should be followed locally and focused on the links between cultural resources and local community life. Any destination can be creative and develop creative tourism, provided that it allows for the category of tourism products effective in attracting tourists in a tourism destination who are looking for new experiences. In this regard, Lindroth, Ritalahti and Soisalon-Soininen (2007) believe that creative elements can also be applied in the scope of destination development and management to ensure success in growing competition among tourism destinations. Therefore, feasibility of development of creative tourism as a part of cultural tourism

depends on realization of the following factors (Stipanović & Rudan, 2014):

- Creativity of beneficiaries at destination is necessary for creative tourism.
- Tourism development should not eliminate natural and cultural values and resources, that means development should be sustainable.
- Even destinations without enough cultural resources can develop creative tourism.
- This form of tourism is promotion of the existing tourism products of destination.

Today the concept of creativity is usually accompanied with city areas, whose main resources of growth are creative people. Such that Florida (2002) claims that places with high congestion of creative class are suitable for new entrepreneurship investments. On the other hand, creative people are often attracted to the cities because of high quality of life, good facilities, culture and cultural activities, potential for resting, and entertainment, and ... This leads to increased investment to develop culture and tourism in these areas. Although creative sectors and class seem to accumulate only in cities with ideal working and living conditions, many authors like Stolarick and Densdt and Donald and Spencer (2011) believe that rural areas have a high potential for locating creative sectors and rural managers can even attract creative class. Such that rural areas can represent many of the attracting conditions of the cities like a good environment, culture or social facilities. Such that Morgan, Lambe and Freyer (2009) believe that executive managers in the villages can use one of the three following strategic approaches to develop themselves. These approaches to develop themselves. These approaches are based on local and economic development, creativity and talent.

- The first approach is associated with local features, cultural heritage, traditions, and natural conditions. It is resulted from using local resources for tourism development. In this approach village assistants ought to have a peaceful and comfortable space to present valid experiences.
- The second approach highlights economic development through supporting entrepreneurial activities. Village assistant should create an appropriate business context for the local entrepreneurs.

- The third approach emphasizes on supporting creativity and talent by village assistant as well as the advantages of using this kind of support regarding continuous economic growth. Creative economy in rural areas will be in the presence of art and culture. Also, development based on creativity through supporting artistic talents, art and handicrafts and training programs for design and performance has been emphasized in this approach.

Generally local development can be achieved by mobilizing local capacities (economic, social, technologic, and political capacities) and resources (natural, economic, and infrastructural). However, there are problems including special distribution of resource and capacity use, limited capital or very special developmental strategies.

While such a special developmental strategy may be profitable in short term, it's not profitable in long term because of the side effects. For this, tourism is considered. On the other hand, developing rural tourism using local resources (potential natural, historical and cultural resources) will be the visitors' motives to participate in tourism. For this purpose, the resources of the village itself may be used for postmodern and creative visitors to get a unique and valid experience of rural areas. In this regard, appropriate infrastructures and resources are the main factors in rural development. Thematic routes are a good example for reviving and inciting economic growth, which can be can be managed by the village assistant. Thematic routes allow for a link among different parts of natural, cultural, and historical potential and are presented under a theme, a brand which incites entrepreneurial activities and new services for tourists (Jarábková & Hamada, 2012).

According to the literature, it seems that creative economy and creative class are considered as two basic theories with regard to development through creativity.

Such that on one hand, today creative economy is considered as a very strong transformer around the world with high potential for development. This aspect of economy is one of the fastest rising parts of the global economy both regarding income and employment and export incomes (Sung, 2015). Therefore, the potential for creative economy can emerge through developing comprehensive creativity in communities, confirming the distinct identity of each class and promoting life quality of

the inhabitants. Such a potential may be used by promoting people’s access to resources for drafting a new future to improve the image and spatial validity (Isar, 2013). In this regard, creative industries which originate from creativity, skill and individual talent, have the potential for creating wealth and employment through producing and exploiting intelligent and cognitive assets. A creative economy includes advertisement, architecture, art, handicrafts, designing, fashion, film, music, performing arts, publication, research and development, software, toys, different games, radio and television, and video games. On the other hand, the concept of creative class and creativity as a new validity is more reasonable and stronger than financial capital (Rahimi, Mardali, Daha, & Fallahzadeh, 2013, p. 17).

Therefore, it plays a very important role in economic development in the areas (Milotová & Chreneková, 2012). In other words, creative class which is considered as a part of social capital in rural areas is a main resource in these areas, because it affects their actions and improves life quality in rural communities in all aspects (Tiepoh & Reimer, 2007). Such that those villagers who have higher social capital, can easily access cognition and awareness to promote their production and added value and create new economic activities while protecting their current economic activities and even improve them (Batjargal, 2007).

Generally, the creative class and creative economy are the main factor for sustainable development in these areas which is realized through rural tourism activities (Figure 2).

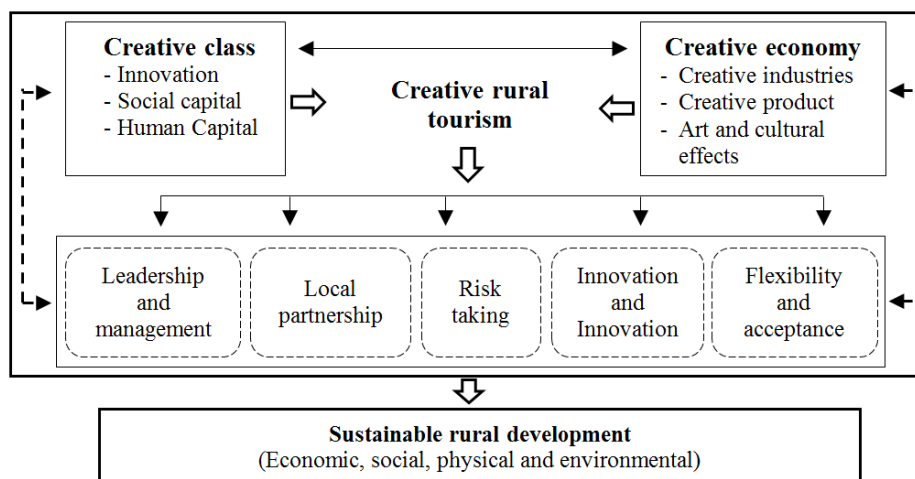


Figure 2. Conceptual model of the role of creative tourism in sustainable rural development. (Source: Findings of the study based on the theoretical principles, 2018)

3. Research Methodology

3.1 Geographical Scope of the Research

The area under study includes cultural-historical villages in the northwest of Iran. These villages have been selected due to the indices and determiners of tourism performance such as having registered national and international works, having historical texture or special architectural style and defined cultural ceremonies at special times, having a fixed population, and having a national and international action scope. Regarding

resources and tourism attractions, Kandovan village has a historical texture with hand-carved houses in the heart of rocks and mountains, and Oraman and Shit and Darsajin have historical texture and architecture and cultural ceremonies and local costumes, Anbough has abundant natural attractions, in addition to traditional and local texture and special traditions. Varkaneh has stone architecture and is known as the Renaissance village in Iran (Table 1). Political and official position of these villages are shown in Figure 3.

Table 1. Political and official position of the villages under study
(Adapted from the [Statistical Centre of Iran, 2011](#))

Province	Township	Rural
East Azarbaijan	Osku	Kandovan
Zanjan	Abhar	Darsajin
Zanjan	Tarom	Shit
Kurdistan	Sarvabad	Oraman Takht
Gilan	Rudbar	Anboush
Hamadan	Hamadan	Varkaneh

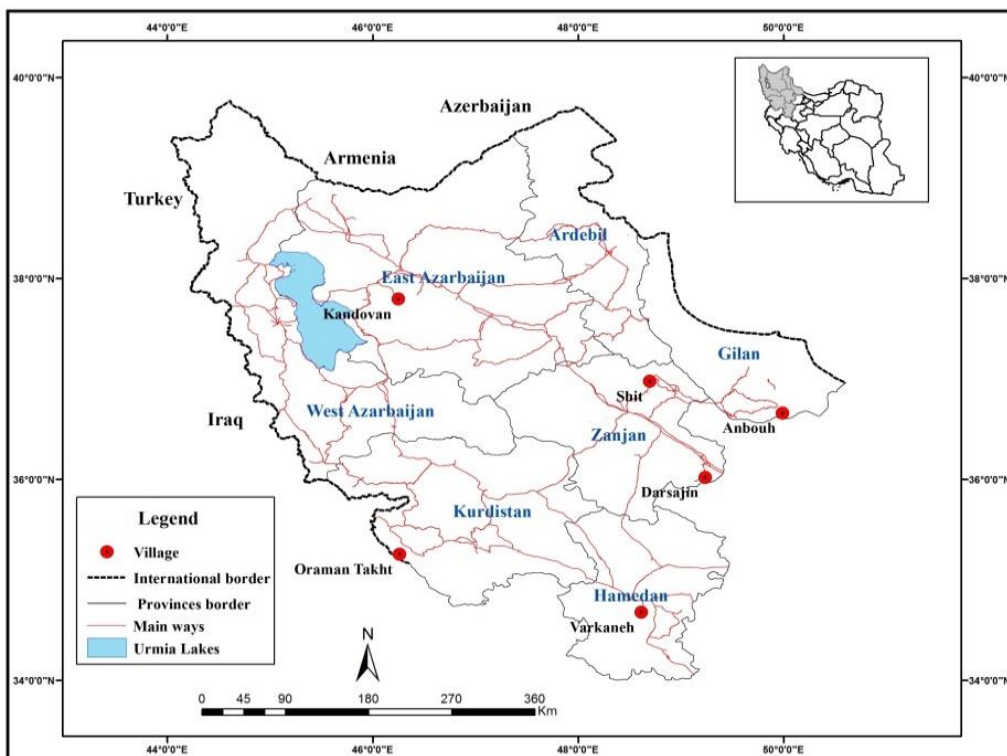


Figure 3. location of the area
(Adapted from the [National Cartographic Center, 2013](#))

3.2 Methodology

The present study is an applied study with regard to its purpose, and it is a descriptive-analytic study regarding its nature and methodology. The library method and field study (questionnaires and observation) were used for data collection. The questionnaire of the study includes five-level Likert scale items. To confirm the validity of the items, the pretest method was used by completing 10% of the sample size. The validity was confirmed by the elites and the reliability was confirmed using Cronbach Alpha which was equal to 0.856. In order to operationalize the study, six cultural-historical villages located in the northwest

of Iran (Kandovan, Oraman takht, Varkaneh, Anboush, Shit, and Darsajin) were selected because they have creative tourism features. According to the public population and housing census (2011) the present society has 1693 households and 6011 people ([Table 2](#)). Cochran formula was used to determine the sample size. Considering $p=0.51$ and $q=0.49$ (to show the population attributes gap and higher accuracy) and sampling error equal to $d=0.05$ and the percentage of discourse correctness equal to 95%, 313 households were selected as the sample. For data analysis we used descriptive statistics and one sample test, multivariate regression, route analysis and Kruskal–Wallis.

Table 2. selecting sample size for each village
(Source: Research findings, 2018)

Rural	Province	N. households	Population	N. Sample
Kandovan	East Azarbaijan	183	586	34
Darsajin	Zanjan	711	2761	131
Shit	Zanjan	195	528	36
Oraman Takht	Kurdistan	150	437	28
Anbough	Gilan	235	889	43
Varkaneh	Hamadan	219	800	41
Total	-	1693	6011	313

3.2 Variables and indices

Due to the title of the study that deals with the study of the role of creative tourism in rural sustainable

development, Table 3 shows the study items in two categories: independent variable (creative tourism) and dependent variable (rural sustainable development).

Table 3. Components and items related to rural creative tourism
(Source: Research findings, 2018)

variable	Components	Items
Independent variable (creative tourism)	Flexibility and acceptance	Paying attention to maintain the environment, beautification of the village, protecting the beautiful landscapes around the village, accepting new believes and values by the rural people, willingness to protect past cultural values, welcoming inventions and innovations by the rural people, welcoming tourism by local residents, using cultural and local and national symbols on passages and squares of the village, using domestic materials suitable for the environment of the village, trusting educated people in decision makings and managing village affairs, suitable base for the educated people to stay in the village, tendency of the rural people toward new ideas
	Initiative and Innovation	Ability to use creative solutions to solve the tourism problems, holding festivals and celebrations to attract tourists, holding artistic and cultural exhibitions, beautifying landscapes and views of the village, public places for tourists and rural people to rest, advertisements in social networks and media to attract tourists, using new methods to sell handicrafts along with training, advertising tourist attractions of the village by making films and serials, supporting entrepreneurial tourism plans by the local officials, innovation among the village residents in presenting tourists services.
	Risk taking	The ability to accept failure consequences in individual activities, fear of failure risk because of the low amount of capital, risk taking to fulfill fundamental requirements, welcoming the activities associated with tourism, preparation for employment of non-local people, preparation for training people in self-employment activities, absorbing capital from city resources, immigrating form cities to the village and investment in the village, increase of small industries and jobs with regard to tourism, preparation of the bases for artists and handcraft producers in the village, feasibility of supplying and selling handicrafts and artistic products to the tourists, engagement of rural people in new activities, people’s ambition and persistence in launching new activities in the village
	Leadership and management	Ability of the local managers to lead the village to development tourist, authority of the local managers among local people, paying attention to local people’s creativity by the local managers, employing skillful and expert people in management affairs, facilitating legal and institutional barriers to artistic activities and productions by the local managers, appropriate performance of village managers in attracting services, appropriate development of communicational and transportation infrastructures, ability of the village managers to communicate with other villages and cities, willingness of the managers to transfer knowledge of handicrafts, collaboration of government and local mangers in marketing the products and handicrafts, willingness of the managers to support tourism in the village.
	Participation	Participation of village people in social, cultural, economic, and political affairs of the village, unity and sympathy among the people in different situations (problem or accidents for others), welcoming the tourists and passengers by the village residents, team work spirit among villagers to develop tourism, awareness of villagers of tourists and market requirements, participation of villagers in art and cultural activities, preparation for people’s participation on self-employment and handcraft production, feasibility of tourists’ participation in creative cultural activities such as handicrafts, participation of local people and tourists in protecting village cultural heritage, social trust, collaboration and social cooperation among rural people, participation of people in activities attracting tourists

Table 3

variable	Components	Items
Dependent variable (rural sustainable development)	Economic	Development of employment, the role of tourism in the income of the families, diversifying the income resources for the rural households, the effect of tourists presence on the price of essential commodities in the village, the role of tourism in preventing the youth immigration, selling rural productions (handcrafts, local dairy and, ...) to tourists, boost of tourism and increase of the price of land and properties in the area, selling lands to the tourists, the role of tourism in improvement of roads and transportation, developing entrepreneurial activities, ...
	Social	Entertaining facilities as a result of tourism development, the role of the presence of the tourists who own the second houses on local participations (road construction, water and power supply), the role of culture and information exchange between local households and tourists on knowledge, public awareness, and experiences of the local people; development of consumerism among the villagers and imitation form tourists, familiarity with spare time and using entertaining spaces culture among local families, the role of tourism boost on social anomalies, the role of tourism on promotion of living standards in the area, the role of tourism on family and social integration and cohesion, required security for the tourists and public security in the area
	Physical	Improvement of housing standards, changes in village texture, Building Materials, taking patterns form the second houses, development of villas construction, development of passage network in the village, development of roads network, ...)
	Environmental	Protecting the environment in the area, damaging rural beautiful landscapes, the role of tourism in vulnerability of the environment by trash and waste water spread, increase of noise and air pollution in the area because of tourism, increase in construction and change in rural environment landscape, improvement of trash disposal methods, availability of health and sanity services,, considering cleanness of the environment as a result of tourists' presence, ...

4. Research Findings

In order to reach from the first idea to truth, the research was conducted to analyze the collected data. The results of descriptive statistics indicate that the age groups of respondents are 20-30 years (45%), 31-40 (28%), 41 years and above (27%). The educational level of 30.4% of the respondents was secondary school, 28% were high school, 25% had assistant degree, and 19.6% of them had bachelor's degree. Also 80.5% of the respondents were men, and 75.1% of whom are married. With regard to occupation, 39.9% of the respondents were self-employed, 37% were farmers, 12% were employed by the government, and other jobs included 11.1%. 94.6% of the sample population had lived more than 5 years in the village. In addition, inferential statistics was used, the results of which are as follow:

4.1 study of creative tourism state in the area

The results of the analysis of data collected through questionnaires using one sample t test and considering numerical desirability of 3 (as the mean of 5 item Likert scale) indicated that the numerical average calculated for all creativity indices in rural tourism were higher than the target numerical average (3) except for risk taking

component. Also, the significance level was 0.01 which indicates the desirability of these indices in the studied villages (table 4). Participation index with the average equal to 3.37 was the most different component from the numerical average and in contrast, risk taking index with the average equal to 2.96 and negative difference from desirable level had a state lower than desirable level in the area under study. According to the respondents' opinions it seems that participation and cooperation spirit among the people in rural areas, contribution of people and tourists in sociocultural affairs, holding cultural-artistic festivals, using new method in absorbing tourists, welcoming new beliefs and congruence with new values, and presence of informed managers interested in tourism makes these indices desirable. In contrast, weak training for local people and lack of capital leads to weakness of risk taking and low desirability. It is also noticeable that participation and leadership components with the means equal to 3.37 and 3.30 respectively, were the mostly different components from positive desirable, and risk-taking component with the average of 2.96 and difference from negative desirable level was the weakest tourism component.

Table 4. Study of the difference among indices averages from desirable limit
(Source: Research findings, 2018)

The components of creative tourism	Test Value = 3						
	Mean	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
						Lower	Upper
Flexibility and acceptance	3.17	6.912	312	.000	.197	.128	.230
Initiative and Innovation	3.26	10.269	312	.000	.268	.217	.319
Risk taking	2.96	-1.322	312	.187	-.039	-.098	.019
Leadership and management	3.30	5.836	312	.000	.204	.135	.273
Participation	3.37	10.396	312	.000	.374	.303	.445

4.2 Investigating the role of creative tourism on rural sustainable development in the area

To answer the second research question and study the effectiveness domain of each component of creative tourism on sustainable development in the rural areas under study from the respondents' point of view, five components flexibility and acceptance, innovation, risk taking, leadership and management, and participation were used as independent variables, and questionnaire data (the

questions related to rural sustainable development) was used as dependent variable in multiple regression analysis. Investigation of regression fitness model indicates that about 0.83 of the positive effect of tourism in rural sustainable development, is due to creativity in tourism in the area under study (Table 5). This is because the target villages have had national and even international action and tourism is in fact known as their prominent feature.

Table 5. Variance analysis of the factors affecting rural creative development
(Source: Research findings, 2018)

R	R Square	Adjusted R Square	Std. Error of the Estimate
.829	.687	.682	.27277

In order to determine the role of creativity factors in rural sustainable development, conjoint regression model was used. The results of variance analysis indicate that all the five indices of creative

tourism (flexibility, innovation, risk taking, management and leadership, and participation) are significant at the level of 0.01 (Table 6).

Table 6. Variance analysis based on the linear relationship between rural sustainable development and creative tourism

(Source: Research findings, 2018)

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	50.083	5	10.017	134.629	.000 ^b
Residual	22.841	307	.074		
Total	72.924	312			

a. Dependent Variable: rural sustainable development

b. Predictors: (Constant), flexibility, innovation, risk taking, management and leadership and participation

According to beta values in Table 7, it was found that among the five components of creative tourism, participation (0.286) was the most effective index and leadership and management

(0.280) was the second most effective on rural sustainable development in this area; while risk taking was the least effective factor.

Table 7. The coefficients of the intensity of the relationships among creative tourism and rural sustainable development variables

(Source: Research findings, 2018)

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	.011	.138		.081	.935
Flexibility and acceptance	.266	.036	.252	7.419	.000
Initiative and Innovation	.182	.026	.238	7.137	.000
Risk taking	.154	.033	.181	4.718	.000
Leadership and management	.186	.028	.280	6.695	.000
Participation	.199	.028	.286	6.985	.000

a. Dependent variable: rural sustainable development

After the relationships among creative tourism (independent variable) components and rural sustainable development (dependent variable) were determined, direct and indirect effects of creative tourism on rural sustainable development were analyzed using route analysis and priority diagram of the variables prepared based on the authors' inference from the theoretical principles of the study (Kalantari, 2008). In this method, direct and indirect effects of each component of the

independent variable on the dependent variable are determined. As it is shown in Figure 4, participation components have affected other components including management, flexibility, innovation, and risk taking; and the management component has affected other components except participation. On the other hand, innovation component has been influenced by other components.

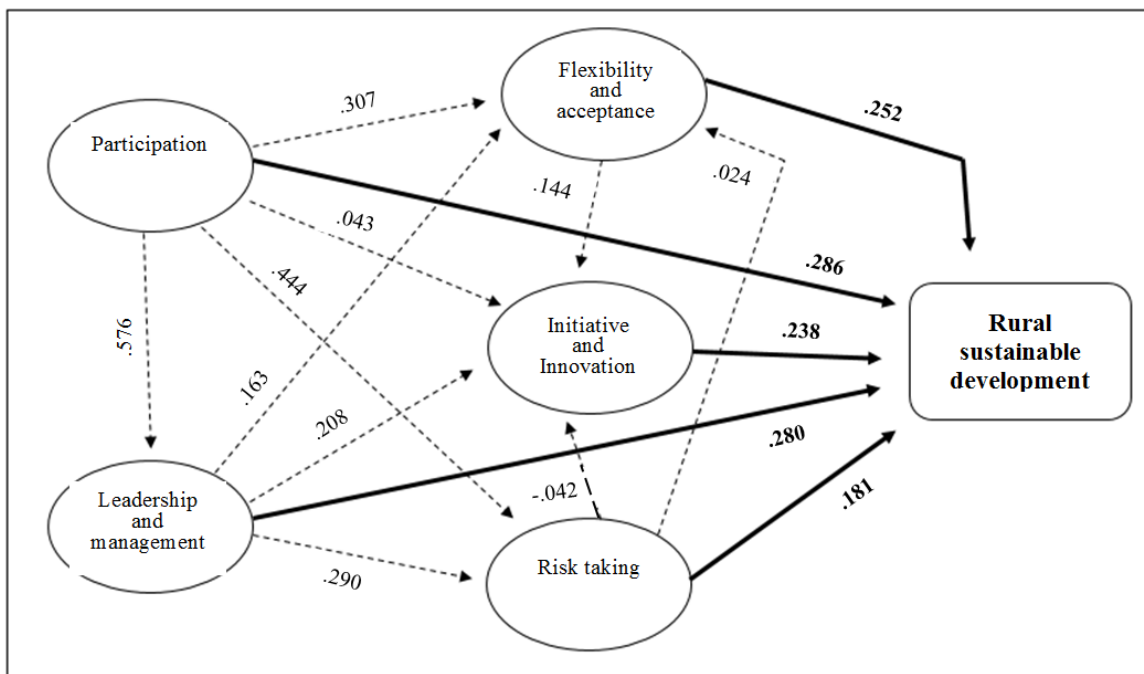


Figure 4. Route analysis model of the factors and variables of creative tourism variables and its effect on rural sustainable development

(Source: Research findings, 2018)

According to the information obtained from route analysis (Table 8) direct and indirect effects of

creative tourism indices (flexibility and acceptance, innovation, risk taking, management

and leadership, and participation) on rural sustainable development are determined. It was found that participation (0.671) was the most effective component. In other words, the participation component has been the most effective factor in sustainable development of the villages in this area by making local people contributing in village activities (social, cultural, economic and political), welcoming tourists by

inhabitants, team work spirit to develop tourism, preparing conditions for participating in self-employment, cooperation among local people and tourists to protect cultural heritage and cooperation and participation in tourist attracting activities. In contrast, risk taking (0.178) has had the least effect on rural sustainable development in the area under study.

Table 8. Measuring the effects of tourism on rural sustainable development

(Source: Research findings, 2018)

Components	direct impact	indirect impact	Whole effects	Priority
Flexibility and acceptance	.252	.034	.286	3
Initiative and Innovation	.238	-	.238	4
Risk taking	.181	.003	.178	5
Leadership and management	.280	.147	.427	2
Participation	.286	.385	.671	1

In order to study the differences among the rural areas under study with regard to creative tourism components and ranking the target villages in this regard, Kruskal–Wallis test was used. According the results obtained from this test (table 9), the studied villages have significant differences regarding all the components of creative tourism (flexibility and acceptance, innovation, risk taking, leadership and management, and participation) at 0.01 level. Regarding the average of creative tourism Kandovan village (257.65) is at the first rank. It is because of some reasons including rock structure, better introduction compared to other sample villages, locating in mountain area with variety in vegetation and appropriate climate, as well as infrastructures and investment out of the village on tourism carriers, night lightning in passages, using rock houses as exhibition and residual homes, and so on. The second place goes to Oraman takht village (203.53), which is because of the eye-catching mountain area, unique architecture, Pir Shaliyar religious ceremony, handicrafts workshops, and so on. Darsajin village (141.21) is at the third rank, which in addition to beautiful scenery can be due to the traditional architecture of the rural houses, using traditional

costumes in ceremonies and celebrations, beautification of the passages (stone pavements, houses façade, routes ornaments, and balconies decorated with flower-pots, ...), annually holding grapes festival, using the village for producing local TV serials and so on. The fourth place goes to Shit village (135.12) because of the intact nature and locating among the mountains, stepping structure of the physical texture, multitude gardens, river, regularly holding cherries and pomegranate festival, and investment on serving homes and extent of fishery. Anbough village (62.39) is at the fifth place due to its stepping architecture (known as the second Masouleh in Gilan), pomegranate festival, beautiful natural context, local clothes, and handicrafts. Varkane village (41.71) is at the sixth rank, and stone texture of the houses, passage optimization, ecotourism residence, being selected for a few historical TV serials, beautiful natural context, and gardens are its prominent features. In addition, attracting creative class specially handicrafts activists, preparation for the presence of people and investments from outside, the variety of the services presented to tourists, as well as cultural and natural attractions played important roles in ranking the above villages.

Table 9. Ranking villages regarding creative tourism

(Source: Research findings, 2018)

Villages	Flexibility and acceptance	Initiative and Innovation	Risk taking	Leadership and management	Participation	Creative tourism	Rank
Kandovan	230.88	226.53	227.15	235.22	237.91	257.65	1
Darsajin	219.30	156.70	82.88	172.38	134.73	141.21	3

Table 9

Villages	Flexibility and acceptance	Initiative and Innovation	Risk taking	Leadership and management	Participation	Creative tourism	Rank
Shit	179.97	134.21	193.42	116.79	125.94	135.12	4
Oraman Takht	161.05	181.82	197.67	203.28	213.27	203.52	2
Anboush	89.17	102.71	57.63	77.67	62.46	62.39	5
Varkaneh	78.88	92.82	68.56	45.59	40.90	41.71	6
Chi-Square	89.343	67.086	155.582	159.267	191.897	185.921	-
df	5	5	5	5	5	5	-
Asymp. Sig.	.000	.000	.000	.000	.000	.000	-

5. Discussion and conclusion

Today, due to the evolutions and replacing development concept by sustainable development concept, most of the experts and researchers consider rural sustainable development as a multi-aspect process, whose final goal is improvement of life quality of the people resident in rural areas along with protecting environment and resources. In this regard researchers have presented a number of theories which were unsuccessful to achieve their goals. Therefore, rural tourism theory was raised as a solution for sustainable development in rural communities, especially less developed ones. Gradually and by emergence of consumers and postmodern tourists, tourism also shifted to its third generation that is creative tourism, such that tourism destinations are looking for presenting a unique combination of knowledge, skill, tangible heritage, social capital, and a space capable to create potentials for creative and especially attractive activities. The results obtained from the field studies through researchers' observations regarding creative tourism in cultural-historical villages in southwest of Iran indicate that they have a desirable state regarding rural creative tourism because of appropriate development of tourism infrastructures and raising as a brand and tourism destination and having creative resources such as natural resources (green context, perspective, gardens, ...), cultural resources (holding special ceremonies, local clothing, local food, ...), historical resources (ancient works), and creative products (like handicrafts), creative processes (festivals), creative people (rural artists) and creative context (texture of the villages). On the other hand, according to the statistical analyses, the villages under study are in a good position regarding creative tourism. Such that the results of one sample t test and considering numerical

desirability of 3 (as the mean of 5 item Likert scale) indicated that the numerical average calculated for all creativity indices in rural tourism were higher than the target numerical average (3) except for risk taking component; also 0.01 significance level indicated the desirability of these indices in the considered villages (table 4). Participation index with the average of 3.37 was the most different component from the numerical average; in contrast, risk taking index with the average equal to 2.96 and negative difference from desirable level had a state lower than desirable level in this area. According to the state of rural sustainable development as a result of development of creative tourism, the regression fitness model indicates that 0.83 of the positive effect of tourism on rural sustainable development is due to creativity in tourism in this area. Therefore, development of creativity in tourism has been a main factor in improving rural sustainable development improvement in target villages. However, the amount of development of tourism was not equal in these villages; as a result, the development in these villages is different as well. According to the results of Kruskal-Wallis test, regarding the average of creative tourism, Kandovan village (257.65) is at the first place, and Varkaneh village is at the sixth (41.71). To improve all target villages regarding creative tourism the following suggestions are presented:

- Protecting historical textures in target villages and preventing modern constructions and disturbing village scenery (cooperation among housing foundation of Islamic Revolution and local managers through supplying suitable materials with physical texture) due to the will of rural people;
- Investment to develop cultural resources through holding more brilliant ceremonies and local festivals;

- Paying attention to the rural artists and the creative class to develop cultural-artistic products;
 - Indirect introduction of the rural areas by using the village context as the location for filming TV programs;
 - Preparing the basics for engaging the tourists especially foreign tourists in daily life of rural people and experiencing farming on rural areas.
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چکیده مبسوط

۱. مقدمه

گردشگری در حال حاضر با عبور از نسل اول (گردشگری سواحل) و نسل دوم (گردشگری تاریخی-فرهنگی) به نسل سوم خود یعنی گردشگری خلاق رسیده است. در این شرایط جدید تنها دارا بودن پتانسیل‌های گردشگری برای بهره‌مندی از صنعت گردشگری کافی نیست. همان‌طور که ایران با وجود پتانسیل‌های کافی، توانایی رقابت موثر در بازار گردشگری عصر حاضر را به علل مختلف از جمله کمبود زیرساخت‌های لازم، ندارد. لذا با توجه به تنوع فرهنگی و غنای آثار هنری و صنایع دستی موجود در کشور که بهترین پشتوانه برای توسعه گردشگری خلاق هستند و تقریباً به صورت رایگان و بدون سرمایه‌گذاری کلان برای نسل حاضر به ارث رسیده‌اند، می‌توان گردشگری خلاق را مطلوب‌ترین نوع گردشگری برای کشور ایران دانست. همچنین مناطق روستایی کشور نیز به علت فقر و کمبود امکانات و عدم امکان سرمایه‌گذاری کلان جهت ایجاد زیرساخت‌های گردشگری، همواره در جذب گردشگر به ویژه گردشگران خارجی با مشکل مواجه بوده است. لذا پژوهش حاضر در پی راهی برای رونق گردشگری در مناطق روستایی جهت رسیدن به توسعه پایدار است و برای نیل به این هدف گردشگری خلاق در مناطق روستایی را مورد بررسی قرار داده است.

۲. مبانی نظری تحقیق

گردشگری خلاق به عنوان موضوع الحاقی به گردشگری فرهنگی اقامه شده و به عنوان افزوده و پادزهر در اشکال مختلف گردشگری

فرهنگی و برای جلوگیری از تکرار زنجیره‌های فرهنگی پیشنهاد شده است. این مفهوم توسط یونسکو (۲۰۰۶) این‌گونه تعریف شده است: «گردشگری خلاق یعنی سفر به سوی تجربه‌های اصیل و جالب توجه و آموختن هنر، آشنایی با میراث یا ویژگی خاص یک محل و نیز برقراری ارتباط میان گردشگران و اهالی آن منطقه که پدید آورندگان آن فرهنگ زیستی هستند». در ارتباط با نقش گردشگری خلاق در توسعه مقاصد گردشگری می‌توان چنین اظهار نظر کرد که، هر مقصد گردشگری در تلاش برای سازگاری با تقاضاهای جدید بازار گردشگری بوده و از طریق توسعه محصولات نوآورانه به دوام خود ادامه می‌دهد. در واقع خلاقیت به دلیل اینکه شامل افزودن چیزی جدید به محصولات موجود گردشگری است، می‌تواند به عنوان منبع اساسی نوآوری مطرح با شد. یک مقصد خلاق قادر به تولید سود از نوآوری، فرهنگ، پژوهش و تولید هنری و در نتیجه تقویت سرمایه هویتی خود است. انگیزه اصلی برای سفر به مقاصد خاص، اغلب عرضه خلاق نیست، بلکه تمایل به کشف مقاصد از طریق برنامه‌های خلاق به عنوان بخشی از عرضه مازاد است.

۳. روش تحقیق

تحقیق حاضر از لحاظ هدف، کاربردی و از لحاظ ماهیت و روش، به صورت توصیفی-تحلیلی انجام شده است. برای جمع‌آوری اطلاعات از روش کتابخانه و میدانی (پرسشنامه و مشاهده) استفاده شده است. پرسشنامه تحقیق به صورت پنج گزینه‌ای طیف لیکرت بوده و روایی آن از طریق خبرگان و پایایی آن با استفاده از آلفای کرونباخ، به میزان ۰/۸۵۶ تایید شد. به منظور عملیاتی کردن تحقیق حاضر شش

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کندوان (۲۵۷/۶۵) رتبه اول و روستای ورکانه (۴۱/۷۱) رتبه ششم را دارا است.

۵. بحث و نتیجه گیری

نتایج بررسی مطالعات میدانی از طریق مشاهدات محقق در رابطه با گردشگری خلاق در روستاهای تاریخی - فرهنگی شمال غرب کشور نشان می‌دهد که این روستاها به علت توسعه مناسب زیرساخت‌های گردشگری و مطرح شدن روستاها به عنوان یک برند و مقصد گردشگری و همچنین برخورداری از منابع خلاق، و وضعیت مطلوبی از نظر گردشگری خلاق روستایی دارند. از سوی دیگر بر اساس تحلیل‌های آماری صورت گرفته نیز روستاهای مورد مطالعه از وضعیت مطلوبی از نظر گردشگری خلاق قرار دارند. همچنین با توجه به وضعیت توسعه پایدار روستایی در نتیجه گسترش گردشگری خلاق، بررسی مدل برازش رگرسیون نشان می‌دهد که حدود ۰/۸۳ از تاثیر مثبت گردشگری در توسعه پایدار روستایی، متاثر از خلاقیت در گردشگری روستایی در محدوده مورد مطالعه، بوده است. بنابر این در روستاهای هدف، گسترش خلاقیت در گردشگری به عنوان یک عامل اساسی در بهبود شاخص‌های توسعه پایدار روستایی بوده است. ولی میزان گسترش گردشگری در این روستاها به یک اندازه نبوده و با همدیگر تفاوت دارد و در نتیجه توسعه ناشی از آن نیز در سطوح متفاوتی قرار می‌گیرد. به طوری که نتایج آزمون کروسکال والیس نشان می‌دهد، از نظر میانگین گردشگری خلاق، روستای کندوان (۲۵۷/۶۵) رتبه اول و روستای ورکانه (۴۱/۷۱) رتبه ششم را به خود اختصاص داده است.

کلمات کلیدی: گردشگری خلاق، توسعه پایدار روستایی، روستاهای تاریخی - فرهنگی، شمالغرب ایران.

تشکر و قدرانی

پژوهش حاضر برگرفته از پایان‌نامه کارشناسی ارشد حسن قاسملو، گروه جغرافیا، دانشکده علوم انسانی، دانشگاه زنجان است.

روستای تاریخی - فرهنگی واقع در شمال غرب کشور (روستاهای کندوان، اورامان تخت، ورکانه، انبوه، شیت و درسجین) به عنوان جامعه آماری انتخاب شده‌اند. طبق سرشماری عمومی نفوس و مسکن در سال ۱۳۹۰ جامعه آماری حاضر دارای ۱۶۹۳ خانوار و ۶۰۱۱ نفر جمعیت است. برای تعیین حجم نمونه در بین کل خانوارها از فرمول کوکران استفاده شده است و از بین ۱۶۹۳ خانوار ۳۱۳ خانوار به عنوان نمونه برآورد گردید. به منظور تجربه و تحلیل داده‌ها از آمار توصیفی و آزمون‌های آماری (t تک نمونه‌ای، رگرسیون چند متغیره (تحلیل مسیر) و کروسکال والیس) استفاده شده است.

۴. یافته‌های تحقیق

نتایج آمار توصیفی نشان می‌دهد که ۴۵ درصد از پاسخگویان دارای سن ۲۰-۳۰ سال بوده و ۳۰/۴ درصد جامعه نمونه دارای تحصیلات مقطع راهنمایی و ۸۰/۵ درصد آنان مرد بوده و همچنین ۳۹/۹ درصد افراد نمونه دارای شغل آزاد بوده و ۷۵/۱ درصد آنان متاهل می‌باشند. همچنین ۹۴/۶ درصد جامعه نمونه سابقه سکونت بیش از ۵ سال در روستا را دارند. با استفاده از آزمون t تک نمونه‌ای با در نظر گرفتن مطلوبیت عددی ۳ نشانگر آن است که میانگین عددی محاسبه شده برای همه شاخص‌های خلاقیت در گردشگری روستایی به استثنای مولفه ریسک‌پذیری بالاتر از میانگین عددی مورد نظر بوده است. بررسی مدل برازش رگرسیون نشان می‌دهد که حدود ۰/۸۳ از تاثیر مثبت گردشگری در توسعه پایدار روستایی، متاثر از خلاقیت در گردشگری روستایی در محدوده مورد مطالعه، بوده است. بر اساس اطلاعات به دست آمده از تحلیل مسیر، شاخص مشارکت با ۰/۶۷۱ به عنوان موثرترین مولفه بوده است و در مقابل شاخص ریسک‌پذیری (۰/۱۷۸) کمترین اثر را در توسعه پایدار روستایی از طریق گردشگری در روستاهای مورد نظر داشته است. بر اساس اطلاعات به دست آمده از آزمون کروسکال والیس، از نظر میانگین گردشگری خلاق، روستای

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