Universitat de Girona

EVALUATION OF THE ROLE OF IRAN NATIONAL MUSEUM IN THE CULTURAL TOURISM IN IRAN

Omid Salek Farokhi

Universitat de Girona

DOCTORAL THESIS

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Iran National Museum in the cultural tourism in Iran**

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JOINT DOCTORAL PROGRAM IN TOURISM

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WE DECLARE:

That the thesis: "Evaluation of the role of Iran National Museum in the cultural tourism in Iran", presented by Omid Salek Farokhi to obtain a doctoral degree, has been completed under our supervision.

For all intents and purposes, we hereby sign this document.

Signature

Girona,

<u>Dedication</u>

This thesis is dedicated to:

- ✓ My father and brother who passed away many years ago, but their souls encouraged and supported me to continue my way.
- ✓ My lovely mother who always tolerates the problems for paving my education way.

ACKNOWLEGMENTS

Contents List

Abbreviation list

CRM	Customer Relationship Management
eWOM	Electronic Word of Mouth
ECTARC	European Centre for Traditional and religion cultures
GDP	Gross domestic product
ICHHTO	Iran Cultural Heritage, Handicrafts and Tourism Organization
ICOM	International Council of Museum
ICOMOS	International Council on Monuments and Sites
INSTROCT	Institute of training research operational consultancy for tourism
IRIB	Islamic Republic of Iran Broadcasting
IRINN	Islamic Republic of Iran News Network
IRNA	Iranian News Agency
ISNA	Iranian Students` News Agency
SNSs	Social network sites
SPSS	Statistical Package for the Social Science
SWOT	Strengths, Weaknesses, Opportunities, Threats
TALC	Tourism area life cycle
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	World Tourism Organization
WHs	World Heritage sites
WOM	Word Of Mouth
WTTC	World Travel & Tourism Council

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Abstract

There has always been a controversy in relevant studies about the role of the museum in the tourism industry, particularly in cultural tourism has always remained controversial in relevant studies. The studies which have focused on different aspects of the context of the relationship between the museum and cultural tourism, such as attracting tourists through the museum, visitor's intentions in the museum and so on. This research attempts to understand and place the role of the museum as one of the important pillars of cultural tourism in Iran. In this study, the strongest and the weakest points of cultural tourism in Iran, were detected through the SWOT (Strength, Weakness, Opportunity and Threat) model as a sub-evaluation. The results detected the ancient 2500 years old civilization as the strongest point, and the inappropriate global destination image of Iran as the weakest point for cultural tourism in Iran. The role of the museum was evaluated to find out how the museum could change the erroneous destination image of Iran and encourage visitors to visit other cultural tourism attractions. In this regard, Iran National Museum, which specialises in archaeology and history of Iran was selected to be evaluated for its contribution. 385 questionnaires were distributed to visitors visiting the museum. After collecting the data, SPSS 16 was used to analyse the data. It was found that the Museum mostly has positive effects on cultural tourism in Iran and could inspire and drive visitors to visit other cultural tourism attractions in Iran and consequently change the perception of the visitor towards Iran. The result and the evaluation process of this research could be adapted and used to evaluate and measure the relationship of a museum with the local or national cultural tourism in other cases. Additionally, future cultural tourism researchers can use the research model used in this study to analyze the relationship between other cultural tourism pillars having both direct and indirect effects on the cultural tourism of a region.

Keywords: Cultural tourism, Museum, Iran

Resum

El paper dels museus dins la indústria del turisme, especialment en el turisme cultural, sempre ha creat controvèrsia en estudis rellevants. Majoritàriament, els estudis s'han centrat en diferents aspectes del context sorgit de la relació entre el museu i el turisme cultural, com atraure turistes a través del museu, intencions del visitant al museu, etc. Aquesta investigació vol comprendre i situar el paper del museu com un dels pilars fonamentals del turisme cultural a l'Iran. En aquest estudi els punts més forts i febles del turisme cultural a l'Iran van ser detectats a través del model DAFO (Força, Debilitat, Oportunitat i Amenaça). Els resultats van detectar com a punt més fort per al turisme cultural a l'Iran l'antiga civilització de 2500 anys i com el punt més feble la imatge negativa que es té a nivell global de la destinació. Es va avaluar el paper del museu per esbrinar com aquest podria canviar la imatge del país i encoratjar els turistes a visitar altres atraccions turístiques culturals. En aquest sentit, es va escollir el Museu Nacional d'Iran, especialitzat en arqueologia i història d'Iran, per ser avaluat per la seva contribució. Es van distribuir 385 qüestionaris als turistes que visitaven el museu. Després de recollir les dades, es van analitzar les dades amb el programa SPSS 16. Es va observar que el museu té, sobretot, efectes positius per al turisme cultural a l'Iran i que podria inspirar i impulsar els turistes a visitar altres atraccions turístiques culturals de la destinació i, en conseqüència, canviar la percepció que el turista té del país. El resultat i el procés d'avaluació d'aquesta recerca es podrien adaptar i utilitzar per avaluar i mesurar la relació d'un museu amb el turisme cultural local o nacional en altres casos. A més, els futurs investigadors del turisme cultural poden utilitzar el model d'investigació utilitzat en aquest estudi per analitzar la relació entre altres pilars del turisme cultural que tenen efectes directes i indirectes sobre el turisme cultural d'una regió.

Paraules clau: Turisme cultural, Museu, Iran

Resumen

Siempre ha habido controversias en relación con los estudios que indagan sobre el papel de los museos en la industria del turismo, particularmente en el turismo cultural. Dichos estudios se han centrado principalmente en los diferentes aspectos del contexto relacionado entre el museo y el turismo cultural, como por ejemplo, la atracción de visitantes a través del museo, la intención del visitante a visitarlo, etc. En esta investigación intenta llegar a analizar el papel del museo como uno de los pilares del turismo cultural desarrollado en Irán. Por este motivo, primero, se detectarcan los puntos más fuertes y débiles relacionados con el turismo cultural iraní mediante la utilización del modelo DAFO (Debilidades, Amenazas, Fortalezas y Oportunidades). Dicho modelo es utilizado como una sub-evaluación durante la investigación. Posteriormente, gracias a los resultados obtenidos, 2500 años de civilización como el punto más fuerte y la mala imagen internacional de Irán como el punto más débil, se pudo evaluar el papel del museo para descubrir cómo éste podría ser utilizado para mejorar la imaginación equívoca hacia el país , y a su vez alentar a los visitantes a visitar otras atracciones de turismo cultural. En este sentido, el Museo Nacional de Irán, debido a su riqueza arqueológica e histórica, fue seleccionado para ser evaluado en este aspecto, donde se distribuyeron 385 cuestionarios a los visitantes del Museo. Tras la recopilación de datos se utilizó el programa SPSS 16 para dicho análisis, permitiendo que se identificaran los efectos positivos que tiene el Museo frente al turismo cultural, así como la manera en que incentivan a los visitantes a acudir a otras atracciones turísticas de carácter cultural, hecho que lleva a enriquecer el imaginario del visitante. Los resultados obtenidos podrían ser adaptados a otros casos de estudio que se enfoquen en medir la relación existente entre los museos y el turismo cultural. Además, que permite a los futuros investigadores del turismo cultural hacer uso de este modelo de investigación para analizar las relaciones existentes en los otros pilares del turismo cultural que tienen efectos directos e indirectos en una región.

Palabras claves: Turismo cultural, Museo, Irán

Chapter One: Introduction

In recent times, tourism has an essential role in the world and consequently, many regions and countries use tourism as a tool to reach their targets and develop it respectively. The targets could be separated into various dimensions. The economic dimension contributes to the gross domestic product (GDP), creates employment, prosper the economy and develop to the necessary infrastructures. The economy of some countries is dependent on this industry like countries Maldives and Macau where are the most based countries on the tourism industry respectively with 52.4% and 34.7% of total GDP in 2015 which could be altered to 49.3% and 38.8% in the next ten years (Turner, 2016). As regards to the UNWTO (World Tourism Organization of United Nation) official estimation, grow of tourism in regions like Asia and the Middle East will continue until 2030 with a slope higher than most other regions (Figure 1).

Figure 1- UNWTO tourism towards 2030: Actual trend and forecast 1950- 2030
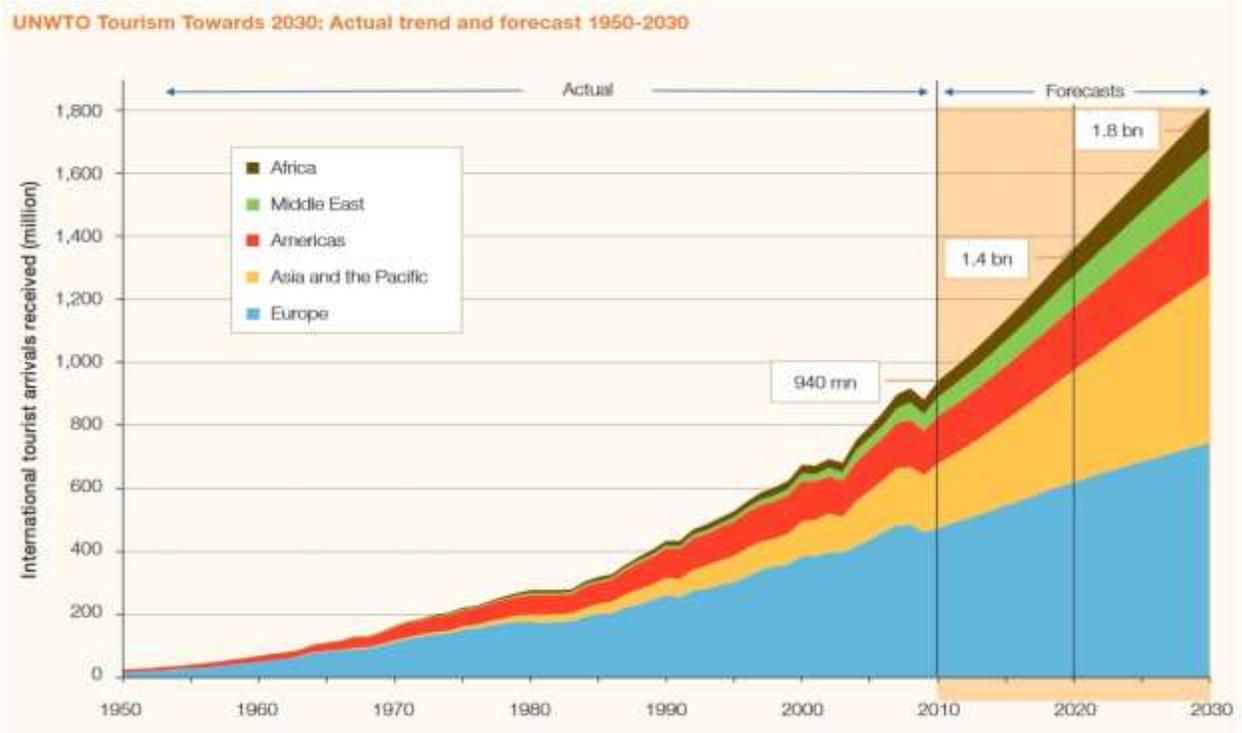
Source: World Tourism Organization (Vieira, 2016)

According to the published report by WTTC (World tourism and travel council) in 2016, the tourism industry is the fourth industry, which has more GDP contributions in the world. After the

retail industry, the financial services industry and the contribution industry, with incoming more than 7.6 billion $ has the important role in the economic system of the world (Figure 2).

Figure 2- GDP contribution of tourism to the industries in 2016
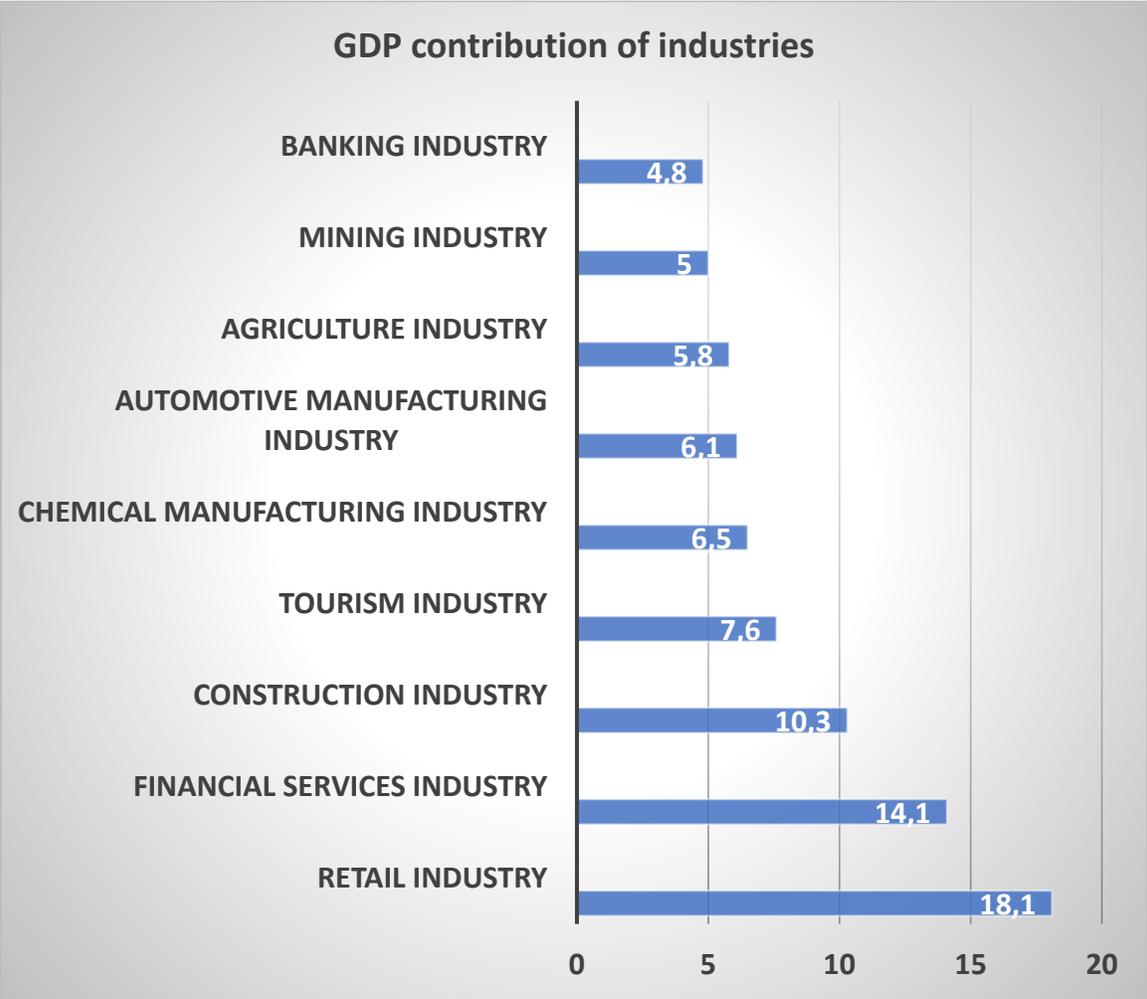
Sources: (WTTC, 2017)

Along with the economic contribution of the tourism industry, many authorities and policymakers align their approaches to match other targets such as creating strong identity for the local residents, improving the destination image of the specified region and developing the peace process, ideological purposes. Additionally, in recent decades, tourism and culture have become inextricably linked partly due to the increased interest in culture, particularly as a source of local identity in the face of globalization, the growth of tourism and easier accessibility of cultural assets and experiences. Furthermore, cultural tourism has been

viewed as a desirable, 'good' form of tourism for nations and regions to develop, because it generates cultural, social and economic benefits (Richards,2018b). Substantially, depend on various definitions; tourism can be organized into many categories like leisure tourism, ecotourism, rural and urban tourism, cultural tourism, medical tourism and etc. One and integral category of tourism has gained tormentor popularity in recent years is cultural tourism. Cultural tourism, which has been defined as: that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historical, archaeological or other cultural significance, which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited." (ICOMOS Charter for Cultural Tourism, Draft April 1997). Indeed, one of the most pervasive forms of tourism, and in fact one of the oldest, is travel based on cultural heritage attractions. It is difficult to analyze for certain how many people visit historic sites annually or what percentage of the entire world demand for international and domestic travel motivated by a desire to experience heritage places, estimates by the World Tourism organization place the number at around 40 percent, suggesting that heritage and culture are a significant part of nearly half of all international trips (Labadi, 2008). As the World Tourism Organization (UNWTO) has asserted that cultural tourism accounted for 37% of global tourism, and forecasts estimate that it will grow at a rate of 15% per year, it clearly reveals that cultural tourism has the important contribution in the total travel in the world (Richards, 2016).

UNWTO tourism highlights in 2017, has explained more about reasons for travel on a global scale and travel for holidays, recreation and other forms of leisure accounted for just over half of all international tourist arrivals in 2016 (53% or 657 million). Some 13% of all international tourists reported traveling for business and professional purposes, and another 27% traveled for other reasons such as visiting friends and relatives (VFR), religious reasons and pilgrimages, health treatment, etc. The purpose of a visit for the remaining 7% of arrivals was not specified (Figure 3) (UNWTO, 2017). It is crucial to understand why cultural tourism is an influential category of tourism and why it has been focused on, in the contemporary period. As National Commissions for UNESCO has stated in a short policy paper (2001-2003): Cultural tourism is important for

various reasons: it has a positive economic and social impact, it establishes and reinforces identity, it helps build image, it helps preserve the cultural and historical heritage, with culture as an instrument, it facilitates harmony and understanding among people, it supports culture and helps renew tourism. In addition, Cultural tourists spend twice as much as other tourists, creating important economic impacts. For example, it has been indicated in a research which has been done by Resolutions Consulting of Ontario Arts and Culture Tourism Profile (2012), it was found out that compared to typical overnight tourists in Ontario, arts and culture visitors spent twice as much money per trip, spent more nights in the province and made more extensive use of Ontario's hotels.

Figure 3- Global reasons for travel in 2016
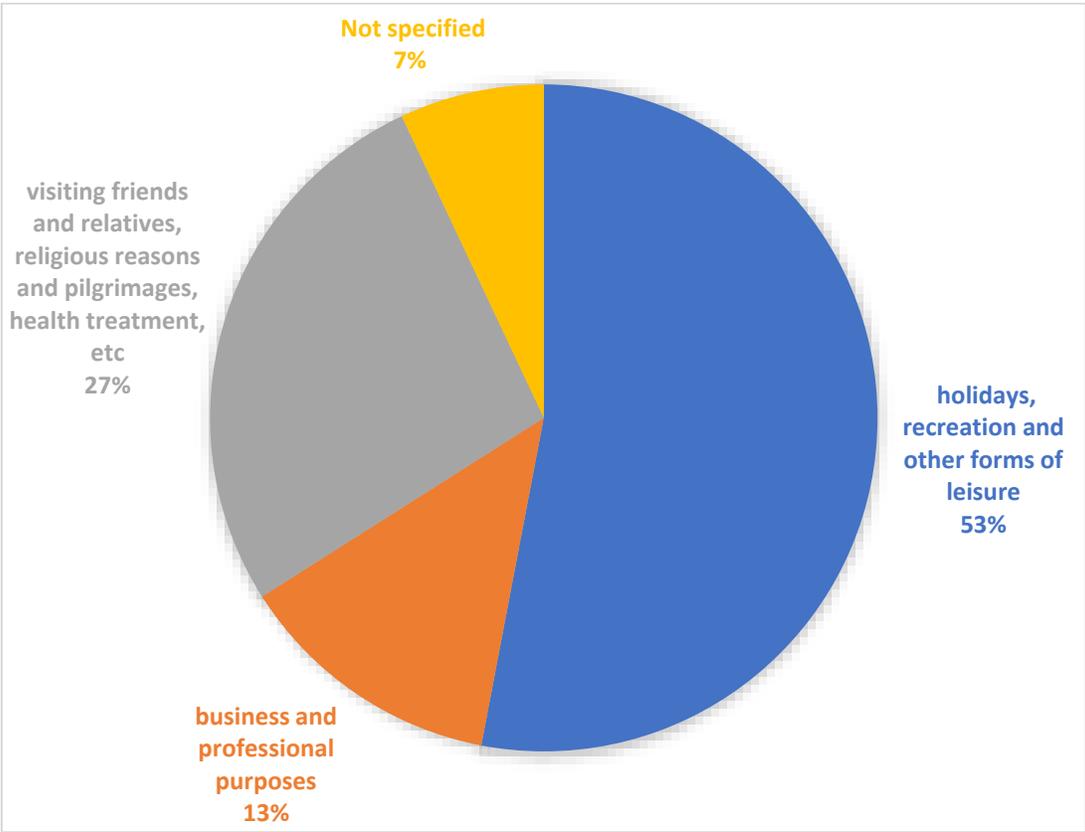
Source: UNWTO tourism highlights- 2017 (UNWTO, 2017)

Cultural tourism consists of segments like monuments, festivals, rituals, handicrafts and so on. Each one of the aforementioned examples could be categorized into the tangible and intangible, depending on their physical state and function. The museum as a pillar of cultural tourism is one of the most common examples in the cultural tourism and in many regions; it is the focal point of

the cultural activities. Along with art galleries, theatres, cinemas and libraries, museums are institutions where most of the responsibility of management lies on the Ministry of Culture and National Heritage, and additionally they are certainly the most closely related to the Tourism department, and especially the branch dealing with cultural tourism. As the museum marketing of Wales has defined: Museums promote the cultural life of our nation, they encourage active participation in culture, protect our heritage, help expand our international profile and contribute to our tourism industry (Newport Museum and Art Gallery, 2013). A museum delivers much more than its classic definition, which is collecting, conserving and protecting objects, historical and cultural value. In contemporary time, the function of the museums has developed into a multifunctional approach as an academic and cultural destination and also business center or institution in a region. This is to meet the policy targets of increasing the collective national identity of the local residents, increasing the educational level of the regional residents, creating a positive impact on the destination image and for both economical and local development of the region. Cultural tourism is one of the most important tools to meet this goal. This way, museums play an important role as an integral unit of cultural tourism.

1-1 Statement of the problem research

   Various regions of Southwest Asia have a long history of being ruled by outsiders (including the British and French), even though many of the ruling powers have also been from local (e.g., Egyptians, Ottomans, Persian, Arab Muslims, and Assyrians). Nearly countries of Southwest Asia and North Africa have substantial archeological remain and ancient monuments that either already appeal to tourist or have the potential to do so (Dallen J. Timothy & Nyaupane, 2009). Egypt, for example, ranks as one of the most desired destinations in the world, in the company of Italy, Greece, and Turkey, for people who wish to experience ancient artifacts and archeological ruins (Pikkemaat & Weiermair, 2015). For the ancient countries or regions, which possess basic cultural tourism, resources like monuments and history, cultural tourism could be considered as a suitable choice for them to attain their goals and development.

Iran as a historic zone in Southwest Asia has numerous historical and cultural resources and consequently has great potential in the cultural tourism sphere. The plateau of Iran can potentially offer numerous historic sites and tourist attractions to its visitors is known in many countries under the name of Persian Empire. Iran with 22 inscribed world heritage sites is in the 9th position on the list (UNESCO, 2018).

Obviously, this ancient history (7000 years) and civilization (2500 years) requires some centers to conserve and exhibit the relevant objects and additionally be a cultural focal to increase the local identity and visitor knowledge. A museum serves a classical purpose but in contemporary definition, it serves as a multifunctional place. Based on the official statics, which has reached from the museum organization of Iran, there are more than 500 museums in Iran which 45 of them are private. Unfortunately, most of them work classically so that their main mission is to conserve and display the objects. It seems that devoting budget to this type of cultural Institute and center would to be futile in comparison to their function. Encouraging them to expand their function to pertinent spheres like education could be counted as an education distribution of an education system. It means not only schools and universities and other educational institutes, but also progressive cultural center such as a museum could be in charge in educational aspect of a system.

1-2 Importance and necessity of the research

Iran has not been successful in some types of the tourism like leisure tourism for many reasons such as religious barriers, inappropriate infrastructure, side effects of international sanctions in last decade's, negative destination image, lack of facilities and amenities, conservative culture, propaganda in western media and poor marketing and advertising. Despite these defects and barriers, Iran possesses diverse cultural resources including tangible like monuments and museums, which are the basic resources in this field. Additionally, Iran through the ethnic diversity has various intangible resources like local dances, music, ritual, festival and etc. According to this plenty resource of cultural tourism, this region drastically needs to identify its potential, according to that, trace an appropriate policy, and plan which could be implementable. Albeit Iran could invest in other types of the tourism such as medical tourism and adventure, tourism where there is

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potential, but cultural tourism seems most profitable and valuable in comparison with the other types.

Iran National Museum is an important museum in the Middle East containing unique and amazing archeological objects on display. This museum also is known as mother museum in Iran. It means this museum supports and covers other museums throughout the country and has close cooperation to develop policymaker's plans in the cultural tourism field. Therefore, this museum as the conserver of the unique archeological objects and as one of the cultural tourism pillars in Iran which needs to be evaluated and also its potentials in many aspects need to be studied to develop cultural tourism in Iran.

1-3 Research Objectives

Main objective

- ✓ *Identifying the role of Iran National Museum in cultural tourism of Iran.*

Secondary objectives

- ✓ *Identifying museum capacity to encourage tourist visit to other cultural tourism attractions of Iran*
- ✓ *Identifying Effectiveness of museum to change tourist destination image (Iran)*

1-4 Research Questions

Main question

- ✓ *Does Iran National museum have a role in developing the cultural tourism in Iran?*

Secondary questions

✓ *Can Iran National Museum encourage the visitors to visit other cultural tourism attractions of Iran?*

✓ *Can museum change tourist destination image (Iran)?*

1-5 Research Hypothesis

Main hypothesis:

✓ *There is a positive relationship between Iran National Museum and cultural tourism development in Iran*

Sub-hypothesis:

✓ *The museum can encourage the visitors to visit other cultural tourism attractions of Iran*

✓ *The museum can change the destination image for a region for the tourist..*

1-6 Methodology

Methodology is the systematic, theoretical analysis of the methods applied to a field of study. It comprises the theoretical analysis of the body of methods and principles associated with a branch of knowledge. Typically, it encompasses concepts such as paradigm, theoretical model, phases and quantitative or qualitative techniques (Ishak & Alias, 2005). In other words, methods are ways in which human beings try to explain or understand something. The methodology is a study of these ways: Methodology gives the theories according to the human activities during the research. The methodology is the general research strategy that outlines the way in which research is to be undertaken and, among other things, identifies the methods to be used in it. These methods, described in the methodology, define the means or modes of data collection or, sometimes, how a specific result is to be calculated(Howell, 2012). The methodology does not define specific methods, even though much attention is given to the nature and kinds of processes to be followed

in a procedure or to attain an objective. In this research according to the importance of the research object and the theoretical framework, has been attempted to use many methods, which included the survey, questionnaire, and interview, which are counted as the important experimental methods in the research field. For classification, sampling, coding, and analysis, the statistical tools and techniques have been used. Briefly, the process of this research could be summarized in model.

This research consists of four steps, which are related together:

1. First step: Identifying cultural tourism resources in Iran.

2. Second step:

   A) Evaluation of current cultural tourism in Iran through SWOT model (Strengths, Weaknesses, Opportunities, and Threats).

   B) Evaluation of museums in Iran through TALC model (Tourist Area Life Cycle).

3. Third step: Evaluation of the function of the Iran National Museum.

4. Fourth step: Evaluation the hypothesis of the research.

1-6-1 First Step (Identification):

Initially, identifying and also organizing cultural tourism resources of a specified region requires evaluation of cultural tourism from there. In this respect and according to the first evaluation of the pilot of this research, which is identifying the cultural tourism resources, the library research began to reach out the number of the resources. Due to the density of cultural tourism resources in Iran, disposal to required data was difficult in this respect. However, the cultural tourism categorization was set up according to ECTARC (European Centre for Traditional and Regional Cultures) in 1989 which Richard in his book has defined the resources involved in cultural tourism (Richards, 1996):

a) Archaeological sites and museums

b) Architecture (ruins, famous buildings, whole towns)

c) Art, sculpture, crafts, galleries, festivals, events

d) Music and dance (classical, folk, contemporary)

e) Drama (theatre, films, dramatists)

f) Language and literature study, tours, events

g) Religious festivals, pilgrimages

I) complete (folk or primitive) cultures and sub-cultures

It is noteworthy to mention that, it is the first time that a person endeavors to collect and categorize the cultural tourism resources in Iran. The data, which has been collected through various library researches, interview, official websites and data from official relevant organizations.

Finally, the identification of the cultural tourism resources has been presented briefly in chapter three and due to the density of cultural tourism resources, all the integrated sources have been mentioned in this part.

Model 1- Research process

Evaluation cultural tourism in Iran through investigate role of Iran National Museum

Main evaluation	Complementary evaluation

First Step — Identification cultural tourism resources in Iran

Select museum as one of cultural tourism resources in Iran and evaluation Iran museology through TALC model

Second Step — Evaluation cultural tourism in Iran through SWOT

Third Step — Identified results:

✓ 2500 years civilization and history as the most strength point of cultural tourism in Iran which included many cultural tourism attraction

✓ Wrong imagine toward Iran as the most weakness point of cultural tourism in Iran

Fourth Step

✓ First sub-hypothesis question: Could Iran National Museum push tourist to visit other cultural tourism attraction?

✓ Second sub-hypothesis question: Could Iran National Museum change tourist imagine toward Iran?

Evaluation the function of Iran National Museum as the research case study

Result

Source: Author

1-6-2 Second Step (SWOT and TALC):

In the second evaluation which consists of two parts, cultural tourism in Iran will be evaluated through the SWOT model and Iranian museums will be evaluated through TALC.

A) SWOT

Through analysis of collected and organized cultural tourism resources, evaluation of the cultural tourism sector in a specified region would be clearer. To further evaluate cultural tourism in Iran, SWOT model has been chosen after the first step. The study population consisted of 118 managers and senior officials of the department of tourism in Iran, heads of departments of tourism organization, chairmen and secretaries of the tourism, managers who are involved in the organization of responsible tourism and cultural heritage tourism, sports management experts, trustee managers of tourism agencies and tour guides. The sample consisted of 89 people, and the survey consisted of 85 questions related to the strengths and weaknesses and the threats and opportunities of cultural tourism in Iran. To answer the research questions, non-parametric binomial (ratio test) and Friedman's tests were used to develop a strategic plan of cultural tourism, The SWOT model was used. All the calculations were done by SPSS 15 software. SWOTs matrix applies in various stages of the strategic planning process from situation analysis the level of the strategy development. There are many ways to analyze the situation. One of these ways is working with recognition of important issues; another way is to begin with targeting the goals or organizational targets.

B) TALC

In addition to using the SWOT model and after the first step, which was identifying Iran cultural tourism, it was concluded that one of the pillars of Iran cultural tourism are museums. Consequently, museums in Iran were considered for evaluating and as par the

recommendations of esteemed Professor Jaffar Jafari and Dr. Butler, the TALC model was chosen. After tutor's suggestions in this section of the research, the general explanation of the importance cultural tourism importance and the cycle of TALC model in the tourism industry and researches, which is given by Professor Jaffar Jafari, a direct contact to Dr. Butler, was connected and he recommended fruitful comments in this context. To reach an accurate result in TALC model, Dr. Butler emphasized on two issues: criteria and measurement. As it is clear, using a specified criterion in the tourism sphere is difficult, particularly in cultural tourism due to its complicated definitions in the cultural context and also in distinguishing the types of tourists. He recommended to avoid being involved in complicated and unmeasurable fields and instead of that, he suggested using criteria like the number of built museums in a specified duration and number of museum visitors as the research indicators. This is one of the first research evaluation a cultural tourism pillar such as a museum through the TALC model. Therefore, it was important to take recommendation the founder and author of this model. In addition to Dr. Butler explanation and suggestions, Dr. Butler a couple of relevant articles and also a chapter of an unpublished book which was about the evaluation of tourism in Iran and its relation to be political situation in Iran. Indeed. Dr. Butler guidance helped shape this section of the research. Finally, the resources researched in this section of the research have consisted of these items:

1) Official data which from the ICHHTO (Iran Cultural Heritage, Handicrafts and Tourism Organization)

2) In deep interview with Dr. Kargar as the organization's director general for museum affairs and Mr. Beheshti as an Iranian artist and cultural, figure who is currently the Deputy Head of Cultural Heritage and Tourism Organization (first head of Cultural Heritage, Handcrafts and Tourism Organization). These interviews served to interpret the collected data.

3) Over 37,320 articles official news related to the Iran museums were assimilated and evaluated. The two most prestigious resources have been considered as the sources study: ISNA (Iranian Students' News Agency) and IRNA (Iranian News Agency).

4) The bibliography of Dr. Butler, which included a currently unpublished book chapter and relevant papers, sent via email.

1-6-3 Third Step

This section serves as the case study. After two different teams manage a brief description of the complex history and current museum information, the function of Iran National Museum in both buildings were evaluated. The evaluation was done through interviews, survey. In this step, Dr. Jebreil Nowkandeh as director of Iran National Museum complex, Dr. Biglari as director of archeological researches department, Mrs. Moghadami as manager of Islamic period Museum, and Mrs. Sepidnameh as manager of Iran Bastan Museum were interviewed.

1-6-4 Fourth Step

As a result of previous steps which included evaluation of cultural tourism in Iran and also into Iran`s museums, it was found that 2500 years of civilization is the strongest point of Iran cultural tourism and, poor destination image of Iran is the weakest point in the cultural tourism segment in Iran. Through this result and as well the subject of the thesis, two sub-hypotheses have been created:

A) First sub-hypothesis: Iran National Museum can encourage visitors to visit other cultural tourism attractions in Iran.

B) Second sub-hypothesis: Iran National Museum can change the destination image of the tourist toward Iran.

C) Apart from the data of the Iran National Museum, which was taken to complete the description part, the hypotheses of the thesis are tested through tools like survey, questionnaires and deep interviews. In a briefly table (Table 1), all of research evaluations and their collecting methods could be described:

Table 1: Research evaluations and collection methods

No	Step number	Evaluations	Methodology tools
1	First step	Identification of resources for cultural tourism in Iran	Library and online data
2	Second step	Investigation of Iran`s cultural tourism through SWOT model	Questionnaire
3	Second step	Investigation of the static of museology in Iran through TALC model	ICHHTO official data / Library and online data/ Deep interview
4	Third step	Evaluation of the function of Iran National Museum	Survey/ In deep interviews / official data from Iran National Museum given
5	4th step	Thesis hypothesizes	Questionnaire

Source: Author

1-6-4-1 Survey Methodology

Survey methodology is a field in applied statistics of human research surveys; survey methodology studies the sampling of individual units from a population and the associated survey data collection techniques, such as questionnaire construction and methods for improving the number and accuracy of responses to surveys. Survey methodology includes instruments or procedures that ask one or more questions that may, or may not, be answered (Beam, 2012). Survey methodology as a scientific field seeks to identify principles about the sample design, data collection instruments, statistical adjustment of data, data processing, and final data analysis that

can create systematic and random survey errors. Survey errors are sometimes analyzed in connection with survey cost. Cost constraints are sometimes framed as improving quality within cost constraints, or alternatively, reducing costs for a fixed level of quality. Survey methodology is both a scientific field and a profession, meaning that some professionals in the field focus on survey errors empirically and others design surveys to reduce them. For survey designers, the task involves making a large set of decisions about thousands of individual features of a survey in order to improve it (Groves et al., 2009).

This research consists of both illustrative and analytical methods, which are the most common methods in survey methodology. In addition to the secondary existing information in all centers, related organizations, the Internet, books, publication, statics, the researcher has studied and also explored the current situation of the object through the survey method with the descriptive object. Then the survey method with the explored and analytical object have been used which in this method through the interview and questionnaires, the required information reached from the tourists and relevant museum authorities who have a directly connected to the tourists. Finally, in this section, the question will be answered through the analysis.

1-6-4-2 Cross-sectional study

According to the library sources, studies and through review and analyze the elements of the tourism and cultural tourism, this type has been used. Initially according to the current secondary information, the status of the tourism, cultural tourism and the museums in Iran have been studied and then to evaluate the influenced factors to the research, the exploratory method has been used.

1-6-4-3 Statistical Society

The research data in the questionnaire has been collected from the visitors of Iran National Museum during these periods:
First time: July- August- September 2016 (Low season)

Second time: March- April 2017 (High season)

Third time: July- August 2017 (Low season)

1-6-4-4 Sample size and sampling method

Using mathematical formula to achieve the objective of the research, the 385 questionnaires have been organized and analyzed, the questionnaires have been distributed the front of the museum entrance where the visitors had choice to answer the questionnaires in a cozy space where a small par is located in front of the museum entrance. Both high seasons (March and April of the Tehran) and low seasons (summer period in Tehran) have been chosen to evaluate more accurately. In addition, according to the research object, in both domestic and international tourists have been selected to answer the specified questions.

1-6-4-5 Method of data collection

To collect the data in this research, these methods have been used:

The documentary and statement study (Desk study):

In most studies and research, using documents is inevitable. To acquaint oneself more about the literature of the research object, related scholarly recommendations in the conceptual context and existing statistics in the related institutions and organizations (public and private) have been used to understand the status of the specified region.
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The questionnaire method and multi-option package with nominal scale ratings:

Each of the fundamental factors and therefore the level of cultural tourism Museum impact on ratings. Particularly the questionnaire based on the Likert-scale or rank order has been prepared.

Interview Method:

This method was also used to obtain information from the authorities. In this regard, the subject matter and purpose of the survey questions were prepared in advance. Actually, all the Iran National Museum in deep interviews included:

1) Dr. Jebreil Nowkandeh- Director of Iran National Museum complex.

2) Dr. Biglari – Director of archeological researches department.

3) Mrs. Moghadami – Manager of Islamic Period Museum

4) Mrs. Sepidnameh – Manager of Iran Bastan Museum

5) D.r Tabatabai- Head chief of ICOM in Iran

1-6-4-6) Questionnaire design

The questionnaire used to collect data has special traits, which have been designed according to the main and secondary research questions and objectives. They are described below:

☐ Multiple-choice questions used in the questionnaire as an option

☐ The researcher has mixed and matched questions with variables and results from criteria to be determined in the study.

☐ As for the researcher to be clarified through which questions the data required for any of the indicators.

☐ Options are chosen in such a way that the respondent is prevented from leading to bias option and has been tried to answer as far as possible be designed in such a way that avoids false entrenchment.

☐ According to the primary questionnaire has been tried to change those questions which were misunderstood and also has been tried to clear the question concept to the whole of the visitors.

1-6-4-7 Analyze method

As mentioned in the regulation of information and data and their calculations, the most common tool and techniques in Statistical Package for the Social Sciences (SPSS) has been used. However, the final analysis and also the results of computer operations have been undertaken by the researchers. Generally, in order to analyze the data, three sections: content

analysis, Descriptive statistics, and inferential statistical methods have used, which descriptions of each of these segments briefly are as follows:

1-6-4-8 content analysis

This technique has been used to summarize the research literature in areas such as taxonomy and concepts.

1-6-4-9) Descriptive statistics methods

Some descriptive statistics, including frequency tables, statistical parameters and quality distribution chart's summary and analysis of information obtained from questionnaires were used, which are:
1) Frequency
2) Relative frequency
3) Cumulative Frequency

1-6-4-10 inferential statistics

When we want to determine the variable distribution and check whether its distribution is normal, we use the data distribution tests, which are commonly the Kolmogorov and Smirnov tests. To test the community's normality, the Kolmogorov-Smirnov test was used in this research. The ``null`` hypothesis (zero) in these tests is normal and the appropriateness of the desired distribution and assumes ``1`` normal is not the suitable distribution of data. The normal distribution of data is the fact that the histogram of the frequency of data is almost normal (that is, the sloppiness and elongation of the bells) (Model 2).

Model 2- Suitable histogram of data
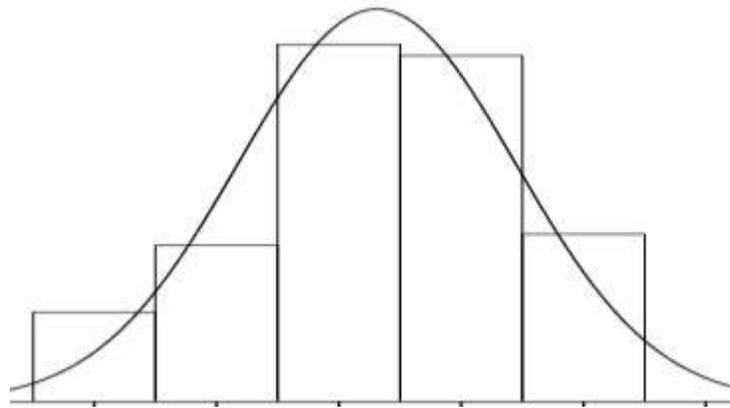
Source: (Kalantari, 2006)

1-6-4-11 Reliability of the questionnaire

The total reliability index is a statistical scale called alpha, whose range is from zero to one, the closer the alpha to one, the greater the reliability of the scale. The Cronbach's alpha method is used to calculate the internal consistency of the measuring instrument (questionnaire) or the scale. If the alpha coefficient is greater than 0.70, then the test has an acceptable reliability. In this research, for reliability measure, from a sample of 385 people, 50 people were considered. The questionnaires were distributed among the statistical samples, and then their Cronbach's alpha coefficient was calculated. The total reliability of the questionnaire, after calculation, was 0.88. Reliability is divided by variables and indicators, Iran National Museum is 0.80, the attraction and development of cultural tourism are 0.88, encouraging visitors to visit other cultural attractions in Iran is 0.70 and changing the imagination of visitors toward Iran is 0.81. Given the fact that the total and variable reliability and the indexes of the questionnaire are higher than 0.70 and close to 1, there is no problem and the questionnaire has acceptable reliability.

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1-7 Research domain

From the various sources of the cultural tourism, museum as the main pillar of this type of tourism has been chosen to evaluate its role in this field. Iran National Museum in the capital of Iran-Tehran- as the case study gives this opportunity to be evaluated in this way.

Chapter Two: Theoretical framework

To attain a deeper understanding of the role of the "museum" in cultural tourism, it is important to elucidate upon both definitions of culture and tourism through familiarization of available literature in this area. Due to complicated and diverse definitions of cultural tourism consisting of immeasurable dimensions such as culture and tourism, and various aspects of museum functions during the contemporary period, it is necessary to determine appropriate definitions, for this purpose, most adaptable to the research object. After clarifying these definitions and their comparisons, evaluation of the previous relevant researches investigating the relationship between "the museum" and cultural tourism, seems to be more tangible and useful. This chapter begins with evaluation of literature elaborating on the definitions of cultural tourism as well the definition of a museum according to their functions. Finally, evaluation of previous pertinent studies has been presented. The previous relevant studies have been divided into external and internal studies and divided by of subjects, methodology, tools of gathering data and also results. By clearing the previous pertinent researches results, the object of this research and its goals could be clearer to explain. Here is the literature review of cultural tourism definitions, museum definitions, and previous relevant studies:

2-1 Cultural tourism Definitions

Cultural tourism research has also grown rapidly, particularly in fields such as cultural consumption, cultural motivations, heritage conservation, cultural tourism economics, anthropology and the relationship with the creative economy. Major research trends include the shift from tangible to intangible heritage, more attention for indigenous and other minority groups and a geographical expansion in the coverage of cultural tourism research(Richards, 2018). To derive a more applicable definition of cultural tourism, existing studies have been reviewed briefly. Researches have attempted to achieve a tangible understanding and definition of cultural tourism;

however, this concept remains complicated even after analysis by various researchers. Sophistication of a qualitative unmeasurable nature of this issue is the main problem to reach the true definition of cultural tourism.

János Csapó (2012) , reiterating research done by some authors like Michalkó, Richard and Shackleford's, claims that the concept of cultural tourism is very complex and there is a long debate among scholars about its definition and conceptualization due to which we find numerous definitions for this term. Some pundits believe to readily conceive cultural tourism, distinguishing the tourism and culture concepts could be useful in this case. In addition, the results of previous experimental studies about cultural tourism which have illustrated the nature culture and tourism, have testified to this assertion. Defining culture is difficult, and by virtue, cultural tourism is also built upon a complicated expression. In fact, currently, cultural tourism does not possess a clear definition. McKercher & Du Cros (2003) have replied to this question facing the definition of cultural tourism. Answering this apparently simple question indeed is challenging due to numerous definitions, which exist for cultural tourism. The concept of culture which is complicated by itself and gaining further literary sophistication in recent years through changes in its definitions. The intellectual challenge of defining culture has been accentuated in recent years by the additional meanings and functions attributed to 'culture' as a result of the democratization of culture and the increasing convergence of culture and everyday life. The growth of culture is one reason for the colorful assortment of terms that have arisen in the literature and in policy statements in recent years (Richards, 2016). Classification of cultural activities will be made clearer in this issue, particularly officious culture`s category which has related to cultural tourism. Richard continues to his claim according to Littrell`s concept in 1997 about culture. In his opinion, culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behavior patterns, or way of life) and what people make (artworks, artifacts, cultural products) (Richards, 1999). Culture is therefore composed of processes (the ideas and way of life of the people) and the products of those processes (buildings, artifacts, art, customs, and atmosphere). Looking at culture in this respect, cultural tourism is not just about visiting sites and monuments, which has tended to be the 'traditional' view of cultural tourism, but it also involves consuming the way of life of the areas visited. Both of these activities involve the collection of new knowledge and experiences.

Additionally, it should be mentioned that people and all activities, which occur in ordinary life form the major contributing, factor of a living culture. In this case, motivation is considered as the pillar and we can argue that culture is an uneven part of life, in which many people have a share. The similarities in language, behavior, ideology, heritage and even technology can make people relate to specific groups in a specific culture. Therefore, if cultural tourism is considered, the groups are tourists traveling with some cultural motivations on one hand and are a target for cultural tourism on the other hand that can attract tourists with cultural motivations (Csapó, 2012). "Vukonic (1996) claimed that culture and cultural requirements are important factors in tourism fluctuation because culture is one of the main motivation for travel.". Therefore, culture can be counted as a product in the context of marketing. In addition, the province of Ontario in Canada uses the following definition of culture:

"visit by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific, lifestyle/heritage offerings of the community, region, group, or institution" (Silberberg, 1995).

Unlike the aforementioned argument, which claims, that distinguishing between these two subjects could be used to attain the finest concept of cultural tourism, there is a strong belief, which insists on not distinguishing between these two concepts. Following this premise, tourism can have effects on the local culture and also vice versa. It should be mentioned that all tourism activities have typically a cultural factor within their core, and cultural tourism is specifically a trip, including visiting places such as a museum, gallery, historical and ancient places, festivals, architecture and cultural heritage. In another dimension cultural tourism also provides for a meeting of different cultures and social systems that produces changes in both cultures involved (Smith, 1992). As regards to this issue, Jaffar Jafari also identified three types of culture-tourism contacts: a) local culture; b) touristic culture; c) cultural contact between local and tourists. These typologies of the tourist-host encounter imply that these meetings occur in different situations or spaces, and the context of the encounter is likely to shape the experience of the encounters to a large degree.

There are other definitions of cultural tourism, which concentrate more on one of most important effects of tourism – the tourist. Wood (1984) claims that cultural tourism may be defined in terms of situations where the role of culture is contextual, where its role is to shape the tourist's experience of a situation in general without a particular focus on the uniqueness of a specific cultural identity. Zeppel and Hall (1992) sum philosophical concepts in their following statement, "Heritage tourism is based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms.". WTO has affirmed the strength in this argument through its definition in 1985: "Cultural tourism: all movements of persons, because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters (Foster, 2000). In this respect and according to some authors like Schweitzer, Cultural tourism involves experiencing or having contact of differing intensity with the unique social fabric, heritage, and special character of places (Schweitzer, 2017). Also, Galí (2012) claims, there is a consensus in the concept of cultural tourism as tourism motivated by consumption of culture. Some questions and differences in criteria appear when it comes to identifying practices characteristic of cultural tourism, that is, when it is necessary to identify cultural consumption (consumption of heritage, doing cultural activities, having cultural experiences) (Galí, 2012). Obviously, these definitions insist on the movement of tourist outside her/his home toward to cultural attraction. In the same definition, cultural tourism is the movement of people towards the cultural attractions, somewhere other than their habitual place of residence, in order to obtain information and knowledge to fulfill their own cultural demands (Richards, 1996).

Additionally, some authors like Pereiro (2002) have set aside other concepts and have tried to trace a definition of cultural tourism through an innovative manner: as a psychosocial experience, a cultural commodification process, a nostalgia for the past and cultural heritage, a process of curiosity and learning, an escape to the 'Other', a modern pilgrimage, an industry of cultural representations, a special way of travel, a particular mode of cultural consumption. Consequently, a German researcher- Kubsch - has presented a definition, which insists more on intangible aspect of cultural tourism:

``Cultural tourism is beginning to shift away from museums and monuments. The turn away from tangible, historical heritage as the main theme of cultural tourism began in the late 1970s, and has continued to the present day`` (World Tourism Organization, 2018)

Apart from the relevant expert's discourses and opinions about the definition of cultural tourism, some official organizations and institutes have defined this context during the last decades. For example, according to the Cultural Tourism Charter adopted in by ICOMOS (1976) (the International Council on Monuments and Sites), cultural tourism is that form of tourism which has the objective, among other aims, to discover and teach more about monuments and places of historical and artistic interest. Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining a first-hand understanding of their customs, traditions, the physical environment, the intellectual ideas and places of architectural, historic, archaeological or other cultural significance. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited. But two years later in 1999, this definition has been revised and completed again: Cultural tourism may be defined as any activity that allows visitors the experience of discovering other people's ways of life, allowing them to experience on the one hand their customs, traditions, physical environment or ideas, and on the other, access to places of architectural, historical, archaeological or any other type of cultural value. One of the most important professional initiatives of cultural tourism is provided by the ATLAS Cultural Tourism Research Project which was aiming to establish a transnational database which could provide comparative data on cultural tourism trends across Europe (Richards & Bonink, 1995). Due to its more than 15 years of activity, the ATLAS Cultural Tourism Research Programmed has monitored one of the most rapidly growing areas of global tourism demand through visitor survey and studies of cultural tourism policies and suppliers. The ATLAS program provides two new definitions from a conceptual and a technical perspective (Richards, 1996):

Model 3- Definition of Cultural Tourism according to the ATLAS project

Conceptual definition	← Cultural Tourism →	Technical definition
"The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs".		"All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence".

Source: ATLAS, 2009

It could be better to consider UNWTO definition as the source of tourism activities:

Model 4- Definition of Cultural tourism according to the UNWTO

Conceptual definition	← Cultural Tourism →	Broad definition
Movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages		All movements of persons, because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters."

Source: WTO, 1985

Csapó (2012) mentions other Hungarian pundits- Michalkó and Rátz- in this respect: This broad approach can hardly be handled from the point of view of product development and product management aspects since in this respect almost all the recreational travels could be ranged within the scope of cultural tourism as due to the new experiences the tourist will gain new observations and knowledge. If WTO`s definition would be considered; plans, festivals and prominent cultural landscape, provide a fundamental attraction for cultural tourism. In this respect, the huge spectrum of activities and places like homage monuments and surrounded heritage, festival tourism, exhibitions and museums, visiting concerts and theatres and educational tours and pilgrimage tour, form the cultural tourism product.

In conclusion, Richards presents a bundle, defines four types of cultural tourism, and elaborates the advantages and disadvantages of each. These four definitions are derived from definitions which have been defined before which rely on tourism-derived, motivational definitions, experimental and conceptual definitions and scientific or operational definitions. The attitude of these definitions could be described according to model 5.

Model 5- Categories of cultural tourism definitions

Experiential/conceptual (Meaning)

Tourism-derived/   Motivational
(Demand)
resource based (Supply)

Operational (Measurement)
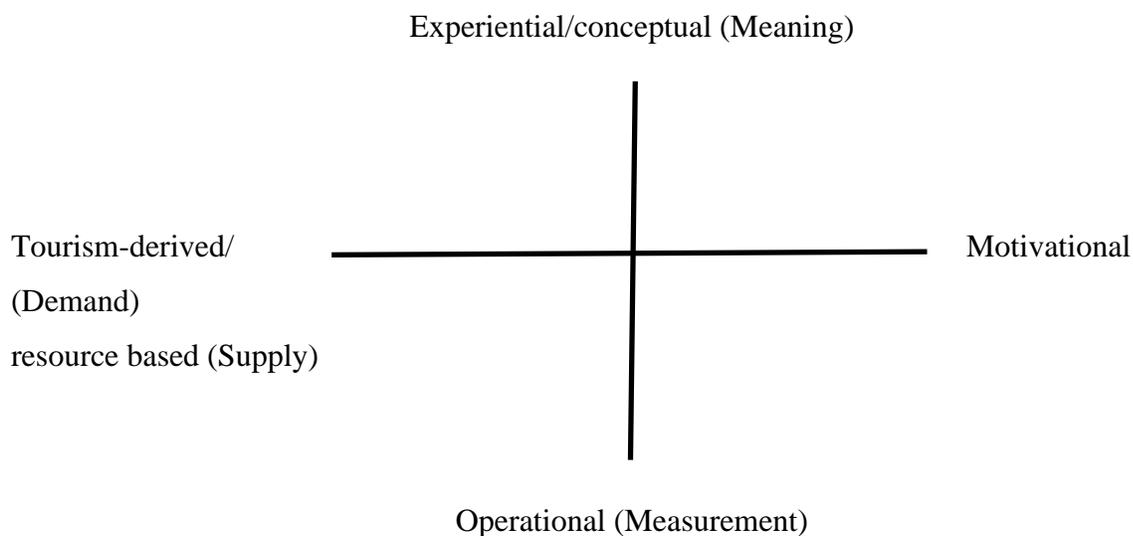
Source: Richards, 2003

On one side, there is a tourism-derived definition, which has views cultural tourism as tourism industry or system. On the other side, motivational definitions basic focal, are the tourist and their reasons to travel. Therefore, this axis is in cultural tourism with supply and demand of cultural tourism.

2-2 Cultural tourism typology

The difficulty in defining cultural tourism doesn't impress upon the categorization of cultural tourism. There is limited but organized typology in this respect. There are numerous resources to consider this issue. For example, Swarbrooke (2007) has categorized cultural tourism types as regards to its cultural tourism resources (Table 2).

Table 2- Types of Cultural tourism resources

Cultural tourism resources types	Samples
Heritage attractions	- Museums and heritage centers - Castles, Luxuries home and ancient homage monuments - Historical villages
Festival and special events	- Folklore - Performance art - Sport - Special interests - Traditional events
Industry and commercial	- Visiting the job - Attractions of forestry-farm - Reputation markets – Bazaars

	- Shopping recreational complexes- Factories
Religious area	- Temples- shrine- Church-cathedrals
Architecture	
Language	- Native dominant language - Local and minority language - Dialect and accent - Language schools
Graphic arts	- Buildings
Traditional arts	- Theatres, - Art galleries
Sports and recreational activities	
Holidays with special interests	- Able and disable - Observer - traditional games and sports - Sanitary mineral springs - stay at home -away the home
Trips and objective routes	- Prepared product - traditional dishes -

Source: Swarbrooke, 1996

Smith (2009) revised and completed the viewpoint of Swarbrooke and proved that many of above categories could be a subset of the others and could be categorized appropriately according to the postmodernism theory (Table 3). Indeed, from the viewpoint of cultural tourism, the postmodern theory could be more useful to adopt holistic definitions of this phenomenon. Smith also has considered a typology of cultural tourists in this respect.

Table 3- Types of cultural tourism resources according to the Smith categorization

Type of cultural tourist	Typical places/ activities and interest
Heritage tourist	- Visits to castles, palaces - Archaeological sites - Monuments - Architecture - Museums - Religious sites
Art tourist	- Visits to the theatre - Concerts - Galleries - Festivals, Carnivals and events - Literary art
Creative tourist	- Photography - Painting - Pottery - Cookery - Craft - Language learning
Urban cultural tourist	- Historic cities - Regenerated industrial cities - Waterfront developments - Art and heritage attractions - Shopping - Night life
Rural cultural tourist	- Village, form or agro-tourism - Eco museums - Cultural landscapes - National parks - Wine trails

Indigenous cultural tourist	- Hill tribe, Desert mountain trekking - Visit to cultural centres - Arts and crafts - Cultural performances - Festivals
Popular cultural tourist	- Theme parks and theme attractions - Shopping malls - Pop concerts - Sporting events - Media and film sets - Industrial heritage sites - Fashion and design museums

Source: Smith, 2003

Coltman (1989) suggested another typology and insisted on the consideration of various aspects of cultural tourism. Some properties like music, dance (local garments, music and various skills of dancers), art (including architecture, painting and graphic art), language, literary sources (including books, magazines and newspapers), and the educational system which describes development of a region. As regards to cultural tourism aspects, Swarbrooke (1996) described cultural tourism aspects as elaborated below (Model 6).

Model 6- Cultural tourism aspects

Cultural tourism rely on tourist culture who has entered	**Cultural tourism rely on destination culture and its habitants**
Cultural tourism group tourists	**Cultural tourism independence tourists**
International	**indigenous**
Cultural tourism destination	**Cultural tourism unit attractions**
Cultural tourism as ancillary pillar of tourist vacation	**Cultural attraction as main pillar of tourist vacation**
Cultural attraction as marginal pillar of destination product	**Cultural attraction as focal pillar of destination product**
Cultural tourism rely on minorities of local and indigenous	**Cultural tourism rely on national culture**
Cultural attraction as marginal pillar of destination product	**Cultural attraction as focal pillar of destination product**
Cultural tourism rely on unrealism imagination of tourist from destination	**Cultural tourism rely on realism imagination of tourist from destination**

Source: Swarbrooke, 1996

There are many categorizations in this respect but a typical list of the types of sites or attractions, which are considered to attract cultural tourists, is provided by ECTARC in 1989:

a) Archaeological sites and museums

b) Architecture (ruins, famous buildings, whole towns)

c) Art, sculpture, crafts, galleries, festivals, events

d) Music and dance (classical, folk, contemporary)

e) Drama (theatre, films, dramatists)

f) Language and literature study, tours, events

g) Religious festivals, pilgrimages

I) complete (folk or primitive) cultures and sub-cultures.

It should be mentioned that; this categorization has been further elaborated on in the next chapter for detecting and categorizing cultural tourism resources of Iran.

2-3 Museum definitions

At the time of writing, we are considering whether we should change the ICOM Definition of a Museum in 2019. While museum practice will continue to evolve in coming decades, we are now grappling with changes that seem to challenge some of our accepted definitions (Brown & Mairesse, 2018). The museum could have a simple definition as compared to the sophisticated definitions of cultural tourism mentioned before. Overwhelming majority of people know a prevalent definition, which usually is as follows: the museum is a building where an interesting and valuable object (such as paintings and sculptures or scientific or historical objects) are collected and shown to the public. A building or complex where people can visit to satisfy their related needs and a place to spend time as an ordinary person or tourist. Some authors have considered preserving and collecting aspects of museums in their definitions of the museum like Graburn and Fladmark. Graburn (1998) insists more on the basic function of the museum in his definition. One of the primary functions of a museum is to preserve and display the heritage of the specific social groups, which form its clientele. Some authors recognize this type of museum definition as an outdated one, which could be revised and completed more. One of these authors

is Fladmark (2000) who took this definition one step forward to explain museum function. His definition states that: Museums have a range of key objectives and traditionally greater resources have gone into collection management: the collection, documentation, care and study of the frequently large collection of artifacts. Through this definition, the museum can be articulated as an institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance and makes them available for public viewing through exhibits that may be permanent or temporary. Through adding research and exhibition aspects into museum definition, Sheng and Chen (2012) have completed preservation and collection parts of the museum definition: In modern times, museums serve the functions of collection, research and exhibition, as well as education and recreation. Additionally, there is a more tourism-focused view in this context and some authors have described museum and its activities as a pillar of the tourism industry. Holistically, scholars like Stylianou-Lambert certified that tourism needs destination and museums are attractive targets. Following the previous authors and experts, Pekarik (2003) adds the tourism focus on their definitions. The presence of the museum is commonly understood to indicate the presence of something valuable and relevant to be shared with the public. Pekarik has described that the main role of the museum should be to protect cultural heritage and attract more tourists and, in a nutshell, entice visitors. Indeed, always there is discourse between relevant pundit about this issue which museum could play more on which parts or aspects. Tourism professionals have a pervasive view toward museums and cognize them as a part of the modern cultural complex of a destination that can attract tourists while museum professionals view tourists as a distinct group with particular needs that must be satisfied (MacCannell, 1976). Kirshenblatt -Gimblett (1998) mentions, ''Tourism needs destinations, and museums are premier attractions''. Consequently, they believe that the museums must present themselves as places where visitors can learn, discover, understand something, and enrich their own culture, rather than as spaces created in a destination in order to attract visitors. Indeed, Kirshenblatt -Gimblett refused the responsibly of the museum for tourism even though most of them currently play a role in attracting tourism. According to definition and to determine the role of museum Nitsch (1999) has argued a monolithic grasp: museums can fulfil the following roles: (a) interpreting and communicating other cultures for the benefit of the local community, by drawing up and implementing strategic plans of exhibitions; (b) helping the local community to understand other cultures in a socially healthy way; (c) interpreting and communicating the local culture, past and present, for the benefit

of tourists and so that they can understand it; (d) acting as educational centers for the local community in respect of introduced cultures; (e) acting as tourist orientation centers in small communities; and (f) developing their role as centers for research into local handicrafts and other skills. This could be counted as an overarching definition of the museum which included its roles according to principle definition and modern activities.

Probably the most complete definition which clarifies the relation between tourism and the museum has been defined by Stevens (1998). Museums, according to Stevens are not merely the passive recipients of tourist visits; they have an active role to play in 'brokering' a mutually beneficial exchange between tourists and the host culture. In addition, they can and should serve as the cornerstone of coherent, culturally sensitive tourism policies. The museum provides tourists with an opportunity to experience what is likely to be a representative and the showcase representative of the host country's culture. Museums are and will continue to be central to this convenience disposal required by tourists. Museums are central to the successful development of cultural tourism. This is especially the case in developing countries in those regions of the world facing exceptional tourism growth over the next five years. Museums are the arenas for effective and lasting partnerships to be established between tourists and host communities. The museum as the traditional guardian of cultural identity can be the honest broker in the tourist/cultural exchange relationship.

However, to reach the subtle meaning of the object, an official definition has an incipient role to open up the thread. For the seventh time in its history the ICOM (International Council of Museums) definition of a Museum is under discussion, with a view to possible revision to be agreed at the General Conference in Kyoto in September 2019 (Brown & Mairesse, 2018).

International Council of Museums (ICOM) (2007) has the following definition: Museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education, and enjoyment, material evidence of people and their environment. In a short sentence and definition, we could say: Museums are charged with collecting, conserving and protecting cultural ephemera thus, helping to prevent the erosion of cultural identities.

To conclude in a concise manner clearly, museum definitions can be summarized in a table (table 4). These definitions have been categorized according to five aspects, which have been considered in studies of these authors: preservation, collection, research, tourism activities and cultural exchange.

Table 4- Scholarly Museum definitions

Aspects Categories / Authors	Preservation &Collection	Exhibition & Display	Research & Education	Tourism activities	Cultural exchange
Graburn (1998)	✓				
J.M Fladmark (1994)		✓	✓		
Chieh-Wen (2011)	✓	✓	✓		
Pekarik (2003)	✓		✓	✓	
Hermann (1998)			✓	✓	✓
Kirchenblkatt- Gimblett (1998)			✓		✓
Mac Cannell (1999)				✓	✓
Stylianou – Lambert (2011)				✓	
Stevens (1998)		✓		✓	✓
ICOM (2007)	✓	✓	✓	✓	✓

Source: Author

Holistically each definition of museum can be use in specific research. For example, in archaeological researches, which relate directly on circumstance of conserving the artifacts, the definition provided by Graburn (1998) which is focused more on the conservational aspect is more useful in comparison to other definitions which included several other aspects in addition. This research attempts to consider a standard and official definition like the one provided by ICOM (2007) which concentrates more on all of aforementioned aspects. Particularly in the second sub-

hypothesis of the research, which is developed on the of the museum to change destination image of Iran, this definition will be evoked and analyzed.

2- 4 Museum typology

Analysis of various museum definitions has facilitated the categorization in types of museums. Generally, there are two types view towards museum typology:

A) Thematic view

B) Functional view

Fatemi (2011) has divided museums into various categories which are more familiar to the public from a thematic viewpoint. Where, the historical and archeological museums are based on history. This museum type has historical view and narratives of the different historical periods in a specified region. This museum type also is called as the mother museum and most of the objects have collected through archeological excavation attempts. Washington historical museum can be considered as one such museum bearing the features of this type. Another type of museum is the open-air museum whose establishment has originated from an idea, which insists on transferring the origin to a specified place. Mostly the term open-air museum is applied to museums, which specialize in the collection and re-erection of multiple old buildings at large outdoor sites, usually in settings of re-created landscapes of the past and often include living history. Persepolis in Iran or Acropolis in Greece could be counted as an example of this particular type. The Anthropology museum is another type of museum, which is focused deeper on the history of a country or a region. Currently, this type of the museum is referred to as the historical culture museum. The scope of activities in this particular type of museum limit the knowledge about the culture before the industrial period. The first industrial nation was Britain. This transition took roughly from the 1750s to the 1850s (Vries, 2008). As the subject of anthropology pertains to the study of humans, human life and societies in the past and present. The Palace museum can be counted as another type of museum, which has inherited from our past and describes the lifestyle of owners so that some objects or architecture art can be seen in their mansions or palaces, which are mostly located in the center of the governance zone. Also, the art museum is another type which comprises

privileged artworks from various societies made in diverse historical periods. The artworks of art museum include: Statues, primary printed books, films, designs, photographs, ceramics, glass, texts on art, other books and furniture. Furthermore, art museums can be dedicated to the specified periods. The most famous art museum in the world are the Metropolitan in New York, Louvre in Paris and London National Gallery in the United Kingdom. Additionally, there are scientific museums, which promotes information about research and development processes. Scientific museums tend to involve visitors in the activities so that the visitors enjoy a sense of participation in the museum visitation process. Fatemi also considers another type of museum – the local museum that describes culture of a specified region and solely concentrates to exhibit the objects of this region. A Mobile museum is a relatively new form of museum, which exhibits the culture of various regions in another place with its mobility. Additionally, another important form of museums is the park museum, which displays multiple cultures and educational dimensions, leisure attractions and simultaneously focuses on promotion of environmental issues. Miami Museum Park can be noted as one of the most notable examples in this category. Another type of museum is the military museum, which includes the exhibition of the history and evolution of guns and armies. Artists houses, or museums are another category which are usually established after the demise of a famous artist and always include some private objects and taken from the artist that the museum is dedicated to. This type of museum has been created to venerate artists and scientific persons. Addition to the aforementioned museum categories, there are several museums with various themes like music, sport and infantile issues. Baseball celebrity's hall in New York presents equipment of the famous athletes and annually holds an appreciation ceremony for selected athletics in the museum. Children or infantile museum is another category that can be considered as an interesting idea and atmosphere in this field. This museum´s target market are children and their families and attempts to use group-teaching techniques to help children learn responsibility. For example, Children´s museum in Boston is reputed for of its creative exhibitions, educational tools and social plans. Brooklyn Museum in New York is the oldest museum in this sphere. Also, music museums devote their activities to promote the famous musicians and sometime host live performances.

Unlike Fatemi, Gurian (2002) has a different view towards regarding museum categorization and divides museums according to their function. He proposes five different categories of the museums - the object-centered museum, the narrative museum, the client-centered museum, the

community-focused museum, and the national museum. He suggests that while some museums really do strive to succeed in carrying the responsibility of all five types at the same time most do not succeed to do so. Further, while some combinations are natural fits, some are not. Each of these five museum sectors has many examples one can cite. Each sector has also had opportunities, criticisms, and tensions. Each has experimented with certain solutions. It is these experiments that, while sometimes causing controversy, have brought new invigoration to the field. This categorization could be summarized in a table (Table 5).

Table 5- Museum types according to function

Function	Description	Example
Object-Centered	- Concentrate on the material they own or can borrow - Are mostly (but not only) art museums - Generally present objects without context - Value being the "Temple of the Contemplative" - Difficult for the novice to understand without other aids, i.e. context, glossaries, introductions, maps, etc. - Mostly created for knowledgeable adults - Audience demographics are often "upper class"	Metropolitan Museum of Art in New York
Narrative	- Chooses to display only those objects that fit within story - Use objects as visual evidence. - Piloted the use of environments as display. - Extensive use of all types of multi-media - Often display generic objects - Motive: educational	Picasso Museum in Paris
	- Most interested in the audience - Concentrates on individuals and small social groups - Interest in learning theory, schools, children. - Most often Children's Museums and Science Centers	Zoom (the

Client-Centered	• Focused on novice/beginning learners. • Created many interactive and role-playing exhibition techniques • Motive for audience: fun, educational for the children.	German children's art museum)
Community Focused	• Interested in the well-being of a community • Usually Culturally, regionally or audience specific: Eco-Museums, Native American Centers. • Often under-funded • Pilot programs like integration of language training, health education, day-care within the museum • Motive community healing, well-being	art gallery in Soweto, South Africa
National	• Physical display of national Aspirations • Part of marketing tourist attraction package • Highly contested / by politicians. • Often displays only good news / celebratory without reveling critical nuances. • Often conservative in topic choice then non-national museums.	National Gallery of Canada

Source: Author according to Gurian`s categorization, 2002

Additionally, Sadeghpour firouzabad & Khalilzadeh moghadam (2015) add another form of museum categorization in their book "Museum Management", which assumes that museums could be categorized into four types due to ownership: 1) Government owned museums which are managed by local, regional or national administration like Iran National Museum 2) Private museums when their budget is supplied by private investors or sponsors and of course in this type of museum profitability is integral for the owners like. 3) Non- Profit museums which usually are managed by non-profit institutes 4) University museums which appertain to universities or faculties and have been established according to educational targets of the university.

2-5 Related Studies

There are several studies about the museum categorization, which can be classified into the two groups: the first concentrates on the museum, and the second studies museums according to the tourism or cultural tourism issues. Most studies in first category have focused on the exclusive concepts in the museum, which are related to archeology and sociology and even typology or management of the inner issues of a museum without considering another concept like tourism. On another hand, some studies have attempted to investigate the issues in museum field in relation to the tourism sphere.

It witnessed that the museum can be counted as an incipient prerequisite in the tourism industry and particularly of course in cultural tourism. Most evidence including statics and arguments testify this assertion and indicate that most issues and conceptions, which are related to the museum, are also related to cultural tourism. Therefore, to reach the goals of this chapter, which is reviewing the related, considering the rosters of previous studies can be useful. The studies, which have concentrated more on the conduct of visitors, also evaluate the relationship between tourist behaviors with the museum indicators, which can be helpful for related authorities. To distinguish the previous studies, a number of research studies have been conducted in both overseas (international) and Iran (internal) briefly described below. Although there is no academic article published abroad elaborating upon the relationship between cultural tourism and museum, there are some studies, which have been published as thesis or national congress entries or journals in Farsi. Therefore, separating the studies into two categories between domestic and international would be helpful to better understand the internal attempts and international attempts separately.

2-5-1   International studies

Apostolakis and Jaffry (2013) have considered factors affecting the levels of individual voluntary contributions for cultural tourism through not-for-profit resources. The paper takes the British Museum, London, as an example. The British Museum is the leading free-entry cultural tourist

attraction in London. However, funding for the British Museum has decreased by over 30% in the past 10 years. The results illustrate the effect of formal and informal 'communities of participation' that generate obligations for voluntary contributions towards arts and cultural resources. The authors argue, that the British Museum should try to invest in a cultural network-enhancing infrastructure that could potentially encourage visitors to contribute voluntarily. It should also influence trust levels among potential donors by increase in accountability. The authors argue that these policy initiatives could lower the transaction costs of pro-social behavior.

Jansen-Verbeke and Van Rekom (1996) investigated the role of museums in developing urban tourism with special attention to the motivation constructs of visitors and the possible added value of a "museum park". Interviews with visitors were held in order to identify their motivation. This study found that the Marketing implications could be deduced from core motives. In addition, for urban authorities and tourism marketers, the motivation and behavior patterns of museum visitors offer interesting clues when developing an attractive urban tourism product.

Akbulut and Artvinlib (2011) have determined the effects of Turkish railway museums on cultural tourism. Railway Museums remain one of the most important items in cultural tourism. Turkish railways form an integral element in reflecting the Republic values in Turkey. The Railways have deeply affected the daily life in Turkish. Today there are seven museums in relation to railways in Turkey. In their study, they have tried to shed light on the increasing popularity of this category of museum and also intend to expose the tourism potential of railway museums in Turkey. They have further discussed improvements in the future to me higher suited for public use economically and culturally, especially in terms of children's priority.

Sheng (2012) tried to analyze the experience expectations of museum visitors. Using content analysis of diaries written by museum visitors, a questionnaire of experience expectations of museum visitors was developed. After a survey with 425 valid returns, factor analysis was used to extract five types of experience expectations, which included: easiness and fun, cultural entertainment, personal identification, historical reminiscences, and escapism. Moreover, this research analyzed visitors' preferences for visiting museums and their demographic factors among

different types of experience expectations. Finally, some related discussion and suggestions were proposed.

Prentice (1997) found out that the evocation of authenticity represents a 'market-tested' tourism development, rather than a 'market researched' development, though our knowledge of just how authenticity is appraised and negotiated by tourists remains pitifully inadequate. Museums should be at an advantage here. They are positioned generally as objectively authentic, or, more correctly, should be positioned as such. By recognizing other forms of authentication and combining with other suppliers, museums can extend their role in the supply profile of destinations. As museums have comparatively easily identifiable audiences, they are well positioned to offer a lead in our understanding of consumer-defined authenticity and how this can be evoked. The market is to be made and museums need to define their positions accordingly. Experiential cultural tourism is here to be embraced.

Also, Xie (2006) identifies six key attributes of developing industry heritage tourism from the previous literature. These attributes have been used to evaluate a proposal for the National Historic Jeep Museum by the city of Toledo, Ohio. The investigation revealed that although the potentials for conserving and interpreting the museum are valued highly, there exist conflicting views by various stakeholders. Problems are attributed to poor community perceptions, a lack of strong support from the Jeep industry, the controversial reuse of existing facilities, ill-informed economic benefits and the issue of authenticity. The implications of the study provide suggestions for future improvements in the development of industry heritage tourism.

Stylianou-Lambert (2011) has also adopted a study to investigate role of Henry Museums in cultural tourism of Cyprus. This study reconstructs and expands well-established cultural tourist typologies while providing an alternative model to help explain the subtle differences between different cultural tourists in art museums. Keeping in mind that art museum visitors differ from visitors of other kinds of museums and that museum visitation is not separate from everyday life, in-depth, semi-structured interviews in the participants' home country were used to explore museum perceptions and memories of past museum experiences. The main outcome of the study is the identification of eight different ways of perceiving the art museum whether at home or a

tourist destination. Five case studies are presented in order to demonstrate the need for more inclusive and flexible typologies.

Greek researchers Zyglidopoulos et al (2012) investigated the classic agenda-setting hypothesis in the context of the Greek cultural market. It is hypothesized that Greek museums with higher visibility in newspaper content are have higher visitation than museums with lower media visibility. Because of the nature of the Greek cultural market—Greece receives more than 10 million tourists during the summer months—several variables are controlled for, such as the seasonality of visitation, the type of governance of the organization, one-time events, such as the Olympic Games, which took place in the summer of 2004, and promotion initiatives undertaken by museums. When controlling for such culturally specific variables, there is evidence supporting the agenda-setting hypothesis within the Greek cultural market.

Cohen (2011) has adopted a study on effect of museum on a specific type of cultural tourism in Israel called Dark Tourism. Participants include 272 visitors of museums, who answered questions in the questionnaires. This article first attempts to define how tourists look at an "authentic" site. This article understands that "authentic" is a subjective term, however it can be used to define many different things, and that many different factors are involved when understanding how tourists view an authentic site. These factors could include witness testimonies, display of relics, and many other items. This article plays off of William Miles' "Auschwitz: Museum Interpretation and Darker Tourism" as it seeks to understand the levels of dark tourism, as they range from "dark" to "darkest". It specifically studies a site in Jerusalem, *Yad Vashem*, a place related to the Shoah. It studies the factors that are part of the museum, and how a tourist can experience the life of the Jewish state. It compares this museum in Jerusalem to museums in Europe or in the United States. This article finally looks at the study methods for receiving and interpreting data, and how the results compare.

Three other Greek authors Zakakis, Bantimaroudis, & Zyglidopoulos (2015) examined a process of agenda building in the context of cultural organizations. They chose the Acropolis Museum as a new, emerging cultural organization in the European periphery which engages in public actions, in the form of symbolic initiatives, in order to set a specific cultural agenda for

Greek and international media. They scrutinize seven symbolic initiatives publicized by the museum as attributes that influence media content. They conclude that development of cultural/educational services, advertising and marketing, visitor/customer relations, partnerships, symbolic actions, special events, and supporting services constitute significant cultural attributes, which strategically become a part of the media agenda, thereby contributing toward the building of a museum agenda.

Nowacki (2005) has considered the role of museums in tourism in Poland. The article attempts to use the SERVQUAL evaluation method for judging the tourist product quality of the Rogalin Palace, a branch of the National Museum situated near Poznań (Western Poland). A 36-item questionnaire instrument was used to assess visitors' expectations, perceptions, and level of satisfaction. In the questionnaire, items were about the arrangement and display of the museum, showing historical events and give enough information to visitors, aesthetics and required instruments to transfer information. Obtained results indicate that the most important factor for attracting tourists is aesthetics in museum.

Bagus, Subhiksu, Ardika, & Madiun (2015) have attempted to evaluate museum as a cultural tourism attraction to derive these three questions: (1) How do museums function as tourist attractions in the Ubud area, from the perspective of operators? (2) How do museums function as tourist attractions in Ubud area, from the perspective of visitors? (3) How is the relationship between museums and other tourism components when examined through the role of museums as cultural tourism attractions in Ubud area? This research on museums was conducted in the Ubud area as Ubud has developed museums as the main cultural tourism attractions in the area. The research is based on the theories of museum management, marketing, and theories on cultural tourism attraction. The research involved the participation of 82 foreign visitors and 79 domestic visitors as respondents, in addition to five museum owners and two museum professionals as informants. Finally, the research found out that: 1) Each museum operator has exhibited each museum's own uniqueness to attract visitors to visit 2) The perception of visitors on cultural tourism attractions in this research is observed from the elements of museum architecture, collections, layout, service quality, cleanliness, beauty, and hospitality, which indicates that all eight factors have been satisfactory, for both foreign and domestic tourists visiting the Ubud

museums. Museums as cultural tourism attractions are closely related to the development of accommodations in Ubud area, as proven by several museum operators offering packages in cooperation with area hotels to introduce or promote their museums as tourism attractions.

Guobrandur (2004) in his thesis, (through consideration of three questions, attempted to find out relationship between museums and tourism. His aim was thus to investigate the relationship in terms of their (cultural tourism and museum) common denominators and areas of mutual concern. The research questions are about 1) describing the relationship between museum and tourism 2) fields that overlap and the fundamental interests they share 3) possibilities for increased cooperation and a good partnership. After designing the questionnaire and interview they were distributed and evaluated, he proposed a SWOT model for both museums. Finally, the research found out that both museums and cultural tourism do have certain social obligations or responsibilities in common. For instance, they share a relation to increased cultural accessibility and understanding along with cross-cultural communication. Also, the political overlords are also often the same, especially where both sectors play an important role in local cultural planning. The same thing can be said regarding other stakeholders, both local and non-local, they are often the same and in many cases their interest in the success of these two sectors overlap. The development of sustainable cultural tourism is the aim for the tourism sector, while sustainable cultural development might be seen as the vision for museums and their stakeholders. A cooperation with the museum world is important for tourism, since most museums have certain potential to attract visitors, including tourists and as well to accommodate them. Museums offer unique opportunity for consuming and experiencing cultural heritage without damaging the resource.

Summary of international related studies literature has been summarized in table 6.

Table 6- International studies literature about relation between museum and cultural tourism

Authors	Year	Investigation	Tools	Case study	Results
Myriam Jansen et al	1996	1- Role of museums in developing urban tourism 2- Special attention to the motivation constructs of visitors	Interview with visitors/ Survey	Museum of Fine Art in Rotterdam	1-Marketing implications can be deduced from core motives 2- The motivation and behavior patterns of museum visitors offer interesting clues when developing an attractive urban tourism product.
	2013	Consideration the factors affecting the levels of individual			The results illustrate the effect of formal and informal 'communitie s of participation

Apostolakis and Jaffry		voluntary contributions for cultural tourist resources.		British museum in London	'that generate obligations for voluntary contributions towards arts and cultural resources.
Akbulut and Artvinli	2011	Determination the effects of Turkish railway museums on cultural tourism	Primary data / Statics	Turkish railway museums in Izmir	Railways were affected both Ottoman and Turkish society's life deeply
Wen Sheng and Chia Chen	2012	Analyze the experience expectations of museum visitors.	Questionnaire	Five museums in Taiwan	Five types of visitor experience expectations were developed
Feifan Xie	2006	Evaluation a proposal for a museum	documents related to the Jeep Museum initiative/ In-depth interviews with over 15 groups of stakeholders/	National Historic Jeep Museum in Toledo, Ohio	although the potentials for conserving and interpreting the museum are valued highly, there

			Telephone interviews		exist conflicting views by various stakeholders
Stylianou-Lambert	2011	Investigation role of a museum in cultural tourism of Cyprus	In-depth, semi-structured interviews	Henry Museums in Cyprus	Identification of eight different ways of perceiving the art museum whether at home or a tourist destination.
Cohen	2011	Effect of museum on a specific type of cultural tourism in Israel called Dark Tourism	Questionnaire	Yad Vashem in Shoah	Indication the importance and relevance of memorials located in places linked to the subject group—the people who suffered the tragedy being

					memorialized
Zakakis and Zyglidopoulos	2015	Examination a process of agenda building in the context of cultural organizations	Media content (both Greek and international newspapers)/	Acropolis museum in Greece	development of 7 elements constitute significant cultural attributes, which strategically become a part of the media agenda, thereby contributing toward the building of a museum agenda
Nowacki	2005	Role of museum in tourism of Poland	Questionnaire	Rogalin Palace, a branch of the National Museum	The most important factor for attracting tourists is aesthetics in museum
		1-Museums as tourist attractions			1- Each museum

		from the perspective of operators 2- Museums as tourist attractions from the perspective of visitors 3- Relationship between museums and other tourism components	In depth interview/ Questionnaire / Review of literature	Five museums in UBUD area	operator has exhibited each museum's own uniqueness to attract visitors to visit 2- Was indicated that seven elements have been sufficiently met the visitors' expectations 3-Museums as cultural tourism attractions are closely related to the development of accommodations in Ubud area
Bagus et al	2015				
		1- describing relationship			1-Both museums

		between museum and tourism 2- detecting fields overlap and what are the fundamental interests they share 3- finding possibilities for increased cooperation and a good partnership.			and cultural tourism do have certain social obligations or responsibilities in common 2-political overlords are also often 3-museums play role as the heritage conserver and also tourist attraction for tourism industry
Guobrandur	2004		Questionnaire and interview	Göteborgs Stads museum in Sweden, Reykjavik Museum in Iceland	

Source: Author

2-5-2 Internal studies

Sharifi-Tehrani, Verbič and Chung (2013) analyzed the admission fees that foreign and domestic tourists are willing to pay, respectively, for the National Museum of Iran, and examines the relationship between the tourists' willingness-to-pay and their various socio-economic, geographical, and psychological characteristics. It was established that the two segments of tourists differ substantially, both in their characteristics and in their behavior. For both groups of tourists,

the maximum willingness to pay was positively and statistically significantly related to income, education, involvement, and attitude. However, foreign tourists exhibited substantially higher elasticities of willingness to pay with respect to years of schooling, attitudes and involvement, compared to domestic tourists, but not with respect to income.

Fasihi and Nahidiazar (2014) have studied role of museums in development of cultural tourism. In this descriptive-analytical study, the role and position of museums in development of tourism and cultural identity of the society has been investigated. The relationship between museums and cultural identity in the form of the historical past, the land of the ancestors, the native language, beliefs and traditions, national glories, examples of religious art and literature have been evaluated in this study. Finally, it was found that museums play an important role in World Tourism Industry in terms of culture in addition to promotion of human knowledge and stabilization of education. Museums can be considered as factors for attracting tourists and it could be mentioned that museums are main pillars of tourism and economy of every region.

Poorahmad, Mahdi, Banamiri, Kutenai, Mohamahi (2012) has also studied role of museums in development of cultural tourism in Mazandaran Province. In this study, totally 380 questionnaires were distributed among visitors of *Gohartape* Museum. Obtained results indicated that museums have more effect than other cultural attractions like festivals and monuments in the development of cultural tourism. In addition, it has key role in purchase of cultural products and can affect economy of country. Moreover, it was found that visitors of museums are mainly educated people and the most effective factor for attraction of tourists is services, decoration, and arrangement in museum.

Hasanpour (2015) studied the case of the Eynak Lake in Rasht, according to results of field surveys and descriptive-analytic studies on the effects of eco-tourism and museums in less developed urban areas. The results show that ecotourism industry is not a trick or marketing promotion, but a tool for sustainable development. Achieving ecotourism in underdeveloped areas needs planning and support from both public and private sectors. Using cultural centers such as museums along with other dimensions of cultural tourism and ecotourism can be an important factor in promoting culture and attracting many economic and social capitals and welfare services for the target centers. According to the results of the research, the important role of the long-term

planning for tourist areas should be noted. Due to the lack of proper planning, despite the financial, social and economic value of tourists, Ecotourism in Eynak ecotourism remains underdeveloped. With providing protection of eco-tour before it, this highly efficient industry can be a positive factor rather than a negative and threatening factor for the less developed urban areas and nature. With appropriate perspective and protection measures before the development of eco-tourism, the industry can prove to have high positive impacts rather than threaten the national reserves and underdeveloped areas previously untouched by tourism.

FarajiRad (2012) considered Iran National Museum as an archeological museum and as a cultural tourism attraction, evaluated its role in urban tourism in his study. To achieve the result of the research two types of questionnaires have been considered in this respect and after distributing to 120 foreign tourists and 300 domestic tourists, the result has been evaluated. The result articulated that the National Museum of Iran has an important role to increase historical and cultural knowledge to domestic tourist and has made foreign tourists more familiar with historical and cultural places throughout Iran. In a nutshell, summary of internal related studies literature has been summarized in table 7.

Table 7- Internal literature about relation between museum and cultural tourism

Authors	Year	investigation	Tools	Case Study	Result
Sharifi Tehrani et al	2013	Analyze the admission fees that foreign and domestic tourists are willing to pay (WTP)	Interview questionnaire	National Museum of Iran - Tehran	Foreign tourists exhibited substantially higher elasticities of WTP with respect to years of schooling, attitudes and involvement, compared to domestic tourists, but not with respect to income.

Fasihi and Nahidiazar	2014	Role of museum in development of cultural tourism			Museums play important role in World Tourism Industry in terms of culture in addition to promotion of human knowledge and stabilization of education
Poorahmad et al	2012	Role of museums in development of cultural tourism in Mazandaran Province	Questionnaire	Gohartape Museum in Mazandaran	Museum has a higher effect than other cultural attractions like festivals and monuments on development of cultural tourism
Hasanpour	2015	Effects of eco-tourism and museums in less developed urban areas	Primary data and static	Eynak Lake in Rasht	Using cultural centers such as museums, cultural tourism and ecotourism can be an important factor in promoting culture and attracting different sources of economic and social capitals along with welfare services for the target centers.
					The National Museum of Iran has

Faraji Rad et al	2012	Archeological museums and cultural tourism and their role in urban tourism	Questionnaire	National Museum of Iran - Tehran	important role to increase historical and cultural knowledge to domestic tourist and has made foreign tourists more familiar with historical and cultural places throughout Iran

Source: Author

Indeed, this research has attempted to evaluate other aspects of the relationship between museums and cultural tourism. It has been considered that the hypothesis and the result of this research could be useful and feasible so that it could be implemented in the future. The SWOT results in next chapter reveals that destination image of the tourist towards Iran has always been affected by misrepresentation of Iran and this factor forms the main barrier to a healthier tourism development of the nation. On the other hand, it has been proven that 2500 years of civilization in Iran as cultural and historical region form the strength for the tourism industry of Iran tourism. Two sub-hypotheses relevant to the dependent variable (Cultural tourism) have been designed. Also, three aspects of Iran National Museum with regard to its functions, previous studies and also library documents, have been selected to evaluate as the independent variable (Iran National Museum):

1) Cultural and architectural view of the museum: There is a proved argument in psychology studies that when a person views an object in the museum, he or she will be impacted by that object to a certain degree. Furthermore, in the field of museum architecture, knowledge of psychology should be considered as an integral indicator, psychology science should prepare an appropriate infrastructure in which the conserving affair can be done in the most appropriate manner. The Museum indeed offers a space where in addition to human and spatial relations, there is a complicated atmosphere between objects and space. In other means, the architecture type and the objects of a museum are a piece of a whole unit.

(Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). In the competitive atmosphere of the market, the architectural style could be a reason to add gained experience from the museum. Today`s museums have felt the necessity of creation of a resting place. For example, The National Museum of Japan has created a grand spatial area on the left side of museum entrance where comfortable chairs have been provided for relaxation and a computer center has been built to provide visitors the required information (Rouzrokh, 2007).

2) Plans and exhibitions of the museum: This item includes programs and plans which museum authorities trace to attract visitors and generally to improve their complex. It is crucial to know that programs and plans, which museums organize, are viewed as tools to reach the museum goals. These plans include some activities such as holding exhibitions in an innovate pattern including participative activities. Some museums hold specified classes where students could participate to increase their knowledge on related subject matters. Online educational programs make opportunities for students to be more familiar with relevant exhibitions, galleries and activities (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

3) Museum services: Visitor services are provided by the museum for visitors to create a seamless and pleasurable visit for to the museum. Appropriate services decrease the stress related to understanding the details of the museum visitation process and helps visitors get the maximum value of exhibitions and events. Without appropriate visitor's services, there is a hindrance in the tourist´s ability to learn from museum displays. Museums lose an enormous opportunity to place and improve itself as an important cultural and educational center where can act be an integral attraction and even cultural/historical hub in the tourism industry. Museum services are usually in the following areas: Helping visitors to find objects and also providing information services about the objects, resting and relaxation places, education, clinical and research services, food services, especial facilities, museum publications, catalogs, films, and relevant DVD (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

In model 7, conceptual model of the research has been traced.

Model 7- Conceptual model of the research

Role of Iran National Museum to develop the cultural tourism in Iran

Independent variable:

Iran National Museum

Dependent variable:

Cultural tourism in Iran

Cultural and architectural view of the museum

Encourage the visitors to visit other cultural tourism attractions of Iran

Museum services

plans and exhibitions of the museum

Changing tourist destination image (Iran)
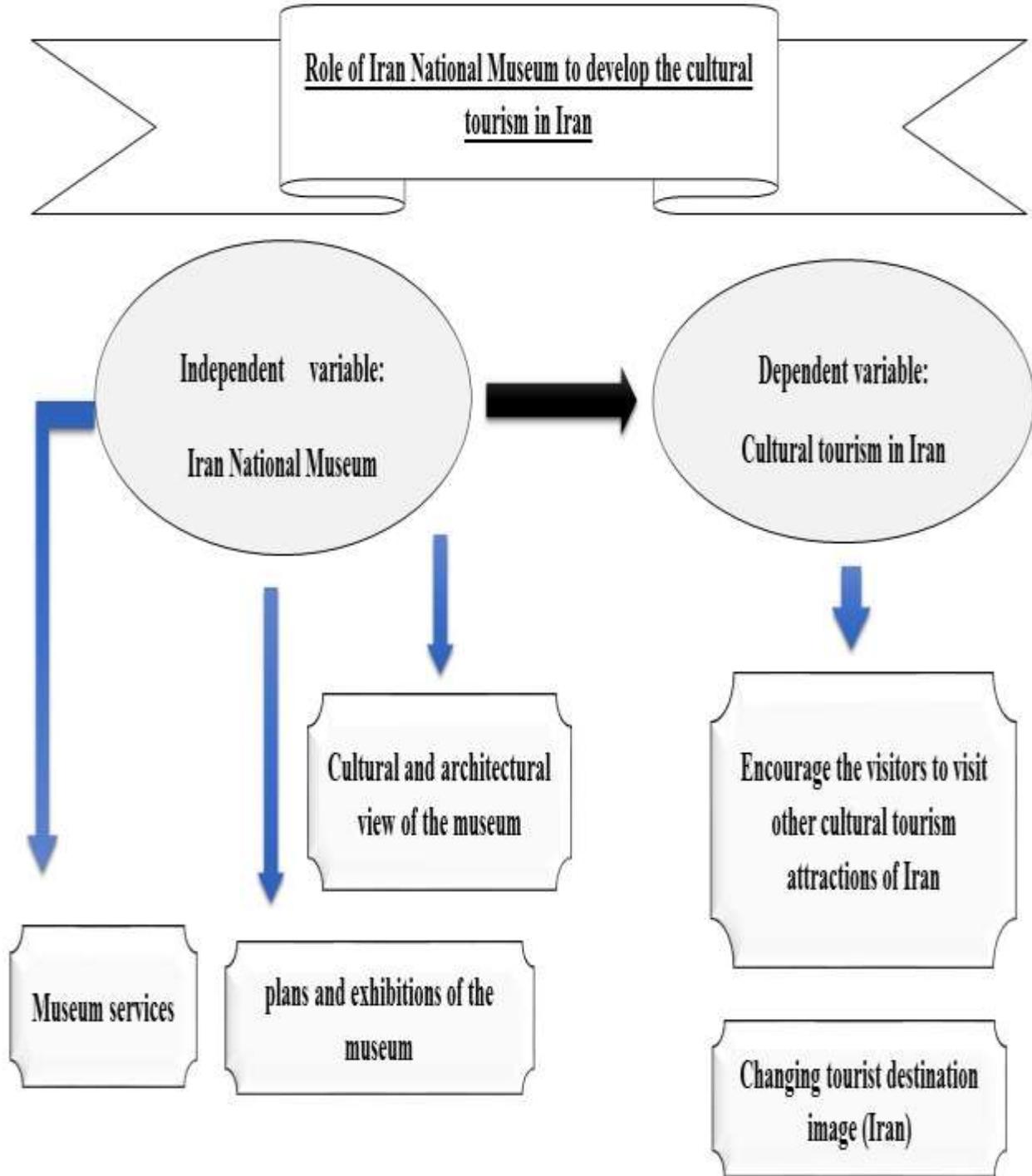
Source: Author

Chapter Three: Case Study: Cultural tourism in Iran/ museums of Iran/ Iran National Museum

As mentioned in the introduction chapter, four evaluations have been done in this chapter to better understand the main evaluation analyzed in chapter 4 and concluded in chapter 5. So that, in the primary section, cultural tourism resources of Iran will be detected and categorized for optimal analysis in second part which evaluates the cultural tourism of Iran for understanding the strongest and weakest points of cultural tourism in Iran. The results of these two analysis are going to be used in chapter four for designing the main hypothesis and two sub-hypothesizes of the research.

Then, in part three, to better understand the museum's evolution in Iran as the case study and host society, the TALC model has been used. Consequently, in part four of this chapter, the circumstance of the Iran National Museum in its both buildings has been separately analyzed through various aspects like marketing, museum services, museum attractions, workshops and seminars, visitor's evaluation and so on. Indeed, Evaluation of these two parts is further used in chapter five and to give concretre implementable suggestions. The conclusion in chapter five is derived from the result of analysis in chapter 4. It should be considered that the evaluations in this chapter should not be considered as the main evaluation of the research and merely been used to gain a better understanding about: cultural tourism of Iran and its resources, evolution of museums in Iran and the circumstance around Iran National Museum. In chapter four and subsequently chapter five, the results of this chapter will help to reach the goals of the study. Model 8 explains the importance of this chapter to reach the goals of the research. Aforementioned sentences could be more conceivable by using this model to understand better about the role of this chapter in this research.

Model 8- The role of chapter three in the research

| Chapter Three | Chapter Four | Chapter Five |

Identifying cultural tourism resources in Iran → **Evaluation of current cultural tourism in Iran through SWOT model** → **Evaluation of museums in Iran Through TALC model** → **Evaluation of Iran National Museum as the case study** → **Designing and analyzing the hypothesizes of the research** → **Conclusion and suggestions**
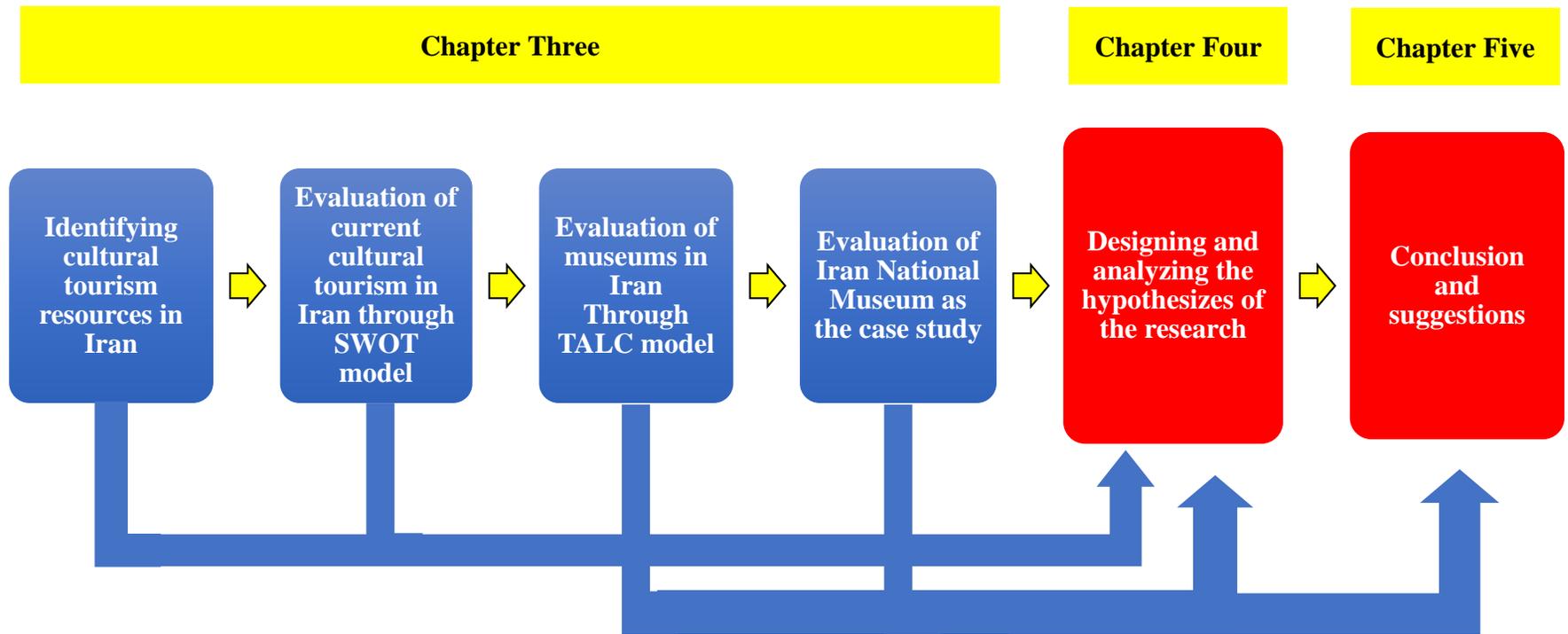
Source: Author

Therefore, four parts will be presented in this chapter as the case study of the research:

First Part: Identifying cultural tourism resources in Iran.

Second Part: Evaluation of current cultural tourism in Iran through the SWOT model.

Third part: Evaluation of museums in Iran through the TALC model

Fourth part: Evaluation of. The Iran National Museum as the case study.

3-1 Identification of cultural tourism resources in Iran

Iran is a mountainous, arid, ethnically diverse country in southwestern Asia. Much of Iran consists of a central desert plateau, which is surrounded by lofty mountain ranges that solely allow access to the interior through high passes. Most of the population lives on the edges of this forbidding, waterless and infertile land. The capital is Tehran, a sprawling, jumbled metropolis at the southern foot of the Elburz Mountains. Famed for its exquisite architecture and verdant gardens, the city fell somewhat into disrepair in the decades following the Iranian Revolution of 1978–79, though efforts were later made to preserve historic buildings and expand the city's network of parks. As with Tehran, cities such as Esfahan and Shiraz combine modern buildings with important landmarks from the past and serve as major centers of education, culture, and commerce. Iran is bounded in the north by Azerbaijan, Armenia, Turkmenistan, and the Caspian Sea, to the east by Pakistan and Afghanistan, to the south by the Persian Gulf and the Gulf of Oman, and to the west by Turkey and Iraq. Iran also controls about a dozen islands in the Persian Gulf. About one-third of its 4,770-mile (7,680-km) boundary is sea-coast (William Avery, 2018).

Iran is neither an Arab country, nor one, according to the definition of the UNWTO, that resides in the Middle East, and yet it is often perceived otherwise. Iran's tourism stretches back to the time of Marco Polo. Its location as a land bridge between Asia Minor and Asia made it a natural transit route before air transport was available for trade, religious endeavors or leisure. The country's environmental assets and exotic culture, combined with a versatile climate and major heritage assets, provide it with a sound platform from which to build a diverse, unique and dynamic tourism industry. In spite of the fact that Iran ranked in the top 10 countries with respect to its ancient and

historical sites United Nation Educational Scientific and Cultural Organization (UNESCO), experts believe that its coastal areas, mountains, deserts and rivers have remained untapped because the state has either ignored or given minimum attention to the tourism industry (Morakabati, 2011). The total contribution of Travel & Tourism to GDP (including wider effects from investment, the supply chain and induced income impacts, was IRR (Islamic Republic Rial) 973,880.0 bn in 2016 (7.7% of GDP) and is expected to grow by 6.6% to IRR 1,037,720.0 bn (7.9% of GDP) in 2017 (World Travel and Tourism Council, 2017). Iran is a highly attractive country for tourists in terms of goods and service pricing among 141 countries, according to Travel and Tourism Competitiveness 2015 report released by the World Economic Forum. Currently and despite the tourism potential including many barriers and reasons and according to (UNWTO annual report of 2017, Iran ranks 93th in terms of travel and tourism competitiveness (Schwab, Martin, Samans, Moavenzadeh, & Drzeniek-Hanouz, 2017).

Iran's interaction with its neighbors and other nations has been influenced by a constant tension between Persian and Islamic identities and between conflicting self–images of national superiority and subjugation. On one hand, it bases its claim for predominance in the Middle East on a highly accentuated Islamic-Shiite identity. Yet, on the other hand, Iranian nationalism is highly exclusive. While Iranians identify pro forma with Muslims in general and with Shiites in particular, the scope of Iranian national identity remains that of the Persian-speaking Shiites within the borders of Iran, and Iranian expatriates. Furthermore, Iranian national identity projects a sense of superiority towards its Arab neighbors and pride of its pre-Islamic imperial past. For Iranians, all that was great in what is commonly referred to as Islamic or Arab culture was actually Persian. This self-image even holds certain racial overtones: it links Iran to a primordial "Aryan" world of settled civilization, far superior to the "primitive" nomadic Arabian culture, but at the same time, one that has been conquered, and humiliated by outside forces (Bar, 2004). This is a subject of discussion in the evaluation of Iran museums through TALC in the next part of this research. Culture and identity have complicated definitions due to existing Islamic values and Persian identity, which the citizens hold high pride in. Islamic values and Persian identity particularly in tourism context have a conceptual interference, so much so that in many cases, it is difficult to distinguish between both in order to improve the specified projects. For example, every year Iranian people hold a specified celebration to pay homage to Cyrus the Great as their honorable

king despite governmental efforts to impede it. Actually, the current government of Iran prefers that people accept Islamic values as their culture and identity while a vast majority of them wants to return to their history and believe pre-Islamic values as their culture and identity. Besides the existing controversies, both pre-Islamic and Islamic values in Iran provides for a diverse range of cultural resources. For example, relevant tourism authorities attempt to evoke Islamic values like *adhan* (the Islamic call to worship) in accordance to the ideological view of government toward tourism. The *Adhan* performance acts as an intangible cultural resource and also highlights some religious places and monuments like mosques as tangible cultural resources. Many sociologists, archaeologists, historical and tourism experts, emphasize pre-Islamic identities and values as the cultural resources to present in this field. For example, local music, dances, rituals and festivals could be counted as intangible resources and also some specified monuments like Persepolis or Pasargadae could be counted as tangible resources within this spectrum. It should be mentioned that Islamic values sometimes provide impediments in the performance of some related activities like local music, rituals, dance and festivals. They are only permitted in limited and organized showcases and do not occur naturally owing to the conservative values in the religious laws. It is respectful to venerate to both Islamic and pre-Islamic values and considering them in relevant plans is a crucial in cultural tourism development within Iran.

For the beginning of introduction of Iran cultural tourism resources, it is valuable to mention about penetration of Iranian culture in the World particularly of curse in the region where is called Middle East. Iranian culture is inseparable from the geographical space within which it was formed and crystallized, and from which, during the Achaemenid period, it expanded considerably to bordering regions. Later it was caught in the powerful grip of invasions by Arabs and Turks the last great mass movements that re-drew the ethnic map of Eurasia and North Africa in a relatively short span of time. Yet Iranian culture was able to preserve its identity, even finding in modern times, in its contemporary Persian form, a venue for renewed vigor (Planhol, 2012). Map 1 vividly showing the geographic, political (partial), and cultural reach of Iran (also known as Persia) and the Iranic peoples corresponding to the modern-day Greater Iran. Actually, Iranian culture has impressed completely in countries like Afghanistan, Turkmenistan, Uzbekistan, Armenia, Azerbaijan, Tajikistan and could affect in parts of countries like Iraq, Turkey, Georgia, Pakistan, China and Kazakhstan. For example, "International Day of Nowruz" which belongs to Persian

Empire and comes from Zoroastrians religion, was proclaimed by the United Nations General Assembly in its resolution. Nowruz, meaning "new day", is an ancestral festivity marking the first day of spring and the renewal of nature. It includes rituals, ceremonies and cultural events, as well as the enjoyment of a special meal with loved ones. New clothes are worn, visits are made to family and friends, and gifts, especially for children, are exchanged. In particular with relation to the 2003 convention for the safeguarding of the Intangible Cultural Heritage, Nowruz was inscribed as an element in 2009, and extended in 2016, on the Representative List of the Intangible Cultural Heritage of Humanity, at the joint initiative of Afghanistan, Azerbaijan, India, Iran (Islamic Republic of), Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan (UNESCO, 2017).

Map 1- Geographic, political (partial), and cultural reach of Iran

Source: https://upload.wikimedia.org/wikipedia/commons/5/59/Greatesiranmap.gif
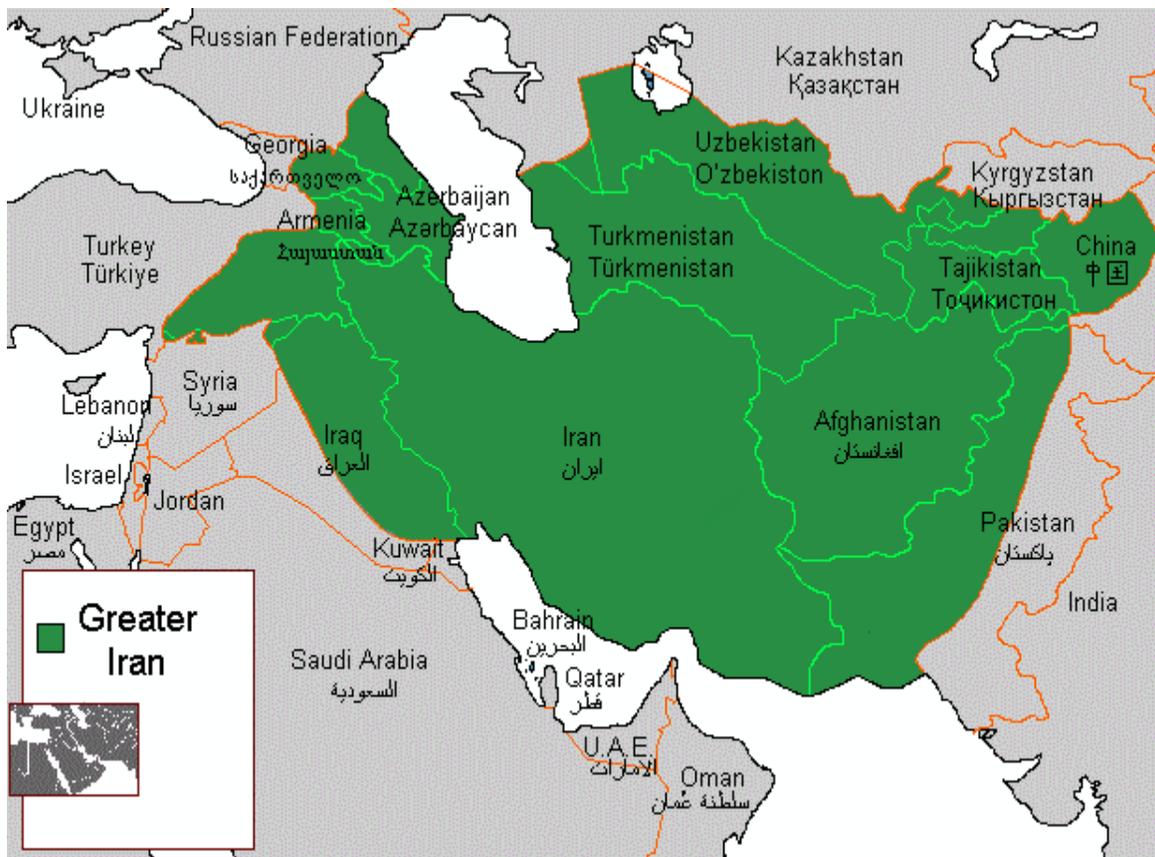
Iran has a large resource base of cultural, natural and historical sites which creates a high potential for attracting any category of tourist (Maʿrūf, 2002). Also, Iran possesses a tremendous diversity of attractions with physical tangibility such as monuments, museum and intangible ones like rituals, dance, music. As mentioned before, Iran is also recognized as the Persian Empire to many people in the world. This historical background makes Iran an ancient country within the likes of Greece, China, and Egypt and has tremendous potential in cultural tourism particularly through interpretation of its history and ancient civilization. Additionally, Ethnic density and subsequently its diversity in various local dance, music, rituals and other intangible resources could be counted as another advantage points for cultural tourism in Iran.

To evaluate the cultural tourism in Iran, these resources need to be identified and classified. There is a specified categorization in this context which has been used in many types of research like attempting to divide the cultural tourism resources into the tangible and intangible resources. A typical list of the types of sites or attractions, which are considered to attract cultural tourists, is provided by ECTARC in 1989:

a) Archaeological sites and museums

b) Architecture (ruins, famous buildings, whole towns)

c) Art, sculpture, crafts, galleries, festivals, events

d) Music and dance (classical, folk, contemporary)

e) Drama (theatre, films, dramatists)

f) Language and literature study, tours, events

g) Religious festivals, pilgrimages

i) complete (folk or primitive) cultures and sub-cultures.

3-1-1 Archaeological sites and museums in Iran

Iran has continued to actively pursue cultural tourism. It now has a large number of sites tentatively listed out of which over 50 sites happen to be more recent (Nagel, 2017). To commemorate these priceless archaeological sites, this region should possess striking museums both in the public and private sphere. As per the related booklet published by the Museum

organization of Iran in 2016, Iran possesses 548 museums. Iran National Museum, Golestan Palace (Picture 1), The Contemporary Museum and The Carpet Museum are famous in this context.

Picture 1- Golestan Palace museum in Tehran- Iran

Source: http://bit.ly/2GvqVhv

3-1-2 Architecture (ruins, famous buildings, whole towns) in Iran

The Architecture of Iran is divided into the Pre-Islamic and Islamic sections which consist of 6 styles (Pirnia, 2010) described below:

1) The Pre-Islamic era: 550 years before the birth of Christ, Cyrus I formed the Persian Empire and built a palace and garden for himself on a high plateau in the south-west of Iran, which he named after his tribe - Pasargadae. The outlines of his garden remain to this day. Its stone watercourses and basins link the palaces, temples and pavilions, which constituted the complex and provided water for his orchards which were said to have been planted in quincunxes. The Pre-Islam Architecture of Iran consists Parsian style (picture 2) and Parthian style.

Picture 2- Naqshe Rostam as a Parsian style- Iran

Source: http://www.anthrogenica.com/showthread.php?5924-New-Parthian-site-discovered-in-Khuzestan-SW-Iran

2) The Islamic Era: In the Islamic territory, which spanned from India to Spain, the structure of the mosque was influenced by architectural traditions and local materials, and within Iran a distinctive type of mosque had been developed. The basic plan of a square sanctuary chamber surmounted by a dome was adopted from the Sassanid architecture; the Mihrab(is a semicircular niche in the wall of a mosque that indicates the *qibla*; that is, the direction of the Kaaba in Mecca and hence the direction that Muslims should face when praying) usually appeared at the center of the sanctuary's rear wall (WTO, 2001). This sanctuary chamber was located on the axis of the structure, at one end of an open court. Khorasani style, Razi style, Azari style and Isfahani style (picture 3) could be termed as the Islamic influences (Pirnia, 2006).

Picture 3- Nasir al-mulk mosque panorama in Shiraz as an Isfahani style, Iran

Source: http://gravity.ir/pink-mosque-tutorial/

Iran´s inscribed World Heritage Sites in UNESCO can serve as a unique developmental resource in cultural tourism at this phase. A World Heritage Site is a place (such as a building, city, complex, desert, forest, island, lake, monument, or mountain) that is listed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as being of special cultural or physical significance. UNESCO has designated 21 sites in Iran as World Heritage Sites as the base of cultural and one site as the base of nature (UNESCO, 2014). Iran one of top ten of the countries which possess the highest number of world cultural heritage sites. This list consists of countries like China, Italy, Spain, Britain, Mexico, India, Germany and France (ninth country). Additionally, Iran has inscribed 49 cultural tentative properties and 2 natural tentative properties in UNESCO, which could be put on the WHS list as soon as possible. As head of cultural heritage, handicrafts and tourism organization of Iran said; the related experts believe that Iran has the potential to inscribe between1500 to 2000 properties in this field (Hosseini, 2015).

3-1-3 Art, sculpture, crafts, Rituals, festivals, events in Iran

Iran possesses one of the richest art heritages globally that encompasses many disciplines including calico (Ghalamkar), production of traditional Iranian musical instruments (Tar & Setar), silverwork, woodcarving, engraving (ghalamzani), inlay work, miniatures, tile production, writing, calligraphy and pottery. Iranians were among the first nations to use geometry, astronomy and mathematics in architecture and are highly skilled in making massive domes that are still used in the structure of bazaars and mosques. Iran and India are the regions that have the greatest number of handicrafts in the world. More than 24 handicrafts styles exist in Iran (Yavari, 2015) out of which Persian carpets is one the most well known in this context.

Picture 4- Mina kari and Carpets - famous handicrafts of Iran

Source: http://theiranproject.cohm/blog/2015/11/26/resurgence-in-handicraft-sector/

As the National heritage list of the intangible cultural heritage report reveals, there are 1065 local and national intangible rituals and festivals throughout the country which it is not an underrated number in comparison with the other cultures and regions in the Middle East (The submiting and preserving of the intangible and natural heritage office, 2014). The Iranian new year, known as Nowruz (translated to: New Day) is the most famous and ancient Persian festival which shows up in official calendars of Iran, Tajikistan, Azerbaijan, Afghanistan, Kazakhstan,

Kyrgyzstan, Albania, Turkmenistan, Uzbekistan, Autonomous Region of Kurdistan (part of Iraq) and Georgia. Nowruz marks the beginning of spring across a vast geographical area. It is celebrated on 21 of March every year. There are more than 187 million people celebrating Nowruz (aggregate population of the eleven countries).

3-1-4 Gastronomy in Iran

In addition, of current potential in categories of tourism resources in Iran, food diversity could be an appropriate infrastructure to create and develop the gastronomy tourism in Iran, which also supports the fast-growing cultural tourism. Gastronomic diversity in Iran comes from the ethnic diversity in Iran creating a suitable condition to accentuate this potential. In addition to the food diversity and local food in Iran, gastronomy tourism in Iran could incorporate traditions, cultures, stories, and legends of a local region, which could be attractive for tourists. It would also encourage members of the host societies to revisit and value the importance of relevant rituals and history. In other means detecting, exposing and utilizing the gastronomic tourism potential in host societies could utilized to promote the cultural tourism of a region and rural tourism in rural areas. When the philosophy, story and special tradition of each food, dish, table or recipe and types of cooking has been interpreted for the tourists, it creates excitement and also pushes host societies habitants to research and be more aware about their historical food traditions. Nevertheless, this potential usually hasn't been considered appropriately by tourism planners in recent years. As Mohsen Ranjbar- national secretary of the Iranian culture festival of tourism culture- claims, 2,520 types of food are documented in Iran (CHTN, 2017).

Picture 5- Gilaki foods - a famous example of local gastronomy

Source: http://bit.ly/2DC8M3T

3-1-5 Music and dance (classical, folk, contemporary) in Iran

The music of Iran could be divided in two parts:

1) Traditional music: the traditional music of Iran is deeply rooted in its history and philosophy. For example, The Radif of Iranian music is the traditional repertoire of the classical music of Iran that forms the essence of Persian musical culture. More than 250 melodic units, called "gushe," are arranged into cycles, with an underlying modal layer providing the backdrop against which a variety of melodic motifs are set (UNESCO, 2009). In this field, there is a concept that termed as Dastgah, which has been defined as a musical modal system in traditional Persian art music. Twelve principal musical modal systems or dastgāhs shape Persian music. Dastgāh is type of melody that a performer uses as the basis of an improvised piece. Additionally, this music includes 5 types of Avaz (vocals). The rich Iranian musical heritage incorporates many musical instruments

and about 138 different instruments are registered in the official list(Aryanpour, 1990). It should be borne in mind that; this list consists both tradition and folk music throughout Iran.

2) Folk music: The Ethnic density in Iran has given rise to many different kinds of folk music in different regions. The ethnological research project of Iran focused on music and national identity among Iranian tribes was conducted for the first time in 1995. Earlier in the years between 1999 and 2001, scholarly articles of identity and national solidarity have been published in the national studies and national identity in the songs of Iranian tribes in 2001. Subsequently in the presence of continuous five years of attempts, various types of common (Folk and Traditional) music were recorded in these ethnic groups. The result of this research is the classification of the country's eight ethnic groups (Talesh, Kurd, Lar, Arabs, Baluch, Azari, Fars, and Turkmen). This classification was first introduced by Bahman Kazemi (2002) who gathered this information after recording and analyzing more than 1,000 hours of footage. His study process included Identification the musical characteristics of these tribes and analysis of the differences and similarities in musical characteristics between them. Finally, all of the gathered information has been published in a book titled National Identity in Iranian Ethnic songs in 2001.

Picture 6- Some traditional musical instruments of Iran

Source: http://bit.ly/2BssJUI

Additionally, dance in Iran as one of the other culture diversity elopements has its philosophy. Robyn C. Friend, a famous author in this context describes Persian dance below: Any meaningful discussion of dance in Iran must begin with an understanding of Iran's multi-cultural history, multi-ethnic population, and the resultant plethora of dance contexts. In Iran, dance is a cultural identifier; like other cultural identifiers, such as dress and language, dance is a means for each of these ethnic groups to define itself and to differentiate its culture from that of other groups. At the same time, influences are felt from neighboring ethnic groups, as well as from climate and geography; thus, the ethnography and dance of the areas near the Iranian borders may show more in common with non-Iranian neighbors than with other groups within Iran. There can be, therefore, no notion of an "Iranian national dance", but only "specific dance events within specific dance cultures" (Hamada, 1978). Overall has been estimated that more than 180 dances are exist in Iran which as Mrs. Sabetzadeh (2004) as the master expert of this field has said, many of them are forgiven or are near to forget. A potential which due to religious barriers, hasn't sufficient showcases to be performance appropriately.

Picture 7- Qashqai folklore dance

Source: https://www.miyanali.com/naghsh/gallery/124

3-1-6 Drama (theatre, films, dramatists) in Iran

Although most people do not speak of theater and Iran in the same breath, dramatic expression has always been a feature of Iranian culture. Some 2500 years ago, kings and commoners alike were amused by comic theater in the form of dance and mime, accompanied by music. In the traditional Iranian theater, there was no real difference between high and low culture, although artists attached to the royal court and sponsored by the rich tended to be more competent than those who performed for the public at large(Floor, 2005). There are eight national-traditional dramatic forms in Iran. These are called national-traditional versions because as mentioned, some of them remained as mere local rituals and others turned into dramatic forms and expanded to other parts of Iran as the Iranian (Nazerzadeh Kermani, 1988).

Picture 8- ghali as one of the theater forms of Iran

Source: http://bit.ly/2DMgpUy

Throughout the turbulent history of Iran, while various cultures have predominated, Persians have adapted and contributed importantly to the prevailing society of the time. Despite the

religious opposition of the cinema in Iran, there has been an interest in film throughout the medium's history. When the leadership and/or intellectuals become involved in the making of films, and when the masses of the people learn to appreciate the cinema of growth as opposed to the cinema of appeasement, both the desire and the conditions for a truly Iranian cinema will foster the expression of a unique and potent vision (Talachian, 1980). In recent years in the contemporary period, particularly after the Iran revolution in 1979, cinema in Iran has reflected the cultural and social workings in the society. Several Iranian films and been showcased and awarded in film festivals abroad. According to one of the international Iranian experts who is in charge to record the Iranian cinema`s international participation, in the years before the revolution, Iran's cinema had 666 appearances, 152 awards, and seven international juries. From the beginning of 1979 to the end of 2017, for 38 years, 34,930 appearances, 3,685 awards and 786 international juries have been granted to Iranian cinema. In other words, Iran's cinema in the years after the revolution, on average, received about 18 international awards each week, 18 times around the world, Iran's name was cited by Iranian cinema (Bathhaei, 2017).

3-1-7 Language and literature study, tours, events in Iran

Persian literature has its roots in the surviving works in Old Persian literature or Middle Persian Literature dating back as far as 522 BCE, the date of the earliest surviving Achaemenid inscription and the Bisotun Inscription. There are more than 189 famous poets in Iran. Poets such as Sa'di, Hafiz, Rumi and Omar Khayyam are well known in the world and have influenced the literature of many other countries as well. Also, in literary tourism, the central motivation of cultural tourists is to visit places and see arts that relate with the life and work of poets, scholars, writers and artists in Iran. Many tourists are motivated to visit the Marco polo or the Naser Khosro route. Despite the existence of poets, writers, artists etc. Iran is still an unknown destination as a literary tourism attraction and it has not manage to place itself on the literary map globally, despite a rich literary tradition (Mirrazavi, 2009).

The official language of Iran is Persian. All schools in Iran use Persian as primary language of instruction, therefore everybody can speak Persian fluently with the exception of very few elderly minority people who live in rural areas. Due to the ethnic diversity in Iran, about 75 local languages

have been inscribed throughout Iran including Azeri, Kurdi, Gilaki (Simons, Gary F and Fennig, 2017).

3-1-8 Religions festivals, pilgrimages in Iran

CIA World Fact book reported; around 90–95% of Iranians associate themselves with the Shi'a branch of Islam, the official state religion, and about 5–10% with the Sunni and Sufi branches of Islam. The remaining 0.6% associate themselves with non-Islamic religious minorities, including Bahá'ís, Mandeans, Yarsanis, Zoroastrians, Jews, and Christians (Central Intelligence Agency, 2017). Along with the domestic tourism in Iran which is important in this type of tourism (Organization investment economic technical assistance of Iran, 2013)(Figure 4), Iran as the focal of Shi`a in Islam hosts foreign religious tourists to its numerous religious sites in Middle East countries from the Iraq, Kuwait, Turkey and Azerbaijan.

Figure 4- Reason for Domestic Travel with Overnight Stay in Iran in 2013
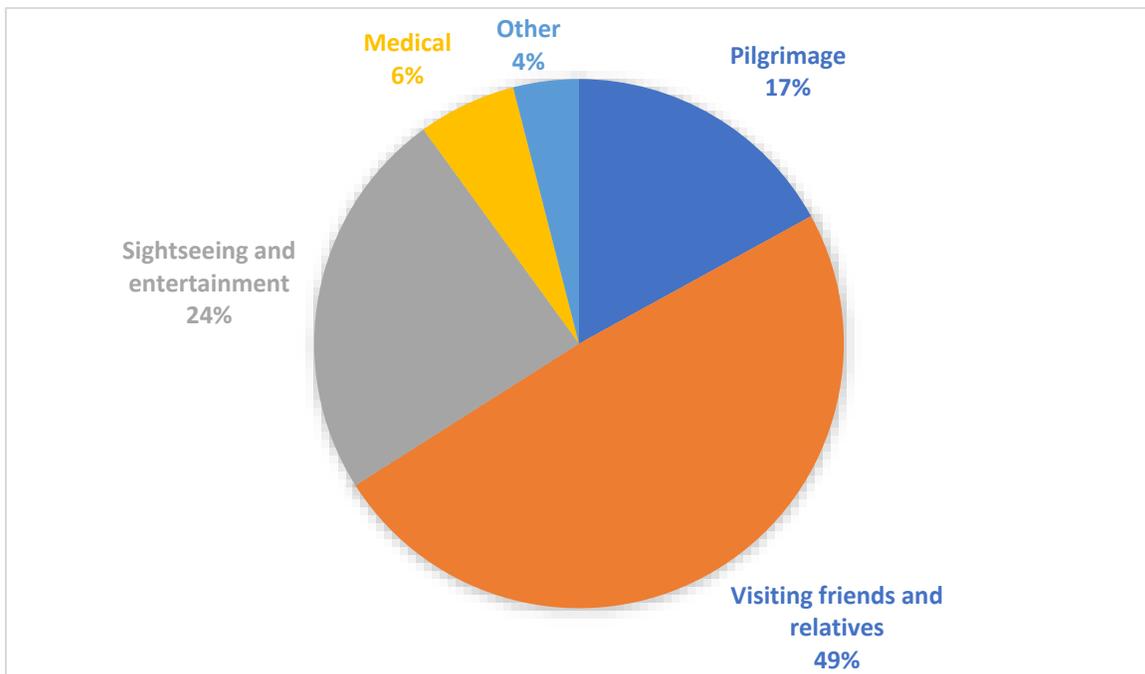
Source: The Business Year 2013: Iran

In Iran, there are about 70,000 mosques for Muslims (60,000 for Shi`a and 10,000 for Sunni), 300 Church for Christians (Valiasr-aj Institute, 2009), 60 synagogues for Jews (Sabar, 2005), 32 Fire Temples for Zoroastrians (Federation of Zoroastrian, 2005) The head of the country's endowments 2014 official report states that there are 970 Imam Zadeh in Iran which are holy for Shi`a and particularly for religion domestic tourists.

Obviously, a mix of ethnics and also religions in Iran gives rise to numerous religious festivals and rituals. It is estimated that there are over 33 rituals in Islamic traditions (Islamic dayratol-Maaref Institution, 2011) about 10 Armenian rituals for Christianity(Houvian, 2006)less than 8 religious traditions for Judaism (Rashidbeigi, 2013) and 19 Zoroastrian religious traditions for Zoroastrianism (Bahmani, 1993) in Iran.

3-1-9 Complete (folk or primitive) cultures and sub-cultures in Iran

The Persians constitute the largest ethnic component in Iran. They predominate in the major urban areas of central and eastern Iran, in the cities of Tehran, Isfahan, Mashhad, Shiraz, Arak, Kashan, Kerman, Qom and Yazd, and in the villages of the Central Plateau. By 2008 the main ethnic groups in Iran were the Persians (65 percent). Other groups were the Azerbaijani Turks (16 percent), Kurds (7 percent), Lurs (6 percent), Arabs (2 percent), Baluchis (2 percent), Turkmens (1 percent), Turkish tribal groups such as the Qashqai (1 percent) and non- Persian, non-Turkic groups such as Armenians, Assyrians and Georgians (less than 1 percent) which form about 13 ethnic groups in Iran (Rashidvash, 2013). While, all of these ethnic minorities have their own languages, cultures, and literature, but often their languages, traditions and cultures are suppressed, which has created an unpleasant situation for all minorities (Figure 5). Their differences usually emerge as political ambitions and demands(Shekofteh, 2016).

Figure 5- Ethno-Linguistic minorities in Iran
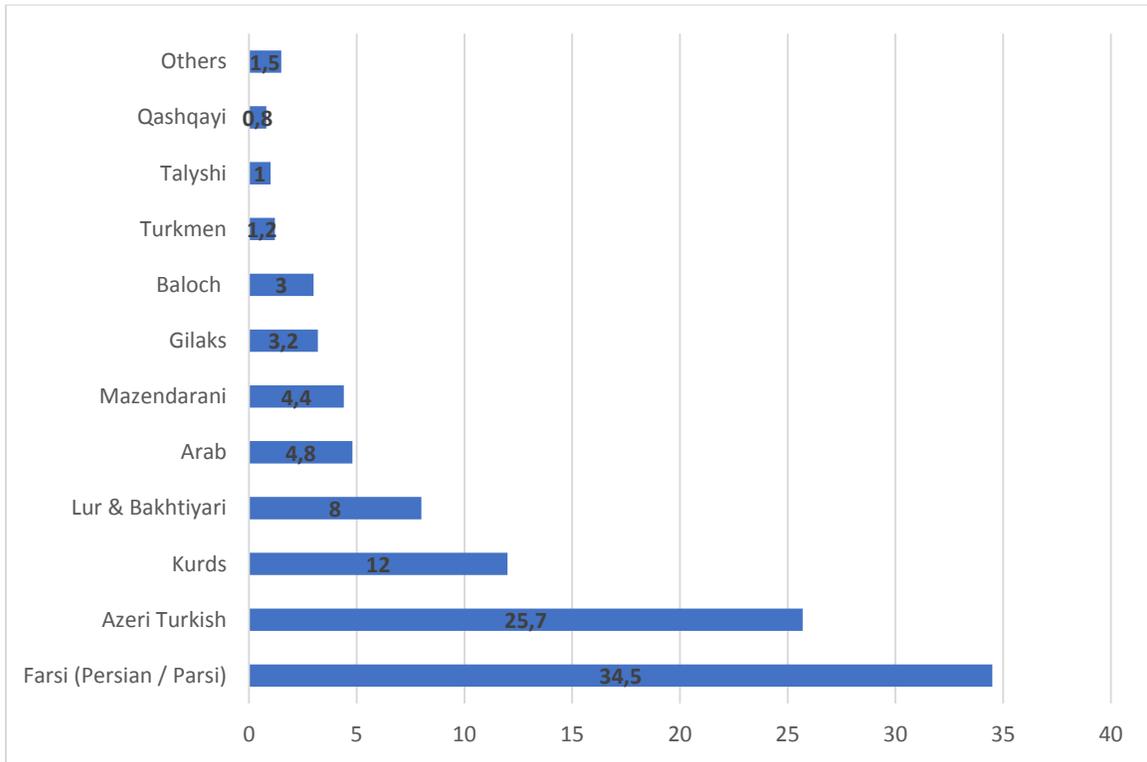
Source: Shekofteh, 2008

Cultural tourism attractions and resources are growing increasingly and until now (December of 2016), these potentials can be described briefly in this table:

Table 8- Cultural tourism resources in Iran

Resources	Number	Description
Archeological sites	50	
Museums:	547	
✓ ICHHTO museums	245	
✓ Other Organizations museums	193	
✓ Cooperative museums	37	
✓ Private museums	72	
Architecture:	6	The styles of Iranian architecture
✓ Pre-Islam	2	
✓ Islam	4	
World heritage sites:	22	
✓ World cultural heritage site	21	
✓ World natural heritage site	1	
✓ Cultural tentative properties	49	
✓ Natural tentative properties	2	
Handicraft	24	types of the Iranian handicraft
Local and national intangible rituals and festivals	1063	
✓ Elements inscribed in representative intangible UNESCO list	8	

Music:
1) Tradition music:
  A) Dastgah*
  B) Avaz*
  C) Music tradition instruments
 	
2) Local music:
	7
	5
	138
	
	8
		Dastgah: any of the principal traditional music of Persian-speaking areas, used as the basis for composition and improvisation.
		Avaz: kinds of local vocals in tradition music

Dances	180	Local and national forms

Theater	8	National -traditional dramatic forms
Cinema:		
✓ Global participation and nominations	355,96	
✓ Grand Prize awarded in abroad festival	3,837	
✓ As the jury of international festivals	793	
Languages	75	Local languages which are spoken throughout the country
Religious ritual and festival 1) Religious place:		
✓ Mosque (Shi`a)	60,000	
✓ Mosque (Sunni)	10,000	
✓ Church	300	
✓ Synagogue	60	
✓ Fire Temple	32	
✓ Imamzadeh	970	
2) Religious ritual and festival:		
✓ Islam	33	
✓ Christianity	10	
✓ Judaism	8	
✓ Zoroastrian	19	
Ethnicity, Sub-culture	13	
Gastronomy	2,520	Detected local dishes

Source: Author

3-2 Evaluation of cultural tourism in Iran and possible strategic offers through the SWOT model

3-2-1 Introduction

After identification of the cultural tourism sources in Iran, this chapter evaluates the state of cultural tourism in Iran. Possible approachable strategies through SWOT model analysis will also be presented in this chapter. The study population consisted of 118 managers and senior officials in the department of tourism in Iran, heads of departments of tourism organizations, chairmen and secretaries of the tourism, managers involved in the organization of responsible tourism and cultural heritage tourism, sports management experts, trustee managers of tourism agencies and tour guides. The sample was 89 people and the survey consisted of 85 questions related to the strengths and weaknesses and the threats and opportunities of cultural tourism in Iran. To answer the research questions, methods, non-parametric binomial (ratio test) and Friedman test was used and to develop strategic planning of cultural tourism, The SWOT model was used. All the calculations have been done by computer and SPSS 15 software. SWOT matrix has been applied in various stages of the strategic planning process from situation analysis level until strategy development. There are many ways to analyze the situation. One of these ways is working with recognition of important issues; the other way is beginning with targeting the goals or organization targets. The third way is concentrating on opportunities, which indeed there is not specified respond to how the strategic development begins. As was mentioned before, this evaluation is not counted as the main evaluation of the research and just will be used to drag the strongest and weakest point of cultural tourism of Iran. Albeit consequently some suggestions will be given in the end of this part to improve cultural tourism of Iran

A: Evaluation of the external environment

An evaluation of the external environment with the list of external threats and opportunities is done in the beginning. Consultants in the field of management topics dealing with threats and opportunities, including economic, social, political, demographic, production and services,

technology, and market competition. It should be noted that the analysis of these factors should not be limited solely to review the current environment, but more importantly in the foresight and analysis of the future environment.

B: Evaluation the internal environment

The internal environment is assessed to identify the strengths and weaknesses and the SWOT matrix is used. Usually primary strengths and weaknesses in management areas, including agents, operations, marketing and so on.

C: Strategy

The "SWOT" Matrix provides the possibility of development of different strategies into the following four options. However, in practice some strategies together can overlap or coincide with each other to come into force. Depending on the status of the four categories in the degree of activism, there are different strategies that can be adopted:

- Strengths–Opportunities/ Offensive strategy (SO). Use of internal strengths to take advantage of opportunities.
- Strengths-Threats/ Contingency or Diversity strategy (ST). Use of strengths to minimize threats.
- Weaknesses-Opportunities/ Adaptive or reloaded strategy (WO). Improving weaknesses by taking advantage of opportunities.
- Weaknesses-Threats/ Defensive strategy (WT). Working to eliminate weaknesses in order to avoid threats (von Kodolitsch et al., 2015)

Table 9- 4'S strategies based on SWOT analysis

	Opportunities (external, positive)	Threats (external, negative)
Strengths (internal, positive)	**Strength-Opportunity strategies** Which of the company's strengths can be used to maximize the opportunities you identified?	**Strength-Threats strategies** How can you use the company's strengths to minimize the threats you identified?
Weaknesses (internal, negative)	**Weakness-Opportunity strategies** What action(s) can you take to minimize the company's weaknesses using the opportunities you identified?	**Weakness-Threats strategies** How can you minimize the company's weaknesses to avoid the threats you identified?

Source: (von Kodolitsch et al., 2015)

3-2-2 Result of SWOT part in this research

According to the aforementioned table (table 9), which the methodology of the research has been displayed, findings related to the demographic characteristics of respondents (sample) has been shown in table 10.

Table 10- Demographic characteristics of Respondents

Variables	Categories	Frequency	Frequency`s percentage
Sex	Male	51	60
	Female	38	40
Age level	18 - 25	4	4
	26 - 35	25	29
	36 - 45	48	54
	46 - …	12	13
Education level	Diploma and less	6	7
	Associate degree	12	13
	Bachelor	36	40
	Master and upon	35	40
Profession	Executive director	37	41
	Academic experts	23	26
	Agency director	14	16
	Tourism experts	15	17

	Up to 2 years	6	7
	3-5 years	9	10
Job experience	6-10 years	13	15
	11-15 years	37	41
	More than 16 years	24	27

Source: Author

The results of Table 10 reveal the number of samples, which indicates the percentage of males (60%), and the females (40%). 83% of the sample were aged between 26 to 45 years. Divided by attitudes based on qualifications, it was concluded that more than 80 percent of respondents possessed a Bachelor, masters and Ph.D. degree respectively. The findings also indicated that 41% of the sample are executive directors in tourism, 26% of the sample are experts and management professors at the universities of different tourism fields were engaged in research and teaching. 16 % of respondents are managers and guides for travel agencies who work mainly in the area of tourism activities. Finally, 17% of respondents are tourism experts. Given the typical work, records showed that more than 83% possessed higher than 5 years' work experience. With respect to job experience, the result of the research reveals that 7% of respondents had more than two years' experience while 41 % of them had between 11 to 15 years' experience. In addition, 10% of respondents had 3 to 5 years and 15 % of them had 6 to 10 years' experience. Just 27% of respondents responded that they have more than 16 years' experience

Table 11- Strengths of cultural tourism in Iran and its priorities

Variables	Average	standard deviation	Proportion viewed for each group		Level Significant	Friedman test	
			Group 1 (<2)	Group 2 (>2)		Average ranking	priority
2500 years civilization	3.31	0.68	0.1	0.9	0.001	9.08	1
21 inscribed cultural heritage sites in UNESCO	3.01	0.74	0.44	0.56	0.289	7.70	2
Ethnic and cultural diversity	2.93	0.76	0.25	0.75	0.001	7.42	3
Local rituals	2.93	0.79	0.45	0.55	0.397	7.40	4
Appropriate price	2.94	0.69	0.25	0.75	0.001	7.28	5

Four season climates	2.89	0.72	0.43	0.57	0.203	7.16	6
Local cuisine diversity	2.87	0.98	0.27	0.73	0.001	7.06	7
Easy access for getting Visa	2.83	0.75	0.26	0.74	0.001	6.96	8
Basic cultural infrastructure (like Monument, Museum, literature and etc.)	2.84	0.78	0.33	0.67	0.001	6.92	9
Safe destination in cultural tourism despite tensions in the Middle East	2.64	0.81	0.29	0.71	0.001	6.13	10
Focal zone of the Shi`a for annually specified religious rituals	2.60	0.79	0.26	0.74	0.001	6.05	11
Great investment potential due to undiscovered archeological site	2.53	0.95	0.3	0.7	0.001	5.93	12
Similar and mutual culture with countries in the region	2.59	0.83	0.45	0.55	0.397	5.90	13

Source: Author

Table 12- Strengths of cultural tourism in Iran - Friedman test result

Number	89
Chi-Chi	65.895
Degree of freedom	12
Given the significance level	0.001

Source: Author

In the results of table 11 which were derived out of two sentences and the Friedman tests, 13 components were considered as the strengths of cultural tourism in Iran. Based on the observations, there are significant differences between the priorities and mentioned strengths. (Df= 12, P= 0.001, Chi-Chi= 65.895). The findings also reveal that a 2500 years old civilization (average rating = 9.08) and the 20 inscribed cultural heritage sites in UNESCO (average rating = /7.70) function as the most important strengths. The similarities and mutual culture with the countries in the region

(average rating = 5.90) and great investment potential due to undiscovered archeological sites as the least important within the strengths.

Scholars have defined civilization using various criteria such as the use of writing, cities, a class-based society, agriculture, animal husbandry, public buildings, metallurgy, and monumental architecture (Haviland, 2013). The region currently known as the Middle East was the cradle of civilizations in the Iron Age, which included like Ancient Israel, Neo-Assyrian Empire, Neo-Babylonian Empire and Persia since the Achaemenids. Iran is known as Persia in many countries and has functioned for at least 5000 years as a civilization and as fertile ground for the emergence of the world's first state in the modern sense of the word (Mojtahed-zadeh, 2007). As estimated before and according to scholar's comments, a 2500 years old civilization has a primary role in cultural tourism of Iran.

Also, it has been revealed that the 21 inscribed cultural heritage sites in UNESCO list is another integral point of strength in cultural tourism development of Iran. Iran, as mentioned before, can inscribe more than 1500-200 properties in this field and also has inscribed 49 cultural tentative properties in UNESCO list. According to the heritage classifications defined by UNESCO, world heritages are classified into three categories: cultural, natural, and mixed (both cultural and natural) heritages (In 2001, UNESCO added one new category of world heritage: the oral and intangible heritage of humanity). In this case, Iran could focus more on cultural and mixed heritages to attract tourists. The early literature focuses mainly on the benefits of WHS designation. Its primary motivation was the protection and preservation of outstanding natural and cultural sites, but since the mid-1990s, the literature began to analyses also its potential socio-economic benefits, mostly in terms of possible increases of tourism flows and revenues (Patuelli & Arbia, 2016). But Yang in 2010 has indicated two advantage which WHSs could contribute to the tourism industry: Although the list of world heritages aims to identify, recognize and protect those sites with global value, there are at least two advantages that inscribed world heritages have in terms of contributing to national tourism. First, the WHSs are widely used in marketing campaigns to promote national tourism. The marketing campaigns for WHSs can increase global visibility of destinations and attract large numbers of international tourists. Second, a developing or poor country perhaps lacks the economic, scientific, and technological resources to protect and maintain these heritages. Once sites are inscribed on the list of WHSs, UNESCO provides financial as well as technological aid

to repair and maintain those heritage sites, thereby helping the heritage to be preserved. Iran as a developing country can use this opportunity to increase the benefits of tourism and particularly the economy. Cultural Tourism poses an opportunity to Iran as a developing country, which requires to attract foreign investment to boost its economic system. Iran with its rich cultural resources can use its rich cultural resources to achieve this economic growth.

Table 13- Weaknesses of cultural tourism in Iran and its priorities

Variables	Average	standard deviation	Proportion viewed for each group		Level Significant	Friedman test	
			Group 1 (<2)	Group 2 (>2)		Average ranking	priority
Wrong image toward Iran	1.33	0.49	0.99	0.01	0.001	11.10	1
The host society´s traditional view toward tourism	1.33	0.47	1	0	0.001	11.15	2
Weakness of cultural tourism management	1.40	0.51	0.99	0.01	0.001	11.88	3
Restrictions of Islamic dress (Hijab- Covering body)	1.71	0.73	0.83	0.17	0.001	15.16	4
Lack of tourist's familiarity with cultural attractions	1.42	0.49	1	0	0.001	12.22	5
Difficulty to access to the heritage sites and artifacts	1.42	0.49	1	0	0.001	12.30	6
Operation barriers in cultural events like festival	1.43	0.49	1	0	0.001	12.46	7
Lack of government support on cultural tourism issue	1.44	0.49	1	0	0.001	12.50	8
Weakness of public broadcasting (T.V, Radio, Billboard and etc.) toward cultural tourism development	1.55	0.50	1	0	0.001	12.58	9
Lack of adequate devoted budget	1.50	0.69	0.93	0.07	0.001	13.10	10

Lack of trained staff	1.52	0.50	1	0	0.001	13.20	11
Instability of political decisions	1.55	0.58	0.96	0.04	0.001	13.29	12
Lack of organized culture resources	1.61	0.62	0.93	0.07	0.001	13.43	13
Lack of familiarity with modern advertising	1.61	0.77	0.89	0.11	0.001	13.70	14
Lack of using technology in cultural tourism infrastructures (museum, …)	1.64	0.71	0.89	0.11	0.001	14.03	15
Lack of native participating in foreign exhibitions	1.74	0.71	0.91	0.09	0.001	14.28	16
Lack of adequate connection to foreign coordinators	1.76	0.66	0.88	0.12	0.001	15.68	17
Uncategorized list of cultural tourism resources	1.83	0.69	0.85	0.15	0.001	15.75	18
Lack of appropriate accommodation near the heritage sites	1.88	0.75	0.81	0.19	0.001	16.35	19
Lack of tourism brand in Iran	1.89	0.83	0.78	0.22	0.001	16.65	20
Lack of related NGO, institute and agency to cultural tourism	1.87	0.78	0.82	0.18	0.001	16.65	21
Lack of local habitant's familiarity in dealing with tourists	1.87	0.78	0.82	0.18	0.001	16.74	22
Lack of organization`s support for relevant research activities	1.89	0.82	0.82	0.18	0.001	16.75	23
Lack of reliable statics about cultural tourism issues	1.93	0.68	0.8	0.2	0.001	17.61	24
Cultural damages from Instability urban development	1.96	071	0.76	0.24	0.001	17.93	25
Lack of host society familiarity with foreign languages	2.03	0.80	0.75	0.25	0.001	18.23	26
Investing the neighborhood countries in similar cultures	2.12	0.87	0.69	0.31	0.001	18.60	27

Unable to distinguish the cultural tourism with other types of tourism	2.13	0.72	0.71	0.29	0.001	19.64	28
High rate of inflation on cultural products	2.49	0.85	0.52	0.48	0.832	22.07	29

Source: Author

Table 14- Weaknesses of cultural tourism in Iran - Friedman test result

Number	89
Chi-Chi	327.009
Degree of freedom	28
Given the significance level	0.001

Source: Author

Also, according to the results of table 4, which were derived from two sentences and Friedman tests, 29 aforementioned components were considered as the weakness of cultural tourism in Iran. Based on the observations, there are significant differences between the priorities of the mentioned strengths. (Df= 28, P= 0.001, Chi-Chi= 327.009). The findings also reveal that the incorrect image about Iran (average rating = 11.10) and traditional view of the host society towards the cultural tourism (average rating = 11.115) as the most important weaknesses. Inability to distinguish the cultural tourism with other types of tourism (average rating = 19.64) and high rate of inflation on cultural products (average rating = 22.07) as the least important weakness points.

There are various kinds of definitions adopted to describe the word 'image' in tourism research, and the World Tourism Organizations (UNWTO) defines it to be:
• The artificial imitation of the apparent form of an object;
• Form resemblance, identity; and
• Ideas, conceptions held individually or collectively of the destination.

In the case of Iran, it should be considered that, most people around the World imagine this country to be centered in a region full of turmoil in the Middle East (rending the view that Iran is unsafe as a destination). Many others perceive Iran as an Arab country which is incorrect and additionally it is another premise in which many people around the cannot form a distinction

between the two countries of Iran and Iraq. Many people use the word Iran and Iraq interchangeably as the same country due to lack of knowledge and awareness of the world. The government of Iran may need to spend some considerable time and money eradicating this doubt from other parts of the world. It is important to form a distinct idea of Iran according to its respective cultural heritage, situation and tourism potential around the world through marketing and promotion. As Aziz mentioned before: 'The image of the Arab world as gleaned through the eyes of Western media is largely negative' (Aziz, 2001). The image of the Middle East is one that has been portrayed as a theatre of war and conflict, from the Arab– Israeli conflicts to the more recent war against terror in Iraq, terrorism in Yemen, the Israel/ Palestine conflict and the nuclear issues in Iran. All of these issues have colored the region's image to one that is not the safest or most stable region in the world (Morakabati, 2011). In other words, indeed despite the hypothetical success of Iran in cultural tourism issue in future, this success is tied to the stability of the Middle East where in recent years always has been in chaos. Additionally, In the context of Iran, inbound tourism presents marketing challenges of unusual magnitude, and the country represents what has been described as a 'difficult area' (Buckley & Witt, 1985) in terms of its international image, particularly in Western markets. The point, which relates to the type of promotion. In one critical way, Iranian tourism promotion is dualistic. To the Islamic market, it presents a restrained equivalent to Echtner and Prasad's second myth, the myth of the unrestrained, offering instead a myth of the restrained where fundamentalist behaviors are respected in both resort and city environments. Its competitive advantages are that it is a distinctive mix of Islamic cultures and that it is a cheap destination for the affluent of the Islamic world. In contrast, to the Western market, Iran presents a contradictory image, that of the myth of the unchanged. Iranian tourism promotes the idea to the Western markets is that it is no longer Persia, and this is one of the main images that Iran commonly uses to evoke its potential in European markets. The other problem is that Iran does not present an image that can readily frame tourism promotion without a relaxation of fundamentalist imperatives (G. Brown, 2006). This premise includes all ideological principles, which the governments of Iran have traced as their goals in attempt to reach through tourism, and in other words, tourism is being utilized as a tool in this manner.

Additionally, it is observed that the most notable effect of tourism on traditional values and culture is certain social and human interactions that cause the commercialization of cultural values

and traditions at the destination for earning of living. Frequenting of tourist facilities by local youths, such as nightclubs and bars can also be problematic, as in many cultures it symbolizes a radical break with traditional forms of socializing (Sandeep & Vinod, 2014). The traditional view of the host society towards the tourism particularly, in Islamic values always has been strictly and rigidly so that Islamic and cultural pundits have faced this phenomenon like externalities tools or in a nutshell, a threat. The poor performance of the tourism industry in Iran may not be seen as a depressing outcome, particularly from the point of view of the Iranian government, which may view the low levels of tourism activity as a blessing and keeps the country away from the poison of the western culture to preserve the traditional Islamic culture (Eade, 1992). From this point, evidentially the government of Iran should choose the final step: conserving the Islamic values by avoiding getting involved in the international market for tourism or take the risk and involving in this sphere and exporting the Islamic values through the cultural tourism or in better word: exhibit these values through showcasing cultural tourism.

Table 15- Opportunities in cultural tourism in Iran and its priorities

Variables	Average	standard deviation	Proportion viewed for each group		Level Significant	Friedman test	
			Group 1 (<2)	Group 2 (>2)		Average ranking	priority
Positive change in tourist`s attitude towards Iran	3.11	0.68	0.18	0.82	0.001	12.03	1
Creating relevant jobs	3.06	0.70	0.21	0.79	0.001	11.63	2
Developing and mending the cultural tourism infrastructures	3.04	0.68	0.21	0.79	0.001	11.49	3
Increasing local society knowledge toward their pure history	3.00	0.72	0.26	0.74	0.001	11.16	4
Attracting investment in this sphere	2.95	0.85	0.27	0.73	0.001	11.10	5
Revival the local endangered rituals, dances and etc.	2.95	0.72	0.28	0.72	0.001	10.90	6

Increasing the hospitality responsibility in the host society	2.94	0.72	0.28	0.72	0.001	10.81	7
Rehabilitation the endangered relevant spheres like monuments	2.94	0.69	0.27	0.73	0.001	10.80	8
Getting the closer connection to other countries	2.93	0.73	0.3	0.7	0.001	10.74	9
Unity and national identity formation	2.94	0.71	0.28	0.72	0.001	10.73	10
Taking advantage of new technologies in cultural tourism segmentations	2.92	0.72	0.3	0.7	0.001	10.61	11
Urban facilities creation	2.91	0.71	0.3	0.7	0.001	10.48	12
Enhancement of literacy in the host society	2.91	0.73	0.31	0.69	0.001	10.43	13
Increasing the life quality of the host society	2.87	0.73	0.34	0.66	0.003	10.28	14
Export the local handicrafts through cultural tourism	2.79	0.94	0.34	0.66	0.003	10.12	15
Increasing the chance to inscribe more heritages sites in UNESCO list	2.84	0.73	0.34	0.66	0.003	10.9	16
Creation the relevant cultural NGOs	2.74	0.79	0.38	0.62	0.33	9.48	17
Getting ready to hold international festivals	2.71	0.65	0.39	0.61	0.56	9.16	18
Creating the relevant education and research institutes	2.69	0.81	0.42	0.58	0.137	9.12	19
Indirect help to other types of tourism (leisure tourism, …)	2.59	0.95	0.44	0.56	0.289	8.79	20

Source: Author

Table 16- Opportunities in cultural tourism in Iran - Friedman test result

Number	89
Chi-Chi	47.549
Degree of freedom	19
Given the significance level	0.001

Source: Author

According to the table number 15, results which reached out from two sentences and Friedman tests, 20 aforementioned components were considered as the opportunities of cultural tourism in Iran. Based on the observations, there are significant differences between the priorities mentioned strengths. (Df= 19, P= 0.001, Chi-Chi= 47.549). The findings also showed that the tourists attitude changed towards Iran (average rating = 12.03) and Creating relevant jobs (average rating = 11.63) as the most important weaknesses and also Creating the related education and research institutes (Average rating = 9.12) and indirect help to other types of tourism (leisure tourism, etc.) (Average rating = 8.79) as the least important are the opportunities points.

According to the tourist's comments, after the visiting Iran, the majority of their views toward Iran, have been changed completely. The images, which were created in their mind before their travel to Iran and these items usually always, have been propagandized. The western media has portrayed Iran as a dangerous destination in recent years due to the low success rate of Iran in promoting itself as a safe travel zone. The list of perceived view usually changes including thoughts about safety, technology, lifestyle, hospitality, women issues, freedom, infrastructures, and human rights and so on. It could be considered that positive change of tourist's attitude towards Iran, in addition to the sociocultural aftermath, has an economic impact and could be counted as a suitable opportunity for giving a guarantee to the investors for investing in Iran and not only in the tourism industry but in oil and other Iranian industries as well.

Iran as a developing country and also a region known as the regional focal power in cultural resources due to its history and old civilization which motivates investors to maximize the potential opportunities to create jobs and finally aim to boost the economy. In such a climate, it is not surprising that policies relating to tourism and culture exhibit a high degree of convergence, as both tourism and culture become primary elements of economic development strategies aimed at

creating jobs and income, while the distribution of associated social and cultural benefits (such as social tourism or access to culture) is increasingly left to market forces. In major cities, cultural funding has now become a major issue as cities compete to generate income and jobs and to attract inward investment by raising their cultural profile. The income generating potential of cultural tourism has also caused many policymakers to change their view of culture from a drain on public spending to a potential source of local income and jobs (Richards, 1996). Iran particularly faces the principle problem with a high rate of unemployment and economic downturn in the recent years. The World Bank reported 12.7% unemployment rate in 2016 in Iran (World Bank, 2017).

Table 17- threats on cultural tourism in Iran and its priorities

Variables	Average	standard deviation	Proportion viewed for each group		Level Significant	Friedman test	
			Group 1 (<2)	Group 2 (>2)		Average ranking	priority
Cultural invasion from larger numbers of incoming guests.	1.22	0.41	1	0	0.001	10.21	1
Destroying the authenticity (originality) of cultural attractions (commodification issue)	1.24	0.50	0.99	0.01	0.001	10.25	2
Local values loss	1.25	0.44	1	0	0.001	10.56	3
Risk of erosion in the heritage sites	1.26	0.44	1	0	0.001	1.67	4
Changing the local life style	1.28	0.45	1	0	0.001	10.81	5
Changing local industries to tourism industry	1.28	0.45	1	0	0.001	10.84	6
Reliable so much on cultural tourism	1.29	0.45	1	0	0.001	10.96	7
Gradually loss of local language	1.32	0.47	1	0	0.001	11.31	8
Overcrowded and hatred on tourists	1.33	0.47	1	0	0.001	11.42	9
Inappropriate cultural behavior	1.33	0.47	1	0	0.001	11.46	10

Increasing inappropriate expectations from the host society	1.37	0.48	1	0	0.001	11.80	11
Causing price inflation on local cultural products	1.37	0.48	1	0	0.001	11.82	12
Environmental damages	1.40	0.55	0.97	0.03	0.001	11.92	13
Seasonality of the cultural tourism	1.38	0.48	1	0	0.001	11.92	14
Reducing the purchasing power of domestic tourists	1.38	0.48	1	0	0.001	11.95	15
Tension in similar culture with the neighborhood countries	1.47	0.67	0.92	0.08	0.001	12.22	16
Dependency of Iran cultural tourism on external factors	1.41	0.49	1	0	0.001	12.30	17
Gradually loss of local dress	1.52	0.79	0.9	0.1	0.001	12.39	18
Increasing of ethnic tension	1.43	0.49	1	0	0.001	12.54	19
Creating the social class gap in the host society	1.55	0.79	0.88	0.12	0.001	12.55	20
Saturated investment risk	1.71	0.91	0.82	0.18	0.001	13.74	21
Cultural conflict	1.87	0.88	0.78	0.22	0.001	15.21	22
Damage to religious beliefs	2.14	0.92	0.67	0.33	0.001	17.31	23

Source: Author

Table 18- Threats on cultural tourism in Iran - Friedman test result

Number	89
Chi-Chi	151.121
Degree of freedom	22
Given the significance level	0.001

Source: Author

According to the table 17 which reached out from two sentences and Friedman tests, 23 aforementioned components were considered as the threats of cultural tourism in Iran. Based on the observations, there are significant differences between the priorities mentioned strengths. (Df= 22, P= 0.001, Chi-Chi= 151.121). The findings also have revealed that the cultural invasion of

guest society (average rating = 12.03) and destroying the authenticity (originality) of cultural attractions or commodification issue (average rating = 10.25) as the most important threats and also, culture conflict (average rating = 10.25) and damage to religious beliefs (average rating = 17.31) as the least important are the threat points.

Cultural values and religious beliefs in Iran always are important issues to the government who traces the policy as far as Hassan in 2005 that compared the Islamic piety of over 6,000 respondents from Egypt, Indonesia, Iran, Kazakhstan, Malaysia, Pakistan and Turkey. The results revealed that the index of religious commitment among Iranians is higher in Islamic religious beliefs as compared to Islamic Practice. Iranians also were less likely to express their Islamic religiosity in comparison to other Muslim countries (e.g. Indonesia, Pakistan, Egypt and Malaysia) (Hassan, 2013). According to a religion which is called Shi`a, Iran has different values in this field. To explain clear about this context, it is better to distinguish the differences of Shi'a and Sunni in Islam. The differences between the Sunni and Shia Islamic branches are rooted in disagreements over the succession to the Prophet Muhammad, who died in 632 A.D, and over the matter of leadership in the Muslim community. History debates centered to award leadership to a qualified individual who would follow the customs of the Prophet to transmit leadership exclusively through the Prophet's bloodline. The question was settled when community leaders elected a companion of the Prophet's named Abu Bakr to become the first Caliph or "successor". Although most Muslims accepted this decision, some supported the candidacy of Ali ibn Abi Talib, the Prophet's cousin and son-in-law, husband of the Prophet's daughter Fatima. Ali had played a prominent role during the Prophet's lifetime, but he needed seniority within the Arabian tribal system and was bypassed. This situation was unacceptable to many of Ali`s followers, who considered Abu Bakr and the two succeeding caliphs (Umar and Uthman) to be illegitimate. Ali`s followers believed that the Prophet Muhammad had named Ali as successor and that the status was a violation of divine order. A few of Ali`s partisans orchestrated the murder of the third Caliph Uthman in 656 AD, and Ali was named Caliph. Ali was assassinated in 661 AD, and his son Hussein (680 AD) died in battle against forces of the Sunni caliph. Ali1s eldest son Hassan (d. 670 AD) is also revered by Shia Muslims, some of who claim he was poisoned by the Sunni caliph Muawiyah (Khalili, 2016). Therefore, even though two countries are both Muslim nations, the difference in cultures may produce different versions of Islam in terms of belief and practice. Thus, perhaps people of

Iran may have a different level of Islamic devotion and the perceptions of socio-cultural impacts of tourism, when compared to other Islamic countries. Even though Aziz (1995) confirmed that Islamic tenets have no direct hostility or rejection of tourism, the potential threats of the industry towards the violation of Islamic cultural values and traditions are important issues to be considered (Hassan, 2013). The leadership of Iran, Ayatollah Khamenei in the last two decades, traced an idea termed as cultural invasion. This idea commands the relevant subset administrations to preserve themselves from the dangerous contacts, particularly from western societies. These procedures reveal clearly the importance of maintaining cultural values of society against the invasion of tourists and also have provoked religiosity, particularly in Islamic societies in the 21st century. Religiosity is known as one of the most important cultural forces and a key influence on behavior (Delener, 1994).

The issue of authenticity, however, cannot be addressed until it is made clear that all cultural activities involve complex processes of both destruction and innovation (Greenwood, 1982). According to Greenwood, when a cultural activity is made into a public event, like an asset to be sold and promoted in the tourist marketplace, the meaning of the ritual can be directly violated, "definitely destroying its authenticity and its power for the people". Products of tourism such as festivals, rituals, dress, and so on are usually described as authentic or inauthentic depending upon whether they are made or enacted by local people according to local traditions (MacCannell, 1976). Products of tourism such as festivals, rituals, clothes, and so on are usually described as authentic or inauthentic depending upon whether they are made or enacted by local people according to tradition(MacCannell, 1976). In this sense, authenticity connotes traditional culture and origin, and a sense of the genuine. Within cultural tourism, the production of authenticity is dependent on some act of reproduction (Laz, Ben-Yehuda, & Zerubavel, 1997). In case of using cultural tourism to pace a developing of the country, ancient regions and countries like Iran, should be more sensible to conserve their cultural resources originality and trace subtly and accurately plans which could be feasible to implement and also could progress two principles: booming the cultural tourism and conserving the authenticity or originality of cultural tourism resources.

3-2-2 Conclusion of SWOT part in this research

In the matrix of preparing strategies, the evaluation stage includes all instruments dependent on acquired data from previous stages (evaluation of internal and external factors) and it compares external opportunities and threats with internal strengths and weaknesses. For this, internal and external factors in the SWOT matrix are compared to prepare possible strategies. In the next step, recognized opportunities, threats, strengths and weaknesses of cultural tourism industry of Iran are organizing in columns of the matrix. The internal strengths and external opportunities, internal weaknesses and external threats are compared, and the results are entered in the places related to SO (strengths, opportunities), WO (weaknesses, opportunities), ST (strengths, threats) and WT (weaknesses, threats) strategies.

Offensive strategy (SO)

• Using the potential of ancient culture to promote cultural tourism appropriately.
• Detecting and subsequently organizing rituals and festivals.
• Establishing the organized and innovated tours for specified rituals and festivals.
• Creating connections with common countries to use their experience in cultural tourism sphere.
• Encouraging local habitats to participate in this field through increasing their knowledge toward cultural tourism benefits.
• Focusing on a specified market (like Chinese market).
• Inviting foreign research centers to participate in relevant educational institutes in this field.
• Holding the relevant international exhibitions.
• Using innovation plans in cultural tourism such as cultural packages to cover multiple aspects of cultural tourism.
• Considering the devoted budget to hold and improve rituals and festivals.

Adaptive or reloaded strategy (WO)

• Relevant media support.

- Encouraging private sector in this industry and when governments do not succeed through development projects
- Creating training and research centers and consulting elite experts.
- Designing a structure to encourage the researchers to detect the weakness points.
- Establishing modern publication like the digital magazine to develop the cultural tourism
- Establishing residences and services center near the heritage sites or events according to the standard and rules.
- Rehabilitating the erosion residences and facilities.
- Native participation in exhibitions abroad.
- Use of modern technologies according to the develop cultural tourism (Particularly in museum`s sphere).

Contingency or Diversity strategy (ST)

- Creation of harmony between relevant institutes.
- Clarifying the benefits of developing the cultural tourism.
- Creating regulatory guidelines for programs compiled to develop cultural tourism.
- Creating an exclusive tourism conversation room to offer policies to promote culture and indigenous culture.
- Avoiding direct facing to local power and help to develop security in different areas.
- Interacting with public relation parts in relevant organizations in order to hold the relevant conferences.
- Creating guidelines to invest in cultural spheres according to local capacity.
- Creating organized cultural tours.

Defensive strategy (WT)

- Creating appropriate procedures to avoid cultural invasive and cultural exchange.
- Stablishing new approaches which rely on far future in order to market stable and booming.
- Attending to competition with international rivals by designing the long-range plans
- Providing comprehensive and dynamic information tools to promote the cultural potential

- Aware the local inhabitants according to the cultural tourism development
- Aware relevant authorities towards the disadvantages of the single-product economy (Oil selling)
- Developing the positive economic thought towards the cultural tourism development

There is not any doubt in this context that this ancient country and region through the means of old civilization, possesses cultural attractions. The potential of these numerous resources can be used as cultural tourism attractions. Initially, precise definition of cultural tourism is charted and subsequently, Iranian cultural tourism resources officials should detect and plan according to the potential and capacity. Through its strong historical and cultural roots in appropriate showcases, it should be remembered that Iran`s heritage is counted as powerful tool to improve tourism particularly in cultural tourism so that many tourists will choose Iran as cultural focal to travel instead of another type of tourism types that offers leisure tourism. According to official tourism deputy of ICHHTO report 2016, most of the tourists consider Persepolis, Passargad and Golestan Palace (located in UNWTO list) in their agenda, as the oldest monuments in Iran, which indicates the importance of history in this sphere (Figure 6).

Figure 6- Iran WHS sites visitors in 2015 and 2016
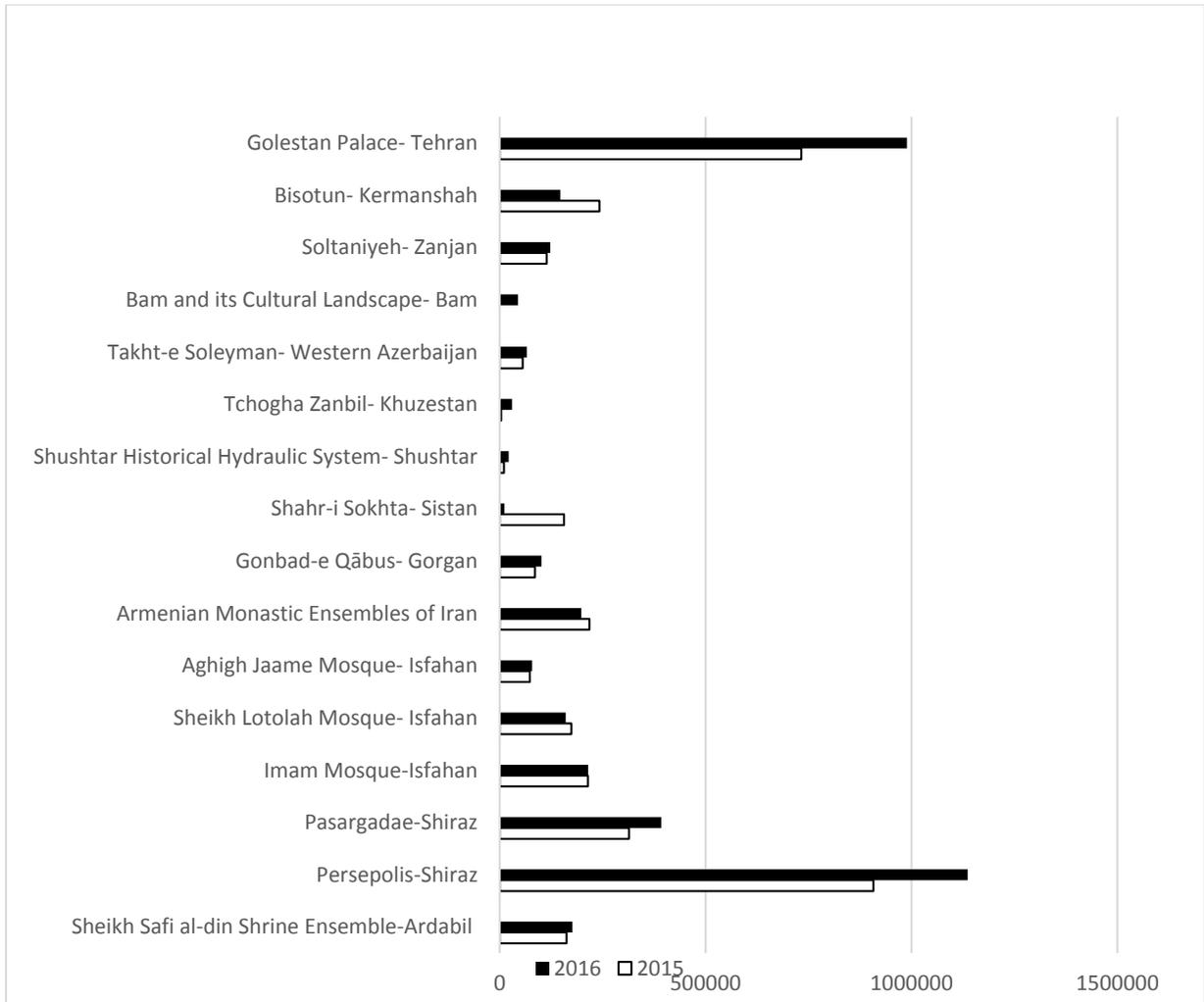
Source: (Tourism deputy of ICHHTO, 2016a)

Events offer a unique form of tourist attraction, ranging in scale from small community festivals, through to international trade fairs, and on to the largest of global sporting events, such as the Olympic Games and the FIFA Football World Cup (OECD, 2017). Also, there are many rituals and festival which have been remained from this pure civilization.

Although precise definitions may prove difficult, it is possible to identify key aspects of cultural events: they comprise a series of activities, have limited duration, are generally recurrent and are usually celebratory. Cultural events commonly focus on artistic and community roots through their content. Festivals have been a cultural phenomenon for hundreds of years, dating from when traditionally a time for celebration and relaxation from the rigors traditionally, festivals primarily

religious celebrations involving example, in Ancient Greece, festivals afforded the opportunity to identities, and prayers were offered for a good harvest or success in battle. In recent times in Europe, festivals took on a more secular identity, and adopted a growing to celebrate would serve as at the greatness of men and their artistic achievements. Often, festivals offer means of reaffirming or reviving a local culture or tradition and would communities the chance to celebrate their cultural identity. Festivals also to support and promote local artists and to offer concentrated period high-quality activity (Richards & Palmer, 2010).

According to official tourism deputy of ICHHTO report, there are about 1063 submitted festivals and rituals which include national, religious and local ones in Iran (The submiting and preserving of the intangible and natural heritage office, 2014). These numerous rituals and festivals are required to be updated annually and are located in organized categories. For example, Iran as the center of Shi'a in the World due to religious rituals and festivals can attract many Shi'a tourists around the World if these events could be organized more specifically and also marketed specifically to the target audiences. From this premise, focus on rituals and festivals throughout Iran could be counted as a great opportunity to attract Western tourists who are curious about the ingenious of people and their history.

In addition to the financial restrictions and due to the presence of many barriers, which include traditional view towards tourism, rigid laws and barriers, religious beliefs (particularly in dance festivals and rituals), inadequate support in this sector and lack of internal and external marketing and advertising, cultural tourism in Iran has little contributions to the national GDP despite its potential. In the last two decades, some countries in the Middle East have started to detect, evoke, organize and provide exposure their rituals and festivals. In many regions, they have even rehabilitated and also built new festivals and rituals like the desert tour (Sahara tour) in Dubai.

Using the experiences of neighboring countries with common roots with Iran, in developing cultural tourism can be beneficial. In last two decades, Iran has not gained much success in its tourism industry due to several reasons. Other countries such as Turkey and U.A.E have invested in this field to improve the relevant infrastructure with success. In the World Heritage site list, which UNWTO annually publishes, Iran is located in 9th place in the category of cultural sites.

Although Iran`s grade in the number of arrivals has grown in recent years and now it is ranked 97th in The travel & tourism competitiveness report in 2017 (Klaus et al, 2017), but in comparison with Turkey, it cannot not be counted as a great success. Particularly, cultural tourism in Turkey now constitutes the main pillar of its industry to attract tourists throughout the World. Cultural activities like museums plans, cultural advertising, local participation, involving technology in cultural aspect are activities which can be adopted to better manage Iran`s tradition and culture as Turkey did successfully.

It is important to understand that local residents are a part of the tourism product they should be treated with respect, and their concerns and ideas could be addressed. In theory, local stakeholder involvement is supposed to reduce the negative social impacts of tourism in destination communities. The notion follows that if residents are empowered to determine their own futures, they will be less inclined to criticize development efforts and have higher tolerance levels for tourists. Timoty and Boyd in their book mentioned that many authors like Dowling 1993; Haywood 1988; Murphy 1985, 1988; Reed 1997; Scheyvens 1999; Simmons 1994; Timothy 1999c; Tosun 1999 have advocated a community-based approach to tourism development, wherein decision-making power rests primarily in the hands of the public (Timothy & Boyd, 2003). Public participation in tourism development by the community can be seen in at least two ways: participation in decision-making and participation in the benefits of tourism. Timothy and Tosun in conjunction with the benefits of tourism, local educational, or awareness-building, campaigns can assist in managing local communities and their resources. Participation in decision-making means that residents have opportunities to voice their own hopes, desires and fears for heritage tourism development and process from their own expertise and experiences, thereby gaining a meaningful voice in the organization and administration of tourism. Another part of participatory tourism, taking part in the benefits of tourism, means that residents should have opportunities to gain financially in other ways from the industry's development. Community-based tourism planning should also include creating opportunities for people to own businesses, to work in industry-related employment, to receive training and to be educated about the role and effects of heritage tourism in their regions this aspect of the participation could be viewed as the privatization process particularly the first step which requires decision making. Due to many reasons like governmental construction and management systems in Iran, this aspect of participation is a

difficult affair and realistically, the focus could be higher on the second step, which includes many aspects like economy, society, culture and environment. There are many barriers in this field as many local habitats have a traditional view toward the tourist and tourism. An initial process of clarification and education about the benefits of tourism can be explained to the local inhabitants, as well as preparing tools to manage the other effects of tourism. For example, it can be explained to locals that cultural tourism has fewer side effects in comparison with other categories of tourism like leisure tourism. Eliminating their concerns through the elaboration and discussion of the advantages of cultural tourism is a crucial milestone in this process. In the future steadily engaging the participation of local inhabitants in the tourism industry, to involve them in decision making according to aforementioned even in a rigid atmosphere with restricted laws and tradition view. There is a consensus in scholars and pundit's discussion that research centers and relevant institutes could be seen as main tools to increase the local communities' knowledge about the benefits of cultural tourism. Thus, research is a vital role in the successful management, marketing and delivery of quality experiences. Increasingly, it is being recognized in the cultural tourism sector. Historically, the research conducted tended to identify only the generic demographic profile of visitors to establish a crude satisfaction for demographic properties. Today, a more sophisticated approach to market research is being advocated (Wertheim 2004: Kerstetter, Confer, and Bricker 1998: Prentice. Witt, and Hamer 1998) that seeks to identify motivational and psychographic reasons for visiting, desired experiences and critical incidents that reflect the overall quality of experience. Additionally, museum curators and personnel are interested in understanding what is happening at their museum: what exhibitions and exhibits do visitors attend to, what exhibits visitors spend most time at, what hours of the day are most busy at certain areas in the museum and more (lanir et al., 2016).

Wertheim, Beck, Brooks III, & Wolk (2004), for example, suggest that visitor surveys should consider, among other elements, visitor profile; details of the visit such as time spent on site, areas visited, and expenditure; decision making process in choosing the site, including effectiveness of advertising recall of ads, main reason to visit; and attitudes and opinions about the site, such as rating the quality of information, ease of movement, the entertainment/educational value, highlights of the visit overall satisfaction, and suggestions for changes or improvements to this. This information can help analyze if the desired message was communicated effectively to the tourists in the decision-making stages. During the visit, effective research must be outcome

oriented and conducted with specific objectives in mind. Again, a tactical or strategic approach to research is advocated. We have seen too many cases where small to medium-sized cultural and heritage attractions gather much information through various sources but never actually get around to analyzing it. Usually the reason is that staff members are simply too busy operating to take the time to analyze the data. Alternate we have also seen many places gather excessive amounts of data or conduct research exercises with no clear goal or outcome in mind (Carr, 2006). In Iran and outside there are some institutes, which are concentrated exclusively on tourism sector throughout Iran. Most of them are training centers where relevant specified organizations staff have been fostered. The most prominent one is INSTROCT (Institute of training research operational consultancy for tourism) which could have a beneficial connection and cooperation with other famous foreign institutes and universities like Strathclyde (Scottish public research university) and Lulea University (Sweden) to establish their branch in Tehran. However, most of these institutes are just focused on trained staff while overlooking other aspects. Regarding the history of Iran and its cultural resources, tourism and particularly cultural tourism requires an institute or center to be activated to take responsibility of activities like holding related exhibitions, conferences, seminars, workshops and other related activities. Albeit it should be mentioned that tourism research institutes have increased vividly in comparison with the last two and three decades, but this ancient country with a 2500-year-old civilization requires exclusive cultural tourism centers which could play these roles:

- ✓ Training staff
- ✓ Research activities
- ✓ Increasing community's knowledge toward cultural tourism

Established universities offering tourism and also increase of tourism in Tehran and throughout the country in recent years, have changed local attitudes toward tourism and have encouraged them to participate more in this sphere. In other means, cooperation with foreign institutes could bring in results like: stimulating local communities to participate more in this field, involving technology in studies, planning and implementation, adopting innovation and modern plans to the local situation in this context and so on.

In the new world using technology is an inevitable affair to improve and develop a specified target in the range of various industries. The tourism industry is one of those industries which due to its essence, requires technology to facilitate its services for tourists. Technology use can promptly satisfy tourist expectations easier and also cheaper. It is necessary to provide an appropriate infrastructure to use the advantages of an opportunity like technology in a complicated context like culture to reduce negative effects of technology in the complicated context of cultural Tourism. However, it should be remembered that in many aspects like service, marketing, advertising, evaluating or CRM (customer relationship management) in the tourism industry, using technology is an inevitable utility especially in co-ordination with the current situation in a range of sectors of this industry like transport, accommodation, service, attraction and so on. Museums are experimenting with technology to enhance access to their collections, enrich visitors' experience, and develop their educational role. Social media and electronic devices have enabled museums to provide complementary and real-time information while the visitor walks around the venue (Buljubašić et al., 2016). Many facts should be considered; like damageability of objects and authenticity of cultural values, particularly in a traditional region like Iran. Publishing relevant subjects in established digital magazines, using modern technology in cultural centers like museums to guide visitors toward objects, cultural package plans (aforementioned in this chapter), selling cultural products in markets, shopping through the Internet and social networks, promoting cultural attractions in hotels through IPTV in rooms, using technology facilities in tour packages and other suggestion can be used. It cannot be denied that technology in recent years could survive historical places through the rehabilitation process with modern machines and methods. Usually, the effect of technology will be more tangible in the context of a cultural package.

When numerous cultural resources are located in a region, due to the density of these resources, some feasible plans could be considered. These innovation plans could always be adapted to the destination situation and also should cover all aspects. For example, in the border between Germany and Austria and to space the tourism services due to geographic difficulty, an official card has been prepared which has eliminated the money carrying. In Turkey, the tourism official center allows the tourist to buy a special card, which enables entry to most Istanbul museums. In Iran, plans like cultural package could be useful because of the density of its numerous cultural attractions (Map 2). Additionally, it could be considered that WHS´s (World Heritage Site) which

are located in map 1 only represent the monuments and there are also salient cultural attractions which are located throughout the country (the yellow ones in the map are cultural heritage sites and the green one is the sole natural heritage site of Iran which is the Lout dessert). These cultural packages could be designed in a way to satisfy cultural tourist expectations without damaging the authenticity of the cultural resources. As indicated before, using technology in this context is a crucial affair and it could shape cultural package in desired shapes of policymakers' estimation so that it could be adapted to the host communities' culture.

Map 2- Density of Iran WHSs
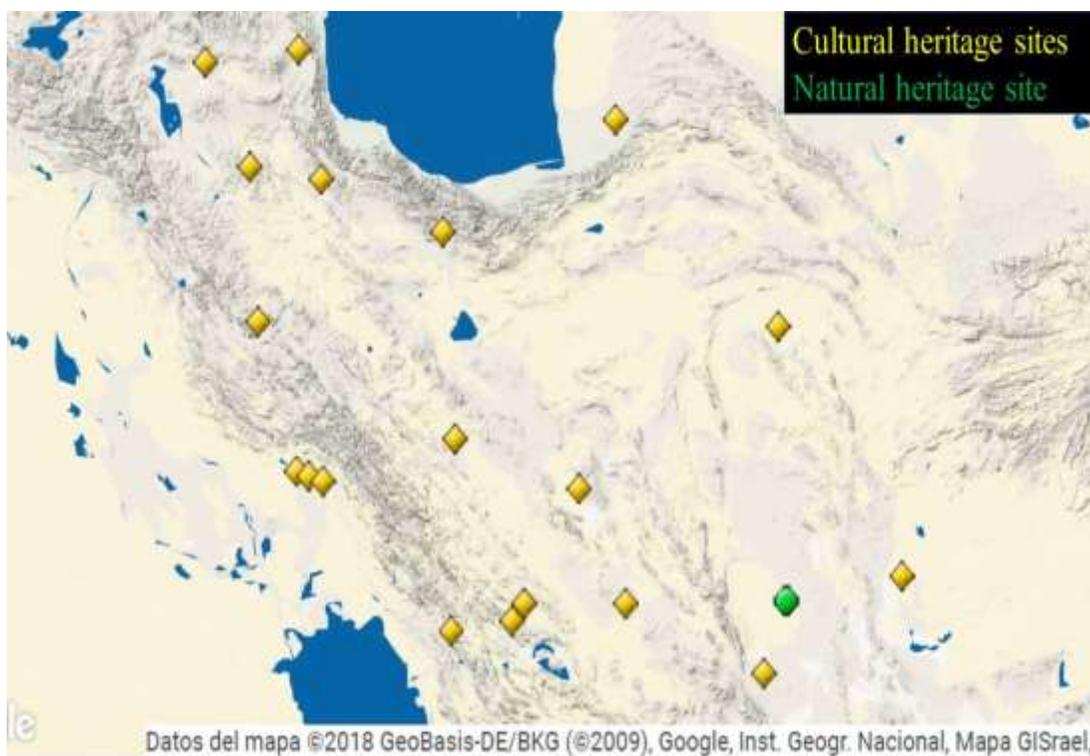
Source: UNWTO official website

In order to operate successfully in cultural tourism market segment, a precise description of cultural tourists or of their underlying motivation and expectations is necessary. Advance information about this market segment helps select the marketing measures and tools to be used for this segment. In general, cultural tourists are depicted as a highly attractive market segment, which explains some of the excitement, for example, shown by cultural politicians and tourist operators for this tourist segment. Research findings suggest that cultural tourists tend to be older,

better educated and earn more money than the general traveling public as a whole. They generally spend more money while on holiday, stay longer in a particular area and participate in more activities than other tourists. In general, it is only through creating an excellent and differentiated product, coupled with a well-financed and intelligently executed marketing strategy, that a heritage site can successfully attract people. In the broader context, marketing can be defined as an integral part of the overall planning and management process for developing facilities and services as cultural tourism products. The process also entails identifying potential target groups and their requirement and needs, pricing products appropriately, communicating their appeal to target markets, and delivering them to the visitor's satisfaction. This should all comply with organizational goals. In this regard, marketing is about adopting a visitor-focused management tool that can be used to help heritage sites achieve not only their finances but also their non-financial objectives, by linking visitor preferences and desires with appropriate cultural tourism goods and services. In order to determine the optimal marketing mix and put it into action, heritage sites should engage in the conventional managerial processes of marketing analysis, planning, implementation, and control. Each element is part of the marketing process and will be discussed subsequently in the context of the underlying issue of cultural tourism and its impact on cultural heritage (Hausmann, 2007). Actually, in Iran, cultural tourism marketing could target two main markets in its priority:

- *Old tourists:* One principle argues that most of cultural tourists consist of older persons who are saturated with leisure destinations and stereotypical holidays and prefer to choose a new destination. Regarding their retirement circumstances and their age, their potential in tourism marketing consists of two elements: 1) more free time in comparison to other ages 2) their collected and saved money. Cultural tourism resources in Iran according to its density and variety could be appropriate and suitable option and destination for them and it could be a great opportunity for Iran to increase its income. European and even Eastern Asia market like Japanese and Chinese cultural tourists could be a good option in this respect.

- *Religious tourists*: Iran is known as focal point of Shi'as in the World and this fact would make a great opportunity to attract relevant pilgrims and tourists. Numerous types of Shi'a shrines and praying places, which are located throughout Iran. Religious tourist (Shi'a

pilgrims) from Azerbaijan, Iraq, Kuwait and other the region`s people can travel to Iran to visit Mashhad, Qom, Shiraz and also Tehran and other religious cities where to possess religious attractions. About 1,544,607 Iraqis, 1,032,619 Azerbaijanis and 515,153 Afghans have visited Iran in 2015, according to tourism deputy of ICHHTO official report in 2016 (Figure 7).

There is a strong consensus between tourism marketing experts who believe that Far East tourists offer great potential as source countries for Iran due to their high volumes. In recent years, there is a close competition between specified destinations to attract them. In this competition, it seems that regions which possess historical monuments and cultural attractions have better chances to absorb Far Eastern tourists in comparison to the other ones. There are numerous studies in this respect, which have evaluated Far East tourism intends. Recently Kuteynikova as one of the Russian researchers has proved that Chinese prefers visiting historical and cultural attractions and has evaluated Chinese tourist's interests. Her results showed that 25.4 percent of Chinese tourists are interested about the history and culture of Russia and cultural resources was the leading reason for this choice (Kuteynikova, 2016). Therefore, tourists of China, South Korea, Japan, Indonesia and particularly Malaysia where most of their people are Muslims (due to the cultural commonality) and has common roots could be considered as market targets in cultural tourism marketing.

Figure 7- Top international tourist arrivals in Iran for 2014 and 2015
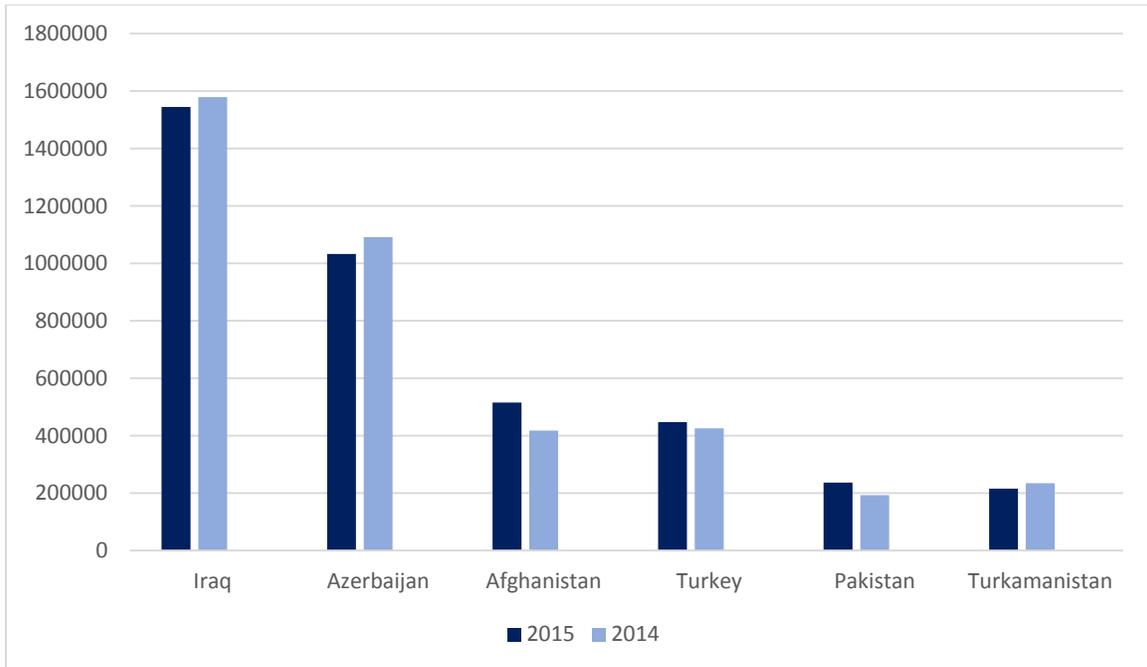
Source: (Tourism deputy of ICHHTO, 2016b)

Exhibition venues are an important tool in promoting exhibitors' destination image. Venues act as a communicative environment for both visitors and exhibitors (Abou-Shouk, Zoair, Farrag, & Hewedi, 2017) . Exhibition marketing is referred to as direct touch and contact or in marketing terms: Face to face marketing. Some people still prefer to choose their destination through physical communication and information delivery as opposed to virtual. These tourists attend exhibitions and buy destination offers and package from the exhibitions which they attend. For Iran focusing on physical showcase in foreign trade exhibitions is crucial. In addition to tourism goals in this participation, Iran could use other benefits like changing the global destination image towards Iran which seems necessary for Iran industries investing in the tourism field. This helps investors feel secure to gain trust and invest their money in Iran. Recently comprehensive participation in cultural spheres in foreign exhibitions and events mostly has occurred in film festivals and events. This results in limiting practical knowledge about Iran as a destination as they only see a limited image from Iranian movies. Indeed, the participation of Iranian movies could be seen as a media function. In order to achieve the aforementioned targets one of the ancillary tools could be Media usage which has brought positive results in recent years.

Cities use the media to project their desired image far and wide, and events become means of attracting media attention to the city. Event producers increasingly see the media as a vital source of free publicity that adds value to the limited marketing budgets valuable to the cultural sector. Apart from classical form of media which include T.V, magazines, reportage and other forms, people prefer electronic media which is easier to use and access. The new way of media usage is through social networks. Social Media today is a common tool to influence an observer. There is no doubt that social networking sites (SNSs) and new media platforms have globalized communications: today, nearly one billion users around the world use Facebook on a common platform. While this has encouraged a plethora of research on new media technologies and their impacts on state-society relations, there are still key gaps in our knowledge and understanding about how these technologies are being mobilized in and shaped by, different cultural and political contexts (Spanjevic, 2016). Increasing number of social networks users (figure 8) in recent years indicate the fact that people prefer to collect and receive their information from these resources and it is estimated that network users will grow up until 3.02 billion in 2021 (eMarketer, 2018).

Figure 8- Number of social networks user worldwide from 2010 to 2021 (in billions)
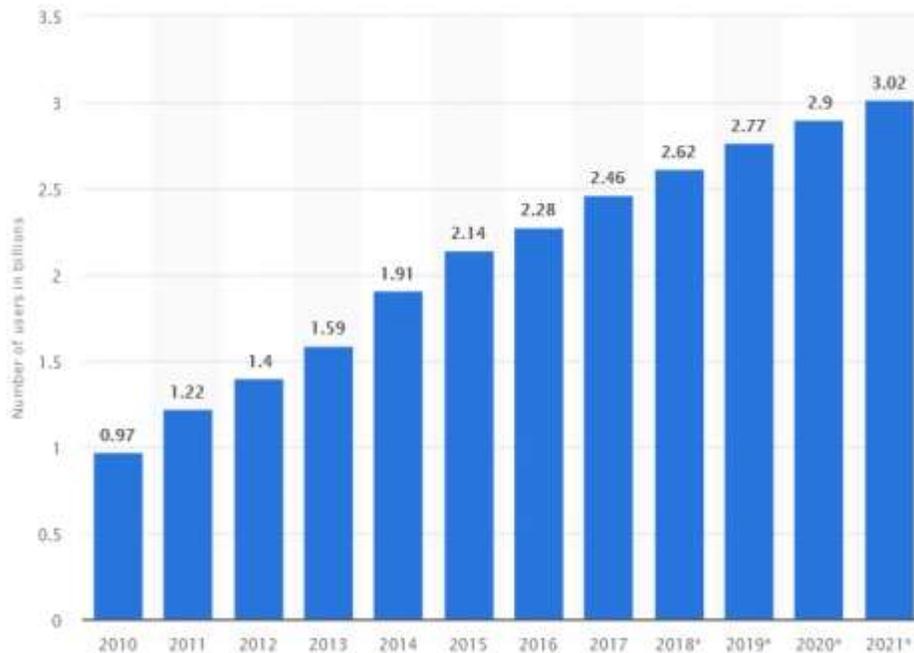
Source: eMarketer, 2018

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In Iran using social networks has increased vividly and according to the Head Chief of Communication Organization of Iran - Dr. Vaezi - Telegram and Instagram are the most widespread social network in Iran. Online activities which Iranians are participating in can be managed through specified procedures and it could be forming a great opportunity to attract domestic cultural tourists, increasing community knowledge toward cultural tourism and achieving many goals which can be traced by policymakers in this sphere. According to the Global Social Media Directory report in 2014, Online activities in Iran included the following (Noonan & Piatt, 2014):

- Research information, 67%

- Reading news, 65%

- Banking, 64%

- Downloading music, 49%

- Social networking, 44%

- Shopping, 43%

- Podcast/video downloads, streaming internet radio or watching shows online, 38%

- IM/chat, 31%

- Blogging, 27%

- Job search, 22%

- Directory services, 18%

- Online games, 15%

According to the aforementioned statics, particularly in research information, social networks and shopping, cultural tourism could use technology as an important utility to improve itself. For example, Museums are increasingly using social media to include newer active experiences and entertainment. Not only does this digital shift provide a cost-effective, targeted and direct communication with the audience, but it also expands the museum experience beyond the borders of time and place (Belenioti & Vassiliadis, 2018). Furthermore, creating channels in the Telegram application or creating an official page on Instagram or Facebook could be the cheapest advertising method for museums and cultural centers. According to the claim of President Rouhani in his election campaign in 2016, now through

creating and selling handicrafts in Telegram channels, many local habitats have made a business for themselves. By creating these simple channels, the artists gained exposure for their authentic local handicrafts to sell directly to tourists and other consumers. Additionally, they can use these social networks to contact their visitors and observers to receive feedback. In a nutshell, social networks as the flagship technology of today can play a multifunctional role to reach the cultural tourism goals in Iran as mentioned before. But finally, it should be mentioned that due to the poor state of privatization in Iran, cultural tourism still requires more support from the government. As of now, there is no exclusive tourism channel in local satellites and many scholars believe that existing a tourism channel in Iran and also in abroad (with different language options) is crucial in this respect to present cultural tourism attractions in an appropriate showcase through the television. Now, most of Iran`s foreign channels are just focusing on political issues and an exclusive channel focusing on tourism has not yet been established. A tourism channel which could improve the destination image of Iran, in comparison with other existing channels like Hispan TV, Al alaam, IRIB which are already attempting to reach this goal.

Generally, in Iran highlighting the importance of tourism and cultural tourism to government and general policy makers is a basic step to create improvements in this field. In the context of increasing the authority's knowledge of cultural tourism benefits, some steps can be taken to encourage them to consider cultural tourism as a tool to develop the country. As a first step, Iran gradually should reduce its sole dependency on oil sales for revenues. A single product economy is a system that is based on one saleable item, which can be dangerous for the economy. If the oil market collapses, it can bring in disaster on an unprecedented level. As the First Vice-President Es'haq Jahangiri in 2nd October of 2016 said growth and development of tourism industry in Iran is one of the most important mechanisms to get rid of the single product economy dependence on oil through the creation of sustainable employment. (IRNA, 2016). Actually, despite many existing tourism attractions, tourism contribution to GDP is insignificant. Indeed, most of the countries which possess the largest natural gas and oil in the depend less on tourism for their GDP. Only UAE and Qatar in recent years have comprehensive plans in this context and as indicated in figure 9, the increasing slope of tourism contribution on GDP in these two countries is not deniable. Additionally, this statistic estimates that in comparison with other countries which possesses the largest natural gas and oil in the region, Iran and Qatar will have less travel and tourism total

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contribution to GDP (World Bank, 2018b). To emerge from this deadlock, the importance of Iran as an ancient region with many traditions and religious views should be impressed upon the authorities. Studies and analysis on the potential of cultural tourism can help them gauge the economic benefits in the long run along with other cultural benefits of solidarity. For example, cultural invasion, which one of the disadvantages of tourism could be reduced and managed through the development of cultural tourism. Cultural invasion and influence on local culture have been one of the main concerns of the government. Therefore, gradually cutting off the reliance on oil and gas as a single main product of Iran and focusing more on tourism through planned development reducing disadvantages of cultural tourism could be a solution to resolve the economic crisis in Iran and also the development of cultural tourism

Figure 9- Five selected countries as largest natural gas and oil producers in the Middle East- Contribution of Travel & Tourism Total to GDP and as a share of GDP from 1995 to 2015
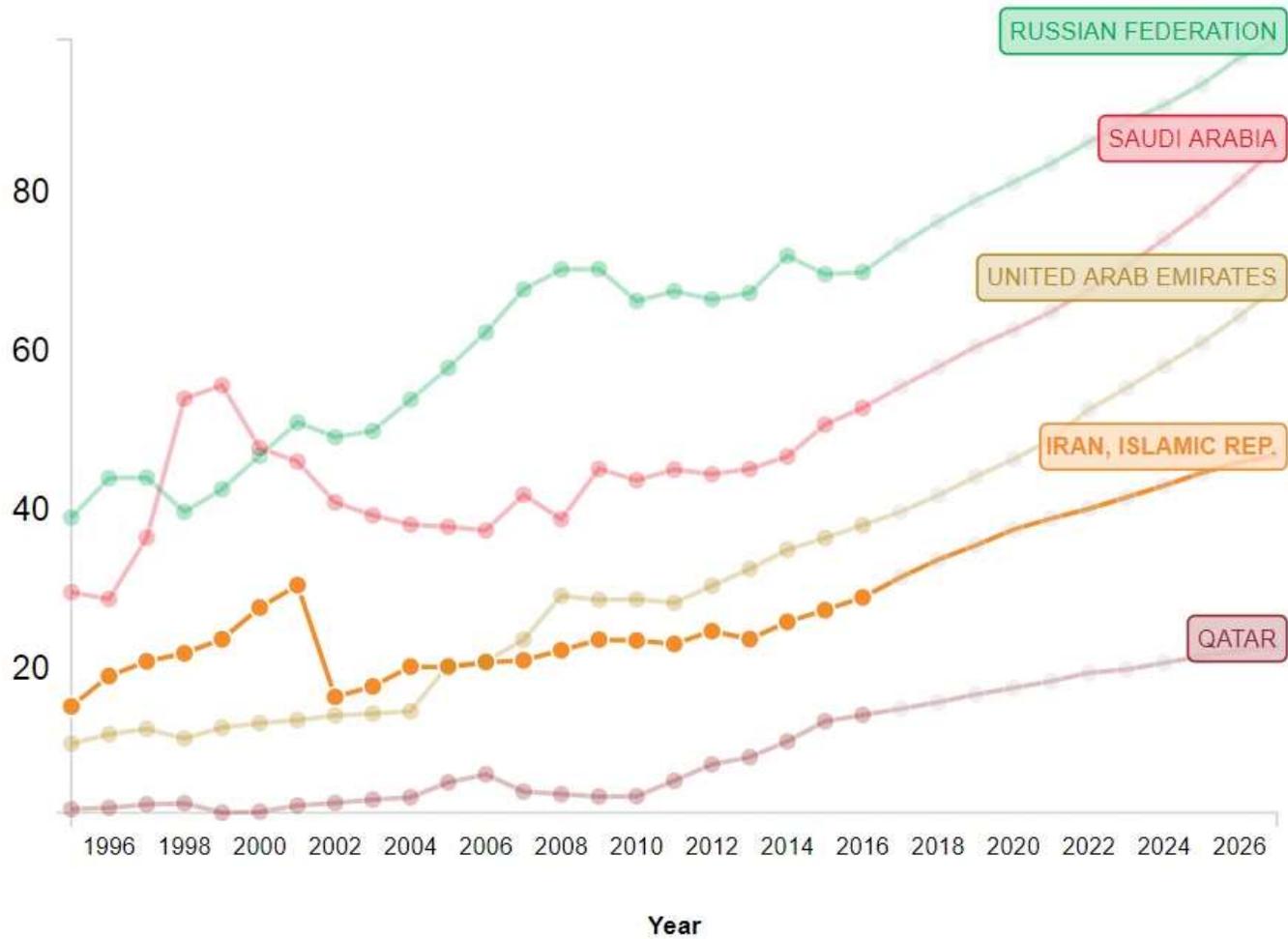
Sources: World Bank Official website

Investment always has been a concern in tourism development. Cultural tourism development particularly in Iran can be more complicated. Unfortunately, the Head chief of ICHHTO claims that more than 150 plans in tourism have been made but many of them require external and foreign involvement and investment. Due to many reasons and internal statutes, there is limited to no incentive for a foreign investor to spend their money in Iran. Lack of financial transparency, rigid laws, violence in the Middle East, instability of the Iranian economy because of U.S, sanctions and fear toward local compilations about their investment could be counted as notable barriers in this respect. In a nutshell, most investors prefer to invest their money further away from any areas that have political tensions. Even seemingly more stable countries such as in UAE (Dubai) and Qatar are affected by this situation. After the Nuclear Deal in 2015, an opportunity has been opened for both sides: cultural tourism in Iran and the increase of internal and foreign investors. In the internal field, the cooperation of cultural institutes with the central bank as one of the important sectors in the economic system of Iran is important. Counseling to foreign channels to attract foreign investors, making guarantees to investors, ICHHTO support, giving low benefit loans to the local habitants and local communities to renew their traditional rituals and festivals, encouraging local communities to participate more in cultural tourism, considering financial discounts like tax rebates to local communities and other such measures could be useful in this field. It is important to understand that investing in local communities and getting involved in their internal affairs to improve cultural tourism goals, should not be a cause to create local power imbalances. The locals and residents should feel safe in voicing their opinions and concerns.

According to many relevant cultural and tourism institutes: N.G.O´s, departments, organization centers and other groups in Iran, should be coordinated to improve cultural tourism goals and its conceptualization. Like the Tehran Chamber of Commerce, Industries, Mines & Agriculture where is important and has a fruitful role in Iran`s economy, a cultural tourism conservation coterie could offer a safe haven to enhance understanding and create collaboration between private and public sectors in this field. Actually, this type of coterie activities could be set up for the exchange of experiences and ideas between relevant members in the private and public sectors. It should be notable that in a country like Iran with a rich history and numerous cultural resources, some

exclusive experts in several mutual fields like archeology, geography, environment, literature, art, sociology, and other relevant fields, can take in defined responsibilities to participate. Many activities of these members could interrupt in cultural policies and tourism activities or could deter another one in their targets. Therefore, organizing these activities to form a common goal seems like a crucial affair in this respect. Albeit it is necessary to understand that coordination and centralization of these activities should not damage the nature of privatization. Additionally, ICHHTO as the official responsible part of tourism in Iran should coordinate itself with all public relation parts in governmental organizations and ministries which are related to cultural tourism. Holding mutual exhibitions, inviting specified experts from relevant organizations and ministries to specified seminars and conferences, developing cultural tourism tours and packages and other relevant activities could be counted as some procedures to encourage a healthy ecosystem for cultural tourism development.

3-3 Evaluation of Iran museums through the TALC model

3-3-1 Introduction

To examine the evaluation of a region as a tourism zone, the conceptual framework of the TALC (Tourism Area Life Cycle) has been used frequently. The conceptual framework which was created by Richard Butler (1980) in his article and also he completed his article in 2006 and has highlighted its significant as one of the most used frameworks within tourism studies.

The studies which have used this conceptual framework have been categorized ranging from studies that have focused more on the validity and applicability of TALC (e.g., Lancaster County (Hovinen, 1981); Canada's NW Territories (Keller, 1987); the Greater Yellowstone region (Johnson & Snepenger, 1993); and the Smoky Mountain region (Tooman, 1997), to studies which only have considered single tourist destination resources like Niagara Falls (Getz, 1992) or the others which have considered more than one destination resource.

Additionally, the versatility of the model can be considered as the major feature of the investigation and it entails considering relevant indicators and parameters. For example, some studies in this aspect require more tests to conduct the model within the studies (Agarwal, 1997); and as Butler pointed out in the two volumes of his concluding chapter, an ''understanding [of the way that tourist destinations develop] is still far from complete''. There are some studies like study of the Grand Isle resort of Louisiana led by Meyer-Arendt (1985), study of the Isle of Man led by Cooper & Jackson (1989), and some other studies like (Smith, 1992) (Wilkinson, 1987) which demonstrated that the life cycle for these destinations matched the model appropriately. In a nutshell, all the aforementioned studies and more, have been listed in a prestigious list which after reviewing previous studies. He listed a total of 49 major studies which are strongly related to this conceptual framework.

In this study, the Iran National Museum has been chosen as one of the cultural tourism resources in Iran to be evaluated. this chapter investigates the evolution of Iranian museums in the last two decades through the TALC model. Museums in Iran can be situated in a destination possessing multiple features in terms of the conceptual framework construction due to the variety and density of its location and also objects. Hovinen (2002) in examining tourism development in the diverse destination of Lancaster County, using the TALC, argued that ''Butler's hypothesized stages may fit certain single-attraction destinations well''. As mentioned before, there are also some case studies which include some successful research in destinations having varied features.

Additionally, it is recognized that a major challenge in testing using the TALC method for many destinations is the difficulty in obtaining accurate long-term data of visitors trends in these areas (Butler, 1980)(Lagiewski, 2006)(Hovinen, 2002). Although the first official museum in Iran was established in 1937, there was no specified official data in this respect that was dependable for the purpose of research. Iran Cultural Heritage and Tourism Organization decided to collect and organize the data through a coherent system in entrances of each museum starting in 2002. This integrated system where visitors can only enter through controlled gates enabled collection of more dependable data.

As Lagiewski (2006) cited, the research on the TALC should focus on either one of two aspects: (a) testing the applicability of the model and (b) redeveloping the model to incorporate different issues (Agarwal, 1997). It is the first time in which the evolution of one or some museums has been investigated through TALC and this research will apply these aspects of the model: (1) the validity and applicability of the model as applied to the tourism development evolution of the Iran`s museums: Butler points out that "not all areas experience the stages of the cycle as clearly as others.'' According to this assumption, it can be considered that this model would not be adaptable in many destinations like the studies of Cooper& Jackson in 1989 or Agarwal in 1997. An interesting study by Boyd (2005) on the establishment and development of Canadian national parks as a whole also confirmed the six phases of the TALC, (2) External and internal forces that shaped tourism development in the museum during last two decades: Furthermore Butler indicates: ''the shape of the curve must be expected to vary for different areas, reflecting variations in such factors as rate of development, government policies, and the number of similar competing areas.''

Indeed, it is crucial to find out if this model can be adapted in this case study due to the high density of integrated museums in Iran. Agarwal categorized the factors (like political unrest, terrorism, and natural disasters among others) which affect the shape of the model into two groups in 1997. These are listed below:

A) Internal factors: 1) Those inherent to a destination like uniqueness of resources and attractions, local residents and their attitudes toward tourism development, and gradual deterioration of tourism resources 2) Associated management 3) Service practices 4) Qualities.

B) External factors: 1) Procedures 2) Consumers 3) Regulating authorities.

It is clear that in a region like the Middle East which has been politically turbulent in the recent past requiring instability management external and internal forces could inflict in this process. This part of chapter evaluates three main objects chapter through the result of evaluation Iran Museum life cycle, 1) applicability of the TALC model to Iran museums. 2) Privatization through relationships between agglomerations, cooperation and competition for visitors between businesses throughout the TALC. 3) The effectiveness of the internal and external factors on the evolution of Iranian museums.

3-3-2 TALC Model

The life cycle of tourist destination is the derivation of the life cycle applied to companies, which serves as a strategy to detect their evolution over time this sentence needs work. The phases of the business life cycle are defined as creativity (attributed to the owner of the company), direction (beginning of a formal communication and definition of production and marketing areas), delegation (decentralization process), and coordination – (where complex management systems arise) and collaboration (rescue of the entrepreneurial spirit, collaboration and spontaneity)(Greiner, 1998). This situation also applies to businesses in tourism destinations where, through the analysis of its life cycle, it is possible to verify the characteristics of each stage to align them with the reality of the destination. The most widely used life cycle model in tourism is that of Butler (1980), which has the following phases: exploration, involvement, development, consolidation, stagnation and, from the latter, rejuvenation or decline, according to model 9.

Model 9- Evolution of the Tourism Life Cycle
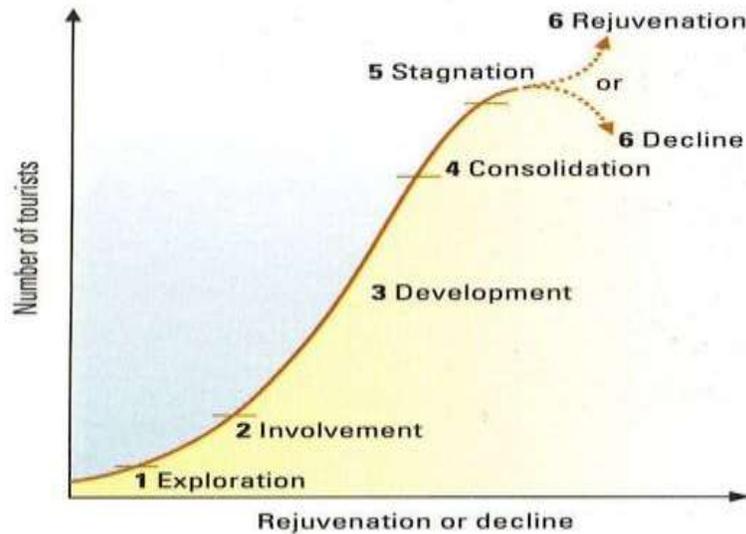
Source: Butler (1980)

The first phase, called exploration, is characterized by a small number of tourists (explorers) who organize their trips individually. The destination, at this stage, does not have specific facilities for tourists who use the accommodation for the local population. Contact with the local community is informal, which can be considered an attraction for these tourists. The physical and social environment of the destination remains unchanged.

The involvement phase happens when the number of visitors increases and assumes a certain regularity; so, locals begin to create accommodations that focus on these visitors or even exclusively for them. The contact of the visitors with the community already becomes slightly more formal. At this stage begins the process of marketing and advertising the destination to attract more visitors. The local community, directly involved in tourism, begins to realize its benefits. It is also possible to note that some public organizations are developed with the purpose of improving transport and other infrastructural facilities.

Development is the next stage of the life cycle; in which it is possible to perceive a more defined tourist market. The publicity of the destination is higher than in the initial stages, the premises are replaced by others, more elaborate and modern, actions are carried out and many times by external organizations. Cultural and natural attractions are developed and marketed. One can observe some

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change in the physical appearance of the destination. The number of tourists will probably be equal to or greater than the resident population and will begin to use, in addition to the tourist infrastructure, the basic infrastructure, which may leave the local resident perturbed.

In the consolidation phase, most of the local economy will depend on tourism. Advertising will be extensive, and efforts will be made to keep the visitor longer, or to creative initiatives for the visitor to revisit during low season. large franchises and chains from sectors linked to tourism, such as hotel chains may have higher presence in these destinations. The community can react with discontent to observe deprivations and restrictions under their daily activities.

When the destination is in the stage of stagnation, the total capacity of tourists has been reached or even exceeded, generating environmental, social and economic problems. The attractions, formerly original, may be replaced by artificial or imported products. From the stage of stagnation, the destination may be directed toward decline or rejuvenation. If the decline happens, the destination will no longer be able to compete, and the number of visitors will decrease considerably It may transform into a mere weekend destination or even a day trip. Tourism infrastructure may begin to disappear or become questionable, and local people may purchase the facilities at relatively low prices due to the decline of the on-site tourist market. The declining phase may cause the destination to lose its tourism function. But if the destination moves from the stagnation stage to the rejuvenation phase it will need a significant change in its attractions, which can be achieved in two ways: one is to add a new attraction made by people and the other is to take advantage of an existing resource that has not yet been exploited or explored to date.

However, some scholars point out that this tourist destination model has some limitations, such as the lack of indicators that delimit the passage from one phase to another (Torre, Naranjo, & Cárdenas, 2012). In other words, it is possible to identify factors in the same destination for more than one phase of the life cycle. Consequently, it is difficult to say that a tourist destination belongs to a single stage of the life cycle since there will be characteristics of several phases. However, through the of Butler model (1980), it is possible to infer that a destination is approaching one phase more than another. This already allows public and private initiatives, as well as the local community, to define the necessary strategies to make the destination competitive.

3-3-3 Case study

Museums in Iran have tremendous potential which has not yet been exposed appropriately. Apparently, the creation of a museum was first suggested by the late Morteza-Qoli Hedayat titled Sani odowleh. His intention as minister of finance was to create a museum and an office of antiquities in charge of regulating commercial excavations, but his efforts were unsuccessful. The first museum, named National Museum or Museum of Ma'aref, was created in 1916 in a large room of the Ministry of Ma'aref located on the northern area of the Dar-Ol-Fonun College. It possesses 270 artifacts, including bronze, terracotta, glass items, coins, ancient weapons, seals, wooden objects, literary anthologies, manuscripts and textiles collected by the personnel of the office of antiquities or donated by private individuals. In 1925, the preserved objects in this museum were transferred to the Mirror Hall of Mas'udiyeh palace. Furthermore, with the beginning of archaeological excavations by Europeans, particularly the French mission led by Jacques de Morgan at Susa in 1897, the Iranians began realizing the importance of their country's cultural heritage. The unconditional monopoly of the French side was abrogated in 1927, and the French were only allowed to continue excavating at Susa. Furthermore, Sani odowleh also have decided to create a national museum and library, the exclusivity of its design and execution was given to the French. French engineer André Godard traveled to Iran to carry out the project, officially beginning his work in 1929. It also guaranteed that the management of the museum would be trusted to the care of a Frenchman for three and five terms, and each term for a period of five years. This is why; in 1927, the Iranian government invited André Godard, the French archaeologist, to come to Iran and he officially started his activities in May 1930. The Law for the Preservation of Antiquities was approved by the National Assembly on 3 November 1930. The building of the Iran Bastan Museum, which had begun in 1935, was launched in 1937. Besides helping with the construction of Iran Bastan Museum and the National Library, André Godard was appointed as the director of Antiquities to supervise the archaeological activities and the preservation of the antiques. Soon after, other museums were started to be built to conserve the objects (Research Center of Iran National Museum, 2007) .

After the Qajar dynasty, part of the cultural agenda of the Pahlavi dynasty was the glorification of Iranian history and civilization, a position that they viewed as politically advantageous(Ansari, 2012a, 2012b). While embracing the Islamic period in Iranian history, the monarchy also celebrated pre-Islamic heritage which it saw as a point of differentiation with other Muslim nations (Moftakhari, 2013). The emphasis was on historical continuity before and after Islam and to suggest that the Islamic period of Iran and perhaps Islamic civilization at large relied heavily on pre-Islamic Iran (Shariati, 1982). This emphasis which accentuated heritage values, particularly in expanding the visual accessibility of the history encouraged the relevant government to fortify executive plans to establish several museums according to the potential of the objects which Iran possessed at that time. According to the ICHHTO official report, before the Islamic revolution in Iran which occurred in 1978, Iran possessed 47 museums.

Nowadays, in a situation where cultural tourism as a type of tourism could play an important and crucial role to develop the economy Iran of Iran, its's museums act as the pillars to conserve and progress this type of tourism. Iran possesses a diversity of museums throughout the country ranging from National museums to village museums which can help cater to Cultural Tourism demands if managed efficiently.

3-3-4 Research methods

To begin this part of the study, a number of museum visitors and a number of museums built have been considered as the main indicators. While there were many barriers to get a hold of authentic resources in Iran, these official statistics have been collected through the ICHHTO cooperation. Additionally, statistics of tourist travels in Iran for both inbound and outbound, have been used in the secondary data resources. The data describes the volumes of Iran's museum visits since 2002 to 2015, number of Iran's museums built since 2004 to 2016, number of outbound and inbound tourists in Iran since 2008 to 2013 and number of arrivals to Iran since 1970 to 2015.

To reach an accurate result, an exclusive and deep interview is required. Therefore, an extensive interview with Mr. Kargar as the organization's director general for museum affairs had been conducted.

With respect to the relevant statistics which were utilized before, he interpreted and explained the museum procedures in Iran, followed in the last two decades. Furthermore, an interview with Mr. Beheshti, an Iranian artist and cultural figure who is currently Deputy Head of Cultural Heritage and Tourism Organization (He was the first head of Cultural Heritage, Handicrafts and Tourism Organization) had been done to gain a better understanding. In a nutshell, the most prominent figures who dominate the functioning of Iranian museums including policies, procedures, targets and achievement, were involved in this study and have had relevant responsibilities in this field in last three decades. Researching about the museum as one of the pillars of cultural tourism without their interpretation and coalition was impossible.

Additionally, over 37,320 news articles related to Iran's museums had been evaluated and, in this respect, two most prestigious resources had been considered for the resource's study: ISNA (Iranian Students' News Agency) and IRNA (Iranian News Agency). The official news were categorized into these categories: Number of held exhibition in abroad, number of performed internal objects in abroad, number of performed abroad objects in Iran, number of signed contracts to cooperate with relevant abroad museums and organizations, number of signed contracts to return Iran`s objects, number of Iran's museums visited by important political and related authorities and others, which are the more important news in this field.

3-3-5 Result of TALC model in this research

Strengthening inbound tourism and its role as an economic and cultural pursuit has been a common goal of various state systems and administrations in modern Iran. This is true for both the Pahlavi Monarchy (1925-1979) as well as its successor state, the Islamic Republic (1980-present) (Mozafari, 2018). In this respect, using museums as a tourism attraction has been one of the major ways to reach the tourism policy goals. Residents of a region should learn and understand their

culture and history and also identity in a more organized manner. The culture and history have been articulated differently in the antecedent and particularly after the Islamic revolution. Part of the cultural agenda of the Pahlavi dynasty was the glorification of Iranian history and civilization, a position that they saw as politically advantageous. (Ansari, 2012a, 2012b). While embracing the Islamic period in Iranian history, the monarchy also celebrated pre-Islamic heritage which it saw as a point of differentiation with other Muslim nations (Moftakhari, 2013). The emphasis was on historical continuity before and after Islam and to suggest that the Islamic period of Iran and perhaps Islamic civilization at large relied heavily on pre-Islamic Iran (Shariati, 1982).

After the Islamic revolution in 1978, the dominant political discourse was anti-western and specifically anti-American and there was a shift in the focus of tourism which promoted officially-endorsed Islamic values over and above other historic (and pre-Islamic) heritage tourism. in a nutshell the overarching concern was therefore to promote the Islamic values of the revolution and to "export" revolution to neighboring countries in the region (Javani, 2014). Accordingly, this procedure and hostility of rhetoric with western countries as the Islamic revolution slogan was the cause of foreign tourists avoiding taking the decision to choose Iran as a destination. Howbeit through the Khatami reform(1997) and the subsequent change in domestic mood and international image of the country (Alam, 2000; Fairbanks, 1997; Tazmini, 2009) seems to have positively affected inbound tourism in particular. Existing data indicate that between 1997 and 2005, inbound tourism grew exponentially (from less than a million people each year to well over 2.5 million, see Figure 10). Additionally, it should be considered that after the revolution of Iran, The Iran–Iraq War was an armed conflict between Iran and Iraq lasting from 22 September 1980, when Iraq invaded Iran, to August 1988. In this period Iran's museums had been reconstructed as a conservational abode to the objects and only a few inbound visitors could visit them. The figure 10 indicates that reflecting the crisis situations during the war and other hostilities with western countries, the number of arrivals had decreased since 1980 to 1988.

Figure 10: Inbound tourism trend in Iran from 1960s to 2015

number of arrivals
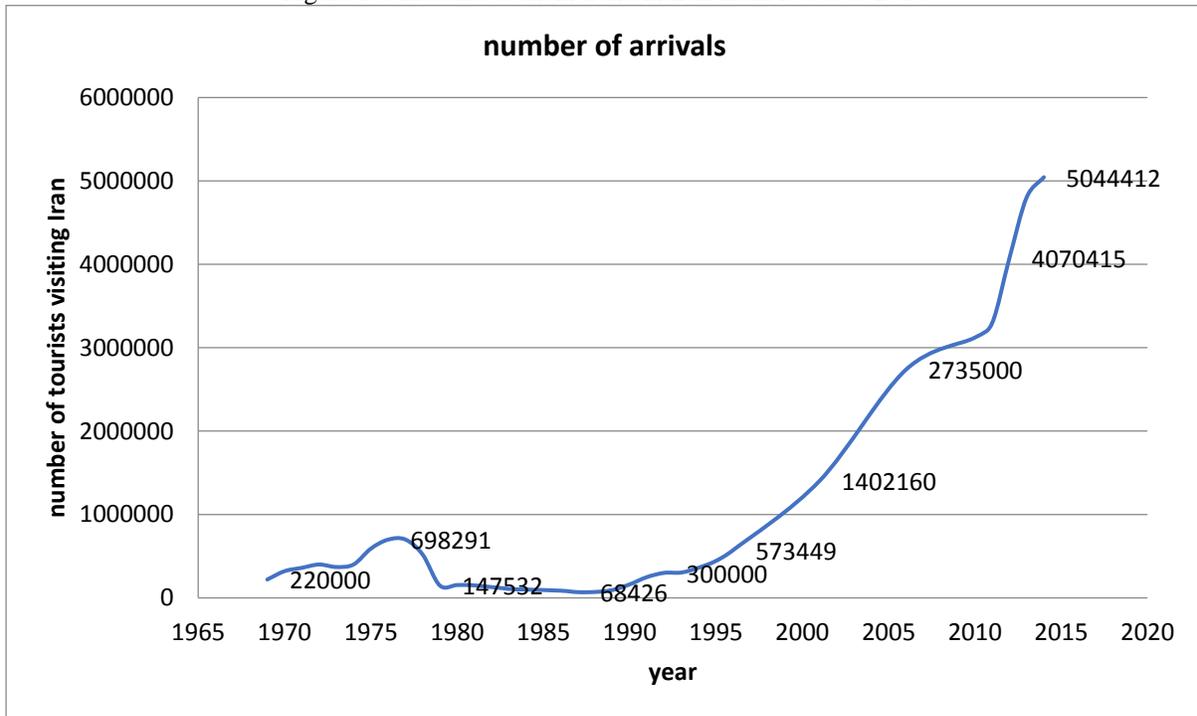
Source: Archive of Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) 2015, and Iranian Centre of Statistics yearbooks

In practice, both systems wanted to emphasize a bold specified history of Iran, whether as the Persian Empire or as the Pahlavi (Shah). Islamic period arts and values were to be showcased particularly for domestic tourists, through the museum which acts as one of the cultural tourism tools. The policy and strategy in Iran could subsequently show an organized picture of Iran to international visitors and tourists through these museums they called it `` National and Islamic expedient``.

A summary of three tourism development stages in Iran's museums over the past two decades, including key events that are critical in causing and defining stages, is provided in model 10. This official statistic as has been provided by ICHHTO and has been divided into two groups: 1) Domestic tourist such as students, organization`s staff, researchers, trainers and ordinary cultural tourist who have been highlighted by blue colors. 2) Foreign tourists including foreign authority's visitation, investors, researchers and ordinary cultural tourists who have been distinguished by the red color. The following is a description of the museum evolution in Iran.

Model 10- Summary of TALC stages in Iranian museums from 2002 to 2016
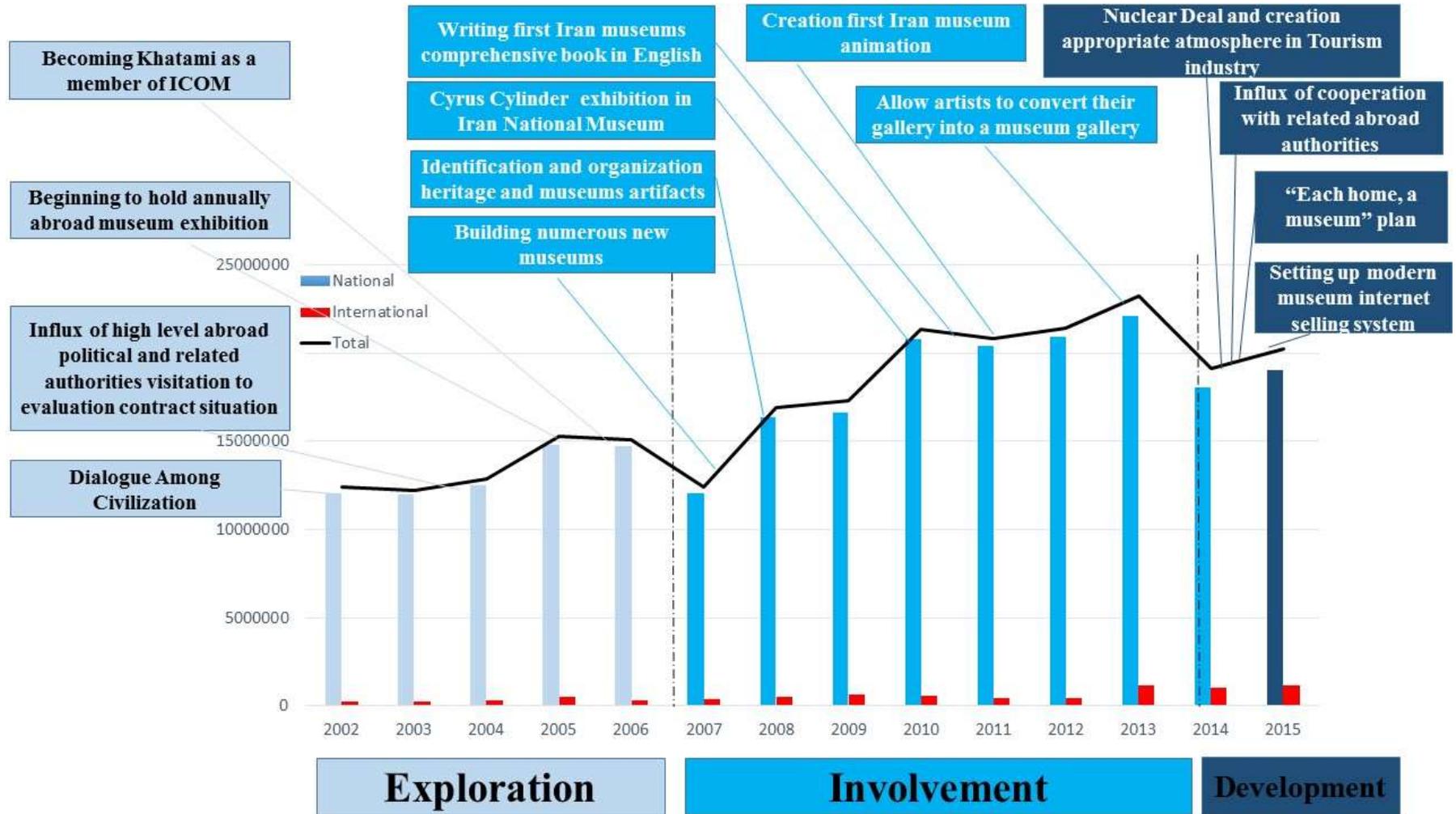
Sources: Author according to ICHHTO official report

3-3-5-1 Exploration stage (2002-2007)

The end of the Iran-Iraq (1988) war and the demise of Ayatollah Khomeini, the Supreme Leader of the Revolution, at the end of the 1980s (3rd June of 1989) ushered in a new chapter in the history of the Revolution. Plans for a degree of economic liberalization were devised by the government (Mozafari, 2018). The focus centered on the improvement of the economy and its industries (particularly oil), and they did not devote appropriate attention and budget to the tourism industry. Although tourism and particularly cultural tourism through museums couldn't be successful to stimulate even domestic tourists. Iranian people were not eager to embark upon domestic during the war, but gradually they appreciated the conservational and other aspects of museology such as education and tourism activities after the war period. This situation was unfortunate, as no sector of this industry could not improve its services and offerings due to the political instability in the region. Nevertheless, various cultural attractions of Iran like museums were unknown to the World and even domestically. Therefore, the cultural tourism planners at the nascent stage required a stimulator to bring up and discuss the cultural heritages in Iran. In a word, these huge cultural and historical resources required an incipient (like annunciation or advertisement), which could attract global attention to themselves.

In 1999 Former Iranian President Mohammad Khatami introduced the idea of Dialogue among Civilizations in United Nations general meeting. According to this idea, the year 2001 was proclaimed *United Nations Year of Dialogue among Civilizations* (picture 9). The quest for dialogue among different peoples and what was broadly termed 'civilizations' or 'religions' (UNESCO, 2006) is underpinned by the idea that peaceful relationships in the world are guaranteed through the reciprocal knowledge and exchange between different people(s) (UNESCO 2001b). Dialogue amongst civilizations is a central pillar of UNESCO's work, enshrined in its constitution as a means to build "peace in the minds of men", and is a key focus for its cultural programs. UNESCO administration believes that tourism and particularly cultural tourism which brings individuals and human communities into contact, and through them cultures and civilizations, has an important role to play in facilitating dialogue among cultures.

Picture 9- United Nations Year of Dialogue among Civilizations in 2001
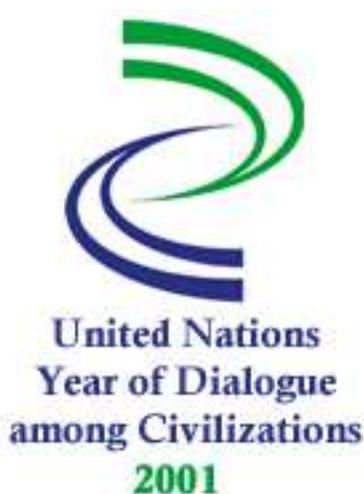
Source: https://www.unostamps.nl/subject_international_year_dialogue.htm

Although bringing up this idea could be considered a political goal as the principal target for Iran, but secondary targets of this idea could change the destination image of Iran in many areas such as safety, peace, history, culture and so on. Subsequently, other countries and regions which possessed ancient civilizations like India, China, Greece, Egypt, and Italy, were involved in this context which Khatami had pronounced before. Accordingly, Iran established a center of Dialogue for civilization in Tehran whose mission was to co-operate with other countries to improve the UNESCO goals (albeit this novice center was dissolved a few years later). Khatami was the Minister of Culture and Islamic Guidance from 1982 to 1992 in Iran's administration and always had a cultural view of all subjects. He thought that evoking the cultural resources and bringing them up to the international and national societies could be one of the best options and utility to improve and develop the country. Khatami believed in conversation and was a strong proponent of conversation with foreign countries, even those with the unfriendly relation Republic of Iran. Khatami´s policy toward cultural tourism combined both views, before and after the revolution policies. By the late 1990s, there was again a gradual shift to holistic emphasis such that Iranian culture was emphasized, and this included both Islamic and pre-Islamic aspects and tourism attractions.

After 2001, gradually the position of tourism in Iran due to the designated year of dialogue among civilization was becoming better. In cultural tourism and in the museum field, there was an influx of high-level officials visiting Iran for the Dialogue among Civilization concept in order to assess the signing of relevant cooperation contracts. Relevant foreign authorities were eager to discover a new market and unexplored destination. The subsequent change in domestic mood and international image of the country(Alam, 2000; Fairbanks, 1997; Tazmini, 2009) seems to have positively affected inbound tourism in particular (Mozafari, 2018).

The museum always has been raised as a flagship cultural tourism attraction in Iran. Therefore, in the internal milieu and museum domestic market, many primary plans were gradually implemented. The plans included: creating new museums, restructuring old museums, the exhibition of foreign objects in Iran and starting negotiations to return ancient objects originating in Iran which were being displayed in other countries. At the end of this period, a decision was made to hold annual exhibitions to attract global visitors. Due to the existing weakness in the internal museum infrastructure (e.g. lack of technology), it was the best option to display these objects in these exhibitions. During that period, the policymakers were swamped with a dilemma: exhibiting the objects inside Iran despite the existing lack of infrastructure or planning exhibitions abroad. Eventually, they prefer to work on the development of both options simultaneously. Therefore, they started to be involved more in internal museum improvement along with the organizing foreign. Additionally, museum visitation of foreign high-level officials guaranteed safety levels and encouraged others to travel to Iran to know more about Persian civilization. Also, at the end of this stage, on 23rd May 2005, Khatami became a member of ICOM, and it had certain results from the museology community in Iran (Picture 10). Unfortunately, Khatami's vision was not followed after his administration period and his approach and activity in the field of Dialogue among Civilization were set aside and his attempt was overlooked so that later in 2010, the day of Dialogue among Civilization, which was set in the official calendar, was omitted by next administration.

Souce: ISNA agency news

3-3-5-2 Involvement stage (2007-2014)

This period included many activities, both internally and externally, which had repercussions directly or indirectly on tourism and cultural tourism in Iran. External causes like a climate of rising global tensions due to the hostility of Ahmadinejad's against Western countries for the Nuclear program, toughening political rhetoric, increase in international sanctions and a global financial crisis (2008) (World Bank, 2018) which impacted directly on the economy of Iran (figure 11). Heightened threat of military conflict with the US and regional crises like the continued unrest in Iraq and Afghanistan, the Arab spring (2011) and Syrian civil war – a marked slowdown in inbound tourism which became apparent.

Figure 11- Impact of the 2008 Global Economic crisis in 2008 on the Iranian GDP and annual growth rate

IRAN GDP ANNUAL GROWTH RATE
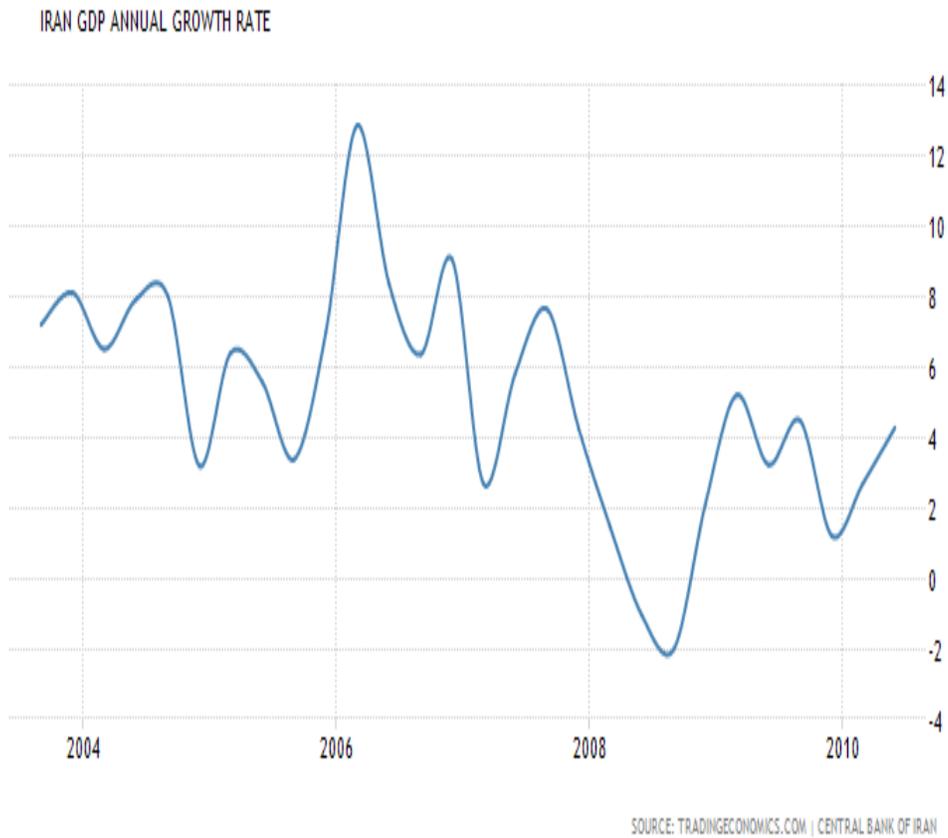
Sources: World Bank official static

This development had a direct impact on both inbound and outbound tourism in Iran. Furthermore, for internal causes, the domestic situation became more chaotic as Ahmadinejad abandoned the existing (Fourth) Five-Yearly Development Plan of the country and its tourism components and embarked on "decentralization" of the ICHHTO by attempting to shift its head office from Tehran to Shiraz. A decision with which most relevant experts entirely disagreed, and strongly believed that it could damage the ICHHTO structure as was observed later. The disadvantage of this decision can be seen in tourism deputy organization in Tehran whose executive library has lost its valuable books and statements in this displacement process.

As figure 5 indicates, after the global economic crisis, most travels were guided to domestic tourism and likewise, museums, which are undeniable parts of cultural tourism acted promptly in

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this respect and the number of visitors rose higher (Figure 12) (Iran Static Center, 2013). Furthermore, one important internal factor in that period was the Green movement. The Iranian Green Movement, also known as the Persian Awakening by the western media, refers to a political movement that arose after the 2009 Iranian presidential election, in which protesters demanded the removal of Mahmoud Ahmadinejad from office. The atmosphere against Ahmadinejad was created by his opposition during his prefecture was another internal factor, which impacted the tourism in Iran.

Figure 12- Iran Domestic Travels in Iran from 2008 to 2013
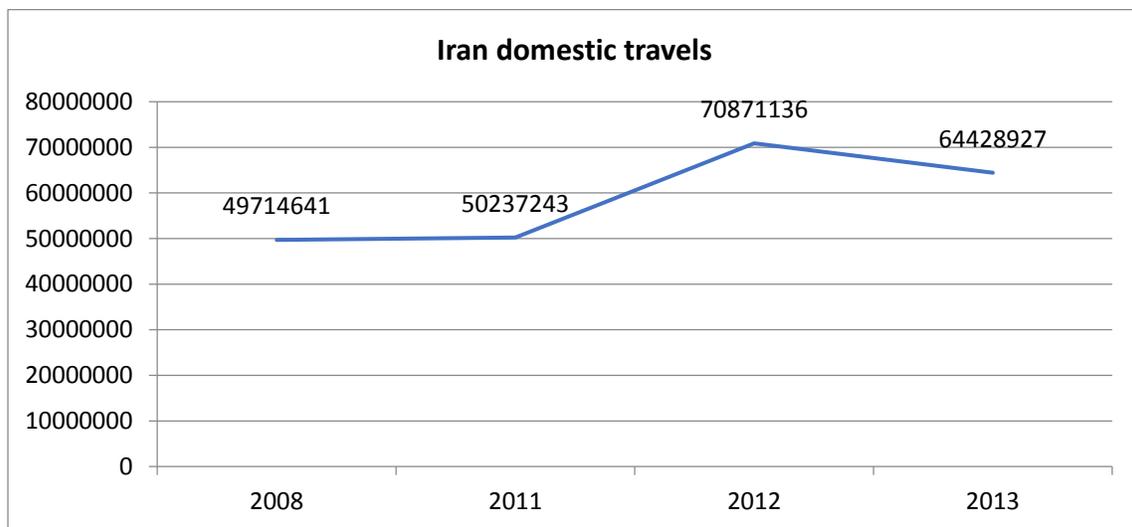
Source: Iranian Centre for statistics, 2013

Although former President-Ahmadinejad- had strict policies against the Western countries, he wanted to bring up the history of Iran through his idea which authorities, experts, and people disagreed with. He emphasized his idea termed as the "Iranian School" (maktab-e Irani) as a new perspective toward Iran which utilized a nationalist discourse and was aimed to work against factional rivals within the state (Hunter, 2014,). In a nutshell they defined Iran as "a school of thought, a high culture that transcends geography and race" (Mehr News Agency, 2010), the birthplace of Cyrus the Great, the ancient Persian king who established the Achaemenid Empire (550-330 BC) and later, after 2nd century AD, a Muslim Nation. Through this policy and also the negotiation which had started from the exploration stage, in 2010 the ICHHTO borrowed the Cyrus Cylinder – an objects that some recognize as "the world's first charter of human rights (Camacho,

2013) – from the British Museum and put it in a special exhibition in the National Museum of Iran for seven months. It is said that the cylinder, which is politically charged with nationalist sentiments, attracted over a million visitors to the Iran National Museum (Figure16) (Publication Of Iran National Museum, 2017). Indeed, the Cyrus Cylinder is considered one of the most important and famous Iranian objects which is conserved and exhibited abroad. Its exhibition in Iran National Museum in 2010, could be perceived as an important point in in the involvement stage which attracted millions of domestic visitors and made them interested in their history and heritage.

According to the previous stage (exploration) and also the Ahmadinejad administration`s emphasis on Iran history, building new museums were increased saliently (Figure 13) (ICHHTO officially report, 2017) so that Esfandiar Rahim Mashayi (Former Head chief of ICHHTO) on 19th October of 2008 in an exclusive interview said: "Building over 1,000 museums is considered in the ICHHTO schedule!". Although this is an indicator of museology improvement through better infrastructure, many experts believe that this involvement was for populism in the political sphere. It should be mentioned that many factors and indicators like supply and demand, technology, trained staff, and location had been overlooked in building the museums. As Dr. Kargar claims that the number of museums built was not deliberated and a complex was built and established without enough objects to fill the collection. Lack of visitors due to reasons like lack of demographic and geographic research before establishing museums, wrong marketing decisions, unattractive museum displays, inappropriate buildings caused many built museums to be dissolved or changed to other. In a word these numerous museums in years later didn't seem to be lucrative and profitable. The Ahmadinejad`s administration denied these criticisms and implemented their scheduled plans and persisted to build museum buildings in ephemeral (before the second term of Ahmadi Nejhad presidency). This kind of decision-making implementation in that period was not devoted to tourism. For example, in the sports field, many soccer stadiums were established overlooking relevant expert's advice, and later these became useless due to the reasons mentioned before.

Figure 13- Museums built in Iran since 2004 to 2017

ICHHTO museums | Other organization museums
Cooperated museums | private museums
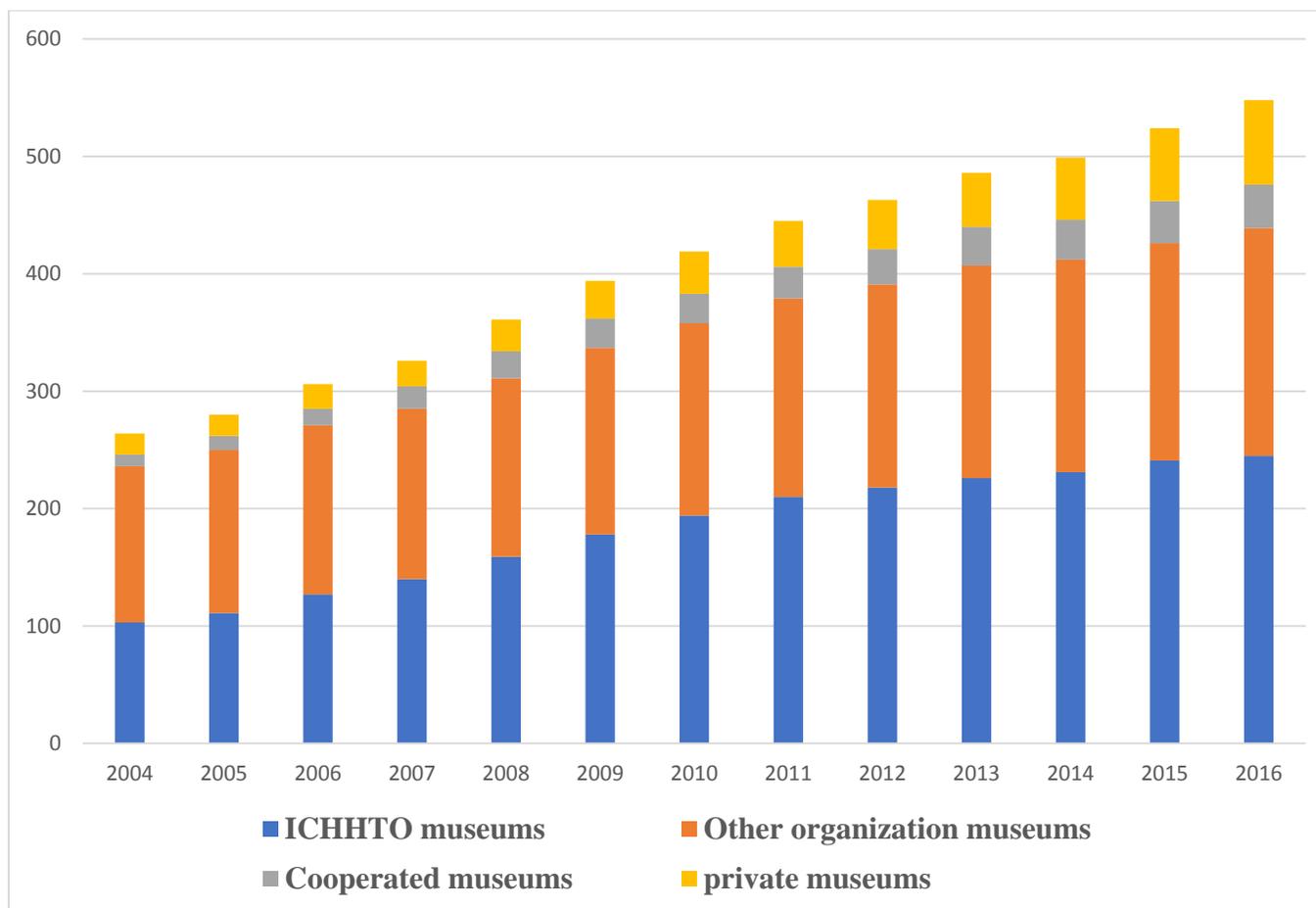
Source: ICHHTO official report

In the figure above, it is clear that Ahmadinejad's administration decided to push ICHHTO to build the museum further, for museology improvement, so that the average rate of built museums, collaboration museums and private museums had increased. However, the ICHHTO museum's rate, has boosted up sharply in comparison to the others.

In the involvement stage, one of the important affairs taken was organizing the heritage and museum properties. On 18th October of 2008, one of the executive ICHHTO commissions started to implement a feasible plan which was enacted before, to identify and organize all the heritage and museum objects. In regard to the strict policies of the former administration against the Western countries at that time, Iran could not succeed to hold and showcase its objects abroad as estimated and scheduled due to two main problems, which included the global economic crisis in 2008 and internal tensions due to the Green movement in 2009 (Iranian election). Additionally, another step taken was the creation master's degree of museology in Tehran University (The best University in Iran according to global ranking). Moreover, on 11th May 2010, the comprehensive book on the museum in the English language was published through the ICHHTO publication in an official ceremony in Iran. A book is necessary for this stage to participate particularly in the foreign market which Iran had was not able to focus on due to the aforementioned issues. Additionally, the first museum animation was created in 2011, which introduced prominent objects of Iran's museum in its content. One of the other influential affairs in this period happened on the 13th July 2013 when ICHHTO authorities decided to allow artists to establish a museum gallery. This license allowed them to think more about how to expand on their arts section and to showcase more art. At the end of this stage, the private sector for museums was awakening which could be observed in the next few years (figure 13). Furthermore, during this year and on 19th May of 2013 the first virtual museum in Iran was established, which was fruitful in improving museology in Iran. In this period, Iran`s objects got opportunities to be exhibited abroad but negotiations to return Iranian exhibits displayed abroad were not successful owing to western hostilities towards Iran. It could be mentioned that a rising number of Iranian objects were exhibited abroad during this period despite the hostility with western countries.

3-3-5-3 Development stage (2014-present)

This period coincided with Rouhani´s first term in office. Rouhani's administration focused on developing heritage and tourism infrastructure and encouraged the private sector to take an active role in heritage conservation and tourism infrastructure development. For example, since 2003, Iran has registered 19 World Heritage Sites, a third of which were listed during Rouhani's administration (Mozafari, 2018). However, not only the tourism industry, but all industries in Iran were damaged by sanctions, exerted against Iran. Indeed, Rouhani's administration tried to establish a bridge with Western countries, particularly through nuclear negotiation, which began again at this time. A nuclear problem which Iran was involved in was the cause of sanctions, negative image, global communication degradation and finally, the isolation of Iran. A long-term negotiation was undertaken between 2002 to 2015, finally on 2nd April of 2015, the talks came to a conclusion. A deal which opened up many ways for Iran to get abroad invests which finally for Iran would make easier to join to global economy systems which tourism is one them.

But during 2016 U.S election campaign, the republican winner nominated- Donald Trump- claimed that he will withdraw from Nuclear Deal. Finally, and after some postpones, on 8 May 2018, President Trump announced that the United States would withdraw from the agreement. Although this decision will impact on investing and will bring back some sanctions against Iran, but many of relevant experts believe that still this new situation is not comprisable with the period when all of the World were against Iran before the Nuclear Deal. Iran has announced that will be stay in this deal until other countries which are involved in this deal (Russia, China, Germany, Britain and France) could guaranty Iran`s benefit. And subsequently, other countries leaders have confirmed that they will continue this agreement until Iran would want to stay in it.

During the beginning of the Rouhani administration after the nuclear deal, Iran opened its gates to the World. Measures were undertaken to facilitate the influx of tourists including: on-arrival visas issued at three major airports (Imam Khomeini International Airport, Mashhad Airport, Shiraz Airport) for citizens of more than 190 countries and negotiating with 28 countries for mutual

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cancellation of touristic visas. There is a specific push to target countries in the region which can decrease regional tensions and instabilities. The ICHHTO recently provided an internal shortlist of 40 countries as targets for the Iranian inbound tourism market but the list has not been announced publicly yet (IRNA, 2015). Another major step taken by Rouhani's administration was holding an "Iran Aviation Summit 2016" (24 -25 January) to expand the country's civil aviation sector and hence pushing the tourism industry (Dehghan & Thielman, 2016). Subsequently, some European airlines that were previously cut off from the Iranian market due to sanctions re-established direct flights to and from Tehran, among which were KLM and British Airways (Schaal, 2016). More recently, the Thai Air Aisa X began direct flights to Tehran mainly to serve Chinese tourists (Tasnim, 2015). Additionally, Iran signed contracts with famous French and American Airplane builder companies like Boing and Airbus to buy over than 300 airplanes to renovate its transport infrastructure (before the Nuclear Deal, Iran was forbidden to buy new planes or renovated airplane segments because of the U.S. Sanctions). Obviously, these factors affected the arrival numbers. The arrival numbers in 2015 increased about 30% in comparison to 2012 (Figure 10). Of course with regards to these actions like revising relevant laws, improvement in global communication, effective encouragements, improving infrastructure had a high positive impact on the tourism industry, Iran is ranked 93rd top arrivals in 2016 which in comparison with 2012 report where Iran was placed at rank 141 is a drastic improvement(Figure 14) (UNWTO tourism highlights, 2017). Above all, it should be considered that effects of sanctions directly on the oil industry, the most important pillar of Iran's economy, pushed Iran authorities find other solutions to compensate for the loss in profits from the oil industry. Tourism provides a much-needed alternative to the economy´s sole dependency on oil. Tourism in Iran and particularly cultural tourism due to its potential in history and 2500-year civilization of Iran, is an indisputable option.

Figure 14- Tourist arrival rate of Iran in the global rankings from 2013 to 2017
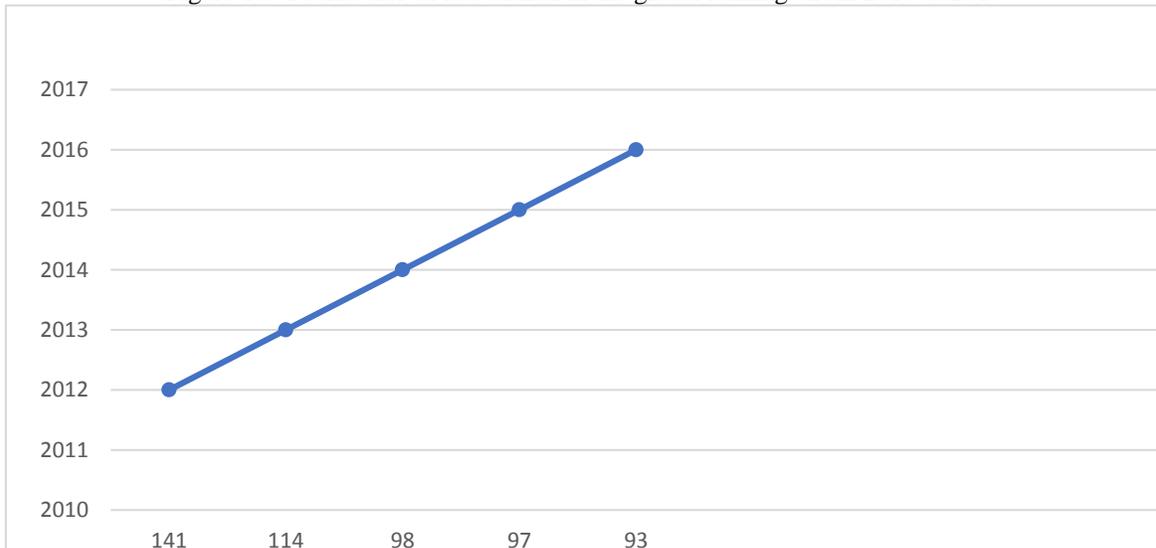
Source: UNWTO tourism highlights, 2017

According to this rapprochement, consecutive visitations by the foreign official political authorities was started even in higher numbers as compared to Khatami`s beginning period (Figure 15). This created higher faith in safety and security measures in Iran globally and increased rate of tourist arrival significantly. On the 7th September of 2016 with the cooperation of the educational organization and ICHHTO, museum and archeological objects were considered in High school`s lessons. This cooperation could be considered in two aspects: one is an internal market so that most of the internal museum visits include student visitation and the second is the education aspect. Additionally, through activated foreign diplomacy by Dr. Zarif (Head of the Foreign Ministry) and also the cooperation of this ministry with ICHHTO, the number of signed contracts to return Iran`s objects were rising (Figure 15). The object returning process, which began at the exploration stage, but stopped due to hostilities against the Western countries between 2005 to 2015. Also, it could be noted that the cause of the decrease in built museums since 2014 (figure 15) was due to the decision of relevant authorities who decided to build new museums in organized structure and adapted to the standards which rely on many aspects like supply and demand, location, objects, policy, devoted budget and etc. Also, according to the Head of Public Relations and Information of ICHTTO-Pouria Souri- in a conference on 12th March of 2017, the

foreign broadcasting participation has increased more than 85% after Nuclear Deal in Iranian tourism and particularly in museums (IRNA, 2017).

Figure 15- News of Iran museums since 2003 to 2017
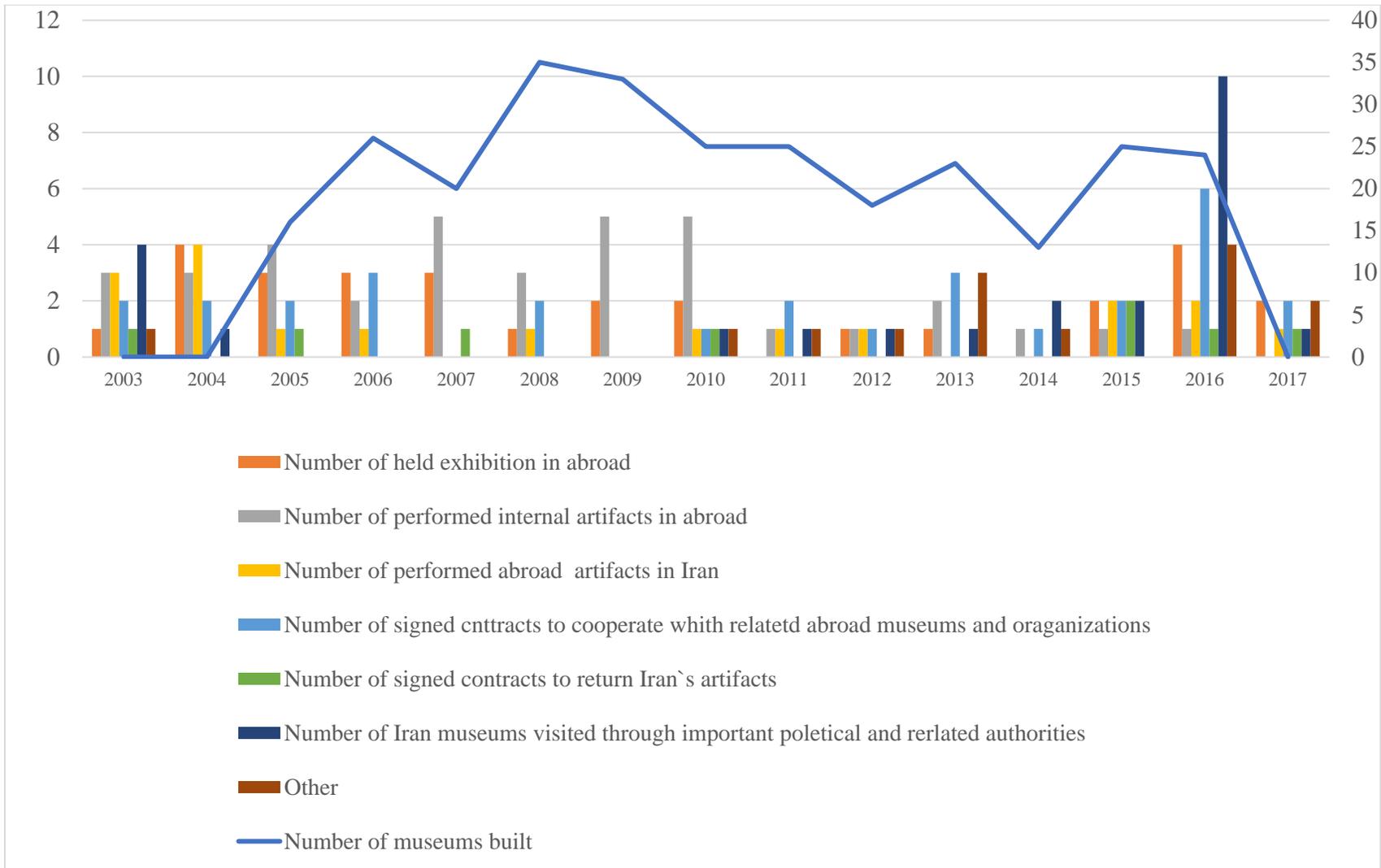
Legend:
- Number of held exhibition in abroad
- Number of performed internal artifacts in abroad
- Number of performed abroad artifacts in Iran
- Number of signed cnttracts to cooperate whith relatetd abroad museums and oraganizations
- Number of signed contracts to return Iran`s artifacts
- Number of Iran museums visited through important poletical and rerlated authorities
- Other
- Number of museums built

Sources: Author, according to over 37320 reviewed authentic news (IRNA and ISNA agencies) and ICHHTO official static of museum-built number and held exhibitionn

On 17th May 2017 one of the important plans titled "Each home, a museum" was enacted. In this plan, ICHHTO has focused on the private sector through encouraging tools to attract investors to invest their money on private museums or encourage old homes or families to convert their home or lifestyle into a private museum. As figure 14 indicates, the number of built private museums has increased since 2014 vividly in comparison to the past decades. Additionally, deputy of ICHHTO-Rahmani Movahed-on 27th December of 2016, claimed that cultural tourism shaped 40% of travels in Iran and the organization has built and enacted some plans. Each home, a museum is one such plan developed in this time-frame. Furthermore, he indicated that their subsequent plan is to introduce private museums and collections in the tours and through this plan, empowering local societies and balancing national wealth distribution. In a nutshell, as Rouhani administration desired, ICHHTO has created a great opportunity for private investors to invest and also take benefit of their investment too in the more sustainable economic situation in place after the Nuclear deal and normalization of relations with western countries.

Other affairs which have been of importance in the Iranian museum involvement stage could be summarized in these items:

✓ Return of four grand Iran historical and cultural objects since 2014 within three years. (Table1).

✓ Support for equipping and setting up private museums in 285 cases.

✓ Setting up a modern museum Internet selling system in all ICHHTO museums.

✓ Establishing cultural heritage local communities with 120,000 memberships throughout Iran.

Table 19- Influenced actions of Iran museums influenced from 2003 to 2017

	Number of museums built	Number exhibitions held abroad	Number of internal objects displayed abroad	Number of displayed foreign objects in Iran	Number of signed contracts to cooperate with foreign museums and organizations	Number of signed contracts to return Iran`s objects	Number of Iranian museums visited through important political and related authorities	Other
2017	NA	2	NA	1	2	1	1	2
2016	24	4	1	2	6	1	10	4
2015	25	2	1	2	2	2	2	0
2014	13	0	1	0	1	0	2	1
2013	23	1	2	0	3	0	1	3
2012	18	1	1	1	1	0	1	1
2011	25	0	1	1	2	0	1	1
2010	25	2	5	1	1	1	1	1
2009	33	2	5	0	0	0	0	0
2008	35	1	3	1	2	0	0	0
2007	20	3	5	0	0	1	0	0
2006	26	3	2	1	3	0	0	0
2005	16	3	4	1	2	1	0	0
2004	NA	4	3	4	2	0	1	0
2003	NA	1	3	3	2	1	4	1

Sources: Author, according to over 37320 reviewed authentic news (IRNA and ISNA agencies) and
ICHHTO official static of museum-built number and held exhibitions

Discussion of TALC result in this research

As was mentioned before, the TALC has been utilized multiple times in previous studies concerning tourism in the development of an area or attraction. This section makes an attempt to evaluate the Iran museology process in the last two decades as one of the important pillars of cultural tourism. In addition, factors affecting the Iranian museum's development were also analyzed. As mentioned in the introduction, three objects were

evaluated automatically. First is the applicability of the TALC model to Iran's museums' findings which indicated that Iran's museums have experienced three stages (exploration, involvement, and development) that confirm Butler's (1980) paper. For example, in the exploration stage, the former president of Iran- Khatami- introduced the idea of the Dialogue Among Civilizations in United Nations general meeting, so that this idea was welcomed by UNESCO department, and they designated 2001 as the Dialogue Among Civilization's year. After this, global attention was turned towards Iran as an ancient region which possesses a 2500-year civilization. At the Involvement stage, ICHHTO as the body responsible for cultural heritage started to build new museums and expand them throughout the country. In this stage, all the heritage and museum's objects were identified and organized by ICHHTO. According to the last two stages, in the development stage, many actions like setting up modern a museum Internet tickets selling system, signing contracts with relevant foreign countries and devoting executive attention and budget to develop a private sector in museum development and management took place. The identification of these three stages was further confirmed when the number of museum's visitors from one stage to the next stage were compared. Furthermore, it was found the model applies to the Iran museums splendidly in reference to the relative changes of visitors at each stage. At the beginning of the exploration stage in 2002, the number of museum's visitor was 12,027,778 and at the top phase of the Involvement stage, it went up to 22,111,140 visitors (about two-fold). In regard to the relevant undertakings, which have been made, it is hoped that the rate grows more than this rate eventually.

The second object to be evaluated is privatization in accordance with relationships between agglomerations, cooperation and competitions for visitors between businesses throughout the TALC. Clustering of visitor attractions is a subject which could be considered in this issue. One particularly interesting example of the attempted clustering of visitor attractions has been documented by Tien (2010) in the context of museums in Taiwan. Actually, in the case of Iran's museums, participation of the local societies in types of visitation, regional investment and privatization could be discussed more (Butler & Weidenfeld, 2012). In this regard, Butler and Weidenfeld (2012) have proposed a conceptual model inspired from the original TALC model to discuss this issue deeper through bringing up competition and cooperation in the local participation context. A conceptual model for predicting the likely extent and nature of cooperation and

Model 11- Relationships between agglomeration, cooperation and competition for

Visitors between businesses throughout the TALC
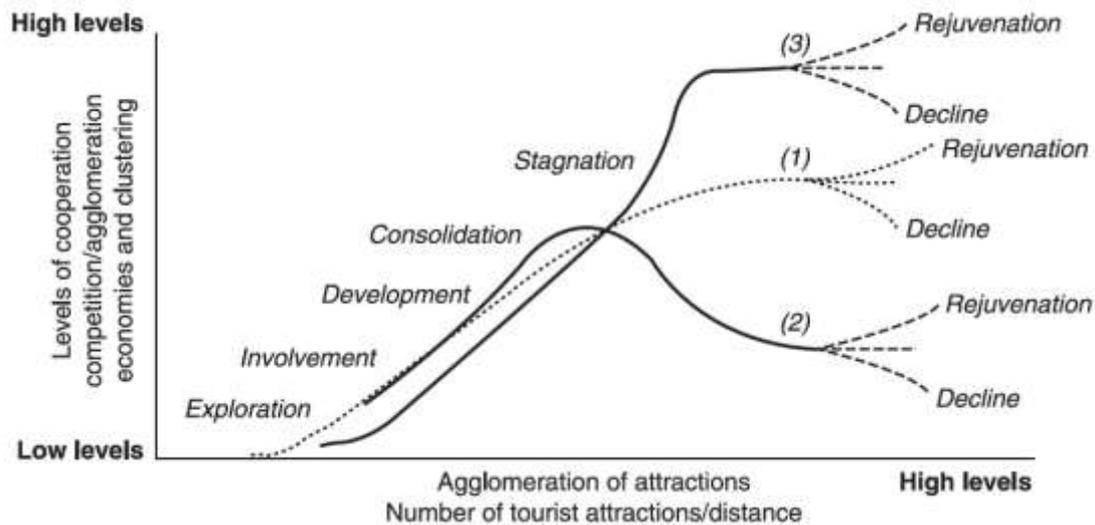
Sources: Butler and Weidenfeld (2012)

Unlike the original TALC figure (Butler, 1980), the vertical scale shows the level of agglomeration as a measure of development instead of the traditional number of visitors, and also levels of clustering and the levels of cooperation and competition between attractions. The horizontal axis shows the time or stage of development of the hypothesized destination. The stages of development of the TALC are shown above the curves which end in the option of decline or rejuvenation. The nature of the clustering at each stage is shown by boxes above the curves. Line 1 in the figure indicates the levels of agglomeration of attractions within the destination. Lines 2 and 3 illustrate the differing levels of cooperation/competition in relation to increasing agglomeration of businesses at different scales. The bell-shaped line (2) illustrates the suggested levels of *regional* cooperation or *regional* competition between attractions. Line 3 outlines the levels of *local* cooperation or *local* competition between intra-destination individual attractions. The figure shows how levels of agglomeration, cooperation and competition vary through the stages of the life cycle in a theoretical fashion, and the following discussion proceeds through those stages incorporating a comparison between the stages (in italics and in brackets) of the TALC and those of Zehrer and Raich (2010).

As a destination begins to attract tourists it will have a smaller number of facilities and its attractions will be mostly small scale, locally owned and some may simply be natural

amenities such as beaches, natural areas and scenery, or the cultural heritage and lifestyles of the residents. At the *Exploration (foundation)* stage, therefore, there is usually a limited number of operating businesses at low levels of agglomeration (Haywood, 2005), (Papatheodorou, 2004). Before the tourism operators and owners of these attractions decide to collaborate and define ground rules regarding interaction and communication, they need to appreciate the potential benefits from cooperation such as economies of scale. They also have to believe that such benefits will outweigh any costs incurred, either directly as financial charges or potential loss of business to competitors. Local and regional cooperation between attractions is likely to evolve but competition will be almost non-existent as business activity would still be at its preliminary stage with few establishments, reflecting the low and irregular numbers of tourists. At this stage, continued and regular visitation will not have been established and the market will not be seen as large enough or reliable enough to encourage multiple similar attractions or services (Smith & Defi, 2010).

As numbers increase and a pattern of regular visitation emerges in the *Involvement (configuration)* stage, one can expect local and regional cooperation and competition to begin to grow. Some forms of vertical clustering are likely to emerge as the destination experience and identity is built from various complementary products and services, and multiple offerings of services and attractions may begin to appear as opportunities are realized. In this stage a primary concern in most destinations will be to increase tourist numbers and capture a regular market. Because of limited resources for cooperation, attractions can be expected to priorities regional over local cooperation due to the need to increase overall tourist numbers to the destination (Weidenfeld, Butler, & Williams, 2016).

It is in the *Development (implementation)* stage that destinations experience rapid growth in tourist numbers and normally rapid expansion in investment and development of tourist related services and attractions, as well as improved and enlarged infrastructure and transportation services. Agglomeration (clustering) and the levels of regional and local cooperation and competition are likely to increase (Lines 1 and 2 in Figure 8), and trust develops between managers/ owners, particularly between local operators. These developments are characterized by increased vertical clustering, and more trust between neighbors which in turn would encourage businesses to cluster horizontally. As continued

growth is emphasized, regional cooperation will be seen as critical for attracting more tourists to the area and establishing a regional identity and appeal that will be vital for further development. Barring unforeseen problems, such as crises or exogenous negative influences, it is likely that cooperation will increase, and some forms of horizontal clustering are likely to emerge. In this stage, network partners develop their tourism activities, and critical tasks are systematically monitored according to Zehrer and Raich (2010). As the 6 indicates, in comparison to the previous years, in the development stage ICHHTO has concentrated more to encourage private sectors to be more active in this field and build new museums through encouraging policies and guarantees. In comparison to the relationships between agglomeration, cooperation and competition for visitors between businesses throughout the TALC in figure 8, Iran museum privatization process has a gap in involvement. The private sector should start its involvement according to the relationships between agglomeration, cooperation and competition for visitors between businesses throughout the TALC. However due to internal and external barriers, the private sector did not get involved in the appropriate time. The competitive atmosphere in the private sector for Iranian museums has still not developed and the only steps undertaken has been the building of new museums by cooperation and support of ICHHTO.

The third object is effectiveness of the efforts in both the internal and external aspects on the evolution of Iran's museum. The Agarwal (1997) argument about internal and external influences in TALC model, has been proven in the case of Iran's museums as well. It is better to explain and distinguish this issue from the points of domestic visitors and foreign visitors separately. The last recorded rate of domestic visitors in 2015 is 19,056,052 persons, which when compared to population of 80 million in Iran, it signifies that in every four people, at least one intends to visit the museum as a hobby, research, work mission or interest. There is not any specified statistic, which can distinguish between types of internal visitors, but many scholars in their interviews claim that most of the domestic visitation included: organized school visitation, student tours and devoted discount to the other government organization staff. Due to many factors such as the construction of new museums throughout Iran, economic crisis (where inbound tourism was more prominent than outbound tourism), given discounts, development of social networks and subsequently museum information dissemination through these networks and the showcase of foreign objects in museums, the museums domestic visitors' rate has

increased vividly. Nevertheless, there is a strong consensus which argues that national feeling or in a word increased nationalism in recent years for any reason, was the main reason to increase the domestic visitor rate in the last decades. As Dr. Kargar claims, people in Iran try to take an opposite position to disagree with government through identification and focus on the history and civilization, particularly in the pre-Islamic period. Unlike Iran's government which after the Islamic revolution has tried to highlight values of the post Islamic period, People have harbored towards museums to feel more connected to their history and for validation of their opposing position against governmental decisions. Like Pahlavi (Shah Period), in which people were trying to flock to centers of religion like mosques to assert their disagreement against the beliefs of the government. An aspect of the cultural agenda of the Pahlavi dynasty was the glorification of Iranian history and civilization, particularly in the pre-Islamic period.

As figure 13 indicates, the number of Iran's museums foreign visitors started to increase after 2001, which has been designated as Dialogue among Civilization. After many external and internal events such as toughening political rhetoric, increased international sanctions, the global financial crisis (2008), a heightened threat of military conflict with the US – and regional crises – continuing unrest in Iraq and Afghanistan, the Arab spring (2011), Syrian civil war and Green movement against Ahmadinejad, unfortunately this rate of visitation decreased and in 2012 only 426,330 foreign visitors visited Iran's museums. After Nuclear Deal when a new atmosphere was created, this rate increased. According to the UNWTO, which has estimated that Iran will reach 20 million arrivals in 2025, subsequently, there is hope that the number of foreign visitors to Iran's museums will increase as well. As the exploration stage started by bringing up discussion of the Dialogue among Civilization in UNESCO, global attention was focused on history and old civilization of Iran. This provided higher hope for increased visitations to Iranian museums, foreign visitors could change their image towards Iran. The museum as a pillar of tourism, and cultural tourism specifically could inspire foreign visitors to visit and explore the history and cultural attractions of Iran. However, indicated before, internal and external efforts were productive in increasing or decreasing the rate of visitors as with the case of Iran's museums.

In a nutshell, the causes of delay for the intervention of the private sector as a part of the privatization process into the TALC, are indicated to be both internal and external

factors. The argument which claims that both internal and external factors influence the TALC model evaluation, also as subsequently seen and confirmed in the evolution of visitation to Iran`s museums.

3-3-6 Conclusion of TALC model in this research

As observed in the research study, Iran's museums have experienced two stages of the TALC model, and now it is located in the third stage referred to as the development stage. The main limitation of this study lies in the fact that the Iranian Museums have not completed their cycle of development. Thus, it may be too early to say that the model entirely applies to the Iran museums. After the Islamic revolution and also during the Iran & Iraq war, there was not an appropriate situation to evaluate the museology and its indicators in this respect and only one aspect of conservation had been considered during that period. While in 1999 Former Iranian President Mohammad Khatami introduced the idea of Dialogue among Civilizations in United Nations general meeting. Inspired by this idea, the year 2001 was proclaimed United Nations Year of Dialogue among Civilizations. After 2001, Iran gained global attention as a historical region with a 2500-year civilization. Heritage tourism, particularly through museums is a high potential outlet for any country with ancient roots. After this stage and in the involvement stage, despite many internal and external barriers (mostly political ones), Iran started to build new museums and expand them throughout the country. Additionally, other complementary relevant actions like promoting Iran`s objects abroad, identification and organization of the heritage and museum objects were taking place. In 2014 at the beginning of the development stage, through negotiation with U.S. and Western countries, the sanctions against Iran were removed through the Nuclear Deal. After the Nuclear Deal, a new atmosphere was opened through the influx of travel and visitation of high-level political authorities. In this stage, Iran expanded more than its previous progress in the tourism industry and expanded its infrastructure by taking steps such as investing in an aerial fleet by buying more than 300 airplanes. In the museum sector, setting up a museum's Internet ticket selling, implementing some plans like "each home, a museum," focusing more on privatization have occurred at this stage.

In privatization, involving the local societies, Iran's museums have started this process although with some delays. Due to many internal and external barriers, this process has occurred at the development stage instead of the involvement stage, and this gap has been inconsistent with the model which Butler and Weidenfeld (2012) have proposed before. A part of privatization and in involving private and local sector within the context includes conceding the government properties like the museums in Iran to the private sector. In case of Iran, this is not an easy transformation due to strict laws, which exist in Iran. Nevertheless, ICHHTO in the recent year has supported the private sector to build new museums, furnish their equipment and convert their residences into a museum structure according to the plans for "Each home, a museum." Privatization of Iran's museums require a lengthy process, and this is the beginning of the path. Indeed, privatization and local involvement as the parameters of life cycle could not be observed according to the internal and external factors, which have been proved and have had a direct influence on TALC in the case of Iran's museums. Particularly, a negative political environment clouded Iran during the involvement stage during 2007 to 2014 such as increasing international sanctions, a global financial crisis (2008), heightened threat of military conflict with the US – and regional crises – continuing unrest in Iraq and Afghanistan, the Arab spring (2011), Syrian civil war and Green movement against Ahmadinejad. These incidents proved to be constant impediments causing fear of investment, delaying private-sector involvement.

Finally, it should be considered that besides improving cultural tourism and museum infrastructures, to speed it up and also to change the global destination image towards Iranian civilization and the heritage of Iran, an action such as Dialogue among Civilization (1999) is necessary. This can foster international attention to Iran again, and Iranian museums can play a role in increasing foreign visitor's knowledge of Iran. It seems that museums additionally can encourage foreign and domestic visitors to visit other cultural tourism attractions. These functions can foster other actions such as changing the global image of Iran, improving cultural tourism, commercial benefits, economic benefits to the local society, national pride and unity and so on.

3-4 Description of the Iran National Museum

3-4-1 General Information

3-4-1-1 History of the Iran National Museum

In response to the withdrawal of the discovered objects from the city of Susa by the French archaeologist Dieulafoy, Nasser ad-din Shah wrote a letter of protest to the French government. All discovered objects during excavations, including the gold, silver, and jewels had to remain in possession of the Iranian government according to the contract signed between France and Iran. In response, the French government invited the Iran government to visit the 1889 exhibit in Paris. After this journey, with the agreement of both sides, on May 12, 1895, a contract of excavations by the French was drafted in eight phases. With the demise of Nasser ad-din Shah in 1895, the French could not benefit from the contract on account of the lack of cooperation from Eyn ad-Dowleh. Muzzafar ad-din Shah traveled to Paris in October of 1897 and as a result of the talks on 14 August 1900; a decision was signed in 11 chapters, which gave the French exclusive rights to all explorations and excavations in Iran. Consequently, the discovered objects were withdrawn from Iran and housed at the Louvre Museum and other museums in France, because the eighth chapter stipulated that it was forbidden to visit the objects in Iran unless in the customs office. Eventually, following recurrent reports and telegrams were addressed to the French government (after Pahlavi I) concerning the objectionable excavation in Susa (Research Center of Iran National Museum, 2007).

Source: Iran National Museum wall gallery

In May 1927, the letter of cession dated 18 October 1927 was invalidated by the use National Assembly. Later, it was agreed that the French team would continue their activities only in Susa, and the Iranian government accepted to set up an archaeological museum and a National Library in Tehran to be headed by a Frenchman. It also guaranteed that the management of the museum would be entrusted to the care of a Frenchman for three successive terms, each term lasting for a period of five years. The Iranian government invited André Godard, the French archaeologist in 1927, to come to Iran and he officially started his activities in May 1930. The Law for the preservation of antiquities was approved by the National Assembly on 3 November 1930. The building of Iran Baastan Museum, which had begun construction in 1935, was launched in 1937. Besides helping with the construction of Iran Baastan Museum and the National Library, André Godard was appointed as the director of Antiquities to supervise the archaeological activities and the preservation of the antiques.

The other building in this compound is the Islamic Museum, envisaged for various cultural activities, begun construction in 1944 within the perimeter of the National Museum of Iran. It was eventually completed after several interruptions in 1950, but the tasks to conclude its inauguration were postponed to a later date. As a considerable collection of items preserved in the Iran Baastan Museum are related to Islamic

civilization and culture, it was decided that they should be exhibited within a new Museum. Hence, the design and interior decoration of that building were begun in 1991, with due consideration for Islamic art and philosophy, although its plan follows the Samanid cross. Totaling a built area of approximately 10,000 square meters on its four floors, this museum was eventually inaugurated in 1996. Two floors are dedicated to the exhibition of the museum's collections, and the others are available for ancillary activities. The Iran Bastan Museum and the Museum of the Islamic Period cover a built area of more than 20,000 square meters on an 18,000 square meters plot of land, and house over 300.000 objects, the National Museum of Iran is the country's largest museum and, in view of its wealth of prehistoric, historical and Islamic objects, it is considered the most comprehensive museum in the world in terms of Iranian culture, art and civilization (Research Center of Iran National Museum, 2007).

"Around three million ancient items are stored in the National Museum but only 400,000 are exhibited [due to lack of space]," Nokandeh said, adding that the invaluable collection is in dire need of a bigger area. Merging of the adjoining Parade Square (aka National Garden) and building No. 3 of the Foreign Ministry (former Shahrbani Palace) has been often discussed in meetings with relevant authorities but so far to no avail. Nokandeh expressed the hope that with government support the two areas will join the National Museum during the Sixth Five-year Economic, Social and Cultural Development Plan (2016-21) (Keshvari, 2017).

Iran National Museum in regard to its name has to possess a standard National museum indicator. Iran Museum's statute has determined some indicators for a museum to be designated a National Museum (Article 8 of the Statute of the Museums): A National museum represents culture, history, financial and spiritual in the national or local level which indeed is the cultural workshop representing knowledge of that country and region. The following indicators are included in the statute:

8-1- Represents at least the scale of a region in the cultural aspect.

8-2- A National museum scale is considered according to the cultural aspect, and not only the political aspect.

8-3- The content and framework of the museum represent culture, history and financial and spiritual values of the country or at least a region.

8-4- National museums should be a representative of culture, history, values and mythology, cultural characters, cultural, art, historical, archeological and anthropology inventory of a region as sort of history.

8-5- National museums should possess specified objects.

8-6- Each National Museum has been considering sustainable development and organic growth which it means that it will constantly be improved in the future.

8-7- Each National Museums acts as a cultural base and possesses bases which include local, exclusive and eco-museums.

8-8- A National Museum could represent cultural, historical and art events exclusively at the national level (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

3-4-1-2 Building and location

The Iran National Museum occupies a surface area of approximately 18,000 square meters. To understand this scale better, the surface areas of the Louvre Museum in Paris or British Museum in London are stated below:

- British Museum: 25,700 square meters or 277,000 square feet.
- Louvre Museum: 72,735 square meters or 782,910 square feet (Kit, 2016).

The museum complex is located near Imam Khomeini Avenue and it is composed of several buildings. These buildings include: The Archaeological Museum Iran, Baastan Museum, the recently renovated Islamic Museum (1944-1950, interior layout 1991-1996), and other service buildings: the super maintenance building, the ICHHTO office buildings, and the underground archaeological vault. Like other buildings on the Mashq Square, Iran Bastan Museum draws on a combination of Persian and modern architecture and has a western structure. The main entrance is inspired by the Sasanian Taq-e-Kisra which is reminiscent of pre-Islamic Persian architecture, while the two central courtyards are reminiscent of French architecture. Dated to the seventies in the twentieth century, this building is to be considered one of the most valuable and unique buildings of Tehran (Meidan Mashq compound). It was registered under the number 1765 on 17 November 1996 in the list of national monuments, so that it may be legally supported as a cultural-historical monument.

The great arch or ayvan at the entrance has become the symbol and logo of the Museum. The reference to Taq-i Kisra, the great palace of Ctesiphon is probably part of a program which goes beyond the architectural plan, strictly speaking. Let us not forget, for example, that the Society for National Heritage, which stipulated the realization of the National Museum as one of its prime objectives, included a drawing of Taq-i Kisra in the logo of the society next to the image of an Achaemenid palace and the mausoleum of Hafez in its first by law (1922) (Research Center of Iran National Museum, 2007).

Picture 12- Iran Baastan building main entrance- 2016

Source: Author

Iran Bastan Museum is a brick building (kazaki brick) which stands at a height of 13.13 meters. The museum building in its entirely is approximately 100 sqm long and 40 sqm wide and is composed of: an entrance block to the south, which incorporates a vault and a half-dome along the entire height of the building, the main halls of the museum, along with two inner courtyards; a block of offices and a covered courtyard to the North. It is built in three parts, the southern section on two floors (galleries), a central area on three floors (halls, and a northern section on four floors (administrative). In the southern section, an ovular Sasanian arch with a height of 12.30 m inspired by the Taq-e Kesra attracts the attention of every visitor upon entering the building. Among the unique

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features of this building are the magnificent azure brick decorations which support the loading walls, the height of the hall ceilings 5.05 m floor to floor, 4.13 m from floor to ceiling, the two-layered ceiling on the last floor, and two central courtyards(Research Center of Iran National Museum, 2007).

The Islamic period museum had been located next door to the Iran Baastan Museum and forms a part of the same complex. There are two floors dedicated to exhibiting arts and antiquities from throughout the Islamic period. These included calligraphy, carpets, ceramics, woodcarving, sculpture, miniatures, brickwork, and textiles. The collection includes silks and stuccowork from Rey, portraits from the Mongol period, a collection of Sassanian coins and gorgeous 14th-century wooden doors and windows. Look also for the beautiful Paradise Door, a 14th-century luster-painted mihrab (niche in a mosque indicating the direction of Mecca) from Qom, and a 19th-century inlaid door from Isfahan.

Picture 13- Islamic period building main entrance- 2016

Source: Author

3-4-1-3 Chart and staff

Depending on the goals of the museum, the museum`s functions, nature and also the museum location, the staff in charge could be chosen. Museums possessing numerous objects like national museums have high-security requirements. These museums concentrate more on the conservational aspects of museology while the multifunctional museum in recent years has planned to invest more in other aspects of museology like education. As a result, some departments like education department have been established in the museum charts.

Iran National Museum has been given the respectful designation of "mother museum". It is looked up to by other museums throughout the country in all aspects like logistical support, training staff and so on. In this context, one common affair is lending museum objects to other Iranian museums to attract visitors and also to research affairs (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). The term "mother museum" in Iran, is being used to describe a museum that would support and cover most of the museums. As described, Iran National Museum possesses a powerful research center, particularly its library located inside the complex. In order to gain maximum benefit from this potential, the management has considered a special department in the chart for research. The museum complex through its research center has the potential to cover and satisfy the complex expectations and the ability to support other museum's requests in pertinent education and training along with conducting research affairs. The research institute has been managed well to its maximum in the recent years and many archeological sites, related institutes, and university resources rely directly on the research center of Iran National Museum.

An organization chart is a map which indicates the system, describes museum objects and determines the organizational attitude toward the institute. In the most popular organization chart, the manager position is considered a high position (Edson & Dean, 1994). As It can be seen in model 12, some departments like marketing, which is a dynamic department in the modern and even classic museums have not been traced in the Iran National Museum, and the management has decided to delegate this responsibility to both museums. This separation in function may cause for complicated situations to arise. For example, separated and distinguished management, which exist in both museums and

buildings, can create a situation in which each museum could consider implementing their personal, creating problems in positive interactions and coordination. According to the argument of the Iran Baastan museum manager, in some cases, the manager of the complex is directly involved in marketing affairs and there is no lineation in order to distinguish the responsibilities. This lack of delineation in marketing responsibilities might have affected the marketing success. In addition, there are no distinct or clear plans to consider a separated body functioning as a marketing department.

Model 12- The Iran National Museum complex chart- 2016
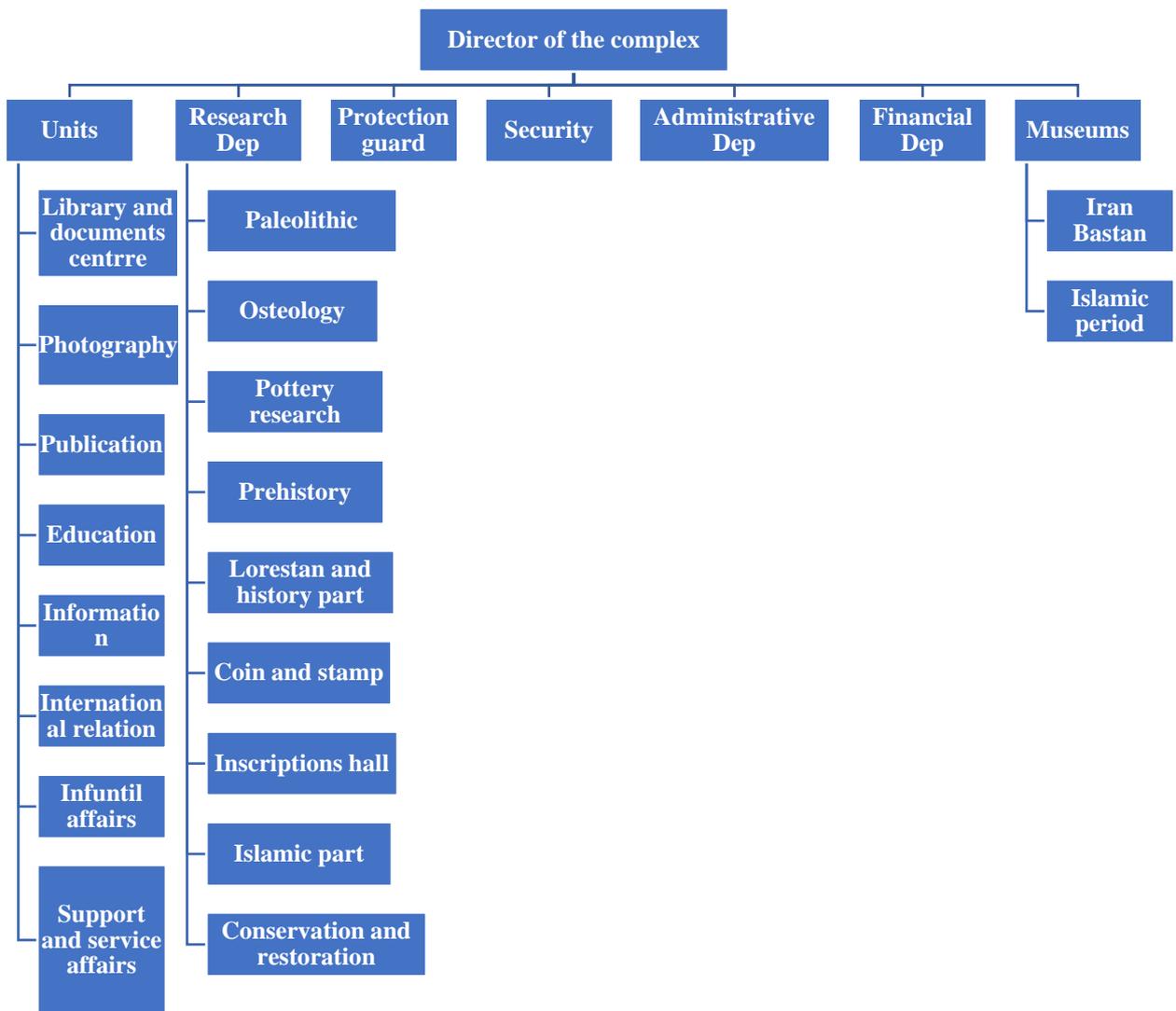
Source: Secretary of the complex report

3-4-1-4 Nature of the museum

The Iran National Museum consists of many parts in different proportions dedicated to archeology, art, natural science, history, ethnology, zoology and numismatic displays. This museum is counted as a National Museum, which directly works under the heritage and tourism organization. Additionally, it also works under the Iran museums council as one of the other powerful organizations, which supports this museum and devotes specified budget annually to Iran National Museum.

Furthermore, Iran national museum joined ICOM as a member in 1981. D.r Nokaandeh in his interview stated that this museum ranks amongst the top five museums in the world in terms of objects quality and value. More than 300,000 objects are conserved in this complex, out of which less than 3,000 of them are displayed in the Iran Bastan building. The whole collection of the National Museum of Iran belies the impression of a carefully selected museum collection, as one would expect in one of the most well-resourced countries in the Middle East (Safi, 2013). According to its duties, this museum is responsible for the other museums and should cooperate adequately with them. The cooperation responsibilities include support information, sending of required equipment and objects, dispatching relevant experts, holding pertinent exhibitions, holding relevant workshops to train the other museum staffs and so on.

Iran National Museum has an exclusive center referred to as the archaeological department. One of the most common methods which in which museums gather display objects is direct gathering. In this method, museums apply field research to gather their objects. This method is counted as a crucial method in archaeology and anthropology museums. For example, New York Metropolitan found objects in Neyshapour (An ancient Iranian city) and these objects were divided between the Metropolitan and Iran National Museum (Kabiri, 2003). Since 1928, vast exploration was conducted by American, Swedish, French, German, Japanese and English groups and the most of discovered objects were transferred to the Iran National Museum. Most of current objects in Iran National Museum are a direct result of these research explorations (Riazi, 2002). It is worthwhile to mention that most Iranian museums do not possess sufficient experts

in this field, as most of them are working in the archeological institute of Iran. This is the main reason due to which museums couldn't be successful in the direct gathering method (Nafisi, 2002).

3-4-2 Cultural tourism information

Due leading role in protection and conservation of heritage and in the promotion of cultural diversity, museums are able to promote the essential interaction between protecting the cultural heritage and cultural development(ICOM, 2015). Not only do museums form an important pillar in the cultural tourism, there are several museums which form the foremost reason for a trip, or at least one of the main reasons why people travel.

3-4-2-1 Interaction and cooperation of the museum with other institutions

Museums depending on their position and structure could have a direct or indirect connection and cooperation with other tourism institutions. Iran National Museum according to its construction, is counted as a subset of heritage, handicraft and tourism organization of Iran which was established in 1985 by legislation from the Iranian Parliament merging 11 research and cultural organizations. Iran National Museum should follow its obligations to some affairs like calling for reparation or even setting decoration. The Heritage, handicraft and tourism organization has considered a specified department to support the museum.

There is a close connection between the museum to the ICCHTO. The Iran National Museum must have permission from relevant government authorities to execute a plan. The exhibition process of the Cyrus Cylinder is the best example to reveal the connection and cooperation between the museum in accordance to the authority's permissions. The Cyrus Cylinder is an ancient clay cylinder, now broken into several fragments, with a written a declaration on its surface in the Akkadian cuneiform script, in the name of Persia's Achaemenid king - Cyrus the Great (Kuhrt, 2013). The text on the Cylinder praises Cyrus, sets out his genealogy and portrays him as a king from a line of kings. The

Babylonian king Nabonidus, who was defeated and deposed by Cyrus, is denounced as an impious oppressor of the people of Babylonia and his low-born origins are implicitly contrasted to Cyrus's kingly heritage (Kuhrt, 2013).

Picture 14- The Cyrus Cylinder in Room 55 of the British Museum in London-2013

Source: https://archaeology-travel.com/news/cyrus-cylinder-to-tour-usa-2013/

The Cyrus Cylinder has been displayed in the British Museum since its formal acquisition in 1880. It has been loaned four times – twice to Iran, between 7–22 October 1971 in conjunction with the 2,500 year celebration of the Persian Empire and again from September–December 2010, once to Spain from March–June 2006, and once to the United States for a traveling exhibition from March–October 2013 (British Museum, 2017). In September 2010, former Iranian president Mahmoud Ahmadinejad officially opened the Cyrus Cylinder exhibition at the National Museum of Iran (Kamali Dehghan and Black, 2010) This cylinder as a symbol of Persia, has the potential to increase the number of Iran National Museum visitors particularly in the domestic statistic. In 2009, the number of domestic visitors was only 62,315 visitors and after the Cyrus Cylinder exhibition in 2010, it increased up to 386,443 visitors. This statistic attests the ability of the exhibition to attract more than six-fold domestic visitors (Figure 16) (Publication Of Iran National Museum, 2017).

Figure 16- Number of visitors to Iran National Museum from 2008 to 2015

Iran National Museum Visitors
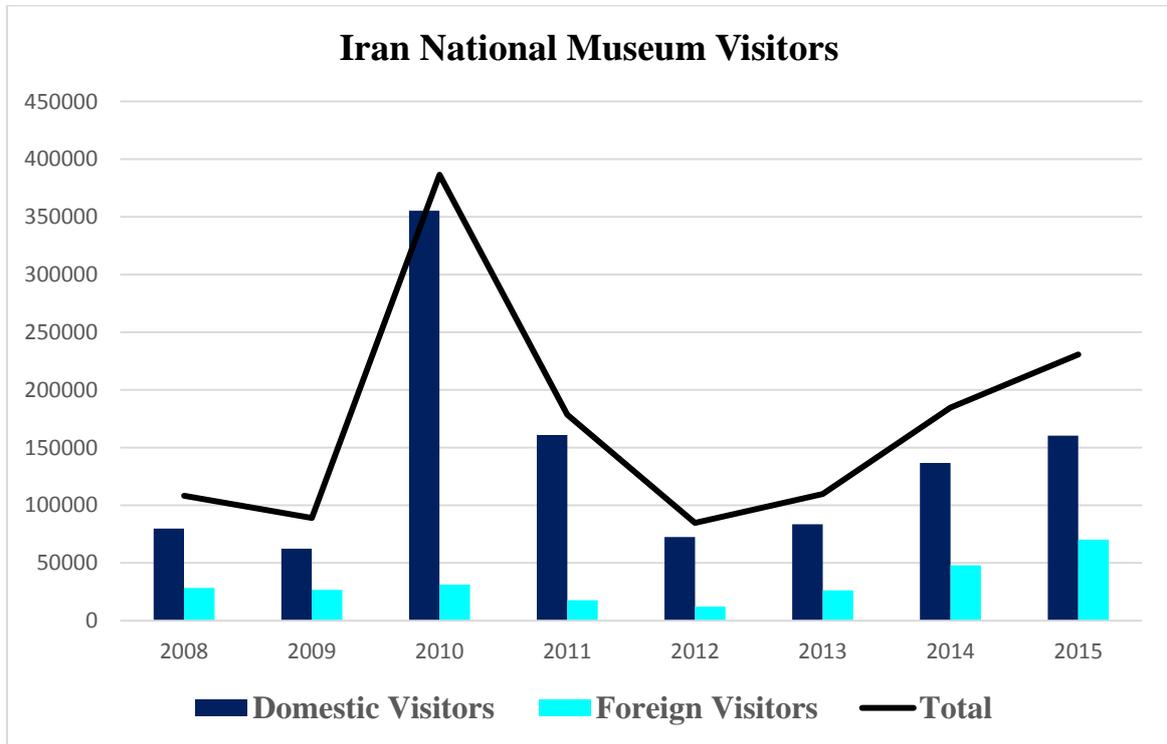
Source: Iran National Museum official given data

As UNESCO has indicated in 1988, export is prohibited, whether the goods are publicly or privately owned. Permission may be given for a temporary export for the purposes of exhibition, classification or study purposes by the Director of Fine. In national regulations concerning the export of cultural property which was published in 1988 (UNESCO handbook), Iranian antiquities which have been registered or, when they are examined in the course of an application for an export permit, are required to be registered as national heritage goods because of their significance (Prott & Keefe, 1988). Iranian antiquities are defined as artistic works, movable and immovable, which predate the end of the Zand Dynasty (1779). Despite the strict laws in this field, as both building managers said in their interview, to export any objects to any estimated abroad museum or cultural events, responsible staff in the international department of the museum could take the export permission from the cabinet of the president.

Picture 15- Unveiling the Cyrus Cylinder in Iran National Museum in 2010

Source: Mehr Agency news

3-4-2-2 Tourist information and Marketing

With a stable political situation and acceptance from religious forces to open up more areas to foreigners, museums will have a great potential to attract more tourists. The travel industry is a stable source of income to many museums, and hopefully this can be the future situation in more countries (Mork, 2004) A better understanding of heritage tourist behavior in terms of heritage service attributes, specifically tourist preferences, can provide insightful information leading to the ability of heritage managers to create effective sustainable development strategies (Barros, 2012). Some museum managers have understood that the key to success is to use new technologies and to make special, interactive and original exhibitions. The new technologies have also an important role in a better preservation and conservation of various exhibits and also information about them, as well as a deeper and more complete research on them. The process of developing audiences includes various studies and evaluations providing information on visitors and even non-visitors – both the existing and potential audiences, but also on their attitudes, expectations and sources of satisfaction and dissatisfaction (Guobrandur, 2004).

In the current decade, knowing the character and interests of various visitors and also their expectations, forms the most important aspect of museum management knowledge. One of the museum's first management discussion was rooted in the question of how to attract more visitors through better and more professional marketing. The main and primary objective has undergone change, then there is not much discussion about visitor quantity to fill the financial gaps, but recently, more focus has been placed on the discussion about the quality of the relationship between museum and visitors(Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). As mentioned before, there are two museums in two separated buildings with its respective staff and manager, which works as the subset of the Iran national museum complex. According to filled surveys and also complementary interviews, each manager has their own policies and plans to achieve the general goals of the complex. In the context of the tourist information and in the Iran Baastan museum, the manager has not created a comprehensive plan to gather the tourist information. The only information was using the classic method of just enquiring about the nationality in a short-sighted approach. One of the most efficient ways of conducting marketing research in museums is the distribution of questionnaires between visitors. Of utmost importance is presenting well-organized questions to help familiarize with the visitor's knowledge level about museums. Most of the visitors are tourists who have traveled to other countries and have visited various museums, and they could comment better about museum facilities in comparison (Moore, 1994). The Islamic Period Museum distributed questionnaires during the festive season of Nowruz starting 21 April which failed due to tourist's mistrust about the use of their personal information. Therefore, they ignored demographic questions or filled incomplete questionnaires. After the inauguration process in September 2015 the manager of the Islamic period has employed a responsible person designated Visitor Associate administrator in this field. The Visitor Associate administrator takes visitor comments, welcomes visitors entering the museum, promotes membership and is in charge of exhibit sales and provides information about exhibits, prices, and programs. The Visitor Associate Assists Security and Public Safety in monitoring visitor activities.

Museums traditionally employ observations and surveys to enhance their knowledge of visitors' behavior and experience. Visitor Studies is the generic term used to cover the ways and means museums evaluate their operations and activities in light of the needs and experiences of their visitors and users. It is a wide-ranging discipline that includes

data collection; the evaluation and analysis of the information collected, and visitor profiling. Unfortunately, and due to lack of technology and old building in Iran Baastan museum, there is no feasible manner to measure the visitor's interests and instead of these imperfections, museum staff has monitored the visitors just through physical viewing. Through this method, it was observed that, for example, German visitors prefer to spend their time in the pre-historic zone or the visitors of Eastern Asian countries prefer to take pictures of the volume objects in the Achaemenid`s zone. Briefly, both directors of the museums haven't premeditated to evaluate their visitors through the modern coherent ways of conducting museum research. (Table 20).

Table 20- Visitor evaluation tools in the museum complex - 2017

Tools	Iran Baastan Museum	Islamic Period Museum	Comment
Questionnaire	✓	✓	Just has been used in Nowruz festival
Survey	✓	×	
critics and suggestions box	×	×	
CRM	×	×	
Other	✓	×	Suggestion note in front of entrance

Source: Author according to the filled survey through interviews

Marketing is very important to nonprofit organizations, and museums, being nonprofits, need to consider different market segments when designing and implementing their strategic and marketing plans. Marketing has traditionally been linked to concepts of profitability and providing a competitive edge, however with nonprofit organizations, marketing needs to focus on customer service (Thyne, 2001). In this case, Some authors like (Schmidt, 2001) (Rabineau, 1995) (Serrell, 1997) (Véron & Levasseur, 1989) (Umiker-Sebeok, 1994) (McCarthy & McCarthy, 2005) have categorized museum visitors. Visitors, however, have some common features upon which we can build our categorization:

- socio-demographic characteristics: age, sex, occupation, education, the type of community the resident is from, local or non-local residents;

- musicological characteristics: motivation for the visit (professional, informational), knowledge of the topic, potential of the tour to engage;

- range characteristics: individual visitor, (various types of) groups of museum visitors, frequency of visits, timescale of museum visit;

- psychological or physiological characteristics: reception, intelligential, memory, imaginative, visual, auditive, motoric (Najbrt & Kapounová, 2014).

A museum is known a service Institute where objects are exhibited and as regard to ICOM principles no museum objects can be sold. Museum managers attempt to emphasize the appropriate service promotion and increase the visitor's knowledge, to measure their satisfaction levels in order to be able to satisfy them better to increase the visitor numbers. Consequently, museum marketing is an important factor used to facilitate this process (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). Additionally, market segmentation 'is the process of splitting customers into different groups, or segments, within which customers with similar characteristics have similar needs. By doing this, each one can be targeted and reached with a distinct marketing mix' (McDonald & Dunbar, 2010). One of the main benefits of using museum visitor surveys is the ability to categorize museum visitors according to personality types. Indeed, categorize the visitors gives this opportunity to trace a better plan to improve the quality of service and also will be useful in marketing object. In Iran National Museum, the only aspect of the service has been considered in the recent past and there has not been a specified categorization for marketing purposes. In both museums, nationality is a common category which is used to categorize the visitors. Iran Baastan museum in some cases has catered to official groups like university students who study linguistics and specialize in Persian at the university. For such groups, the museum instructs its guides to explain the objects at a lower speed and to avoid using complicated words. As table 21 reveals, the complex does not keep any contact to its audience after their visit and only the Islamic Period Museum has created a channel in Telegram as the most popular social network in Iran. This fact displays that the disconnect between the museum and its visitors happens and the complex misses connecting with their audiences despite all the marketing efforts.

Table 21- connection tools with their audience in the complex- 2017

Type	Iran Baastan Museum	Islamic Period Museum	Comment
Email newsletter	×	×	
Social networks	×	✓	Just a channel in Telegram
Blog	×	×	

Source: Author according to the filled survey through interviews

Because of the many impacts that tourism can have, it is important to understand if museums, operating under the paradigm shift of the new museology, are attempting to take action to minimize the negative impacts of tourism and embrace responsible tourism (Baird, 2016). Therefore, considering a person who could take responsibility in tourism affairs in the museum sector is crucial in this field. Unlike the Islamic Period Museum which yet has not considered a specified person or department for this purpose, the Iran Baastan Museum addition to routine and organized duties which the director has, she faces to the tourism challenges in the museum.

While having the potential of enhancing the visitors' experience, multimedia devices in museums, however, hold also the potential of distracting visitors from paying attention to the actual artefacts (Araujo, Koenigschulte, & Erb, 2010). However, as we see in table 22, Iran National Museum complex uses traditional tools to enhance the visitor's experience.

Table 22- Complex tools to enhance the visitor`s experience- 2017

Tools	Iran Baastan Museum	Islamic Period Museum	Comment
Manuals	✓	✓	
Audio guide	×	×	
Signal information	×	×	
Poster	✓	×	
Guides	✓	✓	
Catalog	✓	×	In progress for Islamic Period and for Iran Bastan just for the exhibitions
Book	×	×	In progress for Islamic Period
Booklets	×	×	

Source: Author according to the filled survey through interviews

3-4-2-3 Advertising and promotion

According to Alfirevic argument, advertising is the most famous form of promotion. It can be defined as paid communication aimed at the target group by means of advertisements delivered via appropriate media such as newspapers, radio, TV, websites, etc (Alfirevic, 2013). Marketing, promotion and advertising are complicated subjects which should always be proposed with certain caution and coherent planning in the museum field. According to Šola, museum marketing is performed through: Public relations, campaigns, trade fairs, telemarketing, newspapers, advertisements, ,billboards, museum stores, etc. (Šola, 2001).

Undoubtedly, museums play a vital role in the economy and tourism constituting a significant unit of cultural tourism. However, facing either rival competition within the leisure industry or funding cutbacks museums are now adopting for-profit strategies aligned with marketing principles (Belenioti & Vassiliadis, 2016). Most museum visits are related to trip organizers like tour operators, travel agencies, cultural associations, universities and other educational institutes in Iran. Additionally, both museums work with some groups like N.G. Os, organizations for retirees or other local groups, which gather people together to visit the museum. One such event organized

by the local groups was the cooperation in 2015 and on one specified night, called ``a night with museum`` as the museum day, about 8,000 visitors visited the museum. Both museums have also only have published their advertising material in local magazines and newspapers like My homeland magazine or news agencies like IRNA (Iranian News Agency) and ISNA (Iranian Students News Agency Academic) which subsets of the Iran heritage, handicraft and tourism organization. One of the other methods in museum advertising is advertising in other museum's guides, which could encourage visitors interested in museums to visit Iran National Museum. Iran contemporary museum, Carpet Museum, Golestan Palace museum and other relevant museums are the famous ones which are cooperating with other museums for advertising. One of the other advertising outlets for a museum is the tourist office which in this case, the office's authorities occasionally know when the museum is scheduled to have an exhibition. Therefore, by coordinating with the museum, they suggest a specified plan and implement it to visit the museum. Like the museum global day which is on 7th May, they coordinate their schedule with the museum before organizing their visit. Museums and galleries will be required to scrutinize the ethical standards of companies that provide sponsorship in the future under new rules. Additionally, Iran National Museum complex has contracted with the Municipality of Tehran to publish its advertising banners promoting the grand objects of the complex throughout the city, unlike the arrival ports where the complex hasn't intended to advertise in there.

Museums and galleries need to think ethically about where funding comes from so they don't abuse or break the trust the public places in them (Youngs, 2015). But in the case study of Iran National Museum, they were not successful in attracting any sponsor in the last decades and also; they have not planned to be active in pursuing sponsors for sponsorships. Participating in relevant international exhibitions is a fruitful way to advertise and promote the museum potential, and it should be mentioned that participating in international exhibitions is clearly different from holding a foreign exhibition. Exhibitions and national plans which require space, budget, staff and museum facilities, should be held by groups or persons whom the manager selects. All the requests for holding national plans and exhibitions should be evaluated in these spheres: 1) relevant to the general policies of the complex. 2) Museum capacity to connect, replace and conserve the objects or accomplish the considered plans in a public space. 3) Provide appropriate respect and dignity to exhibited objects connected to aspects of the spiritual

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and social realm. 4) The general value of the exhibition for the museum and public 5) It should be considered that objects which are replaceable should be prohibited to be displayed in an exhibition (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). Each step, which is taken to hold an exhibition, should be adopted with the responsibility toward the audience and the objects nature. The object selection for specified exhibition and public promotion, depends on objects nature and people´s interests (Brüninghaus-Knubel, 2009). Usually, Iran National Museum holds its foreign exhibition due to its nature which is based on history and archaeological sphere.

Iran has actively held foreign exhibitions (noted below) but in the last two decades, Iran National museum hasn't participated in any international exhibitions as a part of its advertising plan. Here is the list of Iran National Museum foreign exhibitions (2000-2016):

1) 7000 years of Iran`s art exhibition (Austria- 2000)
2) On ground sign and dream exhibition (Italy- 2001)
3) 7000 years of Iran`s art exhibition (Belgium- 2002)
4) 7000 years of Iran`s art exhibition (Germany- 2002)
5) 7000 years of Iran`s art exhibition (Italy- 2002)
6) 7000 years of Iran`s art exhibition (Switzerland- 2003)
7) 7000 years of Iran`s art exhibition (Croatia- 2004)
8) 7000 years of Iran`s art exhibition (Spain- 2004)
9) Looking for the paradise (Safavid) (Italy- 2004)
10) Iran`s ancient glory, mining metal processing exhibition (Bochum, Germany- 2004)
11) 7000 years of Iran`s art exhibition (Portugal- 2005)
12) Genghis khan`s heritage exhibition (Germany, Austria, Turkey- 2005)
13) Forgiven Achaemenid empire exhibition (England- 2005)
14) Iran as a sample of the paradise exhibition (Mexico- 2006)
15) Persian glory exhibition (Japan- 2006)
16) Sassanid Silver phenomena exhibition (France- 2006)
17) White and blue plates of Yuan`s period exhibition (China- 2007)
18) The art of Safavid exhibition (France- 2007)
19) Forgiven Achaemenid empire exhibition (Spain)
20) Shah Abbas and Iran beginning exhibition (England- 2009)

21) Persian glory exhibition (South Korea- 2008)

22) White and blue plates of Yuan`s period exhibition (China- 2008)

23) Glory of Iran`s art exhibition (Turkey- 2009)

24) Islamic art exhibition (Brazil- 2010)

25) Cyrus Cylinder exhibition (Iran- 2010)

26) Glory of smalt and White and blue plates of Yuan`s period exhibition (China- 2012)

27) Glory of eastern ancient; ancient phenomena of Al-Sabah complex exhibition (2013- Kuwait)

28) Classic series in Milan exhibition (Italy- 2015)

29) A statue for peace; Statues of Penelope from Persepolis since Roma exhibition (Iran- 2015)

30) Eternal flame: Zoroaster in history and imagination exhibition (India- 2016)

31) Lions and cows from Achaemenid since Sassanid of Iran into the Lia echo (Italy- 2016)

Picture 16- Eternal flame exhibition: Zoroaster in history and imagination exhibition (India- 2016)

Sources: ISNA agency news

In foreign broadcasting, this museum has had appropriate report coverage in popular news channels like Sky News from U.K or CCTV (China Central Television) from China, which was undertaken through the interest of the broadcasting channel and not at the

request of the museum. Furthermore, the channels inform the public about museum events or exhibitions through subtitled news in local broadcasting's television like IRINN (Islamic Republic of Iran News Network) or IRIB (Islamic Republic of Iran Broadcasting). Iran National Museum hasn't been involved in Internet marketing and promotion. Only reports or articles which visitors, archeological specialists or tourism pundits have left comments about this museum have been published. There is no official advertising about the museum on the Internet. Additionally, in recent years museums and art centers around the world, especially those classified as modern and contemporary art museums, follow the example of major brands, companies and institutions and experience the advantages of integrating images based social networks such as Pinterest and Instagram, which are the networks of this typology that have the highest growth of users have experienced in recent years (Mercedes, 2015) .Iran's head of Digital Media Development Center claim that "The average daily presence of Iranians on the internet is between 5 to 9 hours, while the global monthly average is 16 hours and also 53% of Iranians are a member of at least one social media platform" (Jafari, 2016). Consequently, social networks counted be a high potential opportunity for advertising and generating higher interest. As director of Islamic Period Museum will consider using popular social networks like Telegram and Instagram, which are the most popular social networks in Iran, to promote and inform their activities and in this way, she will choose English, French and Arabic languages to keep better connection with these visitors, and particularly Arabic visitors who intend to visit the Islamic Period Museum instead of the Iran Baastan Museum. As of now, this museum just has an exclusive channel in Telegram media of which most of members are internal visitors.

The type of museum function is a primary attribute on which the marketing attitude and plan of the museum should depend. Model 13 indicates the difference between expert-centered museums and customer-centered museums. Customer-centered museums use the market as a start point to trace the plans. Such museums follow the current affairs from external groups view and plan accordingly internally (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

Model 13- Expert-cantered and customer-cantered museums traits
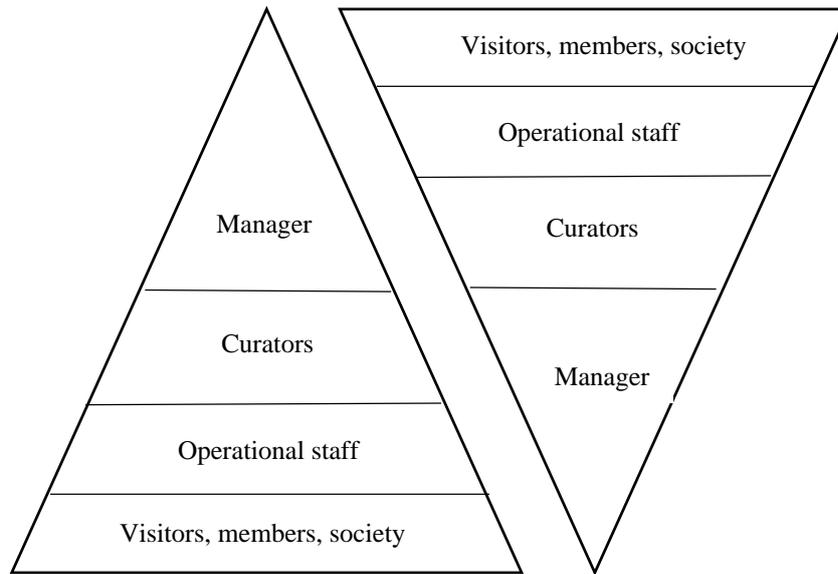
Source: (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015)

Iran National Museum as an exclusive archeological museum concentrates more on its capacity, which covers the history and archaeological sphere and as was mentioned before, this museum as due its nature and capacity should be counted as an expert-centered museum. This sort of a museum doesn't adopt its activities and policy according to its visitor's intentions or preferences in trends.

3-4-3 Complementary information

There is much data available related to complementary information in a complex, and this data could not be located in any category. Sometimes depending on many variables and situation; their impacts and importance are more than main targets which a complex is following them.

3-4-3-1 Technology

Managers of the world-famous museums agree that museums in the future have to make a balance between managing collections and visitors. Involving visitors into dialogue and using museums' collections creatively are now the most important tasks for

museums' employees. In the future, only museums that really connect with their audiences will be sustainable. Therefore, visitors should be invited to participate actively. One of the ways to do such a thing is to accept and include new technologies in museums exhibitions (Medić & Pavlović, 2014). Todays, despite replicable resources and information services which have been gathered through IT, museums that will not be involved in services quality competition, will lose their users. Just as any commercial activity requires costumer attracting, they need to attract their users (Consortium, 2002). Todays, despite replicable resources and information services which have been gathered through IT, museums in case that wouldn't be involved in services quality competition, will lose their users. Just like that commercial part requires costumer attracting, they needs to attract their users (Wang, 2006). It seems that in developing countries like Iran which possess many cultural resources and other cultural institutes, the technology could play a crucial role to speed up the developing. One of the principles or infrastructures in this respect could be website and Internet maximization for consumer interaction and involvement.

In the not in the distant past, when viewing a museum's exhibits meant a physical trip to that museum or gallery. With the rapid global diffusion of the World Wide Web, requisite supporting zero/low-cost software, and increasingly easy access to terminal equipment, museums have begun presenting works of art online alongside educational resources designed to assist teachers and students otherwise unable to visit their institutions physically (Litman & Sturm, 2012). Many authors argue that digital technologies, and particularly the World Wide Web, have great potential to serve the challenges faced by museums in relation to access and audience development, which involves reaching and nurturing both existing and new audiences (Loran, 2005). Despite the opportunities which a useful website could have, this complex just has submitted a website link (http://irannationalmuseum.ir/fa/) which doesn't work correctly or efficiently and additionally, it is only offered in Persian. Authorities of the complex count the external company as the charge in this failure and do not take internal responsibility. As mentioned before, it is the obligation of the chart to impose the museum complex to work with the subset companies of the heritage, handicraft and tourism organization. However, the complex does not possess any authority to fix this problem and can only send the report to the company.

In cultural tourism, most of attractions range between monuments, festivals, museums and so on. These are complex phenomenon and require complementary information about the history, background and interpretation of the attraction. People who come from a different cultural context need detailed on-site information to derive meaning of the culture and heritage presented to them and also to develop a sense of place. Many exhibits and sites cannot be fully understood simply by viewing (Raj, Griffin, & Morpeth, 2013). For example, in a museum some paintings need interpretation to facilitate understanding that goes beyond enjoying aesthetic beauty. Interpretation enables tourists to obtain an understanding of the culture and heritage alien to them (Goodall and Beech, 2006). Interpretation can only be effective if the different needs of visitors are recognized. Different groups are looking for different experiences, such as children as opposed to adults, experts as opposed to the lay person, locals as opposed to foreign visitors, and people who have a specific disability and those without. Hence, the challenge is to offer the right interpretation to different types of visitors (Raj et al., 2013)(Dierking & Falk, 1994). Through multimedia technology there are totally new possibilities in the presentation and interpretation of culture and heritage, which have implications on how visitors can experience a cultural attraction. Some tools, such as audio-guides and computer terminals, have already become commonplace. When it comes to modern media, audio-guides, also referred to as acoustic guides, are among the most frequently applied forms of interpretation at cultural attractions, and a whole business has developed around this technology. Audio-guides are electronic tools that provide visitors to cultural attractions with spoken information about exhibits (Raj et al., 2013). Unfortunately, despite huge objects that the complex possesses, there are no technology aided tools like Audio-guide to provide complementary information about the objects in both buildings. Particularly in the ancient part of Bastaan building which without any tools like audio-guide may not be as interesting to visit and makes foreign visitors a bit confused. Just once in a period time of 2007 to 2008 Bastaan building used this technology but due to many bugs, the authorities decided to discontinue. It should be mentioned that an audio-guide and also an appropriate website is basic equipment in the context of museum technology and when this grand museum has not evolved to incorporate this basic equipment, it is not going to unsurprising that other technology tools have not been added as of now.

3-4-3-2 Research activities

Today museums have progressed from being a space where art and science products are displayed, and treasures of the past are conserved to being informal educational areas and tools for communicating culture and heritage. Museums, consisting of wide base libraries, project development, facilities, art ateliers and display rooms and with presentation techniques addressing the products comprehended not only with two or three but with five dimensions are turning into educational areas which enrich the cultural life (Günay, 2012). The Library as one of the important pillars in the cultural center like a museum could play a complementary role in related research objects, whether for staff, public or researchers. Grand museums usually possess a library and documental archive center and these units require special staff who will be specialized in library sciences and will take responsibly in their relevant ordinary tasks. Ordering information resources, submitting them, making disposal for museum staff and the public to use these information resources and giving services to researchers and enthusiasts could be counted as their responsibility in this respect (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

A museum library supports research into the object and its context; into the methodologies for conserving the objects; and finally, it supports research relating to the display of the object, and exhibitions. The heart of this research support lies in its collecting evidentiary documentation. Since the museum library supports research related to a specific collection of objects, museum libraries develop deep and uniquely focused collections of research materials. The museum library provides the context within which an institution's specific collection of objects can be researched, documented and interpreted (Van Der Wateren, 1999). Apart from the annual internal investigation which the complex of Iran National Museum considers evaluating their function, a relevant department which has undertaken by library department devotes a budget to the external researchers who want to participate in a new investigation process. The Library National Museum of Iran in 1937 with 1,000 books in Persian and Latin, which was borrowed from the library of education was inaugurated by Andre Godard. The library of Iran National Museum is now one of the most important libraries specialized in archeology, history and art and actually, it could be counted as the second important library in Iran after Iran

National library complex. Currently, the library has over 30,000 books and periodicals in different languages open to scholars, researchers and students. Library system is open shelving and organizing books by the Congress classification national library of U.S. takes place, and it is also available through the cultural heritage portal. Additionally, the library has other activities like:

- Organizing new book exhibitions and also as a relevant accessory in relation to archeological seminars and museum exhibitions.
- Creation of bibliographies from other journals.
- Interacting with other cultural institutions and organizations to exchange information and books and magazines.

As mentioned before, the research center of the Iran National Museum cooperates and has a close connection with other internal education and research institutes or centers. After a progressive environment was reinstated in 2014 due to the nuclear deal, Iran National Museum has signed relevant contracts with foreign cultural institutes to exchange experiences and researchers in this field and as the manager of complex said, this reconciliation will have positive results in the future, and he hopes that these contracts could bring global interrelationships for the complex.

Picture 17- Library of the Iran National Museum- 2017

Sources: Author

3-4-3-3 Complementary activities

Along with regular museum visits, many people are also involved in complementary educational, cultural, and leisure activities organized by museums striving to reach a broader section of the public. These activities may include courses and lectures, cinema meetings, music or theatre, festivals, private visits, and trips, amongst others (Camarero & Garrido, 2011). In addition to the principal mission of conserving objects, a museum could have some additional functions in many aspects like education, entertainment so that in many regions, museums play a role like a cultural center or a multifunctional center. They could be established as a cultural pillar of society through their functions.

As Butler has pointed before, Iran National Museum functions not as a flagship attraction like Louvre museum in Paris but as a National Museum and considers some complimentary activities in its annual schedule. In Iran National Museum, complementary activities are divided mostly into some activities like holding an exhibition, workshop, conference, seminar, training researchers about scientific concepts of archeology, museum science and so on. Additionally, some of the institutions and partners such as the Institute of Cultural Heritage, University of Art set up workshops relevant to the National Museum objects in the museum. The complex management has decided to devote all of these affairs to the exhibition department which as its activities indicate, could be counted as one of the most dynamic departments in the complex. In recent years, some important activities like holding diverse workshops have been taken place in Iran National Museum, some examples are listed below:

1) Prehistoric Museum workshop to the tour guides in 2014: Workshop to practical training and for the museum and the archaeological museum of prehistory, to guide students was held by Iran National Museum.

Source: The complex Public relation department

2)   A series of training workshops to train school heritage teachers in 2013: The goal of the classes and workshops was to provide education and student guides to spread information on science, museums, archaeological and cultural-historical concepts in children and adolescents.

3)   Workshop on the introduction the Achaemenid objects in Iran National Museum in 2014: In this workshop, presentation skills, guidance and training to different groups were provided. Visits to the Achaemenid era were done and students were given guidance. People interested in this era were the main constituents of the workshop.

4)   Workshop of Introduction the Iran Paleolithic archeology in 2015: The workshop was a collaborative effort between the National Museum of Iran Cultural Heritage in Tehran. Its aim was to familiarize the students with different periods of Iranian history. Furthermore, National Museum of Iran and Tehran cultural heritage continued the series of workshops in later weeks through holding workshops on the subject of the rural era, the beginning of urbanization, and the cultures of the Iron Age.

5)   Workshop on "Painting on Stone": On the international day of museums and cultural heritage week, the office of children's peace museum in collaboration with the National Museum of Iran held a drawing stone workshop for the children. The purpose of the workshop was to teach children to use simple tools to create an appropriate object. It should be considered that children represent one of the major museum visitor groups

and not just in children's museums. For example, in the United States, about 80 % of museums provide educational programs for children and spend more than $2 billion a year on education activities (Watson & Watson, 2007). Undoubtedly, a person who with positive experience from his/her childhood in a museum, has a higher tendency to visit again during adolescence or adulthood. Additionally, the information of museum events could be carried to their families through students of schools. Usually, schools students will return to the museum with their families or friends (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

Chapter Four: Analyse/ Results of the research (Main hypothesis and sub-hypothesises)

Variables of research analysis:

This thesis outlines the role of the Iranian National Museum in cultural tourism to the role of the National Museum of Iran. In this chapter, variable analysis and research indicators, descriptive-analytic and inferential statistics will be discussed. The independent variable in this research includes the National Museum of Iran and the dependent variable, cultural tourism in Iran.

This chapter attempts to analyze the following:

This research includes a questionnaire distributed among domestic and foreign visitors from the Iran National Museum, located in Tehran. In the analysis of the descriptive statistics, the underlying variables (personal characteristics of the questionnaire), indicators and components of the Iran National Museum and cultural tourism are presented in terms of frequency distribution, percentage, standard deviation, mean / mode and graph. The average of the total questionnaires, along with the average of each indicator, are also given. According to the research goals, three hypotheses (One main hypothesis and two sub-hypotheses), all of which follow common themes, are used to measure the variables, and their results are interpreted through the Pearson correlation test and regression. Then, a factor analysis was conducted to examine the internal correlation of many variables and their categorization to limited general factors and to present a model of their positive and negative effects. Then, using the path analysis model, we will analyze the correlation between the variables in the form of direct and indirect effects.

4-1 Descriptive Statistics:

Many of the questions below will be used in the conclusion and suggestion section in chapter five. In chapter five, appropriate suggestions will be given according to the analyzed data in this research. In this respect, Models 19,20,24 and 25 and also figures 33 and 35, have used the data in this research.

Note: Given the level of measurement of variables, gender, nationality:

1) have you visited this place before?

2) Would you like to visit another museum in your schedule?

3) How did you get to know this museum?

4) What was your motivation for your trip? (Traveling to Iran for foreign tourists - Inbound or outbound trips for domestic tourists).

5) Dear Respondent, please answer only one of the following: (Description: Here is the purpose of the trip for foreign tourists (travel to Iran) and for domestic tourists (outbound and outbound trips).

6) A visit to the National Museum of Iran encouraged me to see: (more than one item is possible),

7) Will you invite others to visit Iran? (Only one item), Express the suggestions, strategies, and criticisms that have been made to improve the situation of the Iranian National Museum and its impact on cultural tourism. Instead of the average, the mode or theater index is used. Standard talky and standard deviation are not used

Distribution of Frequency Specifications:

4-1-1 Sex

Figure 17 indicates the frequency, percentage, mode or facial distribution of respondents by gender. The total number of respondents is 385 persons, equivalent to 100%, of which 214 are females, 55.6% and 171 males, respectively 44.4%. The mode or gender representation is 1, which indicates the option 1, i.e., female.

Figure 17– Percentage of gender frequency of visitors to the National Museum of Iran, 2017
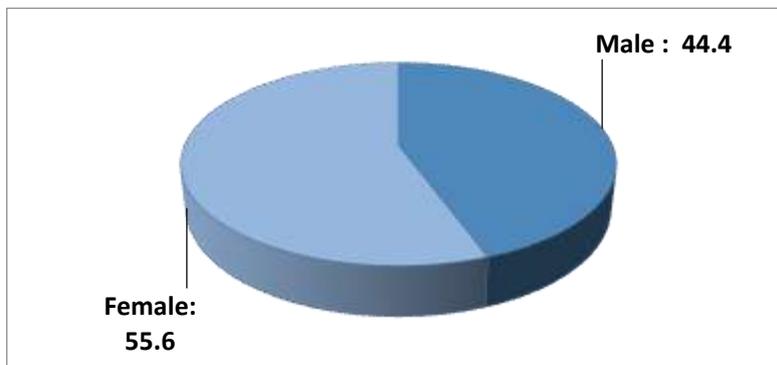
Source: Author

4-1-2 Age category

The figure 18 below indicates the distribution of frequency, percentage, mean and standard deviation of the variables of the age groups of respondents under the age of 20, 21 to 31, 32 to 42, 43 to 53, 54 to 64, 65. The lowest age among respondents is 15 years and the maximum age is 70 years. The highest frequency of repetition of age among respondents was 40 years. The total number of respondents is 385, which is equivalent to 100%, of which 63 were from under age 20 equivalent to 16.4%, 99 persons, 21-31 years old, equivalent to 25.7%, 121 persons, 32-42 years old, equivalent to 31.4%, 27 persons, 43-53 years old, equivalent to 7%, 69 persons, 54-64 years old, equivalent to 17.9%, 6 persons, 65 years old equivalent to 1.6%, respectively. The average age group is 2.89 and is approximately 3, which indicates option 3, 32 to 42 years old. The standard deviation is equal to 1.15, which indicates the amount of data dispersion, relative to the average. That is, data is 1.15 times the deviation.

Figure 18- Percentage frequency of age groups of visitors to the National Museum of Iran, 2017
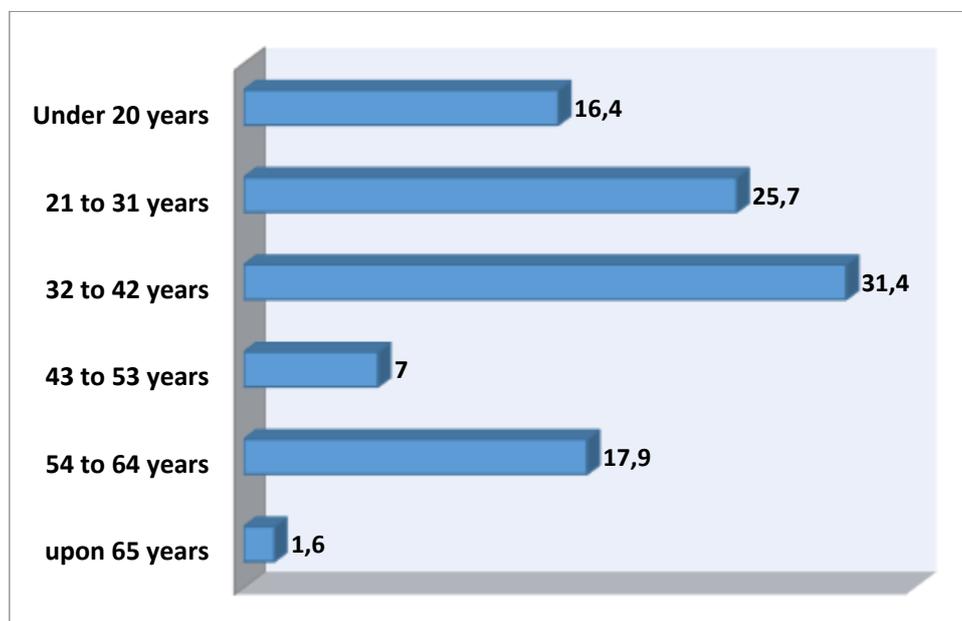
Source: Author

4-1-3 Education level

The frequency distribution, percentage, mean, and standard deviation of the variables as the degree of education of respondents are presented separately, less than the diploma,

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diploma, associate degree, bachelor, master or higher. Total, number of respondents is 385, which is equivalent to 100%, of which 20 subordinates equal to 5.2%, 73 diplomas equal to 19%, 40 associate degree equivalent to10.4%, 106 bachelor equivalents to 27.5 %, 146 masters and above equivalent to 37.9%. The average grade of education is 3.74 and is approximately 4, which indicates option 4, which is the bachelor's degree. The standard deviation is 1.28, which indicates the amount of data dispersions, relative to the average. That is, the data are 1.28 of the mean deviation.

Figure 19: Percentage rate of education of visitors to the National Museum of Iran, 2017
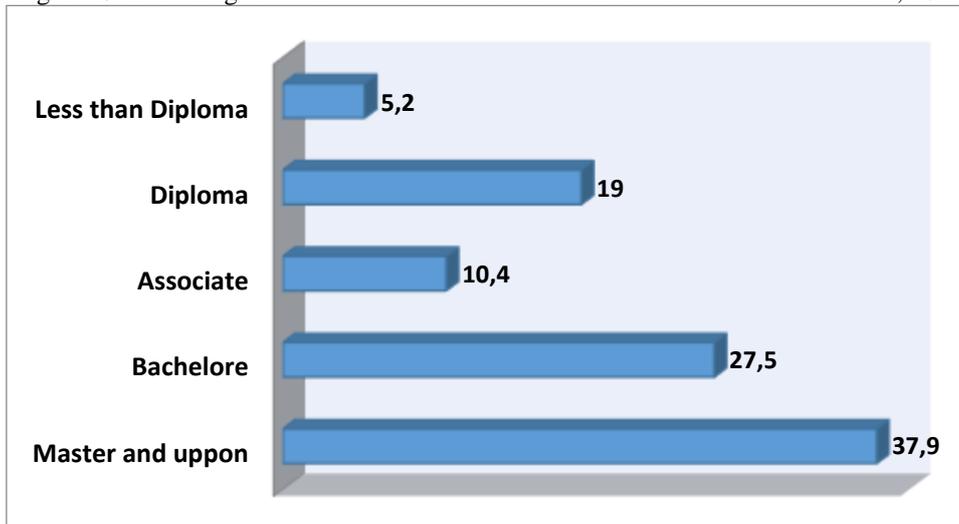
Source: author

4-1-4 Nationality

The table and figure below show the distribution of the frequency, percentage, average and standard deviation of the nationality of the respondents separately. The respondents were Iranian, Dutch, French, Russian, Chinese, Italian, Spanish, Indian Australian, Norwegian, Serbian, Turkish, English, Romanian, Belgian, German, Bosnian, Slovak, Polish, Malay, Swedish, Nigerian, Iraqi, Bulgarian, Azerbaijani. The total number of respondents, 385 people.

Table 23- Frequency percentage of nationality of visitors to the National Museum of Iran, 2017

Nationality	Frequency	Frequency percentage
Iranian	192	49.9
Dutch	6	1.6
French	6	1.6
Russian	2	0.5
Chinese	2	0.5
Italian	8	2.1
Spanish	48	12.5
Indian	4	1
Australian	5	1.3
Norwegian	5	1.3
Serbian	12	3.1
Turkish	6	1.6
English	6	1.6
Romanian	6	1.6
Belgian	6	1.6
German	15	3.9
Bosnian	6	1.6
Slovakia	6	1.6
Polish	14	3.6
Malay	5	1.3
Swedish	5	1.3
Nigerian	5	1.3
Iraqis	5	1.3
Bulgarian	5	1.3
Azerbaijanis	5	1.3
Mode	1 Iranian	

Source: author

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Figure 20- Frequency percentage of nationality of visitors to the National Museum of Iran, 2017

Other
25%

Iranian
50%

Italian
2%

Serbian
3%

Polish
4%

German
4%

Spanish
13%
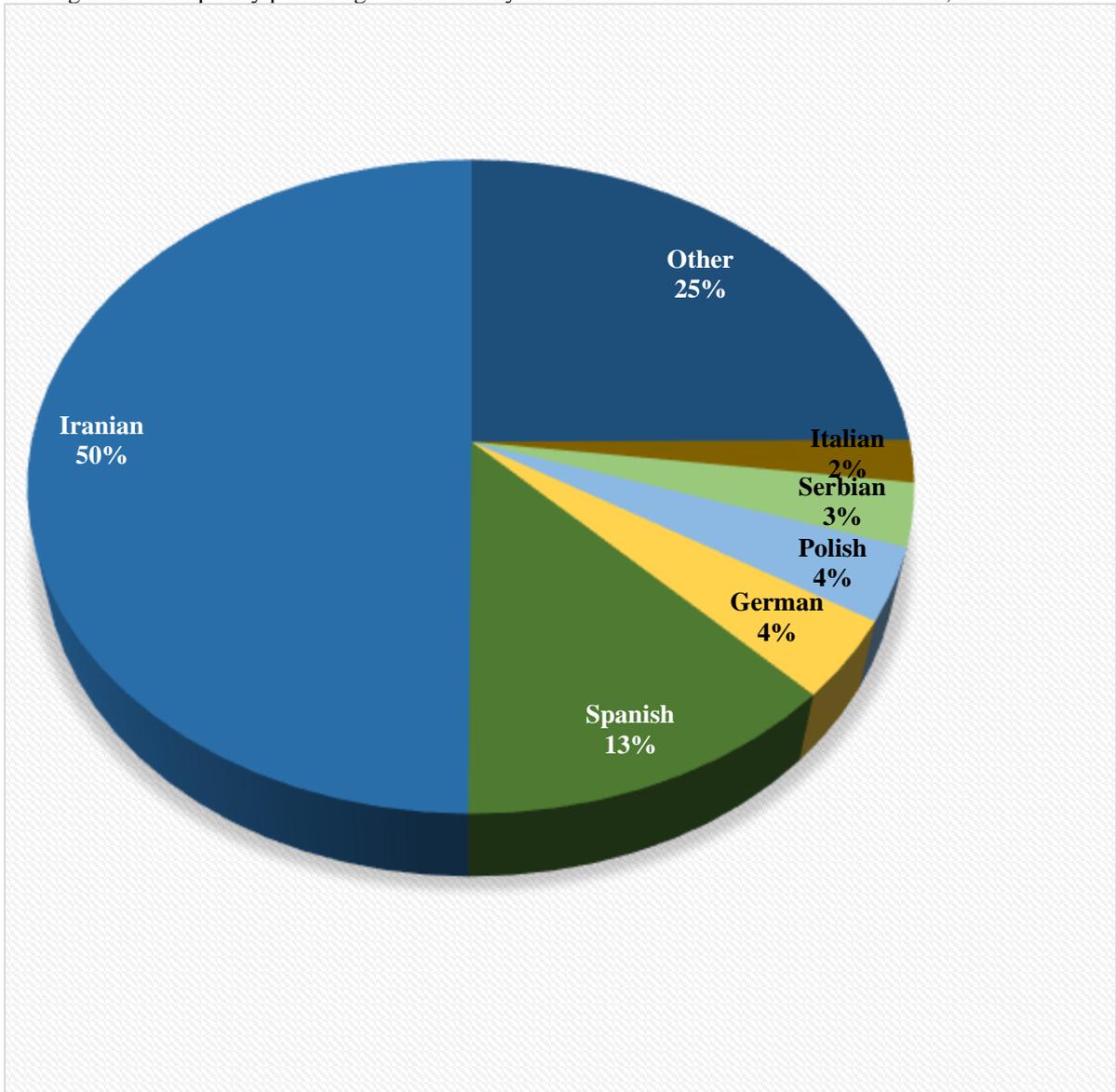
Source: Author

4-2 Frequency distribution of the background variable (Questions: 1-7 + Question 29):

1) Have you ever visited this place?

Figure 21 indicates the distribution of frequency, percentage, mode or variable view of this question: Have you visited this place before? It has been distinguished by "yes" and "no" question. The total number of respondents is 385, equal to 100%, of which 96 are yes, equivalent to 24.9% and 289 ones, which are no, respectively is 75.1%. The mode of the question "have you ever visited this place before" is 2, which indicate 2 options that meant no.

Figure 21- Frequency percentage of the question: Have you ever visited this place?
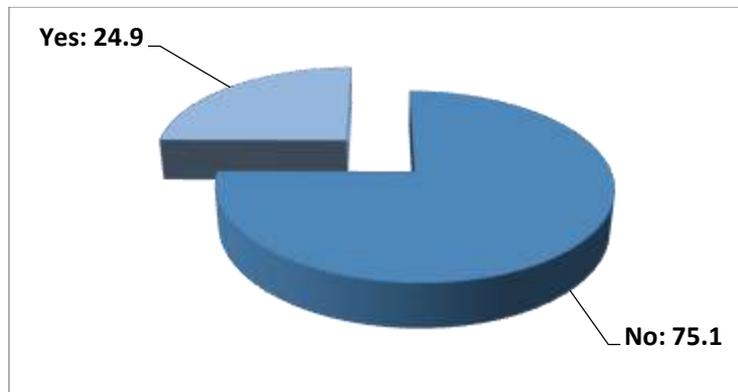
Source: author

2) Do you have any plan for your trip to visit another museum?

Figure 22 indicates the distribution of frequency, percentage, mode or variable view of this question: Do you have any plan in your trip to visit another museum? It has been distinguished by "yes" and "no" question. The total number of respondents is 385, equivalent to 100%, which 290 are yes, equal to 75.3% and 95 ones, which are no, respectively is 24.7%. The mode of have you ever visited this place before? Is 1, which indicates one options that means yes.

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Figure 22- Frequency percentage of the question: Do you plan to visit another museum in this trip
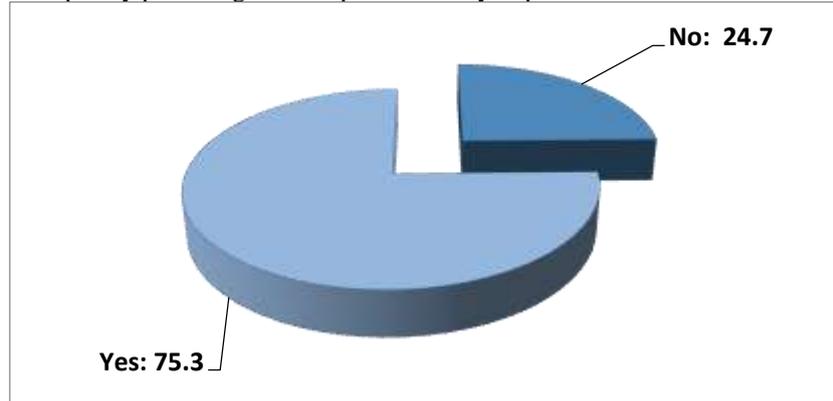
3） How did you find information about the museum?

Figure 23 indicates the distribution of frequency, percentage, mode or variable view of this question: How did you find information about the museum? It has been distinguished by Television\Radio, Newspaper/ Magazine / Brochure, the Internet/ Social networks, Tour agency, Friends and family. I found it accidentally and other options. The total number of respondents is 385, equivalent to 100%, which 20 are television / radio, equal to 5.2%, 57 ones are newspapers / magazines / brochures, equivalent to 14.8%, 136 ones are the Internet / social networks, equal to 35.3% %, 27 ones are travel agencies, equivalent to 7%, 100 ones are friends and family, equal to 26%, 20 ones are randomly visited, equivalent to 5.2% and 25 ones are others, equal to 6.5%. Mode of how did you find information about the museum? It is equal to 1, which indicates option 3, that is the Internet / social network.

Figure 23- Frequency percentage of the question: how did you find information about the museum?
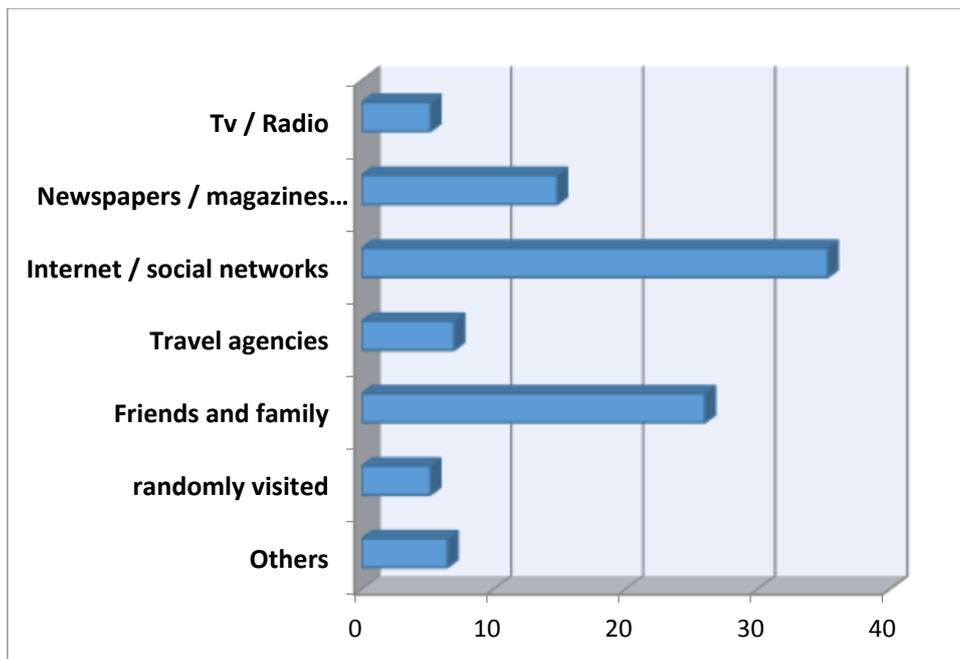
4) What is your main reason for this trip? (Iran trip for foreign tourist and outside trips for domestic tourists)

Figure 24 indicates the distribution of frequency, percentage, mode or variable view of this question: What is your main reason for the trip? It has been distinguished by visiting friend or family, business, visiting the cultural attractions, congress or conference, resting (leisure tourism) and others. The total number of respondents is 385, which is equivalent to 100%, which 43 ones are visiting friends and family, equal to 11.2%, 86 are business, equal to 22.3%, 187 are visiting cultural attractions, equivalent to 48.6 %, 28 participated in the conference, equivalent to 7.3%, 37 are rest and recreation, equivalent to 9.6% and four are others which equivalent to 1%. What is your main reason for the trip? It is equal to 3, which indicates option 3, that is the visiting cultural attractions.

Figure 24- Frequency percentage of the question: What is your main reason for the trip?
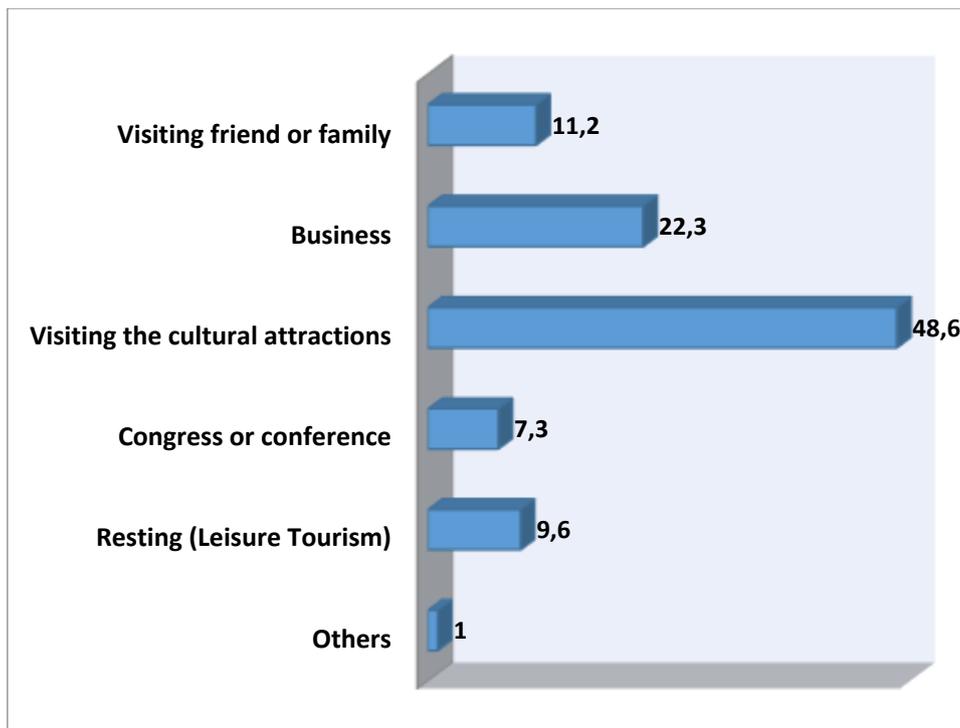
Source: Author

5) Dear respondent, please just reply to one of the followings. (Note: Here the purpose of the trip is, for foreign tourists (to Iran) and for domestic tourism (travel out within the city).

Figure 25 indicates the distribution of frequency, percentage, mode or variable view of visitor's motivations (Cultural tourist degree). It has been distinguished by Iran national museum was my main purpose to travel, visiting Iran national museum was in my plan but not as the main reason to travel, visiting a museum was in my plan but I didn`t know the name of the museum, deciding to visit the museum was happened during my travel and accidentally I visited the museum. The number of respondents is 385, which is equivalent to 100%, out of which 98 are visiting the National Museum of Iran was the main reason for their visit, equal to 25.5%, 149 people, visiting the National Museum of Iran is part of their program, but the reason the original was not their travel, equal to 38.7%, 63 visited a museum, but they did not know the name of the museum, equal to 16.4%, 57 people, who decided to visit the National Museum of Iran during the trip, equal to 14.8 %, 18 people accidentally visited the National Museum of Iran, equal to 4.7%. The average visit to the Iranian National Museum and the reason for the trip is 2.35 and almost equal to 2, which indicates option 2, that is, the visit to the National Museum of

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Iran is part of my program, but not the main reason for my trip. The standard deviation is also 1.14, which indicates the amount of data dispersion, relative to the average. That is, the data is 1.14 times the deviation.

Figure 25- Frequency percentage of the reasons for visiting Iran National Museum
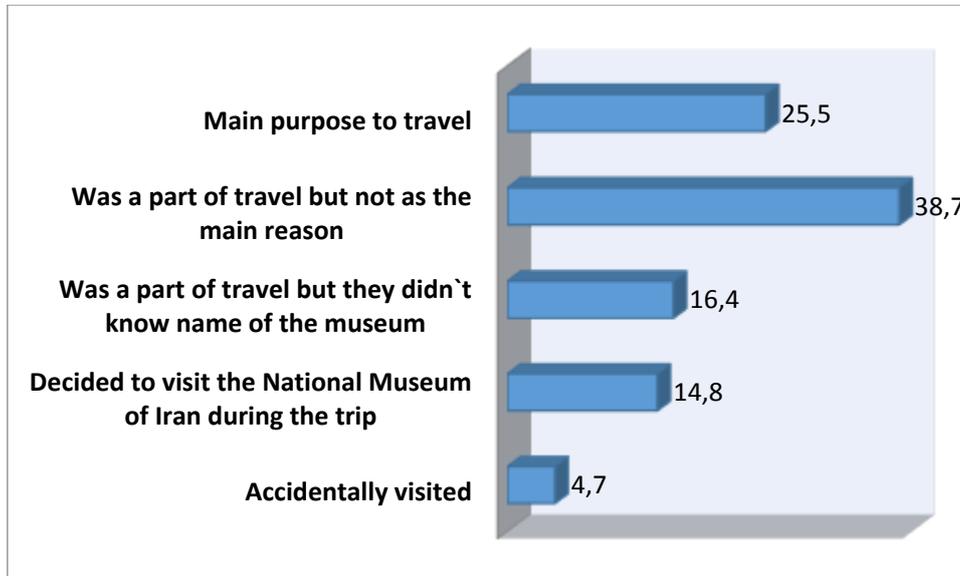
Source: author

6) Visit the National Museum of Iran encouraged me to visit these items: (More than one also is possible)

Figure 26 indicates the distribution of frequency, percentage, standard deviation, mode or variable view of this item: Visit the National Museum of Iran encouraged me to visit these items. It has been distinguished by archeological sites of Iran, other museums in Iran, architecture of Iran, World Heritage sites in Iran (UNESCO list), handicrafts of Iran, local and national rituals and festivals in Iran, local dances of Iran, tradition and local music of Iran, types of theaters in Iran and following the Iranian cinema, religious places in Iran (Mosque, Church, Synagogue, Fire Temple and worship place), religious rituals and festivals in Iran, visiting the ethnicities and sub-cultures in Iran and none of them. The total number of respondents is 385, equivalent to 100%, which 78 are archaeological sites and other Iranian museums, equivalent to 20.3%, 51 ones are visited the Iranian architecture, equivalent to 13.2%, 51 ones are World Heritage sites, equivalent to 13.2%, 18 ones are Iranian handicrafts, equivalent to 4.7%, 35 ones are rituals, national festivals

and local dances, equivalent to 9.1%, 22 ones are traditional Iranian folk music, equivalent to 5.7 %, 48 ones following the cinema and theater of Iran, equivalent to 12.5%, 10 ones are Iranian religious sites, equivalent to 2.6%, 66 ones are visiting the ethnicities and sub-cultures in Iran, equivalent to 17.1% and finally 6 ones are none of them which equivalent to 1.6%. Mode of visit the National Museum of Iran encouraged me to visit these items is equal to which indicates option 1, that is archaeological sites and other Iranian museums.

Figure 26- Frequency Percentage of: A Visit the National Museum of Iran pushed me to visit these items
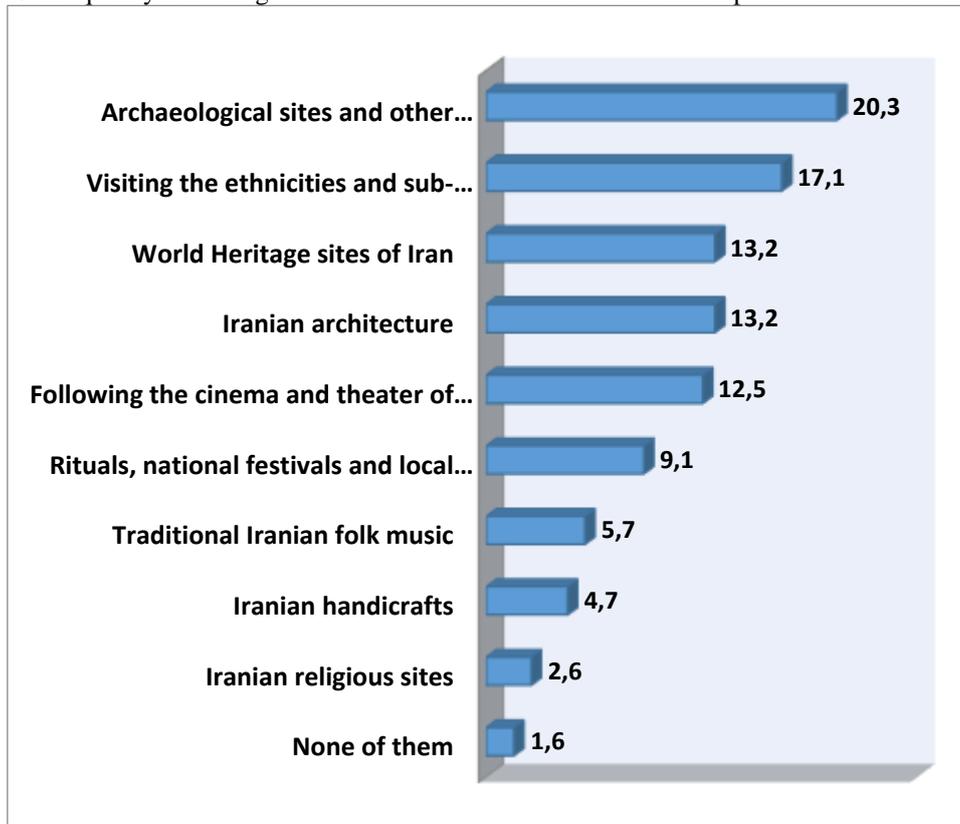
Source: Author

7) According to visit the Iran National Museum, would you suggest others to visit Iran? (please just reply to one of the following)

Figure 27 indicates the distribution of frequency, percentage, average, standard deviation, mode or variable view of this question: According to visit the Iran National Museum, would you suggest others to visit Iran? It has been distinguished by: I would suggest others to visit Iran immediately, if only they asked me, I would suggest them to visit Iran, I would suggest others to visit Iran, but I would remind the lacks, I wouldn't

suggest others to visit Iran and, the museum hasn`t given enough information to me to suggest others to visit Iran. The number of respondents is 385, which is equivalent to 100%, out of which 179 one are I would suggest others to visit Iran immediately, equal to 46.5%, 73 people are If only they asked me, I would suggest them to visit Iran, equal to 19%, 75 ones are I would suggest others to visit Iran, but I would remind the lacks, equal to 19.5%, 5 people are I wouldn't suggest others to visit Iran, equal to 1.3% , the museum hasn`t given enough information to me to suggest others to visit Iran, equal to 13.8%. The average of this question is 2.17 and almost equal to 2, which indicates option 2, that is, if only they asked me, I would suggest them to visit Iran. The standard deviation is also 1.38, which indicates the amount of data dispersions, relative to the average. That is, data is 1.38 times the deviation.

Figure 27- Frequency percentage of the question: According to the visit to the Iran National Museum, would you recommend others to visit Iran?
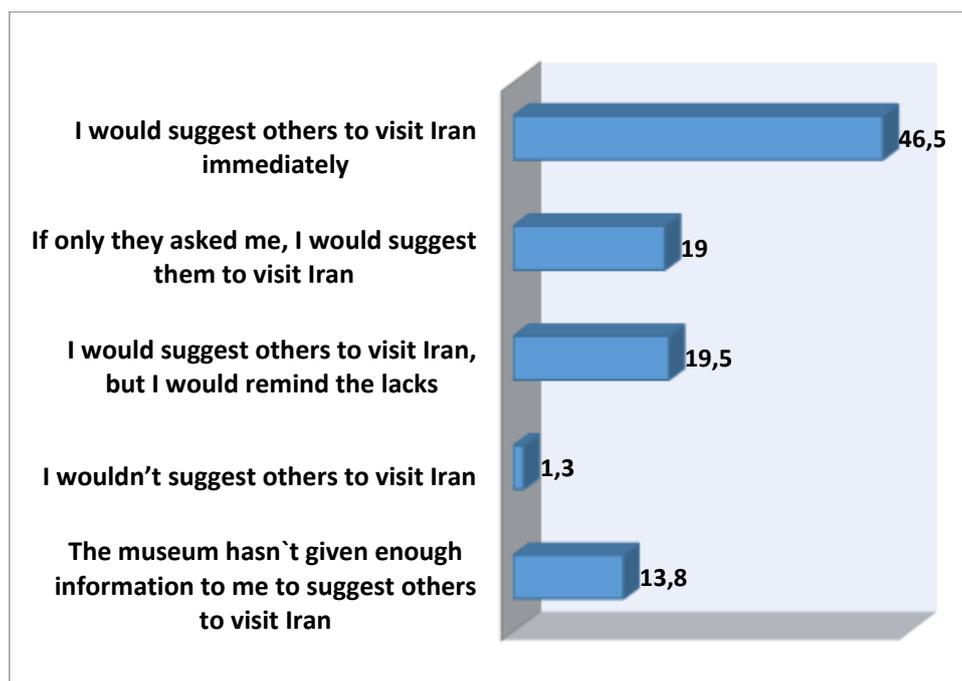
Source: Author

29) Any suggestion and comment according to develop the museum and its role in cultural tourism.

Figure 28 indicates the distribution of frequency, percentage, standard deviation, mode or variable view of any suggestion and comment according to develop the museum and its role in cultural tourism. It has been distinguished by: I have no specific suggestion,

Improving the description of the Museum guides, Bolding lines in the description beside the object, the improvement of the museum facilities for the elderly (wheelchairs), the presence of monitors, video playback and animations relevant to the use of equipment and buildings, to become better and more beautiful the interior view of the museum to attract more visitors, Increase signs and tips for guidance, to better move on track and route, the widespread publicity of the museum in Iran and abroad, the background of Iranian music or the Cyrus Cylinder declaim. The total number of respondents is 385, equivalent to 100%, of which 288 are I have no particular suggestion, equivalent to 74.8%, 46 are improving the description of the Museum guides, equal to 11.9%, three ones are, Bolding lines in the description beside the object, equal to 0.8%, three are the improvement of the museum facilities for the elderly (wheelchairs), equivalent to 0.8%, 8 ones are video playback and animations related to the use of equipment and buildings, equivalent to 2.1%, 13 are to Changing better and more beautiful of the interior view of the museum to attract more visitors, equivalent to 3.4% , eight increase signs and tips for guidance, to better move on track and route, equivalent to 2.1%, 3 are the widespread publicity of the museum in Iran and abroad, equivalent to 0.8% and finally, 13 are the background of Iranian music or the Cyrus Cylinder declaim, equal to 3.4% and. Mode of Any suggestion and comment according to develop the museum and its role in cultural tourism is equal to 1 which indicates option 1, that is I have no particular suggestion.

Figure 28- Frequency percentage of: any suggestion and comment for the museum to develop its role in cultural tourism
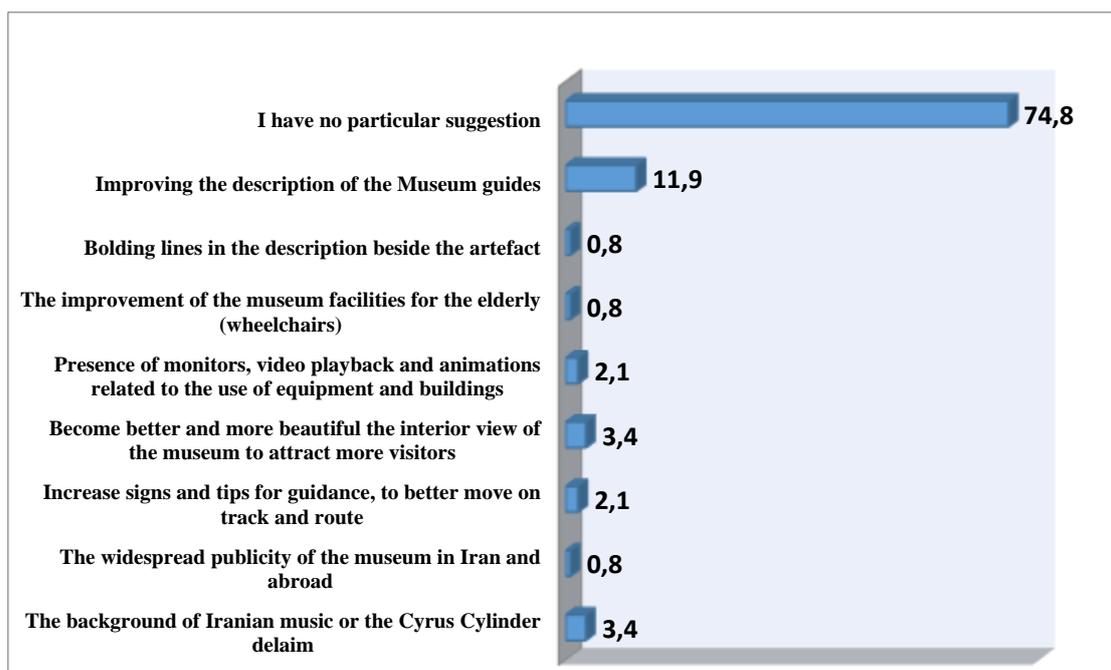
Source: Author

4-3 Frequency of independent variable (Iran National Museum)

(Questions 8 to 13):

4-3-1 Cultural and architecture view of the museum – programs and exhibitions of the museum

Table 24 indicates the frequency distribution, percentage, average and standard deviation of questions 8 to 13 of the questionnaire, which are presented in the form of overview elements of Iranian history, useful information, programs and space of the museum, the amount of advertising of the National Museum of Iran about its works and programs, temporary exhibitions, use of museum accessories and aforementioned items, are divided into very little, little, rarely, much, too much. The total number of respondents is 385 people, equivalent to 100%, which the number (frequency), percentages, standard deviations and averages of each question are presented separately in the table below.

Note: The graph of this question is based on percentage of the meanings of each variable in each of the selected options (very little, little, rarely, much, too much).

The graph of this question is based on the percentage of the meanings of each variable in each of the selected options (very little, little, rarely, much, too much).

The maximum average of the index in the chart is related to the option `` rarely``. That is, most respondents in a total of questions related to the Iran National Museum (Cultural and architectural view of the museum - programs and exhibitions of the museum) have responded to ``rarely`` option. The maximum average rate (how much the respondents rate to the question) related to the variable, how much are you agree to hold the temporary exhibitions like: handicrafts, science, history and etc.? and also minimum average rate (how much the respondents rate to the question) related to the variable, How much is the advertising of Iran National Museum toward its objects, plans and targets? In fact, the result is that most respondents agree with the holding of temporary exhibitions in artistic, historical, and scientific fields, and the amount of advertising by the National Museum of Iran does not adequately assess its effects, plans and goals.

Table 24- Percentage of the average of each of the variables in each of the selected options (A-independence variable Iran National Museum (Cultural and architectural view of the museum - programs and exhibitions of the museum) Questions 8 to 13)

Question	Independence variable Iran National Museum A (Cultural and architectural view of the museum - programs and exhibitions of the museum)	Comments											
		Very little		Little		Rarely		Much		Too much		Average and Standard deviation	
		Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage
8	To what extent have the objects which you have visited in Iran National Museum outlined a perspective of Iranian history in your mind?	0	0	70	18.2	126	32.7	163	42.3	26	6.8	3.38 Rarely	0.85
9	To what extent has your expectations from the objects and places in Iran National Museum been satisfied?	5	1.3	98	25.5	107	27.8	150	39	25	6.5	3.24 Rarely	0.94
10	How much was the atmosphere and activities of Iran National Museum adopted to the tourism activities and tourist interests?	34	8.8	103	26.8	160	41.6	78	20.3	10	2.6	2.87 Rarely	0.94
11	How much does the National Museum of Iran promote its objects, plans and goals?	59	15.3	124	32.2	87	22.6	85	22.1	30	7.8	2.75 Rarely	1.18
12	To what extent you agree to hold the temporary exhibitions like: handicrafts,	10	2.6	24	6.2	98	25.5	157	4.8	96	24.9	3.79 Much	0.97

	science, history and etc.?											
13	How much time would you like to spend passing through external facilities of the museum like Shopping, exhibitions, coffee shop and etc.?	43	11.2	56	14.5	143	37.1	123	31.9	20	5.2	3.05 Rarely	1.05

Source: Author

Figure 29- Percentage average of each variable in each of the selected options (independence variable Iran National Museum (Cultural and architectural view of the museum - programs and exhibitions of the museum)) Questions 8 to 13)
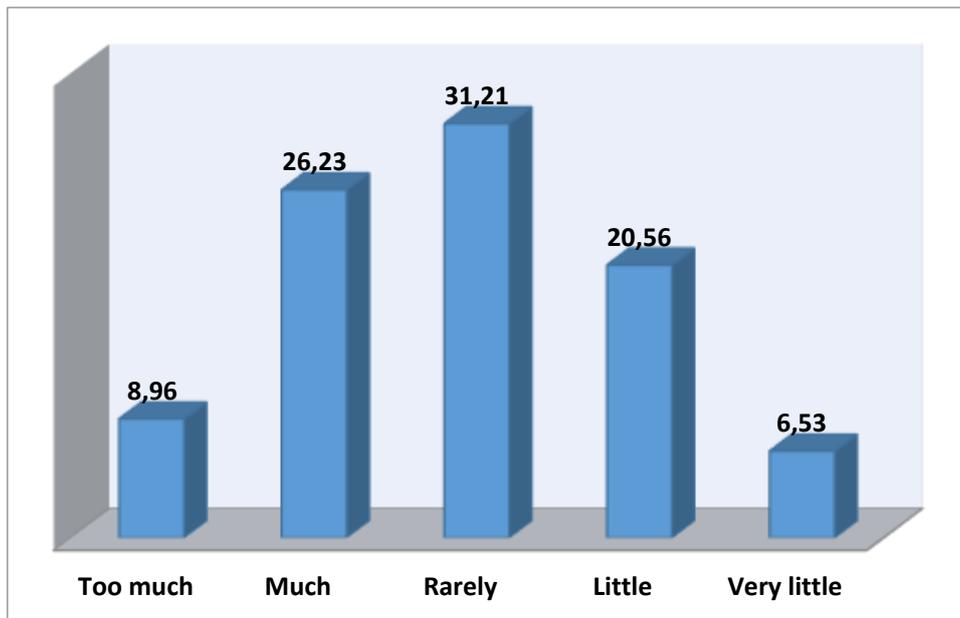
Source: Author

4-3-2 Services of the Iran National Museum

Table 25 indicates frequency distribution, percentage, average and standard deviation of questions 1-7 to 1-14 of the questionnaire, which are presented in the form of overview elements of Iranian history, useful information, programs and space of the museum, the amount of advertising of the National Museum of Iran about its works and programs, Temporary exhibitions, use of museum accessories and aforementioned items are divided into very bad, bad, medium, good, very good. The total number of respondents is 385

people, equivalent to 100%, which the number (frequency), percentages, standard deviations and averages of each question are presented separately in the table below.

Note: The graph of this question is based on the percentage of the meanings of each variable in each of the selected options (very bad, bad, medium, good, very good). The highest average of the index in the chart is related to the good option (it means most respondents in the total number of questions related to the National Museum of Iran B (museum services) have voted in favor of the good option.

The highest average (the rate of responding to the question) is related to your assessment of the quality of the museum's visit and the lowest average (the rate of responding to the question) related to your evaluation variable from the museum's website information. In fact, and according to the result in general, respondents feel satisfied with the quality of their visit to the museum, and do not have enough satisfaction from the museum's website information.

Table 25- Percentage of the average of each of the variables in each of the selected options (B- Iran National Museum services. Questions 1-7 to 1-14)

Question	Independence variable Iran National Museum B Museum services	Comments											
		Very bad		Bad		Medium		Good		Very good		Average and Standard deviation	
		Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage
14-1	Your evaluation about the accessibility museum	25	6.5	15	3.9	74	19.2	228	59.2	43	11.2	3.65 Good	0.96
14-2	Your evaluation about the level of the staff training	10	2.6	35	9.1	179	46.5	140	36.4	21	5.5	3.33 Med	0.081
14-3	Your evaluation about the website information	19	4.2	52	13.5	217	56.4	81	21	16	4.2	3.06 Med	0.81
14-4	Your evaluation about the route signage and building intend exposure	9	2.3	39	10.1	172	44.7	141	36.6	24	6.2	3.34 Med	0.83

14-5	Your evaluation about the rest area and the services offered to visitors	24	6.2	32	8.3	124	32.2	172	44.7	33	8.6	3.41 Med	0.97
14-6	Your evaluation about the posters exploration	6	1.6	25	6.5	143	37.1	176	45.7	35	9.1	3.54 Good	0.80
14-7	Your evaluation about the quality of the visit (easy to see the pieces, noise, etc.)	0	0	16	4.2	73	19	214	55.6	82	21.3	3.94 Good	0.75

Source: Author

Figure 30: Percentage average of each variable in each selected option (B- Iran National Museum services. Questions 1-7 to 1-14)
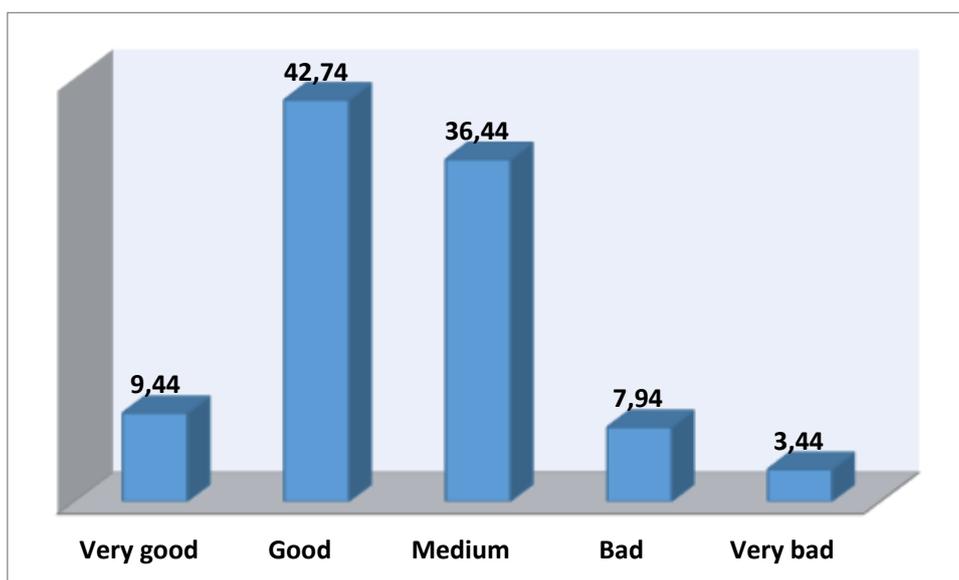
Source: Author

4-4 Frequency distribution of the dependent variable (cultural tourism):

Table 26 indicates frequency distribution, percentage, average and standard deviation of questionnaires 15 to 28 of the questionnaire, which are presented in the form of cultural tourism components (in general), regional development, advertising and motivation and interest, the importance of cultural privileges and the history, the correct introduction of culture, history and changing the mentality of visitors, the use of mass media holding conferences, regular festivals and providing more and better facilities for tourists and encourage visits to Iran National Museum and also, the aforementioned items are divided into very little, little, rarely, much, too much. The total number of respondents is 385

people, equivalent to 100%, in which the number (frequency), percentages, standard deviations and averages of each question are presented separately in the table below.

Note: The graph of this question is based on the percentage of the meanings of each variable in each of the selected options (very little, little, rarely, much, too much). The highest average of the index in the chart is related to the much option (it means the majority of respondents in the total number of questions related to the cultural tourism have voted in favor of the much option.

The maximum average rate (how much the respondent's rate to the question) related to the variable, with the proper introduction of the culture, history, and customs of a society, how much can the visitor's mindset change over the country and create a good sense of belonging to a culture in tourists? And also minimum average rate (how much the respondent's rate to the question) related to the variable, What extent has Iran National Museum provided you with related information to encourage you to visit the other cultural tourism attractions in Iran? Most respondents agree with the correct introduction of the culture, history, and customs of a society to change the mentality of the visitor to that country, and Iran National Museum has not provided enough information to tourists to visit other attractions of Iranian cultural tourism.

Table 26- Percentage of the average of each of the variables in each of the selected options (Cultural tourism. Questions 15-28)

Question	Comments												
	Very little		little		Rarely		Much		Too much		Average and Standard deviation	
	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage	Frequency	Frequency percentage
15	0	0	26	6.8	104	27	205	53.2	50	13	3.72 Much	0.77
16	0	0	2	0.5	35	11.7	215	55.8	123	31.9	4.19 Much	0.64
17	5	1.3	2	0.5	64	16.6	170	44.2	144	37.4	4.16 Much	0.80
18	0	0	2	0.5	46	11.9	194	50.4	143	37.1	4.24	0.67

											Much	
19	4	1	11	2.9	32	8.3	236	61.3	102	26.5	4.09 Much	0.74
20	12	3.1	33	8.6	92	23.9	174	45.2	74	19.2	3.69 Much	0.98
21	6	1.6	16	4.2	54	14	201	52.2	108	28.1	4.01 Much	0.85
22	12	3.1	2	0.5	76	19.7	153	39.7	142	36.9	4.07 Much	0.93
23	0	0	17	4.4	49	12.7	196	50.9	123	31.9	4.10 Much	0.78
24	0	0	13	3.4	21	5.5	188	48.8	163	42.3	4.30 Much	0.72
25	0	0	12	3.1	52	13.5	179	46.5	142	26.9	4.17 Much	0.77
26	0	0	15	3.9	42	10.9	218	56.6	110	286	4.10 Much	0.73
27	9	2.3	88	4.7	105	27.3	141	36.6	112	29.1	3.85 Much	0.97
28	6	1.6	4	1	74	19.2	194	50.4	107	27.8	4.02 Much	0.80

Source: Author

Figure 31- Percentage average variable in each selected option (Cultural tourism). Questions 15-28)
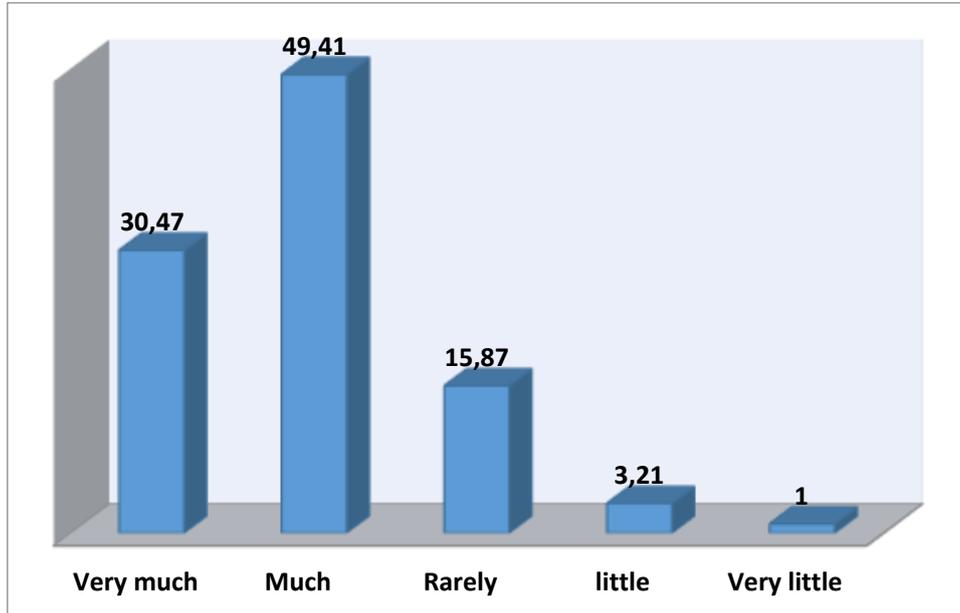
Source: Author

4-5 The average of the indicators and the total average of the questionnaire:

Average of research variables and indicators:
Independent variable: Iran National Museum

The average of all questions related to the independent variable is 3.34 and is approximately equal to option 3 which it means medium / rarely. That is, it could be said that most respondents in this variable have responded to medium / rarely option.

Average of each independent variable index: Iran National Museum
*Cultural and architectural indicators of the museum - Plans and exhibitions of the museum:
The average of all questions related to this indicator is 3.17 and is approximately equal to option 3: rarely. It could be said that most respondents in this variable have responded to rarely option.

*Museum services indicators: The average of all questions related to this indicator is 3.51 and is approximately equal to option 4: good. It could be said that most respondents in this variable have responded to good option.

Dependent variable: Cultural tourism

The average of all questions related to this indicator is 4.05 and is approximately equal to option 4: much. It could be said that most respondents in this variable have responded to much option.

The average of total questionnaire:

The average of all questions related to this indicator is 3.69 and is approximately equal to option 4: much. It could be said that most respondents in this variable have responded to much option.

4-6 Inferential statistics:

Note: All variables in this study were changed to quantitative with the use of SPSS software, and then the following tests were performed on them.

Normality test for data distribution:

To select the correct test for the analysis of the hypotheses, the statistical distribution of the variable to be tested must first be ensured. When we want to determine the variable distribution and check whether its distribution is normal, we use the data distribution tests, which are commonly the Kolmogorov and Smirnov tests.

Table 27- Normal Society Test (Kolmogorov-Smirnov)

Research variables		Indicator	Test value	Significance level	Normality / Abnormality
Independent variable	Iran National Museum	Cultural and architectural view of the museum - plans and exhibitions of the museum	0.483	0.93	Normal
		Museum service	0.496	0.95	Normal
Dependent variable	Cultural tourism	-	0.514	0.99	Normal

Source: Author

H0 (Null hypothesis): The data for the research variables is likely to be normal.

H1(Alternative hypothesis): The data for research variables does not seem to be normal.

*Static Interpretation of the table:

The Kolmogorov-Smirnov test on the Iran National Museum and cultural tourism was conducted with 385 people in table 27. Which the significance of the normality of the population test which was related to the variables, was calculated. Regarding the significance level of the test, which is 95%, deciding for variables is possible. The numbers obtained in the test level for the significance level are larger than 0.05 for the research variables, so it could be claimed that the hypothesis of one rejection and the null hypothesis is confirmed. In fact, it can be said that the data distribution of these variables is normal, and they are prepared to test Pearson correlation and regression to measure assumptions, which is clear in the following histogram diagrams.

Model 14- Histogram charts of the study variables
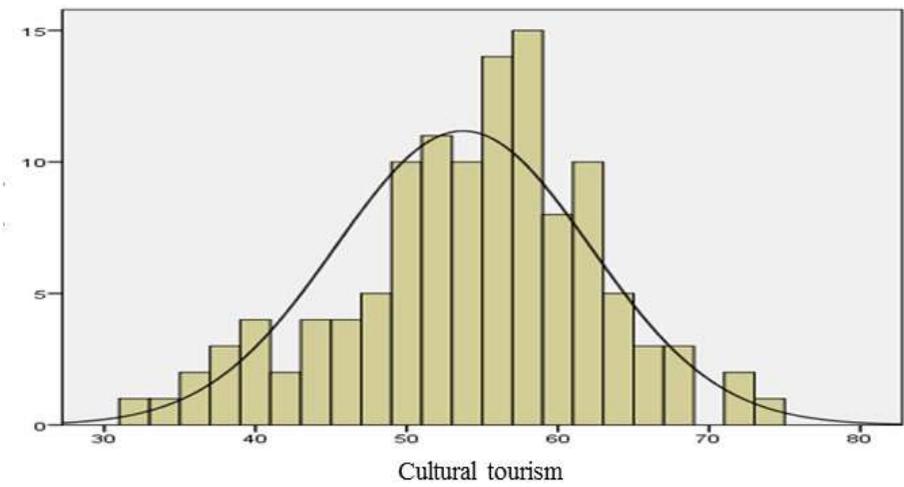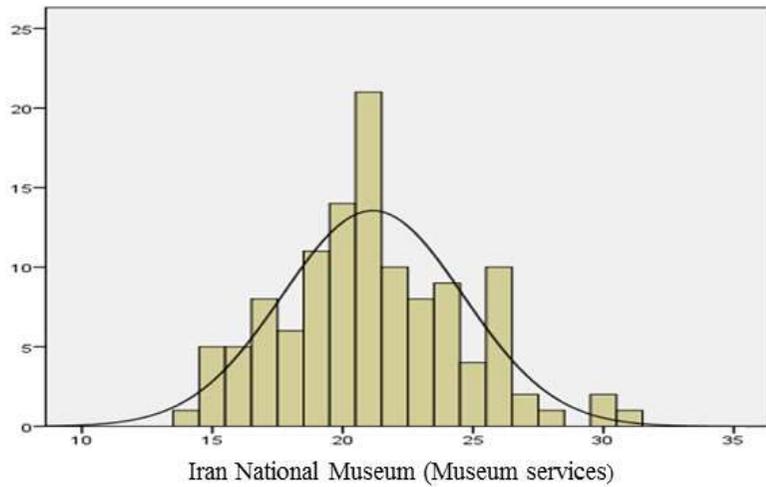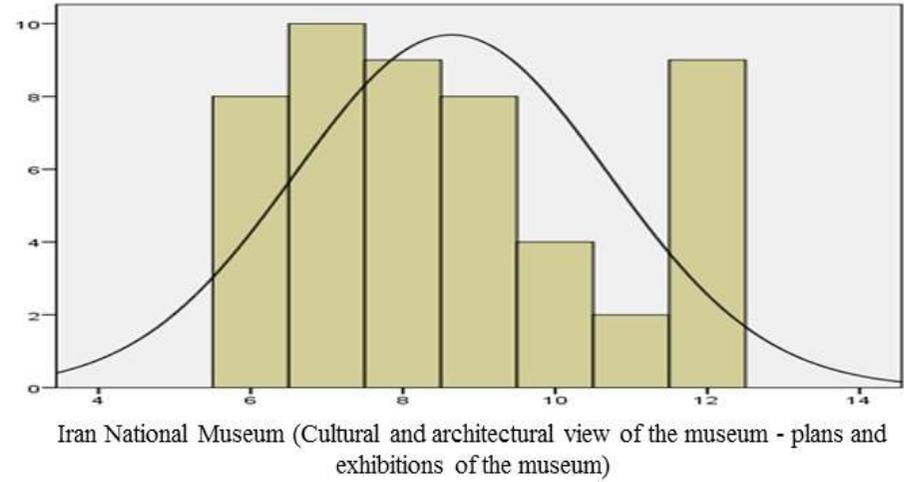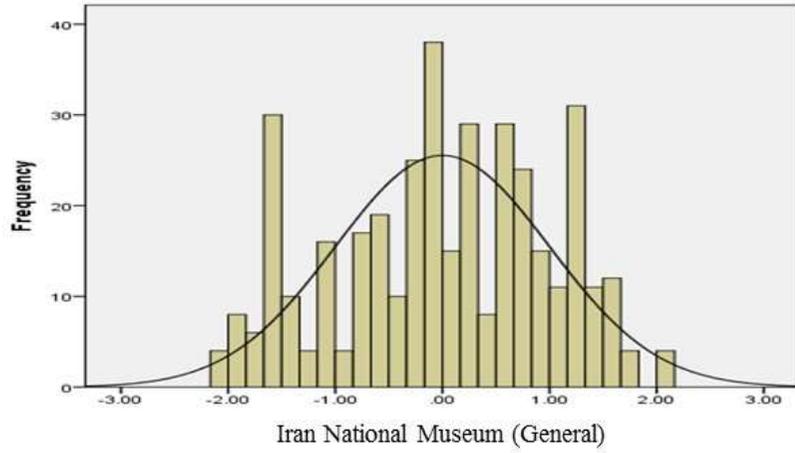
Source: Author

Given that all indicators have a normal distribution, they can be used to test the research hypotheses.

* **Main assumption: It seems that Iran National Museum has role in tourism in Iran**

To evaluate Iran National Museum variable, Pearson correlation coefficient and Regression test were used.

Table 28- Pearson correlation coefficient and Regression of the main assumption: It seems Iran National Museum has a role in attracting and improving cultural tourism

Independent variable: Iran National Museum / Dependent variable: Development of cultural tourism	Level Of Significance Sig	Correlation coefficient (Relation) R	Coefficient Of determination R square	Fisher test value F	Total N
	0.000	0.48	0.23	115.962	385

Source: Author

*Static Interpretation of the table:

In table 28, the Pearson correlation coefficient and regression were applied to 385 domestic and foreign tourists visiting the National Museum of Iran. The intensity and direction of the relationship between the dependent variable Y, the attraction and development of cultural tourism and the independent variable X, Iran National Museum is 0.48 and positive, indicating a "moderate correlation" between the two variables ؛ The significance of the regression was also calculated by the Fisher test, which is equal to (sig = 0.000) at 95% ؛ Since the resulting number is smaller than 0.05, the null hypothesis, H0 is rejected and alternative hypothesis H1 is confirmed. Indeed, there is a meaningful relationship between the two variables of the Iran National Museum and the attraction and development of cultural tourism, and it can be concluded that the Iran National Museum plays an important role in attracting and developing cultural tourism. About the coefficient of determination, it can be said that approximately 23% (percent) of the

attraction and development of cultural tourism is related to the variable of the National Museum of Iran.

H0 (Null hypothesis): It seems that Iran National Museum does not play an important role in cultural tourism.

H1 (alternative hypothesis): Iran National Museum of seems to have an important role in developing cultural tourism.

* Simple Regression equation for the variable of the Iran National Museum:

$Y' = a + bx$
= 33/857 + 0/528 (Iran National Museum)

The regression line in the distribution chart is used to predict the dependent variable (y) based on the independent variable (x); this effect is called the regression coefficient or the slope of the regression line and is represented by the sign (b). Coefficient (b) means that by changing a unit in the independent variable (x), the dependent variable (y) also varies by the size (b) of the unit. In the distribution chart, the intersection of the regression line with the y-axis is called. This intersection is called the width from the origin y or constant value and is represented by a.

$Y' = a + bx$

$Y' =$ The predicted value of the variable Y

a = The fixed value or the width of the origin of the point of intersection of the

regression line with the y axis

b = Line slope or regression coefficient

x = Independent variable values

Based on this equation, by obtaining the values a and b, we can predict the value of y

for any value of x (Kalantari, 2006).

* Sub-hypothesis No. 1: Iran National Museum could encourage visitors to visit other cultural attractions in Iran.

To measure the variables of the Iran National Museum and encourage/motivate visitors to visit other cultural tourism attractions, Pearson correlation coefficient and regression test have been used.

Table 29- Pearson correlation coefficient and Regression of the first sub-hypothesis: Iran National Museum could encourage visitors to visit other cultural attractions in Iran

Independent variable: Iran National Museum / Dependent variable: encouragung visitors to visit othercultural attractions in Iran	Level Of Significance Sig	Correlation coefficient (Relation) R	Coefficient Of determination R square	Fisher test value F	Total N
	0.000	0.52	0.27	139.335	385

Source: Author

* Static Interpretation of the table:

In table 29, the Pearson correlation coefficient and regression were applied to 385 domestic and foreign tourists who visited Iran National Museum. The intensity and direction of the relationship between the dependent variable Y, encourage visitors to visit other cultural attractions in Iran and the independent variable X, Iran National Museum is 0.52 and positive, indicating a "moderate correlation" between the two variables ؛ The significance of the regression was also calculated by the Fisher test, which is equal to (sig = 0.000) at 95% ؛ Since the resulting number is smaller than 0.05, the Null, H0 is rejected and alternative hypothesis H1 is confirmed. Indeed, there is a meaningful relationship between the two variables of the Iran National Museum and encouraging visitors to visit other cultural attractions in Iran, and it can be concluded that the Iran National Museum could encourage visitors to visit other cultural attractions in Iran. About the coefficient of determination, it can be said that approximately 27% (percent) of encouraging visitors to

visit other cultural attractions in Iran is related to the variable of the Iran National Museum.

H0 (Null hypothesis): It seems that the Iran National Museum could not encourage visitors to visit other cultural attractions in Iran.

H1 (Alternative hypothesis): It seems that the Iran National Museum could not encourage visitors to visit other cultural attractions in Iran.

* Simple Regression equation for the variable of the Iran National Museum and encouraging visitors to visit other cultural tourism attractions in Iran:

Y $^{/}$=a+bx

Y= 10/458 + 0/223 (Iran National Museum and encouraging visitors to visit other cultural tourism attractions)

* Sub-hypothesis No. 2: Iran National Museum could change the imagination of visitors toward Iran

To measure the variable of the Iran National Museum and changing the imagination of visitors toward Iran, Pearson correlation coefficient and regression test have been used.

Table 30- Pearson correlation coefficient and Regression of the second sub-hypothesis: Iran National Museum could change the imagination of visitors toward Iran

Independent variable: Iran National Museum Dependent variable: changing the imagination of visitors toward Iran	Level Of Significance Sig	Correlation coefficient (Relation) R	Coefficient Of determination R square	Fisher test value F	Total N
	0.000	0.36	0.13	55.056	385

Source: Author

* Static Interpretation of the table:

In table 30, the Pearson correlation coefficient and regression were applied to 385 domestic and foreign tourists visiting Iran National Museum. The intensity and direction of the relationship between the dependent variable Y, changing the imagination of visitors toward Iran and the independent variable X, Iran National Museum is 0.36 and positive, indicating a "weak correlation" between the two variables ‹The significance of the regression was also calculated by the Fisher test, which is equal to (sig = 0.000) at 95 %; Since the resulting number is smaller than 0.05, the Null, H0 is rejected and hypothesis H1 is confirmed. Indeed, there is a meaningful relationship between the two variables of the Iran National Museum and changing the image of visitors toward Iran, and it can be concluded that the Iran National Museum could change the image of visitors toward Iran. About the coefficient of determination, it can be said that approximately 13% (percent) of encouraging visitors to visit other cultural attractions in Iran is related to the variable of the Iran National Museum.

H0 (Null hypothesis): It seems that the Iran National Museum could not Change imagination of visitors toward Iran.

H1 (Alternative hypothesis): It seems that the Iran National Museum Could Change imagination of visitors toward Iran.

* Simple Regression equation for the variable of the Iran National Museum and Changing imagination of visitors toward Iran.

Y $^{/}$=a+bx

Y= 16/407 + 0/188 (Iran National Museum and Changing imagination of visitors toward Iran)

* Conclusion:

According to the tests, all assumptions were approved:

1) Role of Iran National Museum of cultural tourism in Iran. (Main assumption) (23%)

2) Encouraging visitors to visit other cultural tourism attraction through Iran National Museum. (First secondary assumption) (27%)

3) Changing the imagination of visitors toward Iran through Iran National Museum. (Second secondary assumption) (13%)

Note: The percentages in each variable are calculated from 100% and not in general.

4-7 Factor Analysis of Research Variables:

Factor analysis is a generic name for some multivariable statistical methods whose main purpose is to summarize data. This method deals with the internal correlation of a large number of variables and ultimately categorizes and describes them in the form of finite general factors. Factor analysis also depends on a method in which all variables are simultaneously considered. In this technique, each variable is considered as an associated variable. The factor is a new variable that is estimated by a linear combination of the principal values of observed variables. One of the important concepts in factor analysis is the rotation of factors. The rotation of the factors is to maximize the relationship between variables and factors and the factor score (factor load).

In performing factor analysis, first of all, it must be ensured that the number of data for the factor analysis is appropriate. For this purpose, the KMO index and the Bartlett test are used.

KMO indicator: An indicator of the sampling adequacy that examines the smallness of the partial correlation between the variables. This index is in the range of 0 to 1. If the value of the index is close to one, the data are suitable for the factor analysis and otherwise (usually less than 0.6) the results of the factor analysis for the desired data are not appropriate.

Bartlett Test: This test examines when a well-known matrix of matrix is mathematically matrix of the same and so is not suitable for identifying the structure of the factor model. If the sig Bartlett test is smaller than 5%, the factor analysis is appropriate for identifying the model.

4-7-1 Compute Factor Analysis:

In this research, exploratory factor analysis is used for the role of the Iran National Museum in cultural tourism. These variables are questionnaire questions that correlate with each other All analyzes are based on questionnaire questions. The variables studied include:

The number of variables is 19, and the number of respondents is 385. (Note: In the process of factor analysis, question number 21 was omitted due to the lack of correlation with other variables.)

Table 31- Variable questions for Factor analysis

8- To what extent have the objects which you have visited in Iran National Museum outlined a perspetive of Iranian history in your mind?
9- To what extent has your expectations from the objects and places in Iran National Museum been satisfied?
10- How much was the atmosphere and activities of Iran National Museum adopted to the tourism activities and tourist interests?
11- How much does the National Museum of Iran promote its works, plans and goals?
12- To what extent you agree to hold the temporary exhibitions like: handicrafts, science, history and etc.?
13- How much time would you like to spend passing through external facilities of the museum like Shopping, exhibitions, coffee shop and etc.?
14-1 Your evaluation about the accessibility museum
14-2 Your evaluation about the level of the staff training
14-3 Your evaluation about the website information
14-4 Your evaluation about the route signage and building intend exposure
14-5 Your evaluation the rest area and the services offered to visitors
14-6 Your evaluation about the poster's exploration
14-7 Your evaluation the quality of the visit (easy to see the pieces, noise, etc.)

15- How far has your visit to the National Museum of Iran been aimed at understanding the culture, history and traditions of previous societies with the aim of obtaining new information and experiences?
16- To what extent could cultural tourism be an opportunity to improve culture and art of a specified region?
17- To what extent could cultural tourism could be effective to a regional development in term of economic long-term profitability?
18- To what extent does advertising in museums or in art centers creates interest in visitors to visit other tourism attractions in Iran?
19- Discover and attend the lost cultural and historical privileges associated with various cities, by museums, cultural heritage organizations, etc. How much can it help to attract and develop cultural tourists?
20- To what extent has Iran National Museum provided you with related information to encourage you to visit the other cultural tourism attractions in Iran?

After your visit, what level of interest do you feel to encourage others to visit the tourism attractions of Iran?
With the advancement of the tourism industry and the support of the relevant organizations, to what extent can the history, culture, and religions of a country be respected and revive?
With the proper introduction of the culture, history and customs of a society, how much can the visitor's mindset change over the country and create a good sense of belonging to a culture in tourists?
How much could change the visitor's imagination toward Iran through communication tools like: tourism magazines, satellite, internet and etc.?
How much could change the visitor's imagination toward Iran positively through hold seminars, coherent festivals and perform more and better facilities by the Iran National Museum?
How much do you agree with this sentence: After a visit to the Iran National Museum, my image of Iran has been changed positively

How much would you suggest others to visit Iran after visiting Iran National Museum?

Table 32- KMO index and Bartlett test of the research

KMO index and Bartlett test	0.71
Significance level Sig	0.00

* Static Interpretation of the table:

In table 33, according to the previous description, since the kmo index is 0.71 (close to 1), the number of samples for the factor analysis is sufficient. Also, the Bartlett test (sig) value is less than 0.05, which indicates that the factor analysis is suitable for identifying the structure, factor model.

Table 33- Specific values of extraction factors by rotation

Factors	absolute value	Variance percentage	Concentration percentage
1	3.941	14.598	%14.598
2	2.653	9.826	%24.424
3	2.648	9.807	%34.231
4	2.439	9.032	%43.264
5	2.323	8.603	%51.867
6	2.202	8.154	%60.021
7	1.836	6.798	%66.819
8	1.401	5.187	%72.006
			%72.006

* Static Interpretation of the table:

Table 33 is related to the special values of spin-extractors. Factors that have a specific value of less than 1 are exited from the analysis. Factors left out of analysis are factors whose presence does not explain more variance. Eight factors, namely factor 1 to 8, remained in the analysis.

Question 21 was excluded from analysis due to lack of correlation with other questions. In this research, factors 1 to 8 have a special value greater than 1. These eight factors can explain approximately 72% of the variability of variables. Indeed, it means that 72 percent of the effects and changes of the Iran National Museum in cultural tourism relate to these eight factors, and the remaining 28 percent relate to other factors beyond the scope of this research.

4-7-2 Interpretation of the Wrapped Matrix Components (Factors):

The rotated matrix of the components shows the factor loads of each of the variables in the remaining factor. In the factor analysis, the effective variables are divided into eight factors:

 1. The museum's impact on cultural tourism.

2. Museum services.

3. Advertising and proper introduction of the museum.

4. The purpose of visitors to visit the museum and its quality.

5. The usefulness of the museum's programs and information.

6. The attraction of the museum.

7. The discovery and presentation of cultural, privileges and history information by the museum to tourists.

8. Satisfaction of tourist and the internal and external conditions of the museum.

These factors have had a positive and negative impact on the role of the Iran National Museum in cultural tourism, as follows:

Table 34- Evaluation positive and negative impact of Factor 1

Questions	Factor 1: The Museum's Impact on cultural tourism	Factor load / Positive effect level	Factor load / negative effect level
22	After your visit, what level of interest do you feel to encourage others to visit the tourism attractions of Iran?	**0.83**	-
23	With the advancement of the tourism industry and the support of the relevant organizations, to what extent can the history, culture, and religions of a country be respected and revive?	**0.76**	-
24	With the proper introduction of the culture, history and customs of a society, how much can the visitor's mindset change over the country and create a good sense of belonging to a culture in tourists?	**0.68**	-
27	How much do you agree with this sentence: After a visit to the Iran National Museum, my image of Iran has been changed positively?	**0.62**	-
28	How much would you suggest others to visit Iran after visiting Iran National Museum?	**0.69**	-
14-2	Your evaluation about the level of the staff training	-	**-0.13**
Average of total factors (factors variables): **4≅3.94 Much**			

Source: Author

* **Description**: The most impact on factor one is related to a variable: After your visit, what level of interest do you feel to encourage others to visit the tourism attractions of Iran? (Question 22) (0.83). The negative impact on factor 1 is related to a variable: your evaluation about the level of the staff training (Question 14-2) (0.13). The average also indicates that most respondents responded to ``Much`` option.

The negative effect left in the factor analysis (For example number -0.13 of Question 14-2) is due to the lack or satisfaction of variables that had negative effects. Indeed, the lack of satisfaction of respondents or the absence of that particular variable has led to a negative impact.

Table 35- Evaluation positive and negative impact of Factor 2

Questions	Factor 2: Museum services	Factor load / Positive effect level	Factor load / negative effect level
14-3	Your evaluation about the website information	**0.75**	-
14-4	Your evaluation about the route signage and building intend exposure	**0.76**	-
14-6	Your evaluation about the poster's exploration	**0.63**	-
26	How much could change the visitor's imagination toward Iran positively through hold seminars, coherent festivals and perform more and better facilities by the Iran National Museum?	-	**-0.16**
Average of total factors (factors variables): 4≅3.51 **Much**			

Source: Author

* **Description**: The most impact on factor two is related to a variable: Your evaluation about the route signage and building intend exposure (Question 14.4) (0.76). The negative impact on factor two is related to a variable: How much could change the visitor's imagination toward Iran positively through hold seminars, coherent festivals and perform more and better facilities by the Iran National Museum? (Question 26) (-0.16).

Table 36- Evaluation positive and negative impact of Factor 3

Questions	Factor 3: Advertising and the proper introduction of the museum	Factor load / Positive effect level	Factor load / negative effect level
12	How much do you agree to hold the temporary exhibitions like: handicrafts, science, history and etc.?	**0.71**	-
16	How much cultural tourism could be an opportunity to improve the culture and art of a specified region?	**0.53**	-

17	What extent could cultural tourism could be effective to a regional development in term of economic long-term profitability?	0.66	-
18	What extent does advertise in museums or in art centers creates interest in visitors to visit other tourism attractions in Iran?	0.72	-
11	How much does the National Museum of Iran promote its objects, plans and goals?	-	-0.37
Average of total factors (factors variables): $4 \cong 3.82$ **Much**			

* **Description**: The most impact on factor three is related to a variable: What extent does advertise in museums or in art centers creates interest in visitors to visit other tourism attractions in Iran? (Question 18) (0.72). The negative impact on factor three is related to a variable: How much does the National Museum of Iran promote its objects, plans and goals? (Question 11) (-0.37). The average also indicates that most respondents responded to ``Much`` option.

Table 37- Evaluation positive and negative impact of Factor 4

Questions	Factor 4: The visitors' purpose to visit the museum and its quality	Factor load / Positive effect level	Factor load / negative effect level
14-7	Your evaluation about the quality of the visit (easy to see the pieces, noise, etc.)	0.50	-
15	How far has your visit to the National Museum of Iran been aimed at understanding the culture, history and traditions of previous societies with the aim of obtaining new information and experiences?	0.71	-
16	How much cultural tourism could be an opportunity to improve the culture and art of a specified region?	0.54	-
Average of total factors (factors variables): $4 \cong 3.95$ **Much**			

*Description: The most impact on factor four is related to a variable: How far has your visit to the National Museum of Iran been aimed at understanding the culture, history and traditions of previous societies with the aim of obtaining new information and experiences? (Question 15) (0.71). There is not any negative impact on factor four and the average also indicates that most respondents responded to ``Much`` option.

Table 38- Evaluation positive and negative impact of Factor 5

Questions	Factor 5: Usefulness of museum programs and information	Factor load / Positive effect level	Factor load / negative effect level
8	To what extent have the objects which you have visited in Iran National Museum outlined a perspective of Iranian history in your mind?	**0.70**	-
9	To what extent has your expectations from the objects and places in Iran National Museum been satisfied?	**0.82**	-
10	How much was the atmosphere and activities of Iran National Museum adopted to the tourism activities and tourist interests?	**0.67**	-
Average of total factors (factors variables): 3≅**3**.14 **Rarely**			

Source: Author

*Description: The most impact on factor five is related to variable: How much have you received your expectation from the objects and places in Iran National Museum? (Question 9) (0.82). There is not any negative impact on factor five and the average also indicates that most respondents responded to ``Rarely`` option.

Table 39- Evaluation positive and negative impact of Factor 6

Questions	Factor 6: The museum attraction	Factor load / Positive effect level	Factor load / negative effect level
10	How much was the atmosphere and activities of Iran National Museum adopted to the tourism activities and tourist interests?	0.51	-
14-1	Your evaluation about the accessibility of the museum	0.82	-
14-5	Evaluation of the rest area and the services offered to visitors	0.68	-
25	How much could change the visitor's imagination toward Iran through communication tools like: tourism magazines, satellite, internet and etc.?	-	-0.28
Average of total factors (factors variables): $3 \cong$ **3.51 Much**			

Source: Author

* **Description**: The most impact on factor six is related to variable: What extent does advertise in museums or in art centers creates interest in visitors to visit other tourism attractions in Iran? (Question 18) (0.72). The negative impact on factor six is related to the variable: How much is the advertising of Iran National Museum targeted toward its objects, plans and targets? (Question 11) (-0.37). The average also indicates that most respondents responded to ``Much`` option.

Table 40- Evaluation positive and negative impact of Factor 7

Questions	Factor 7: The discovery and presentation of cultural, privileges and history information by the museum to tourists.	Factor load / Positive effect level	Factor load / negative effect level
19	Discover and attend the lost cultural and historical privileges associated with various cities, by museums, cultural heritage organizations, etc. How much can it help to attract and develop cultural tourists?	**0.86**	-
20	What extent has Iran National Museum provided you with related information to encourage you to visit the other cultural tourism attractions in Iran?	**0.62**	-
Average of total factors (factors variables): 3≅**3.89 Much**			

Source: Author

*Description: The most impact on factor seven is related to variable: be helpful to attract cultural tourists through museums, cultural heritage organization and etc.? (Question 19) (0.86). There is not any negative impact on factor seven and the average also indicates that most respondents responded to ``Much`` option.

Table 41- Evaluation positive and negative impact of Factor 8

Questions	Factor 8: Satisfaction of tourist and the internal and external conditions of the museum	Factor load / Positive effect level	Factor load / negative effect level
8	How much do you agree to hold the temporary exhibitions like: handicrafts, science, history and etc.	0.31	-
13	How much of your time would you like to spend by passing through external facilities of the museum like Shopping, exhibitions, coffee shop and etc.	0.86	-
14-2	Your evaluation about the level of the staff training	-	-0.19

25	How much could change the visitor's imagination toward Iran through communication tools like: tourism magazines, satellite, internet and etc.?	-	-0.12
26	How much could change the visitor's imagination toward Iran positively through hold seminars, coherent festivals and perform more and better facilities by the Iran National Museum?	-	-0.24
Average of total factors (factors variables): **4**≅**3**.60 <u>Much</u>			

* **Description**: The most impact on factor three is related to variable: How much time would you like to spend by passing through external facilities of the museum like Shopping, exhibitions, coffee shop and etc.? (Question 13) (0.86). The negative impact on factor three is related to variable: How much could change the visitor's imagination toward Iran positively through hold seminars, coherent festivals and perform more and better facilities by the Iran National Museum? (Question 26) (-0.24). The average also indicates that most respondents responded to ``Much`` option.

Table 42- An overview of the research factors and the contribution of each of them

Factors number	Factors	Total sum of positive and negative values of each factor	Percentages of each factor relative to the total	Percentage of positive factors	Percentage of negative factors
1	The museum's impact on cultural tourism.	3.746	%20	%19	%1
2	Museum services.	2.306	%13	%12	%1
3	Advertising and proper introduction of the museum.	2.977	%16	%14	%2

4	The purpose of visitors to visit the museum and its quality.	1.753	%10	%10	%0
5	The usefulness of the museum's programs and information.	2.187	%12	%12	%0
6	The attraction of the museum.	2.291	%12	%11	%1
7	The discovery and presentation of cultural, privileges and history information by the museum to tourists.	1.481	%8	%8	%0
8	Satisfaction of tourism and the internal and external conditions of the museum.	1.724	%9	%6	%3
	Total Factor	18.465	%100	%92	-%8

Source: Author

Calculation of the percentage of negative factors is following these steps:

1) At first, effective factors, along with their variables, are identified with positive and negative effects.

2) Then the sum of the positive and negative factors of the factors is calculated and the total sum of each factor is determined.

3) Then, the sum of the total of all 8 factors and the percentages of each factor relative to the total, and then the percentage of the values of the positive and negative factors, are calculated by the ratio formula.

4) Finally, the percentage of total and positive and negative effects is determined (Kalantari, 2006).

The table 53 indicates, factors, the total sum of each factor, the percentage of the values of each factor in relation to the total, the percentage of the factors of the positive

factors and the percentage of the factors of the negative factors. In percentage of each factor relative to the total, the percentages of the factors are shown with respect to their effective level of 100%. Of this amount, 20% is attributable (or attributed?) to factor 1, the museum's impact on cultural tourism, 13%, factor 2, museum services, 16%, factor 3, advertising and the proper introduction of the museum, 10%, related to the factor 4, the visitors' purpose to visit the museum and its quality, 12%, factor 5, the usefulness of the programs and information of the museum, 12%, factor 6, the attraction of the museum, 8%, factor 7, The discovery and presentation of cultural, privileges and history information by the museum to tourists, 9%, factor 8, tourist satisfaction, and the museum's internal and external conditions. The numbers indicate that the most positive impact is on factors 1 and 3, the museum's impact on cultural tourism, advertising, and the proper introduction of the museum, is seen at 92%. The highest negative impact is on factors 8 and 3, satisfaction with tourism and the internal and external conditions of the museum, advertising and the proper introduction of the museum, has been seen at 8%. Through these factors, a more general model for analyzing and explaining the phenomenon can be found. Since some of these factors indicate a positive effect and others indicate negative effects, the point is that the negative effects left in the factor analysis are due to the lack or satisfaction of variables that have had a negative impact. Therefore, the positive and negative effects of the factors are presented in the form of the above table 53, and the percentage of each of them is calculated. The total effect is assumed to be 100% and the percentage share of each factor is calculated based on this basis. As shown in Model 14, the role of the National Museum of Iran in cultural tourism is generally 92% and the negative impact level is 8%. It can be concluded that most respondents have evaluated the role of the Iran National Museum in cultural tourism and considered it effective and gave them a positive vote. Of course, with regard to the issue, the lack of the variable being studied or the lack of satisfaction of the respondents from the variables has led to negative effects, the advancement and practice of which can have a positive impact on the quality of museum services and, in general, Cultural. By improving the satisfaction of tourism and the internal and external conditions of the museum (factor 8), conditions can be improved. Meanwhile, factor number 3 has both a positive effect and a negative impact; in fact, it shows that with the promulgation and proper introduction of the museum, we can receive positive results in the field of cultural tourism, as well as the lack of advertisement and proper introduction of the museum, could have negative effects on cultural tourism.

Note: In the model number (s), the names of the factor have been particularly modified based on the positive or negative effects of the variables studied. In fact, the name of the factor has not changed, but has been written regarding the positive or negative effect of the variables.

Model 15-Model of positive and negative Impacts of the Iran National Museum on Cultural Tourism -

Model of positive and negative Impacts of the Iran National Museum in Cultural Tourism
Along with the percentage contribution of each factor

Negative effect		Positive effect
Factor one: The negative Museum's Impact on Cultural Tourism	%1	19% — Factor one: The Museum's Impact on Cultural Tourism
Factor two: Lack of the Museum services	%1	12% — Factor two: Museum services
Factor 3: Lack of advertising and the proper introduction of the museum	%2	14% — Factor 3: Advertising and the proper introduction of the museum
		10% — Factor 4: The visitors' purpose to visit the museum and its quality
		12% — Factor 5: The usefulness of the museum's programs and information
Factor 6: Lack of Museum attraction	%1	11% — Factor 6: Museum attraction
Factor 8: Lack of satisfaction of tourist and the internal and external conditions of the museum.	%3	%8 — Factor 7: Discovery and presentation of cultural, privileges and history information by the museum to tourists.
		%6 — Factor 8: Satisfaction of tourism and the internal and external conditions of the museum.

Total neagative effects %8

Total positive effects %92

Total positive and negative effects %100

Source: Author

Model 15 indicates positive and negative Impacts of the Iran National Museum in Cultural tourism of Iran. After analyzing the eight modified factors during the evaluation, it was figured out that Iran National Museum has 92% positive effects on cultural tourism directly and beside this achievement, it has 8% negative effects. The Museum's Impact on cultural tourism, museum services, advertising and the proper introduction of the museum, the visitors' purpose is to visit the museum and its quality, the usefulness of the museum's programs and information, museum attraction, discovery and presentation of cultural, privileges and history information by the museum to tourists, satisfaction of tourism and the internal and external conditions of the museum are respectively are most factors which have positive effects on cultural tourism of Iran. On the other hand, lack of satisfaction of tourist and the internal and external conditions of the museum, lack of advertising and the proper introduction of the museum, the negative Museum's Impact on cultural tourism, lack of the museum services and finally lack of museum attraction are found out as the negative effects of Iran National Museum in cultural tourism of Iran.

4-7-3 Path analysis of research variables:

The path analysis technique is based on a set of multiple regression analyzes based on the hypothesis of the relationship between independent and dependent variables. This method emphasizes the innovative use of an image diagram that is known as a path diagram(Kalantari, 2006).

Route analysis is a multivariate technique which in addition to examining the direct effects of independent variables on the dependent variable, also considers the indirect effects of these variables and integrates the relationships between variables in accordance with existing facts in the analysis (Kalantari, 2006).

In fact, multiple regression analysis and path analysis for variables (Museum X (Cultural & Museum Advertising and Architecture) (x1) - museum programs and exhibitions (x2) - museum services (x3)) and their impact on the cultural tourism variable Y (encouraging to visit Other Attractions (y1) - Change of Visitor's imagination (y2)). The correlation coefficient of these variables was obtained with dependent variable (y) and other independent variables (x), which was written as B (beta) at the top of each flash.

Model 16- Route analysis diagram with beta coefficients (B)

B 0.23

B 0.27

B 0.22

B 0.20

B 0.13

B 0.10

B 0.16

B 0.12

B 0.10

B 0.21

B 0.12

B 0.16

B 0.04

B 0.10

B 0.13

Iran National Museum

Museum advertising and cultural and architectural theme

Museum exhibitions and programs

Museum servicies

Encourage visitor to visit other cultural tourism attractions

Changing visitors imagination

Cultural tourism
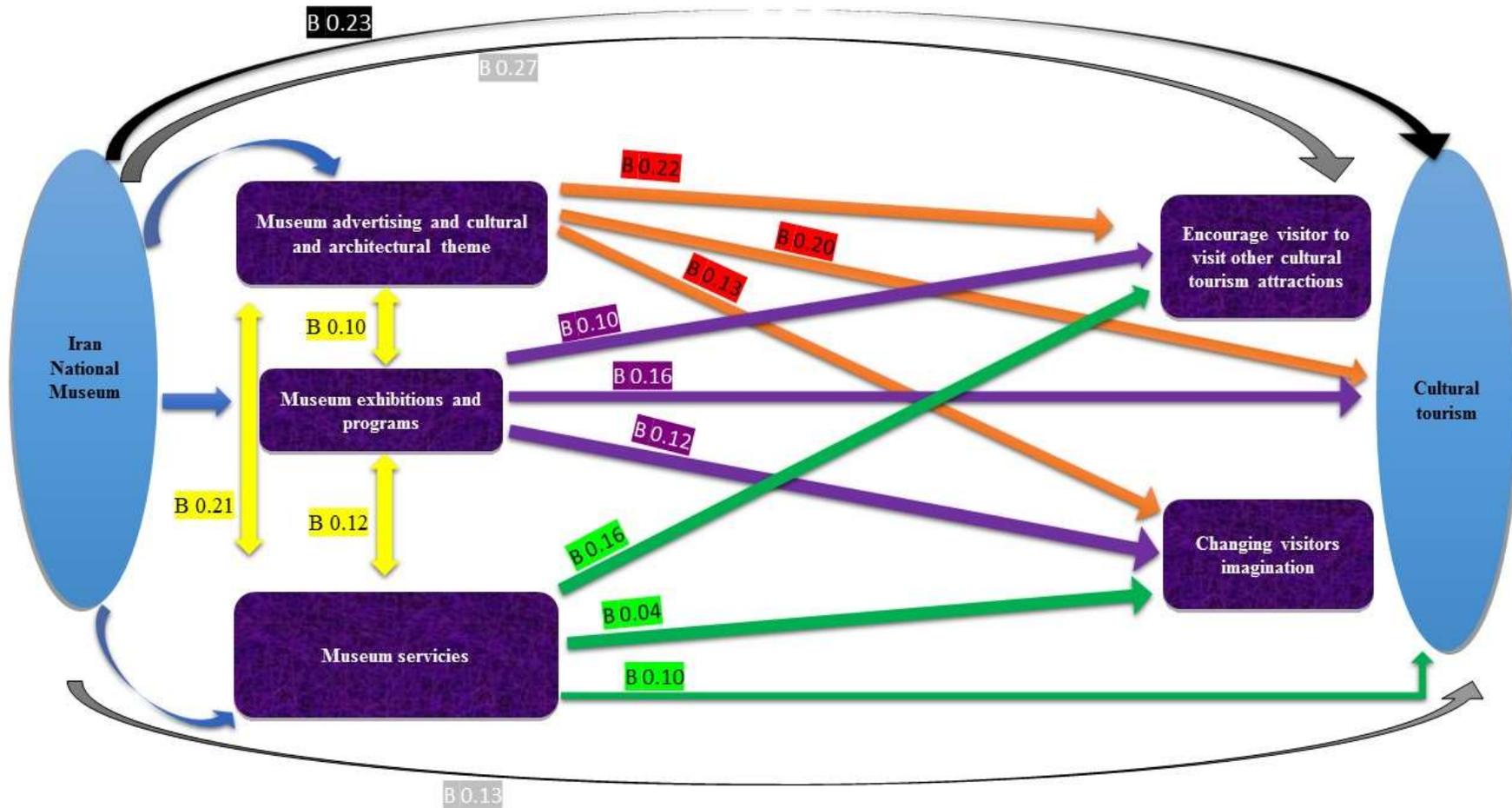
Source: Author

In the path analysis process, in each step, one of the variables is used as the dependent variable and the variables associated with the origin of the arrows terminated to the above variable are used as independent variables in the regression analysis; hence, the beta coefficients that represent the direct effects of the variables Independent depends on the variable. To calculate indirect effects, the beta coefficients of each path are multiplied to reach the dependent variable. Since each variable may affect the dependent variable through multiple paths, so to compute the total indirect effects of a variable on the other variable, the effects of the indirect paths of the two variables are combined. To get the total effects, direct and indirect effects must be combined together. By comparing beta coefficients for different paths, the researcher can determine the importance of each path (Kalantari, 2006).

Model 16 indicates the rate of dependent and independent variable on each other. For example, Iran National Museum as the case of study and also independent variable of the research has impacted on first secondary hypothesis with rate B 0.27 (encourage visitors to visit cultural tourism attractions of Iran) and equally it has impacted on second secondary hypothesis with rate B 0.13 (changing imagination toward Iran). Addition of affecting museum services, museum exhibitions, and programs and museum advertising and cultural theme on each other and on the first sub-hypothesis of the thesis, their impact rates directly on cultural tourism indicates their role in cultural tourism of Iran in an independent variable like Iran National Museum.

Table 43- Direct and indirect effects of independent variables on the dependent variable

Independent variables		Indirect effects On dependent variable (cultural tourism)	Direct effects On dependent variable (cultural tourism)	Total directly and indirectly effects on the dependent variable (cultural tourism)
Museum (X)	Advertising and Cultural architectural themes of the Museum (x1)	0.067	0.55	0.617
	Museum Exhibitions & programs (x2)	0.064	0.38	0.444
	Museum services (x3)	0.094	0.30	0.394
	Total	0.23	1.86	2.09

Source: Author

The table 43 indicates the most direct and indirect effects of independent variables on the dependent variable Y (cultural tourism), respectively, are cultural and museum variables (x1), museum programs and exhibitions (x2), services the museum (x3). The most direct effect was the variable of cultural advertising and museum architecture (x1) and the most indirect effect of the variable museum services (x3) on (dependent variable) cultural tourism.

The value of the " square " for all independent variables with the dependent variables is 0.23. That is, 23% of the total change of dependent variable is explained by the analytical model.

In socioeconomic research, it is not usually possible to identify all factors affecting the dependent variable for the researcher. Therefore, path analysis variables can always only explain part of the variance of the dependent variable. For this reason, it is shown in the path analyzes of what remains as unknown effects or factors by e, which is known as

the "error term". The value of e represents the number of various variables that previous independent variables of the diagram could not explain (Kalantari, 2008: 242-241).

The coefficient of error or the calculated value of e in this model indicates that the path analysis model mentioned does not explain 77 percent of the variance of the dependent variable.

$$R^2 = 1 - e^2$$

$$0.23 = 1 - E^2 \Rightarrow 1 - 0.23 = 0.77$$

In Conclusion, the results of the evaluation have cleared these three items:

1)   These factors have both positive and negative effects on cultural tourism: The museum's impact on cultural tourism, museum services, advertising and proper introduction of the museum, purpose of visitors visit to the museum and its quality, usefulness of the museum's programs and information, attraction of the museum, discovery and presentation of cultural and historical information from the museum to tourists and finally, satisfaction of tourism and the internal and external conditions of the museum.

2)   The first sub-hypothesis of the research has been proved. This sub-hypothesis argues that this museum can encourage visitors to visit other cultural tourism sites of Iran.

3)   The second sub-hypothesis of the research has been proved. This sub-hypothesis argues that this museum can change the destination image of visitors towards Iran.

Therefore, and after the analysis process, it is time to interpret the aforementioned results from the evaluation of the research. Subsequently, at the end of the research, it is crucial to figure out how these results could be implemented. It is important to understand the role of museums to decrease the negative effects of the museums on cultural tourism in Iran and to boost the positive effects of it. Additionally, in regards to the result of first sub-hypothesis and according to the potential of the museum and circumstance of society and other aspects, it is vital to trace an appropriate plan and give relevant suggestions. The role of this museum should be assessed in detail that how this museum can accomplish this mission. Not only this mission but also other mission that comes from the second sub-hypothesis of the research should be interoperated that how Iran National Museum can change destination image of

visitors according to several barriers and of the curse as regard to the potential of Word of Mouth marketing and extending the social media. In the chapter of five which is devoted to the conclusion of the research, some appropriate suggestions and plans will be given specifically by detail to improve and implement the arguments of the research.

Chapter Five: Conclusions and suggestions

This section contains the result of the research which consists of the main hypothesis and also the two sub-hypothesizes. The conclusion and feasible suggestions will also be discussed in this part:

5-1 First sub-hypothesis:
Iran National Museum could encourage visitors to visit other cultural tourism attractions.

5-1-1 Archaeological sites and other Museums

Museums have reminded us of history and lifestyles in past and ancient civilizations. Indeed, one of the primary duties and functions of the museum during its history was to conserve the retrieved artefacts from archaeological sites and then study them. Museums were once the primary venue for archaeological research, and although educational academies supplanted the museum in this role over the course of the twentieth century, museums are still recognized as "the main institutional connection between archaeology as a profession and discipline, and the wider society" (Shanks & Tilley, 1993). Through visiting an archaeological object, visitors gain more knowledge more about its history, explore evoked philosophies (like symbolism) and its effect on previous and current societies. In this respect, archaeological museums have an important role in the appropriate exhibition of these evoked objects.

Archaeological museums usually possess exclusive departments and also experts to determine all the object`s aspects of history, the transfer conditions to and from the museum, exhibition capacities, relevant studies, providing complementary information as a poster or written literature beside the object. The departments also have a responsibility in consulting to improve pertinent affairs of the archaeological museum, which basically relies on archaeology and history, to provide a milieu for educated visitors who come to increase their knowledge about artefacts. An excavated object in the museum can be counted as a primary step to a historical and archaeological investigation to the pertinent pundit or researcher. Visitors of this type of museum consist of master's students in history, university and school teachers and historical and archaeological researchers. Although the professional visitors in this kind of museums have an exclusive view on

archaeological objects, museum management and operation staff could prepare a condition for ``public`` visitors to encourage higher participation. For example, atmosphere and condition of an archaeological museum should be considered also for children who usually come with school in groups and need a highly engaging environment in order to develop and retain interest. One of the best options in this field is using technology to create simulated situations for visitors to adopt their imagination into a virtual reality.

Iran National Museum as a museum is famous for to its unique archaeological collection and its main function is as an archaeological museum, plays an important role to inspire visitors to visit archaeological sites physically to gain a deeper understanding of history in a physical space. According to the results, this museum has been successful to encouraging tourist to visit archaeological sites. Apart from the fact that numerous invaluable historical objects exist in this complex, which attract visitors, additional affairs like using exclusive archaeological experts, holding complementary exhibitions, seminars and conferences, appropriate explanation beside the objects and mentioning the resources of evoked objects are also attractions to the museum in this respect. According to an in-depth interview with Dr. Biglary - Responsible for the archaeological unit of the complex- it has been understood that this unit provides its opinion even in replacing museum`s objects and in decoration and aesthetics. A limiting factor in this unit is the lack of technology like the monitor, sound system, pad system, and lack of narration to assist with narrative in storytelling in the museum. Dr. Biglary insisted that the lack of narration, is causing many visitors to merely look at the object and without gaining any knowledge about the region in which it was found, its history and other related information. Every exhibition or gallery requires a story to be told. In the case of the museum displays and exhibitions, this synthesis implies the mutuality among the exhibits, the modalities of display (layout of the gallery, positioning of the exhibits within it, light levels, wall color and the like) and the discursive interpretation of the exhibits (text panels, labels, leaflet, audios and catalogues) (Albano, 2014). Despite of these shortages, museum operation responsible has created some simulation places particularly in the Iran Baastan building (Picture 19).

Source: Author

Lending and borrowing objects to and from another museum to exhibit, is a coalition which is a common affair today. These collaborations are not only beneficial for the involved parties but also for the museum staff, indigenous collaborators, and exhibition audience for exchange of information and mutual support. Negotiating, navigating, and translating between different ways of knowing or cross-cultural content are less of a monumental task when both sides are actively included in the conversation (Diego & Kenneth, 2014). Apart from museum tours, which some agencies consider in their agenda, visiting a museum could be undertaken during a travel or even a short trip if an object or some complementary explanation could motivate visitors to visit an exhibition, gallery or museum. Museums have the potential to play a complementary role and could provide the relevant connection for reference and encourage tourists to visit another relevant place or museum. According to Dr. Nokandeh - Director of the Iran National Museum, in addition to lending and sending artefacts, museums could create comprehensive packages to send and circulate tourists to other museums as an integrated plan and scheduled process.

As was mentioned before, an object could be the start point or sending center for visitors to discover another relevant place, particularly museums, which has a complementary role in cultural discovery. Dependant on the way museums are arranged

and placed in a region, usually, a grand museum which acts as a historical museum would be best suited to play this role. For example, an exquisite historically valuable jewellery in a museum could initiate a visitor to discover more about that type of jewellery in a jewellery museum. Generally, a grand museum or even ordinary museum possess the objects which could have a capacity to link visitors to another museum specializing in anthropology, carpet, handicraft, stone, coin/money, weapon, jewellery, glass and pottery, palaces, science, famous people, maritime, war and so on. Initiating visitors to visit another museum totally depends on the efficiency of an object, personal motivations, complementary information available in the original museum, visit quality, location of origin and destination museums, transport disposal and communication between museums. In a word, museums complement each other, and the process could be beneficial for all stakeholders.

Iran National Museum as the archaeological museum and also the historical museum, has an undeniable role to give relevant links to visitors to complete their knowledge in another museum. As the research result indicates, some tourists prefer to continue discovering Iran`s history in another museum and want to know more about each part that they have seen in Iran National Museum. As mother museum responsibility, Iran National Museum has to loan objects to other museums throughout Iran, hold educational courses for all the museum staff in Iran, hold conferences and seminars, cooperate with historical and archaeological masters, give to consult and advise to another museum. Therefore, and according to this responsibility, Iran National Museum has an undeniable role to motivate tourists to visit other museums. Pure and magnificent objects which comprise most formats of the other museum's format like carpet in Islamic building or pottery in Iran Bastan building, complex location, which is located in the center of Tehran and additionally historical and cultural center of this city, facility to disposal on urban transport included metro station, bus station and taxi, location near most of Tehran museums (Map 3) and give the relevant link to another museum by Iran National Museum guides, are counted as Iran National Museum contribution to motivate tourist to visit other museums. Getting more online activities in many exclusive museum and tourism websites like TripAdvisor could be more successful in this context.

Map 3- Location of the Iran National Museum and its access to another Tehran museums- 2017

Source: https://bit.ly/2PBe3Kr

5-1-2 Architecture

Intrusive factors have crept into this new architectural concept of the museum space and its (physical) relationship with the city and (symbolic) relationship with its age. With the transition from the status of applied art to that of art for its own sake, which was more fashionable in the globalized thinking of the 1980s, architecture was seen as imparting cultural added value to everything with which it became involved. It ceased to be a tool and was instead converted into a message. Nowadays, it is not unusual for museums to seek a strong architectural image with the sole aim of attracting visitors, just as the retail trade tries to attract more customers (Nacher, 1997). Museums commonly adopt storytelling in their interpretive framework by use of audiovisual techniques to convey the meanings contained within artifacts (Lu, 2017). Some relevant pundits believe that addition of attractive architectural design could attract visitors to visit a place like a

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gallery, exhibition or museum, where each structure of the place and its architectural design could bring in a unique meaning and symbolism by itself. Many architectures possess many interesting secrets and stories, which include history, symbolism, philosophy, religious beliefs, cultural, local or national identities. When a visitor is attracted to architecture, they want to know more about it and also are curious about more samples of that architectural design.

Some museums like the Guggenheim museum in Bilbao, in addition to using architecture as a form of attraction, export visitors to original ones or places (Source of inspiration for the architecture) which that architecture could belong. It could be traced as a process (Model 17) which architecture plays an important role to encourage visitors to visit more architecture of the samples which he/she has seen in the museum.

Model 17- Conceptual model of the role of architecture as the attraction in museums and cultural tourism
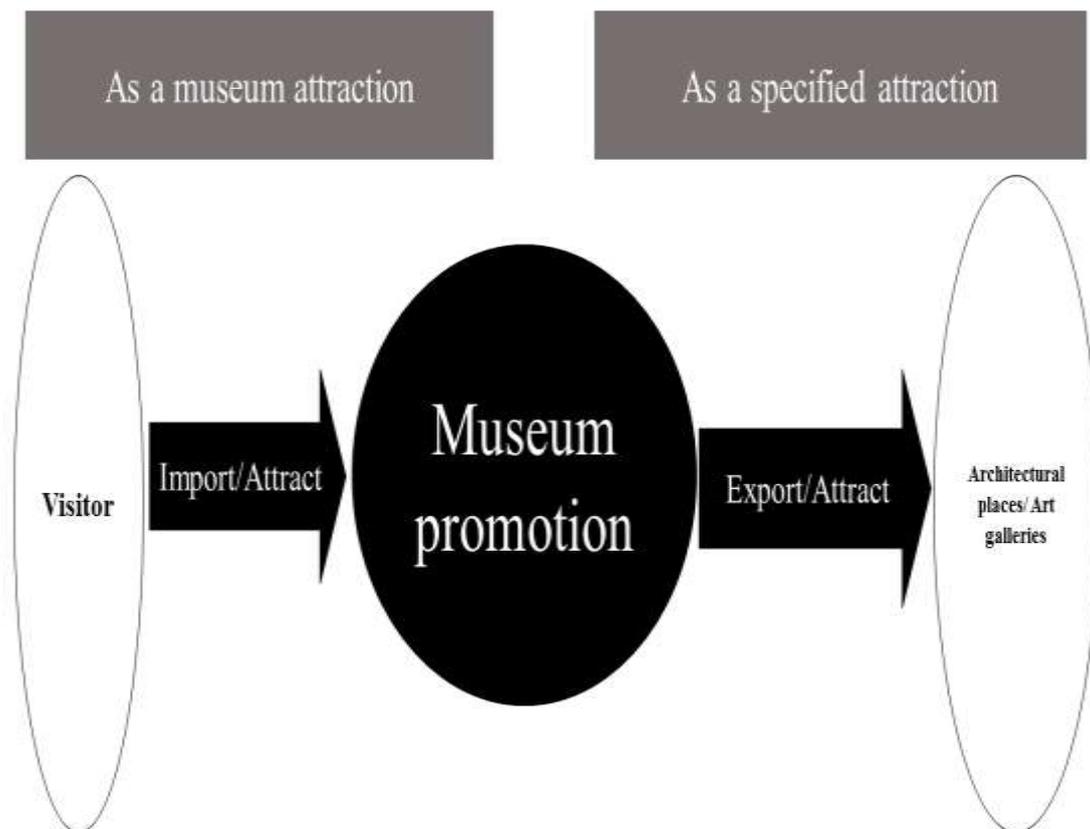
Source: Author

In this respect, the visitor has been motivated to visit the museum through its magnificent or famous architecture. In this step, the architecture attracts the visitor to a place where could a gallery, cultural building or museum which plays the role as a focal function of this process. The success of this cycle depends on the quality of museum promotion and function to exhibit the architecture including complementary information, on the creator, origin, history, symbolism, religious beliefs, showcase, conservation condition and so on. In the next step, when a museum or specified building promotion would work appropriately, the visitor will intend to visit the original exhibit and then intends to visit similar exhibits in that field. Generally, in this process, the architecture cooperates with the museum to make a cultural agenda for visitors and in an assertion: the museum upgrades the knowledge level of the cultural tourist (or even leisure tourists).

Iran National Museum possesses two main promotion buildings and also has the potential to attract visitors to the architecture of Iran Bastan building built by the famous French architect Godard. The main entrance (Picture 20) is inspired by the Sasanid Taq-e Kisra which is reminiscent of pre-Islamic Iranian architecture, while the two central courtyards are reminiscent of French architecture. Dated to the seventies in the twentieth century, this building is considered one of the most valuable and unique buildings of Tehran. For example, in this respect, this inspiration (Taq-e Kisra) motivates the tourist to visit the original building or other related buildings (Picture 20) built based on this type of architecture. Additionally, objects in both buildings of the Iran national Museum include many dynasties (for example, the Islamic building houses objects from nineteen dynasties). Iran has four types of architecture, but each dynasty has specific unique style and structure in architecture. It has been suggested that each section of history in the museum could be redesigned to match the particular style architecture for two purposes:

1) Making a remarkable atmosphere for visitors to immerse them more on that specific time-period

2) Inspiring visitors to visit similar architecture in another part of the country.

The interior the Iran Baastan building requires renovating and redesigning as it is 80 years ago. The Islamic building, however, is a recent establishment and probably will not be in the need for renovation for a long time.

Picture 20- Taq-e Kisra (Sasanid architecture)

Source: https://charismaticplanet.com/taq-e-kasra-arch-ctesiphon/

5-1-3 World Heritage Site

Linking between museums and World Heritage Site would highlighting the museum´s role in increasing community and tourist knowledge. A though smaller in scale than national museums and flagship cultural institutions, World Heritage site-related museums and similar entities have great strategic potential to take up more active roles in linking World Heritage sites with local communities and non-local visitors. In this way they can facilitate sound heritage management and intercultural dialogue – both of which are indispensable for sustainable development of World Heritage sites and related communities (Hayashi, 2013). Museums and other cultural institutes should feel organization`s support like UNESCO for doing their main task as conserver of the heritages and artefacts. The international heritage community should show its solidarity with World Heritage sites, archaeological storage facilities and related museums and institutions under threat and help increase their capacities so they can fulfil their role in rebuilding unity in affected communities (ICCROM and UNESCO, 2016). Therefore, the

appropriate connection is necessary in this respect. Additional to the conservational aspect, the museum could have multifaceted roles catering to the overall cultural development of visitors and locals alike.

Museums' roles are multifaceted when they are related to World Heritage sites. If the sites are symbols of history and diversity, museums are there to communicate and transmit knowledge. They must teach and make citizens and younger generations more aware of the importance of World Heritage sites and the means of preserving them, as a collective responsibility. Numerous projects around the world have highlighted the extended roles of museums in reinforcing the preservation of World Heritage sites (ICCROM and UNESCO, 2016). The museum plays another role in this field. Many types of museums drive tourists or visitors to visit World Heritage sites physically, particularly related historical and art museums. For example, an art museum or gallery can through appropriate objects, seminars, conferences and promotions encourage visitors or participators to visit Antoni Gaudi´s creations in Barcelona where his seven buildings have been submitted in UNESCO list since 1984 as world heritage sites. An archaeological museum, displaying a piece of monument or building could form a link to the original in another physical location.

Iran as a region which possesses 22 submitted cultural heritage sites in UNESCO (until 2018), could use the benefit of its wealth in this respect. Due to the dispersion of WHS (World Heritage Site) in Iran and also saving time, currently and especially for foreign tourists, a specified pattern and agenda has been organized to display most of World Heritage sites in Iran. A specified agenda usually, which has been considered is concluded these cities and world heritage sites (First Agenda):
1) Tehran: Golestan Palace (Islamic building)
2) Isfahan: Naghsh-e-Jahan Square (Islamic building)
3) Shiraz: Pasargadae (Iran Bastan building)
4) Shiraz: Persepolis (Iran Bastan building)
5) Shiraz: Persian Garden- Eram garden (Islamic building)

Iran National museum, especially in its Iran Bastan building, is conserving and exhibiting many objects of Iran Heritage Sites throughout Iran where Persepolis objects

are the most reputation in this respect. Agenda 1 (Map 3) which is counted as a classic route for tour operators, is the most common agenda that most tour operators are holding it has a close connection to both complex buildings. For example, Iran Bastan building through its objects encourages to visit Persepolis and Pasargadae in Shiraz and also Islamic building encourage to visit Golestan Palace in Tehran, Naghsh-e-Jahan Square in Isfahan and Eram garden as one of the Persian gardens in Shiraz.

Map 4- Iran WHs suggested agendas according to the potential of the Iran National Museum - 2017
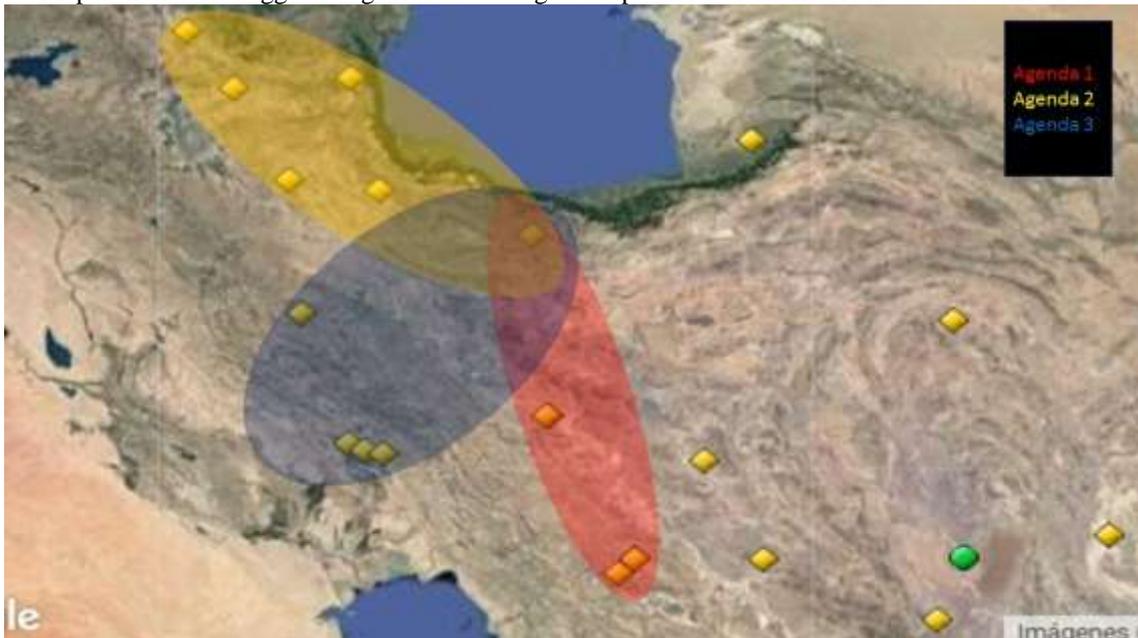
Source: Author

According to Iran National potential in its both buildings, second and third agendas could be designed in regard to saving time for a tourist. The Western agenda which could be named as second agenda (Yellow color in map4), consists of these cities and World Heritage sites (the buildings of Iran National Museum, which could encourage visitors to visit there also have been mentioned below):

1) Tehran: Golestan Palace (Islamic building)
2) Zanjan: Soltanieh (Islamic building)
3) Zanjan: Takht-e Soleyman (Iran Bastan building)
4) Ardebil: Sheikh Safi al-din Khānegāh and Shrine Ensemble (Islamic building)
5) Tabriz: Historic Bazaar complex (Islamic building)
6) Tabriz: Armenian Monastic Ensembles (Iran Baastan building)

According to this agenda, the importance of Islamic building in this respect has been cleared. Furthermore, according to Iran National location (Tehran as the capital city of Iran where possess two airports), Iran National museum potential, even a 3rd agenda (Blue color in map 4) could be traced. A 3rd or south-western agenda which consists (the buildings of Iran National Museum, which could encourage visitors to visit there):

1) Tehran: Golestan (Islamic building)
2) Kermanshah: Bisotun (Iran Baastan building)
3) Ahvaz: Shushtar Historical Hydraulic System (Iran Baastan building)
4) Ahvaz: Tchogha Zanbil (Iran Baastan building)
5) Ahvaz: Susa (Iran Baastan building)

This agenda is a suitable choice for Iran Baastan building which is conserving antique objects. According to the research result and these suggested agendas, the importance of Iran National Museum to encourage visitors to visit WHs of Iran has been cleared. According to the same research result, it has been observed that domestic visitors in comparison with foreign ones were not interested in visiting the WHs. Evaluation of this phenomenon requires consideration of some aspects such as: the community´s knowledge and motivation and also the museum promotion. Increasing community knowledge and involvement through tools like media, education, advertisement, exhibition, conferences and other encouraging plans could be useful. Additionally, museums through improvement in their role as an educational and cultural center and not just conserver could participate in this contribution. Mentioning and highlighting WHs through objects explanation, designing object places according to suggested agendas, holding the complementary and relevant exhibitions, conferences, seminars and finally considering a special place only for WHs objects, could be an appropriate solution.

5-1-4 Handicraft

Museums will be increasingly important, particularly with regard to arts and crafts. In their storerooms, and also in their displays, museums hold material documentation on technical skills or work processes which are often long forgotten and for which no written documentation exists (Ganslmayr, 1988). Museums could help to trace traditional technologies, for example, special weaving techniques, which have been forgotten, but which can be reconstructed from materials in archive. Museums also provide some

information on the sociocultural, economic and ecological environment of crafts and craftsmen, unless their displays are purely object-orientated. Museums demonstrate and explain the conditions under which certain objects have been created and under which they have existed, and they make plain that cultures are not static, but are constantly subjected to changes (Ganslmayr, 1988).

Regions like Iran, Mexico and India possess various types of handicrafts, and would find it beneficial to promote and sell their handicrafts through cultural centers, art shops, art galleries and even museums. Some exclusive museums like the craft museum, the carpet museum and the pottery museum are counted as suitable showcases in this respect and some museums like the anthropology museum, the science museum and even the archaeological museum acts as the secondary image creator towards handicrafts in these regions. Usually, these museums possess professional museum shops to facilitate the shopping process as soon as visiting process ends particularly in an exclusive museum like craft, carpet and pottery ones.

According to the research result, Iran National Museum in comparison has not met with much success to encourage visitors to visit Iran`s handicrafts (According to figure 26, which indicates only 4% of visitors intend to visit Iran's handicraft making areas or related museums). Even with numerous objects in this respect like Calico (Ghalamkar), Gerehchini, Making National Musical Instruments of Iran (Tar & Setar), Silverwork, Woodcarving, Engraving (Ghalamzani), Inlaid work, Miniature, Tile work, Calligraphy and Pottery in both buildings of Iran National Museum (Iran Baastan and Islamic building), there is not a considerable secondary impact on visitor's intentions of visiting handicraft related areas. For example, Iran is known for carpet production globally, and this fame can be used in the Islamic building to promote its main handicraft at least to foreign visitors. Using guides who have fundamental knowledge about Iranian handicraft is useful in this respect. Organizing handicraft training workshops and courses for complex staff is another solution to overcome this gap. Only a set of staff passionate and knowledgeable about handicrafts can achieve success in appropriately displaying and presenting handicrafts to visitors.

5-1-5 Local and national rituals, festivals and dances

Most museum visitors want to know about local the community and its lifestyle, traditions rituals and festivals. The cultural elements that add cultural values to a visitor's knowledge and enhance their engagement with cultural tourism. Museum displays are like anthropological texts displaying the heterogeneity of living tradition (traditional and modern, culturally distinctive and culturally Copa participant with others) (Karp, Levine, Fischer, & Anthropology, 1989). There is a strong consensus which believes that for a presentation of the lifestyle and tradition of a society, the paramount museum type is an anthropological museum, as a place to reflect the local community's history including many elements such as rituals and festivals. Although other museum types incite visitors to visit original rituals and festivals, the most responsible and appropriate museum in this context is an anthropological one.

According to the research result, Iran National Museum will possibly not gain much success in motivating tourists to visit local/national rituals and festivals as it does not fall under the category of an anthropology museum. Nevertheless, it should be considered that this complex regarding its potential, particularly in the Islamic building, promotes some rituals and festivals at least in the religious field. This failure could be interpreted by D.r Biglari, as result lack of story in both museum's buildings. He assumed in his interview that there is no story or scenario to narrate objects and its relevant history. For example, placing a monitor beside the Islamic objects to show the relevant rituals or festival motivate visitors to go to the specified region to visit that place. Although organizing traditional Persian rituals, festivals and dances has various barriers in its way in the modern day and age in terms of museum function of culture and this would require in-depth discussion. The Islamic building in Iran National Museum has the potential to inspire visitors to visit national and regional religious rituals and festivals throughout Iran. In chapter three, numerous common and local dances of Iran have been described, but current Islamic limitations exist that do not allow this potential to be exploited. As of now, there is not an optimistic expectation on reaching an agreement between relevant policymakers and authorities in the near future.

5-1-6 Traditional music

Music and particularly traditional and folk music of a society is a part of their history which narrates their resistance, tradition, pain, heroes, legends, lifestyle and culture amongst many other variables. An example which can clearly define this relationship is between music and cultural storytelling is Azerbaijan. Since 1828 Azerbaijan has linked Iran and the former USSR (formerly the Russian Empire). Its culture derives originally from an ancient Iranian presence; later, in the beginning of the 10th century, it derived elements from Turkish traditions; then again it was influenced by Persian traditions which were perpetuated to a great extent in the 19th century by Armenians who played an important role in the transmission of Persian musical heritage (see also During 1988). While the music of Azerbaijan developed along the refined lines of Persian music, folk Whose folk music and the language spoken by the majority of Azerbaijanis on both sides of the former Soviet/Iranian border embody the lasting presence of Turkish culture (Moreno, 2005).

As regard to this fact, music as a part of a history of a region requires being narrated as well as, for example, objects have been narrated. Museums in this respect have been responsible to do this important. Museums are active in creating a distinctive vocabulary of design and knowledge. Museums remain intellectually interesting because they are selective and compressed presentations of history. Popular culture, the working class, women, immigrant and indigenous communities are volatile interventions in this museum discourse. Yet music and sporting museums have garnered little critical attention. There are some analytical questions to address in museum studies before sport and music can flood the field (Brabazon & Mallinder, 2006). Through its nature, music could attract attention and add valuable culture things to visitors, particularly in an exclusive museum. Indeed, pure culture could be connected to even popular music through museum and visitors could be encouraged to investigate more about their favorite part of the music, which could belong to a castaway region in a country.

Although recently in Iran, the music museum has been established in 2009 which exclusively supports all the traditional music in Iran, Iran National Museum has potential in encouraging visitors to be curious about Iranian musical traditions due to its

archaeological and historical nature. Even though the research results indicate that Iran National Museum would not gain much success in inspiring visitors to visit traditional musical areas of Iran, this museum possesses some magnificent antique musical instruments which plays a role contribution to interest in Iranian ethnomusicology and musical history. Karna (picture 21) as one of them which originally belongs to Iran National Museum, has been loaned to Persepolis museum. For example, Karna as one of the Iran National Museum treasures was used to the renovation music instrument of Achaemenid dynasty.

Picture 21- Karna - an ancient music instrument in the Museum, renovated and used in in the 2,500-year celebration of the Persian Empire – 1971

Source: https://www.karnaval.ir/blog/achaemenid-karna-persepolis-museum

After gathering these instruments from Iran National Museum treasure, some musician and archaeological pundits after the renovating process, used them in the 2,500-year celebration of the Persian Empire in which took place in 12–16 October 1971 (Picture 22). Actually, the Shah of Iran held this celebration to commemorate the 2500th Anniversary of the Founding of the Persian Empire by Cyrus the Great (Steele, 2014).

The renovation studies celebrated the music of each dynasty with a theme song with the relevant instrument. On the celebration day parade, when the soldiers representing the different dynasties marched, the renovated melodies and songs were played simultaneously by musicians. This example is counted as one of the best cooperation events in which the museum could support and help a celebration or music performance as a cultural function. As regards to this achievement, the Iran National Museum could consider some same suggestions inside the complex similar to playing the relevant music

of each dynasty in each part of the museum. Currently, this suggestion is not feasible in Iran Baastan building due to old building limitations and lack of technology. According to figure 26, using the background of Iranian music or the Cyrus Cylinder delaim could be considered as an ephemeral plan in this context.

Picture 22- Renovated antique music instruments in the 2,500-year celebration of the Persian Empire – 1971

Source: http://bit.ly/2ngBexb

5-1-7 Cinema and Theatre

As a cultural institution, the museum is not only a place for audiovisual exhibition but also for film production, a relational space with the potential to participate actively in the development of new cinematic styles. In the twenty-first century, the cinema has kept its central role in image creation, although it may now be fulfilling that role by spreading out to other screens (Balló & Iranzo, 2014). Totally, the Relationship of museums with cinema or theatre always has been complicated due to the nature of cinema and theatre which are rooted in culture. Cinema may narrate the history of a specified society where an observer could watch and learn about the historical and cultural value that the movie represents. The cultural and historical value which presented by cinema, may not allow

the observer to "feel" the originality of that society´s culture and beliefs. However, in other platforms like theatre, this platform could play a more direct role in this respect through a narrator to tell the story of a society and its identity derived from its history. Indeed, the presentation which the theatre actors and staff present, transfers the feeling of originality of culture to observers who visit to immerse themselves into a culture. Post-revolutionary Iranian cinema has often been praised for its emotional immediacy, compositional simplicity and the deliberate poverty of its technological apparatus. Together with this encomium to transparency, films like Mohsen Makhmalbaf's Salaam Cinema (Hello Cinema, 1994) and Nu¯n o goldu¯n (A Moment of Innocence, 1996), Abbas Kiarostami's Klu¯ za¯ p, nema¯-ye nazdı¯k (Close Up, 1990), or Jafar Panahi's In film nist (This Is Not a Film, 2011) have garnered acclaim over the last two decades for their elegant reflections on cinematic devices (Rugo, 2016).

In case of Iran and according to the research result, cinema and theatre at least in case of an archaeological museum like the Iran National Museum could not gain much success in inspiring visitors to follow cinema and theatre of Iran. However, as it is an archaeological museum, the result which was figured out is about 12.5% of visitors interested to follow theatre and cinema of Iran after their visiting from Iran National Museum which this rate is too much according to figure 26. Particularly in an exclusive museum like the cinema museum and theatre museum, which has been established recently in 2016 (Theatre Museum), this rate should show a vivid increase. The relationship between the theatre and cinema with the museum in Iran it seems contrariwise (Model 18).

Model 18- Relationship of theatre and cinema with the museum in Iran in comparison with other cultural tourism resources

As a motivator		As a destination
Museums **Art galleries** **Cultural centers** **Exhibition**	⟷	**Archaeological site** **Architecture** **Other museums** **World Heritage site** **Festival and ritual** **Handicraft** **Ethnic and sub-culture** **Religious place**
Theatre **Cinema** **Tradition music**	⟹	**Theatre museum** **Cinema museum** **Music museum**
Beginning step	⟷	**Complementary step**
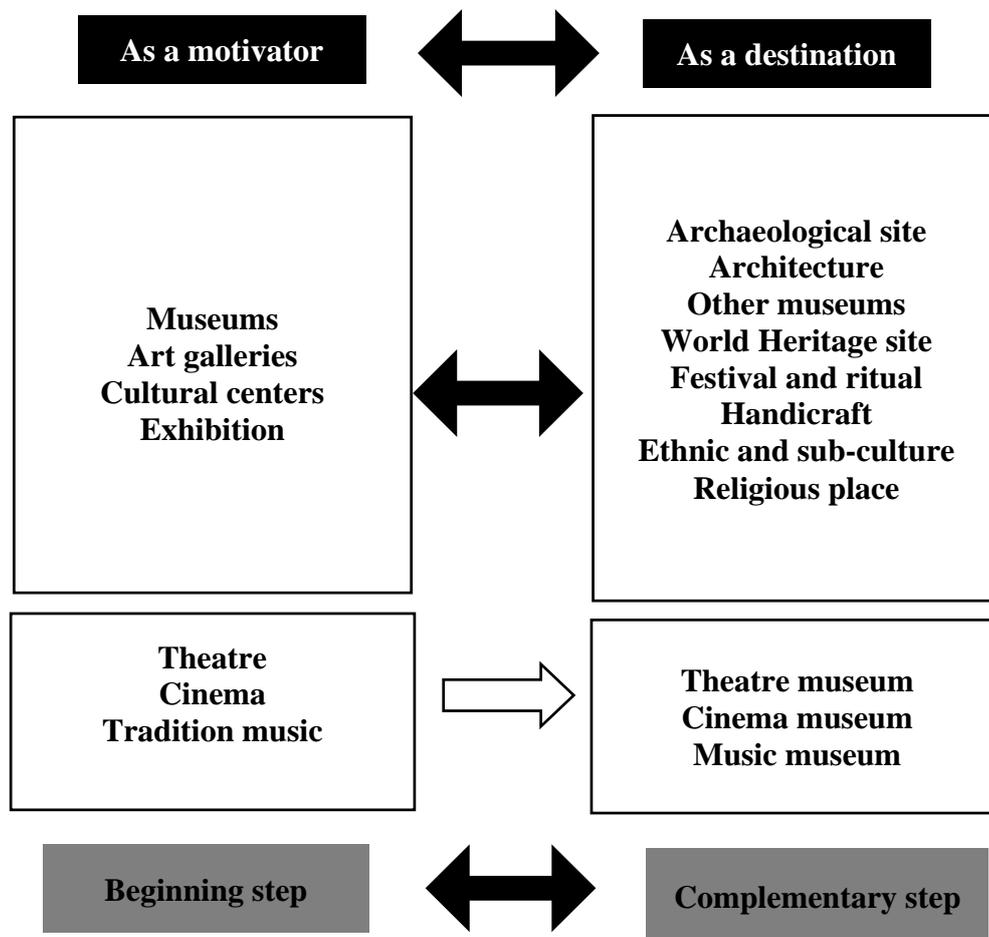
Source: author

According to first, sub-hypothesis of the research, museum, art galleries and cultural centers have an inherent potential to encourage visitors to visit other cultural tourism resources like archaeological sites, other museums, handicraft and so on. The first step of visiting begins from left column could is considered the starting step of a visit. The column on the right is counted as the complementary step in the visiting process. These steps of the process could be replaced depending on many situations and actions in many cases so that, for example, listening of delightful music, could motivate a tourist to research more about that kind of music or instrument in the relevant museum. Therefore, two options of this process could be done in Iran so that sometimes a museum plays the role as a motivator and often as a destination for the complementary step. A process which occurs inverse in case of theatre and cinema with the museum and cultural centers in Iran.

The inverse nature of this phenomenon is found due to two reasons:

1)	Improving technology and media: According to the previous explanation in last chapters, use of technology and social media has increased rapidly in last decade, creating higher possibilities to get access to a cultural product like cinema and also theatre. Recently, Iranians who use technology and media, websites and social media, can receive information about any performance in theatre and cinema and even could bring them into their home through the ``home studio`` process. If people are interested in these two mediums, they can refer to technological offerings and social media to gain information about exclusive museums like cinema and theatre museum. For example, if a person enjoyed the acting of a famous actor in a movie, he/she could follow his/her achievement and rewards physically in the cinema museum in that region. However, it should be mentioned, always this process may not always work in a linear fashion, and the sometimes-inverse results from the aforementioned process may occur.

2)	The recent acknowledgment and fame of Iranian movies in the overseas festivals, especially in the field of cinema: Due to recent achievements, global attention has turned towards the Iranian cinema industry, particularly in contemporary decades. In last two decades, Iran has won many overseas awards, including many famous festivals and film institutions like Cannes film festival, Berlin International Film Festival, Sundance film festival, Venice film festival, Academy Award (Oscar), Grammy award and so on. These achievements consist prime awards in fields like the best film, the best actor, the best actress, the best director, the best soundtrack, the best script, the best director of photography and etc. However, the most prominent achievements for ordinary observers are the success of Abbas Kiarostami in winning the golden palm of Cannes festival and of Asghar Farhadi, a famed Iranian director who won the Academy Award twice for the best picture of the year (Picture 23).

Picture 23- Abbas Kiarostami after he won the Golden Palm in Cannes festival in1997 (Right) and
Asghar Farhadi after he won Academy Awards in Hollywood in 2002 (Left)

This global achievement has become a strengthening tool for cultural tourism in Iran to create worldwide curiosity about Iranian culture. More people have been motivated to search for more information on Iran as a destination. Due to the improvement of technology and easy access to tools of Cinema and theatre, foreign tourists especially want to know more about the films they watch, along with additional information about other aspects like Iranian lifestyle, culture, beliefs, limitations, human rights and in a nutshell, about social and culture circumstances in Iran. There are much propaganda and misinformation floating in the western media about Iran, and cultural pillars like cinema, theatre and music reflect Iran's societal values around the World as a mirror to break the traditional negative stereotypes. This recent global achievement has motivated foreign tourist to visit cinema, music and even theatre museums in Iran and even domestic tourists come to visit the awards, which devoted to Cinema Museum by artists like Kiarostami and Farhadi. This circle and process claims that due to recent international achievement and the improvement in technology: music, cinema, and even theatre play the role as an inspiration to motivate the observer to visit relevant museums.

5-1-8 Religious places and rituals

Sometimes and according to the function of a system or complex, religious places and museums have a common role in the public believe. For example, the museum has also started to be perceived by some confessions as a means to present their mission. The cathedrals have started to look more like museums and the distinction between a museum and a sanctuary has diminished (Minucciani, 2013). Apart from this point, it is a crucial object to determine museum capacity to castigate visitors to visit religion sites.

Religion in most regions of the world is important for both host and origin communities. A destination with high religious affiliation affects the society, culture, and norms in a destination along with forming quintessence of the society to be visited. Additionally, existing variety of these places reflects the evolution of a country over history. Therefore, in order to understand society and its culture, it is important to understand the beliefs and learning about their roots in religious places or rituals. Religions which have been changed during history and subsequently the sites of religious significance have been built and destroyed as a cycle. Not only an exclusive museum, but even an archaeological museum traces this evolution or through promoting a piece of the place or its art or scripted evidence on paper, which could then inspire the visitor to visit religious places or ritual practices physically.

In an Islamic country like Iran where all processes and even industries are counted as tools to reach the government`s ideological goals, the existence of various religious places for offering blessings is valued in society. Iran as a focal point of Shi`a region in the Middle East (Map 5) has a great potential to turn the attention of tourists into its numerous Shi`a religious site for both foreign and domestic tourists. Not only different types of the museum but also other cultural centers could play a role as the showcase capital to promote religious sites. The research results indicate that Iran National Museum may not be successful to encourage visitors to visit other religious places. However, this lack should be evaluated in the Iran National Museum, particularly in Islamic building which possesses a specific and unique potential in this respect. Through the potential of Islamic and Iran Bastaan museums and the Iranian geopolitical circumstances and location in the Middle East, there are two opportunities in this context:

1) Motivating Islamic tourists particularly Shi`as to visit Shi'a sites.

2) Creating curiosity in western tourists towards existing various religious sites except the Muslim`s sites in Iran.

Map 5- Density of Shi`a population in the World- 2009
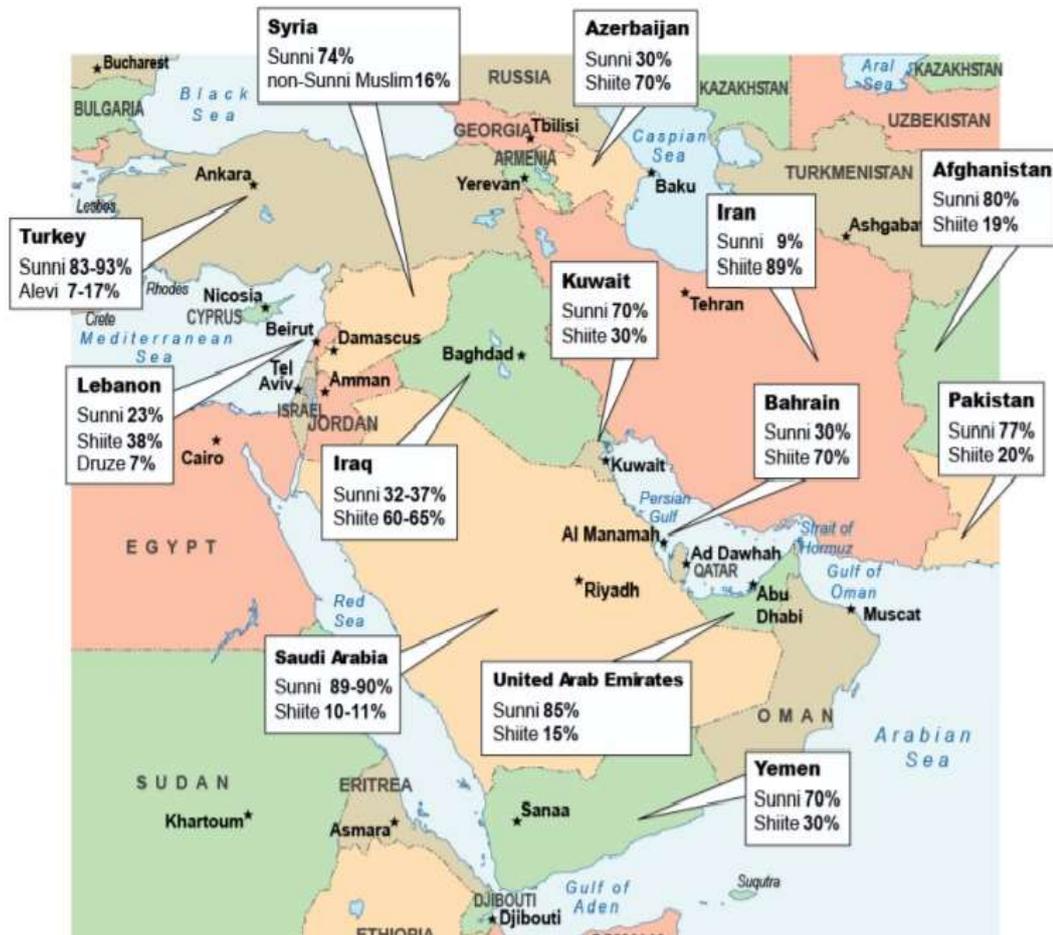
Source: Map resources. Adopted by CRS (Congressional Research Service)

Sizeable numbers of Shias (1 million or more) are in Turkey, Yemen, Azerbaijan, Afghanistan, Syria, Saudi Arabia, Lebanon, Nigeria and Tanzania. Shias constitute a relatively small percentage of the Muslim population elsewhere in the world. About 300,000 Shias are estimated to be living in North America, including both the U.S. and Canada, constituting about 10% of North America's Muslim population. In four countries – Iran, Azerbaijan, Bahrain and Iraq – Shia Muslims make up a majority of the total population. And also more than a third of the World's Shia Muslims live in Iran (Pew Research Center, 2009). According to the tourism deputy of ICHHTO report, 1,544,607 Iraqis, 1,032,619 Azerbaijanis, and 515,153 Afghans have visited Iran in 2015 and they are three countries, which have the highest number of visitors to Iran. This statistic

demonstrates the capacity of Shi`a market in the tourism market of Iran according to its numerous religious sites, particularly in religious tourism. The Islamic building of Iran National Museum could play a role in motivating Iraqis and Azerbaijani tourists to visit the Shi`a place as mentioned in map 5. The reasons why Iran National Museum failure to create a momentum of Shi`a visitor to visit Shi`a site, despite its large treasure of collected items in the Islamic building should be analyzed. A building with objects from nineteen dynasties after Islam has not been successful in creating a higher volume of religious tourism for both Islamic and non-Islamic visitors. Domestic visitors may have reasons which could be attributed to political and social issues (As per D.r Kargar who argued that domestic society is avoiding religious activities in rebellion against the government). Lack of interest for religious tourism for foreign visitors could be attributed to reasons like the inappropriate promotion of Islamic objects, inappropriate location of the Islamic building. Most visitors are too tired to visit Islamic building as usually it the second priority after the main building. There is a lack of Arabic and Azeri information beside the Islamic objects (for Shi`a tourists) and also lack an Islamic agenda like WHs to complete the visitation process. Considering a specified plan and pertinent programs to make the Islamic building of Iran National Museum a cultural Islamic center for all relevant activities like exhibitions, workshops, Congress (according to its building capacity) and seminar are counted as the suggestions for increasing visitor's knowledge toward capacity building and to motivate visitors to visit other Islamic attraction sites.

Picture 24-Mosque Pulpit – Islamic building- 2017

Source: Author

Another opportunity in this field relies on to creating curiosity amongst Western tourists towards the existing religious sites from other religions in Islamic regions like Iran. As mentioned in chapter three, apart from the Shi`a religious site like the mosque and Imam Zadeh, there are sites of other religions, which consist of the mosques for Sunni Muslims, churches (Christians and particularly Armenian Christians), synagogue (Jewish), fire temple of Zoroastrians, another ancient religion with roots in Iran. However, this form on tourism is dependent on the government decision and its ideological policy to encourage this form of visitation for religions other than Islam. This form of alternative religious tourism a strong capacity to attract the foreign and even domestic visitors to visit original sites physically. Visiting non-Islamic religion sites like Church and Synagogues always been interesting for foreign tourists and they want to find out more about other religions that have co-existed or found roots in Iran where today more than 98% of the population is Muslim.

5-1-9 Ethnicities and sub-cultures

Ethnoarchaeology can be as simple as collating descriptive and functional details about objects and processes archaeologists frequently encounter-stone scrapers, bone awls, sherds from wheel-made pots, metallic ore, and slagfrom archival sources, such as old ethnographies, ancient histories, museum exhibits and collections; or from published and unpublished photos, drawings, paintings (Freedman & Barth, 1970). Ethnicities and sub-cultures and their distinguished rituals, language, beliefs, dance, gastronomies and in a nutshell, their cultures are counted as the hidden potential in the cultural tourism sphere in Iran. Subcultures depend on their circumstance, political issues, geographical density and demand have a contribution to cultural tourism through attracting tourists and involving them in local issues. Ethnicities which were the majority in the past have undergone decline and this evolution is narrated by the museum. Museum as a narrator plays a role to explore both surviving sub-cultures and dead or extinct culture or societies during a country´s history. There is a strong consensus that claims the anthropology museum plays a beneficial role to exhibit ethnicities and sub-culture between all types of museums like archaeological one.

According to the result of research, Iran National Museum been successful in inviting visitors to visit ethnicities and sub-cultures of Iran. With regard to the complex which is based on archaeology and history, it was not expected that this museum will be a success. This result indicates longing of visitors to discover more about ethics and sub-culture of Iran, also inspired by the contents in the museum. Additionally, according to Iran's potential also the complex´s capacities, suggestions could be made to tourists about travel itineraries to explore these alternative cultures to encourage them to visit these sites.

Before starting to discuss circumstances of sub-culture and ethnicities of Iran and its potential in Iran National Museum, it should be mentioned that there is sufficient capacity even for building a separate and exclusive museum if the relevant government and authorities want to accept and welcome this opportunity. Iran is a diverse country ethnically where Persians form the main ethnic group, representing about half of the Iranian population. Iran's other major ethnic groups include Azeris, Mazandaranis, Gilakis, and Kurds, and several other groups, including Arabs, Lurs, Baloch, Turkmen, and more than 20 other minor ethnicities in different regions(Rezaei, Mohammadinejad, & Aghamohammadi, 2011). Most of them are located in border areas of Iran (Map 6)(H. D. Hassan, 2008) and also most of them have strong historical roots and argue that the real Persian ethnicity has been derived from their regions like Ilamis in Western Iran. This border begins from northern West of Iran where Iran has a common border with Azerbaijan and ends in Turkey to South of Iran where the Persian Gulf is located. Most Arabic countries are located around the Persian Gulf. Iran through museums and particularly the anthropology museum could promote itself as a country which possesses the highest ethnic variety in the Middle East. In this respect, some feasible suggestions should be presented in the long run.

Map 6– - Location of Archaeological sites location in Iran-2017
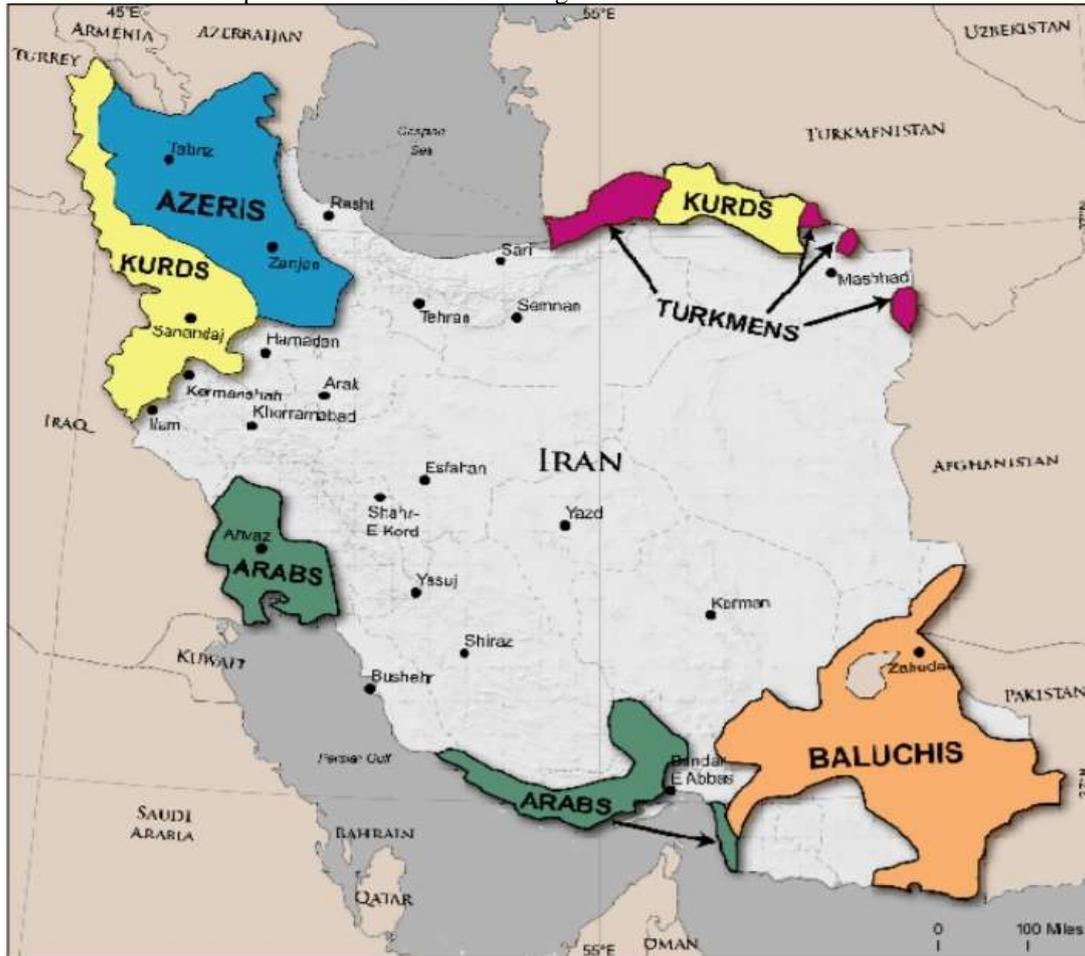
Source: Minority groups from CIA 2004 "Iran Country Profile" Iran map with insets: Population Density. Ethnoreligious distribution. Key Petroleum Sector Facilities, Southern Caspian Energy Prospects and Strait of Hormuz map Prepared by Congressional Cartography Program, 2007.

The contribution of the Iran National Museum in ethnic tourism can be observed in the location of the most ethnic archaeological sites in Iran. As seen in map 7, the location of most archaeological sites is in Western Iran. Iran National Museum can promote ethnic varieties (also mostly located in Western Iran close to the border) in its contribution as the archaeological museum can take the following steps:

- Focusing on archaeological sites where objects have been found through visual tools like basic ones: map, monitor and etc.

- Indicating local names and their roots in origin where the object has been found while explaining its philosophy briefly.

- Holding complementary exhibitions, seminars, conference by inviting relevant pundits

- Fostering internal museum guides to give basic information about Iran`s ethnicities.

Map 7- Archaeological sites in Iran- 2017
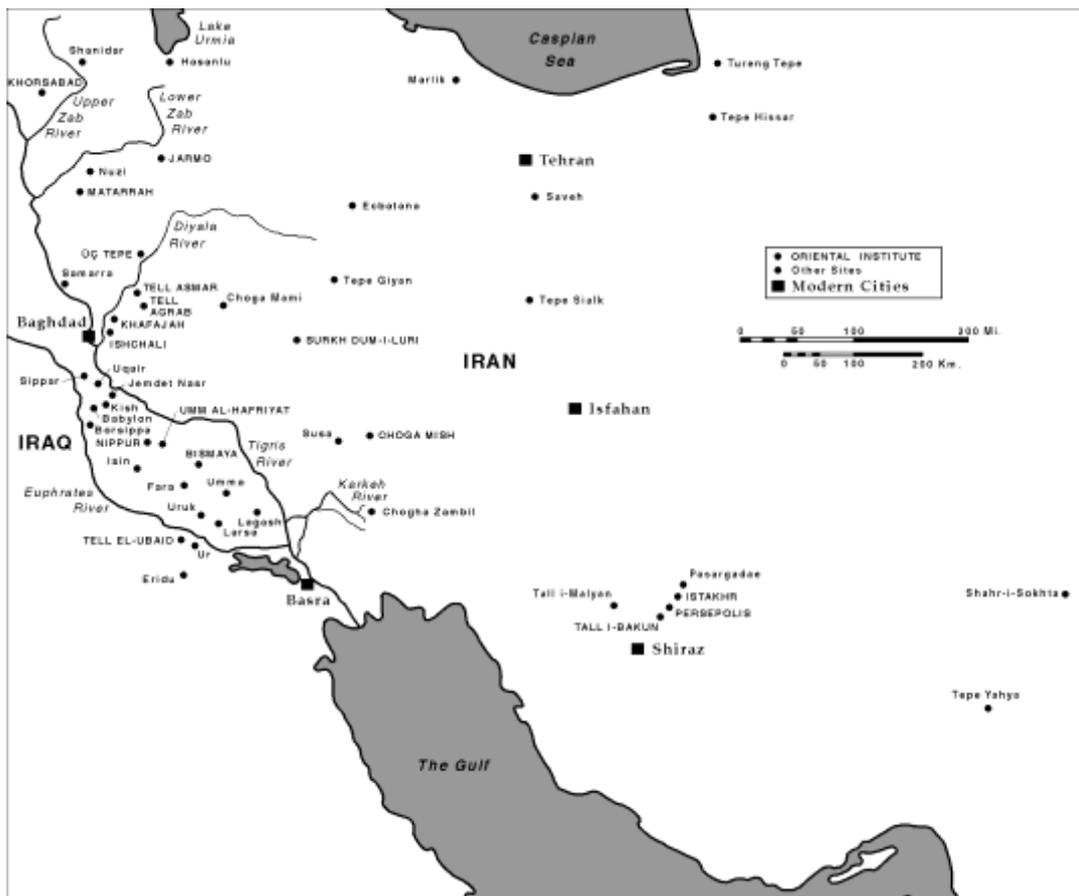
Another issue in this respect is the sub-culture in Iran which attracts tourist attention albeit on a smaller scale, and particularly in the case of foreign tourists. For reaching this target, capacities of Iran in Sub-culture market in tourism and also Iran National Museum should be analyzed. The largest challenge lies in the promotion of religious sub-cultures due to their scale as compared to the dominating religion of Iran, which is Islam (Shi`a). The complex has the potential to change the image of foreign tourists about existing sub-culture of Iran through promoting relevant objects appropriately and considering some suggestions like:

- providing relevant information on different forms of worship before the Islamic period in Iran Baastan building particularly in the Zoroastrian, Christian and Judaic period to supplement their objects in the museum (table 44).

- Distinguishing Sunni's objects in Islamic building from Shia to focus on the diversity within Islam.

-    Linking information to visit the origins of the concerned objects, through the complementary information of museum guides.

Table 44- Sub-culture circumstances of Iran in 2011 and effects on Iran National Museum

Name	Number	Number of their rituals in Iran	Official language	Objects in Iran Baastan building	Objects in Islamic building	Comment
Christians	117,704	10	✓*	✓	✗	*Armenian ethnic
Judas	8,756	8	✓	✓	✗	
Sunnis	8,802,371	-	✗	✗	✓	
Zoroastrians	25,271	19	✗	✓	✗	
Other	49,101	-	-	-	-	
Unknown	265,995	-	-	-	-	

Source: Iran Static center report in 2011 and author

Besides the main discussion of the research, it's worthwhile to mention that Iran National Museum, if involved more in tourism activities, could form a center. It has the potential to change a visitor into a tourist. For example, archaeological historians and other relevant experts in different fields who visit Iran National, have been inspired to visit other cultural tourism attractions. Also, this museum as a historical and archaeological museum should work on having a higher capacity to upgrade their visitors to a higher degree of cultural tourist. When an opportune or incidental cultural tourist who is located in the 4th and 5th list of the cultural tourist category, visit the museum. Now it is up to the museum function to get the visitor involved in a higher number of cultural activities. Incidental cultural tourists usually intend on experiencing more enjoyable activities in the destination or shopping for cultural goods, which subsequently relate to cultural tourism attractions like local festivals, rituals, and dances (enjoyable activities) and handicraft (shopping) (Figure 32). This result proves this argument that the museum provides the visitors with sufficient information to involve them further in cultural tourism. It could be mentioned other forms of cultural tourist like cultural tourists with the main focus who prefer to concentrate to their specific interests, which could be

history and archaeology, are attracted by the exhibits in Iran National Museum to focus on other cultural tourism attractions which they did not initially plan on. Hence, categorizing visitors and subsequently, detecting their intentions and needs are feasible suggestions in order to be able to create and provide the necessary tools to make them more involved in this respect.

Figure 32- Cultural tourism attractions visited by previous patrons of the Iran National Museum - 2017
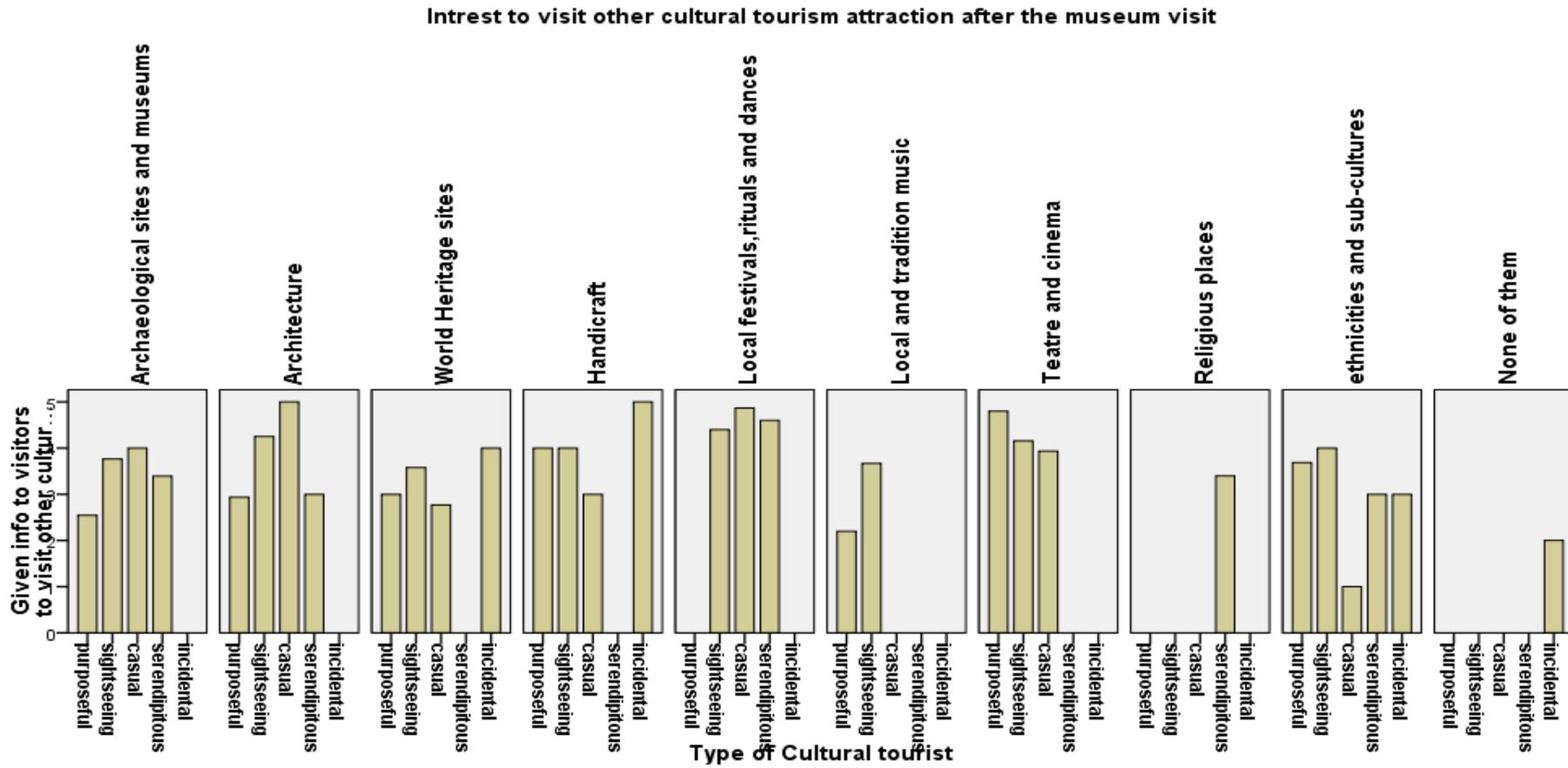
Source: Author

5-2 Second sub-hypothesis:

Iran National Museum has the potential change visitor's destination image towards Iran.

This study will not aim to discuss in depth a complex issue like tourist destination image, which requires more individual studies. The purpose of this research´s sub-hypothesis is to evaluate the potential of Iran National Museum to change destination image of visitors towards Iran. To clarify more about the goal of the sub-hypothesis of the research initiative, the meaning of destination image should be defined briefly.

Destinations are currently seeking to become more distinctive in an increasingly competitive market in which image is a decisive element in tourists' destination selection(Moniz,Ferreira,Batista,&Melo,2017). Although tourism destination image has been extensively studied, the nature and scope of tourism destination image remain vague. Lai and Li (2016) as researchers, has analyzed Forty-five representative tourism destination image definitions to address this conceptual problem from a modernist perspective. Results show that (1) currently tourism destination image is defined mainly as the mental/total impressions/perceptions held by tourists pertaining to a destination, (2) such definitions are quasi-theoretical in type and created by roughly following the connotative definition technique, (3) the quality of these definitions is generally low. It`s valuable to remind that despite this distinguished definition of tourism destination image, this context will be more complicated in mixing with a context like culture.

Due to its complicated definitions, identifying and measuring impact of culture on host society specially in the context of tourism, has been difficult, as many authors have mentioned before (Ng, Lee, & Soutar, 2007) (Henderson, 2003). The tourism industry trades on the cultural differences between destinations and tourists' home societies. However, the extent to which the industry understands, anticipates and responds to the characteristics and implications of cultural differences between tourists from different origin markets and communities in host destinations is open to question. All too frequently the tourism industry can be accused of presenting crude and simplistic representations of destination cultures, when at the same time displaying an indifference to the cultural values of its customers(Skinner, 2004). One of the important issues in

theses numerous contexts, is imagination which could be a theme to study and investigate separately in depth. It`s not necessary that the significance of the term imagination and imaginary have negative interpretations and as Hetherington (2011) argued: The Imaginary is not formed in opposition to reality as its denial or compensation; it grows among signs, from book to book, in the interstice of repetitions and commentaries; it is born and takes shape in the interval between books. It is a phenomenon of the library.

The use of the terms imagination and imaginaries has found a strong foothold particularly of late in anthropological studies of tourism, perhaps mirroring the rise of the terms in anthropology itself (Andrews, 2017). Andrews has reviewed the term of perception in practice in tourism context clearly and found out that there is no end product of consumption in tourism but a constant making and re-making of experiences in which tourists create their experiences. This making and re-making arises in the embodied practice of tourism which allows for those events that are not pre-imagined to emerge and in their enactment, bring the world into being, and the being in the world to become (Andrews, 2017).

Iran as a case study and as an Islamic country located in the Middle East, currently has an unclear situation on tourist perception and actually, the view of Islamic society in the 21st century is one painted by brush strokes of oppression (patriarchal), religious fundamentalism, political extremism, female suppression, violence and lethal terrorist activities. This image results from a number of terrorist attacks in the 21st century by minority groups carrying the Islamic banner. Furthermore, the image of the Middle East is one that has been portrayed as a theatre of war and conflict, from the Arab Israeli conflicts to the more recent war against terror in Iraq, terrorism in Yemen, the Israel/ Palestine conflict, the al Qaeda activity in Afghanistan, and the nuclear issues in Iran (Jalilvand, Ebrahimi, & Samiei, 2013). Dobson and Marsh described Middle East as 'a theatre of violent competition and high stakes' (Dobson & Marsh, 2006). These views which could be changed into positive ones through utilization of their hidden potential: The Middle East, when isolated from the political turmoil, offers a vast collection of unique tourist sites, diverse climate, exotic food and hospitable hosts, where hospitality is fundamental to the way of life. This region can reasonably be referred to as one with as an original and significant tourist attractions (Morakabati, 2011).

As assumed several times in relevant previous studies, tourism could play a role to change destination image of a region. For example, according to the SWOT model in analysing the cultural tourism in Iran, presented in chapter three, it has been found out that the negative global perception towards Iran, particularly in Western countries forms the weakest point for cultural tourism in Iran. Therefore, the second sub-hypothesis of the research has been devoted to evaluating the role of the museum to change the perception of tourists toward Iran. In recent years, because of international economic sanctions and their impacts on Iran's oil and gas industry, Iranian government officials have begun to recognize the importance of the tourism sector for economic development. As such, with higher emphasis on this industry, there has been a slight growth in both the number of tourist arrivals as well as international tourism receipts. However, Iran has a long way to go before realizing the full potential of this industry (Bahaee, Pisani, & Shavakh, 2014). Given the untapped potential of the industry in Iran, private investors, including foreign investors, should be willing and enthusiastic for partnering in this process. Furthermore, there should be a sustained effort to improve the image of Iran in the eyes of international community. Most tourists need to perceive a destination to be safe in order to visit, and investors prefer a safe environment to invest (Bahaee et al., 2014). As mentioned in last chapter, while these are serious challenges for policy makers in Iran, the election of the new reformist president in Iran in 2013 and his conciliatory tone toward the West is a step in the right direction.

According to results of the second sub-hypothesis, it is clear that Iran National Museum changes visitor perception towards Iran positively. The tourism industry and particularly the museum as an active pillar in cultural tourism plays a role to do this importance evitable or inevitable. In the second hypothesis, aspects that are commonly discussed about Iran globally and especially in western Media such as human rights, freedom, women, religion, lifestyle, and politics have not been considered. Instead of using these units as discussion points, the role of a museum to change the perception of a tourist toward Iran`s history, culture and tourism attractions have been evaluated. Although the aforementioned common themes have been evaluated, in the case of this research, which happens to be an archaeological museum, history, culture and other tourism attractions of Iran have been considered. Due to complicated pathology, sociology, jurisprudence, political science and theology of common objects discussed toward Iran like women, human rights, politics and lifestyle and religion, an archaeological museum like Iran

National Museum, cannot respond directly to the aforementioned themes. Therefore, culture and other tourism attractions of Iran have been considered as the second hypothesis of the research. For example, changing perception toward human rights could be followed and evaluated in the peace museum and the lifestyle can be discussed in the anthropology museum.

An example could clarify wrong imagination about the history of Iran in foreign tourists view. The 2006 Hollywood movie``300`` portrays an incorrect image of the Iranian king Xerxes (portraying him as violent and homosexual) and also depicts an ineffectual story about a fight between Persian empire and Spartans (Picture 25). Both, The New York Times and the government of Iran agree that the movie "300" has no redeeming social value. The movie, which depicts the brave stand of 300 Spartans against a marauding army of hundreds of thousands of Persians at Thermopylae in 480 B.C. is termed: "is about as violent as 'Apocalypto' and twice as stupid," according to A. O. Scott, the Times' movie critic. The Iranians, who presumably don't screen many Mel Gibson movies, were nonetheless even more offended. Javad Shamghardi, cultural adviser to Iranian President Mahmoud Ahmadinejad was noted as saying that: The movie is aimed at "humiliating" Iranians, who are descendants of the ancient Persians, "300" is "part of a comprehensive U.S. psychological warfare aimed at Iranian culture." The following headline in the Ayan No newspaper captured the Iranian sentiment over this movie: HOLLYWOOD DECLARES WAR ON IRANIANS (Thomas, 2007). Even Iran's representative to the Paris-based UNESCO, Mohammad-Reza Dehshiri, in a letter to UNESCO director general criticized screening of Warner Brothers anti-Iran movie '300' and called for its severe reaction and condemnation of such an insult (BBC,2007). In this respect, archaeological and historical museums could be involved to change the perception of their visitors toward a history of a specified region and depict an accurate and factual history. Most archaeological museums don't play a specified role in tourism perception and building a strong destination image, and they just usually just play the roles of an educator.

Picture 25- Statue of Xerxes in Persepolis (left) and in ``300`` movie (right)

As mentioned throughout the chapter on literature, museums that depend on their nature and functions, should have some rules. The most significant goal of education is cultural transition, where museums play an important role. It would not be right to think that mere beliefs can conserve culture without education (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). The Educational role of a museum is more visible in a science museum than others or the conservational aspect of the museum is also more important role in archaeological museum. ICOM in 2004 listed and categorized museum roles in an official practical handbook titled: Running a museum (Mork, 2004):

- Conserver: collection and preservation remain an intensely practical business in which detailed practical advice is needed alongside this new way of thinking. From the past to now, the main duty of museums has been conserving artefacts.

- Inventory and documentation: Accurate and accessible documentation is an essential resource for collections management, research and public services. The accessioning process supports the incorporation of permanent acquisitions and long-term loans into the museum collection. In the case of an acquisition, if this is approved, the owner should be asked to sign a formal legal transfer of ownership of the objects (a 'transfer of title'). The signed copy of this document should then be added to the file, as an essential confirmation of the legal status of the acquisition.

- Display and exhibitor: The public displays and exhibitions are by far the most popular parts of most museums. It is here that a direct contact between the visitor and the museum's collections takes place. It is here where any individual, regardless of age, social and economic status, alone or as part of a group, has the opportunity and space to see the "real object", and with the help of certain exhibition techniques to communicate or interact with it.

- Educator: Museums add special values to the formal school and college education system, as part of the informal sector of education. They enlarge the formal education and offer different ways of learning, enjoying and discussing. All museum professionals, whatever their particular job or specialization, need to have a strong belief in the need to share with as many persons of all ages or social levels as possible knowledge of the importance of discovering and understanding the roots of mankind and their creation of culture as well as the natural heritage of our planet.

- Marketing: During recent decades, museums have put a greater emphasis on attracting the visitors' attention, and marketing has therefore become an essential museum management tool for museums in a growing number of countries. Important reasons are that in many countries government financial support has been reduced, while the competition for people's leisure time is tougher.

Iran National Museum as an archaeological museum, through its nature, disciplines, policies, limitations, magnificent objects, responsibility as the supporter of other museums and cultural centres and finally a governmental Institute, plays a role in all aspects which ICOM was defined above: Conserver, inventory and documentation maker, displayer and exhibitor, educator and marketer. Inevitably, current museum's objects form part of a society`s culture. They are symbolic of human development and sentiment, joining strings of personal and national identity together. To achieve tangible education, there should be a relationship between museum objects and the beliefs of the museum. Knowledge as the result of an educational process can only be deterministic when it can be developed, emphasized and innovated accordingly. A Museum forms an appropriate laboratory for cultural, scientific and social exchange (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). As the result indicates and in the visitation process, most of visitors are being satisfied through seven standard elements, which have been

elaborated on before (Figure 18). Iran National Museum in both buildings, has succeeded in satisfying its visitors and in displaying the complex mix of objects and other materials appropriately. A museum is known as a tool in the education field, and it should be considered that this tool is not similar to other classic educational spaces (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). To evaluate the education role of the museum in this complex as an archaeological and cultural center, the main object added to the questionnaire was Iranian history. After passing the visit process, most of the visitors argued that the history of Iran has been changed their mind and perception. Additionally, organizing complementary affairs like holding subsequent seminars workshop further reinforce the role of the complex as an educator and exhibitor. In pursuing its role in creating inventories and documentation, Iran National Museum has a close cooperation with archaeological sites and as an expert through its exclusive and vast library and recently established research center offers a high potential. Although the evolution of the Iran National Museum complex requires another individual evaluation, it is clearly a complex which possess these centers a vast library in itself, currently however with basic infrastructure in this respect. However, this research has monitored and evaluated all roles of museums in Iran National Museum.

Marketing (WOM, eWOM):
  Factor 1
  Factor 3
  Factor 6

Display:
  Factor 2
  Factor 4
  Factor 6
  Factor 8

Pre - visit

Visit

Post visit

Exhibitor:
Factor 2
Factor 8

Educator :
  Factor 1
  Factor 5
  Factor 6
  Factor 7
  Factor 8
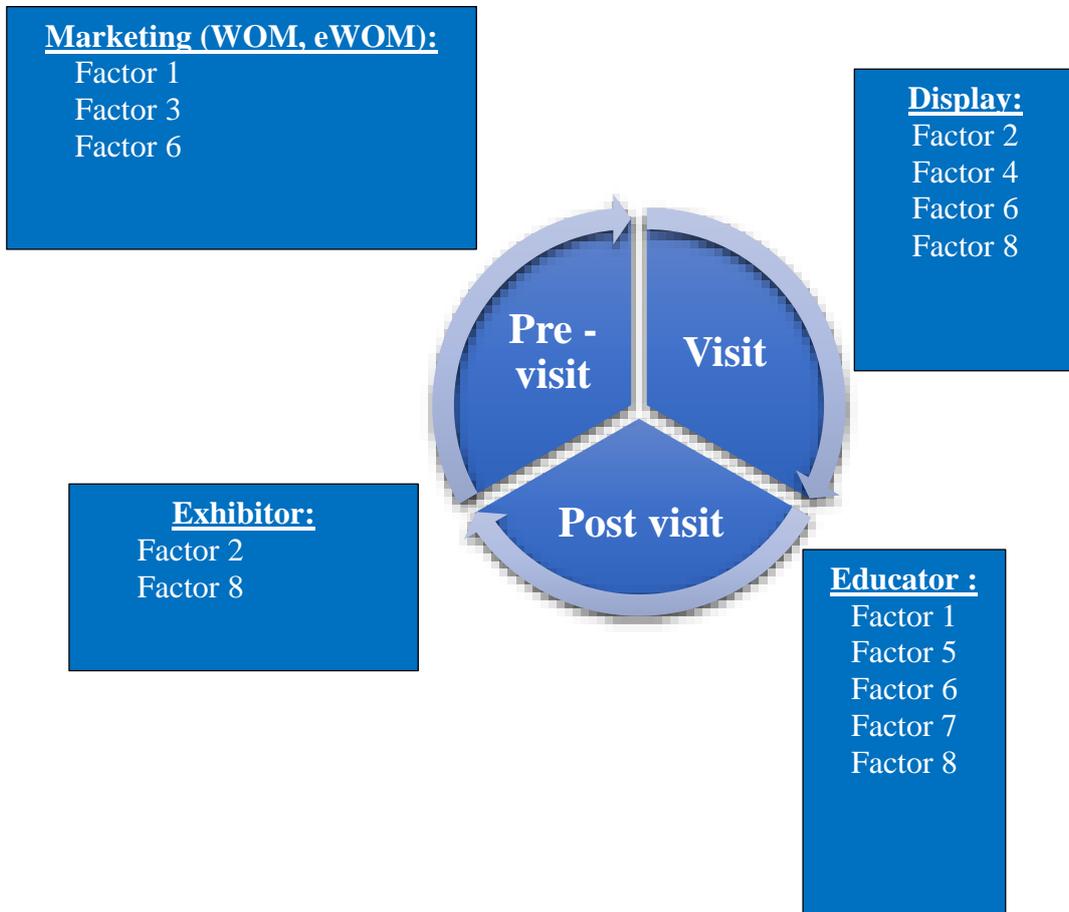
Source: Author´s adaptation from ICOM Official practical handbook in 2004

As mentioned in the description of Iran National Museum in chapter three, this complex does not have a specific department for marketing and the marketing strategy of this complex relies on itself, and relevant authorities in their interviews mentioned that due to the magnificent objects of the complex, visitors come to visit them, especially foreign tourists. Furthermore, there is no devoted budget for marketing and some marketing affairs are managed by the department handling public relations while being managed some by the director of the manager and some by departments. In-depth interviews with relevant authorities also indicate there is minimum hope in the near future for the development of a separate department handling marketing which may affect the efficiency of its marketing activities. In this circumstance, only one model of marketing

exists, which is called: WOM (Word of mouth). WOM is communication about products and services between people who are perceived to be independent of the company providing the product or service, in a medium perceived to be independent of the company (Silverman, 2001). WOM or consumer-to-consumer interaction has been the center of discussion among the research fraternity for a few decades now. Researchers have already shown the growing influence of WOM and it has been recognized by the marketers to be a highly credible form of marketing information (Kundu & Rajan, 2017). According to a recent Nielsen study, 92% of consumers around the world say they trust earned media, such as WOM and recommendations from friends and family, above all other forms of advertising. Online consumer reviews are the second most trusted form of advertising, with 70% of global consumers surveyed online indicating that they trust this platform, an increase of 15% in four years (G. Brown, 2006). The key issue here is to develop the capacity in distinguishing between tangible and intangible services. Tourism is a good example of a sector in which consumers share their opinions both offline and online. Interpersonal influence is important because of its intangible nature and the fact that it cannot be evaluated before the purchase (Litvin, Goldsmith, & Pan, 2008).

Overlooking some responsibilities of a museum which do not have an effect on the sub-hypothesis (destination image of visitors toward Iran), like inventory management, documentation and conservation, it has been concluded out that the cycle of proper display and exhibition as the first step and then adding complementary steps like education in the visitation process and also after the visit process, in case of Iran National Museum creates a marketing cycle which can be recognized as WOM marketing (Model 19). With regards to the result of analyzed factors in the chapter containing the results, clearly, Iran National Museum has been successful in all its responsibilities as a conserver, exhibiter, educator, and marketer (model 20). With regard to the research result, most of the visitor's perception are changed after their visiting the complex, and they confessed that they have received a fresh perspective of Iranian history and culture. The new perspective gained through the proper display, exhibition and education activities of the museum was accomplished during the visitation process and also after. To measure the level of success of the Iran National Museum in the education sphere, the satisfaction of visitor's intentions in learning of culture, history, and traditions of previous societies was measured (Figure 33). Figure 33 proves that even those visitors with low-level educational intentions who came to Iran National Museum were introduced to a new

perspective on Iranian history traced by the museum. It should be considered that most of Iran National Museum visitors are associated directly with historical and archaeological fields, and also there are cultural tourists who are usually possessing a higher-level education, and as observed from figure 33, they have been satisfied through educational utilities which the complex has used in this respect.

Figure 33- Success of the Iran National Museum in education- From 2016 to 2018
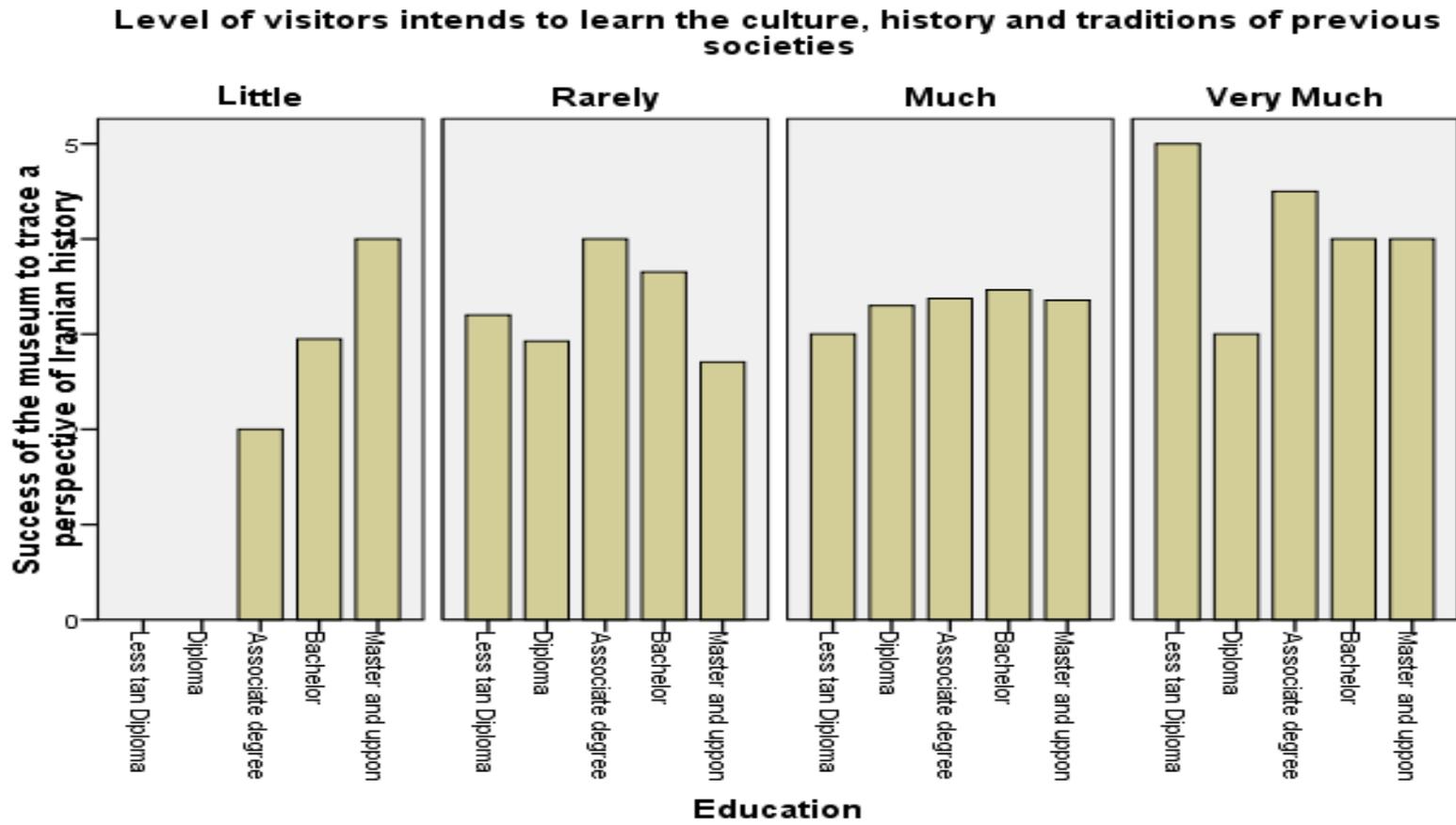
Source: Author

After progressing through these steps, the visitors are ready to transfer their experience and new perspective toward Iran to other destinations in societies of origin where the objects and displays come from. This is a common phenomenon for the WOM marketing process. A well-crafted display and exhibits in the museum encourage visitors to engage further and to learn and follow more about specified objects, art, activities, traditions, history and culture of a region. This cultural engagement process could be completed through complementary activities like relevant seminars, and workshops shape the cultural education process. In model 20, it can be derived that through appropriate display and exhibit in the first phase and subsequently educational engagement in the second phase, visitors are being guided to play a role as one of the pillars of the cycle automatically.

Model 20- WOM marketing in the Iran National Museum as an archaeological museum- from 2016 to 2018
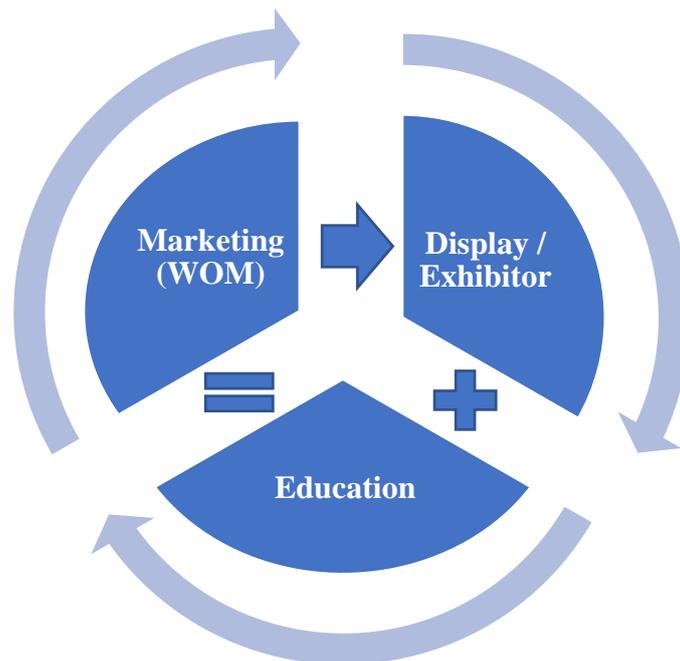
Source: Author

It is important to know that visitors are ready to play an important role in this respect and they are inspired to invite and encourage others to visit Iran after their own visit. First at all this discussion would be clearer if we could categorize types of cultural tourist. Cultural tourist categorization could be considered in many ways like an article which

Nuria Gali has done before (Galí, 2012), but McKercher and Du Cros, produced typology which divides cultural tourists into five groups:

1) The purposeful cultural tourist - cultural tourism is the primary motive for visiting a destination and the tourist has a very deep cultural experience.

2) The sightseeing cultural tourist - cultural tourism is a primary reason for visiting a destination, but the experience is shallower.

3) The serendipitous cultural tourist - a tourist who does not travel for cultural tourism reasons, but who, after participating, ends up having a deep cultural tourism experience.

4) The casual cultural tourist - cultural tourism is a weak motive for travel and the resulting experience is shallow.

5) The incidental cultural tourist - this tourist does not travel for cultural tourism reasons but nonetheless participates in some activities and has shallow experiences (McKercher & Du Cros, 2002). Therefore, this category has been selected to use in this part.

Figure 34 vividly indicates that all the cultural tourist visitors of the Iran National Museum ranging from both purposeful to incidental ones, through their changed perception brought about by the efforts of the Iran National Museum, have shown interest in encouraging others to visit Iran after their visit to the museum. The visitors mainly interested in purposeful cultural tourism were inspired to attempt to transfer the reality of their travel to others. After creating this motivation to encourage, it would be valuable to understand how to capture the tertiary travelers who may be inspired to visit Iran through word of mouth for the specified destination. Creating a product in the cultural tourism field and particularly in museums.

Figure 34- Level of interest of museum visitors in encouraging others to visit Iran according to their changed perception- Since 2016 to 2018
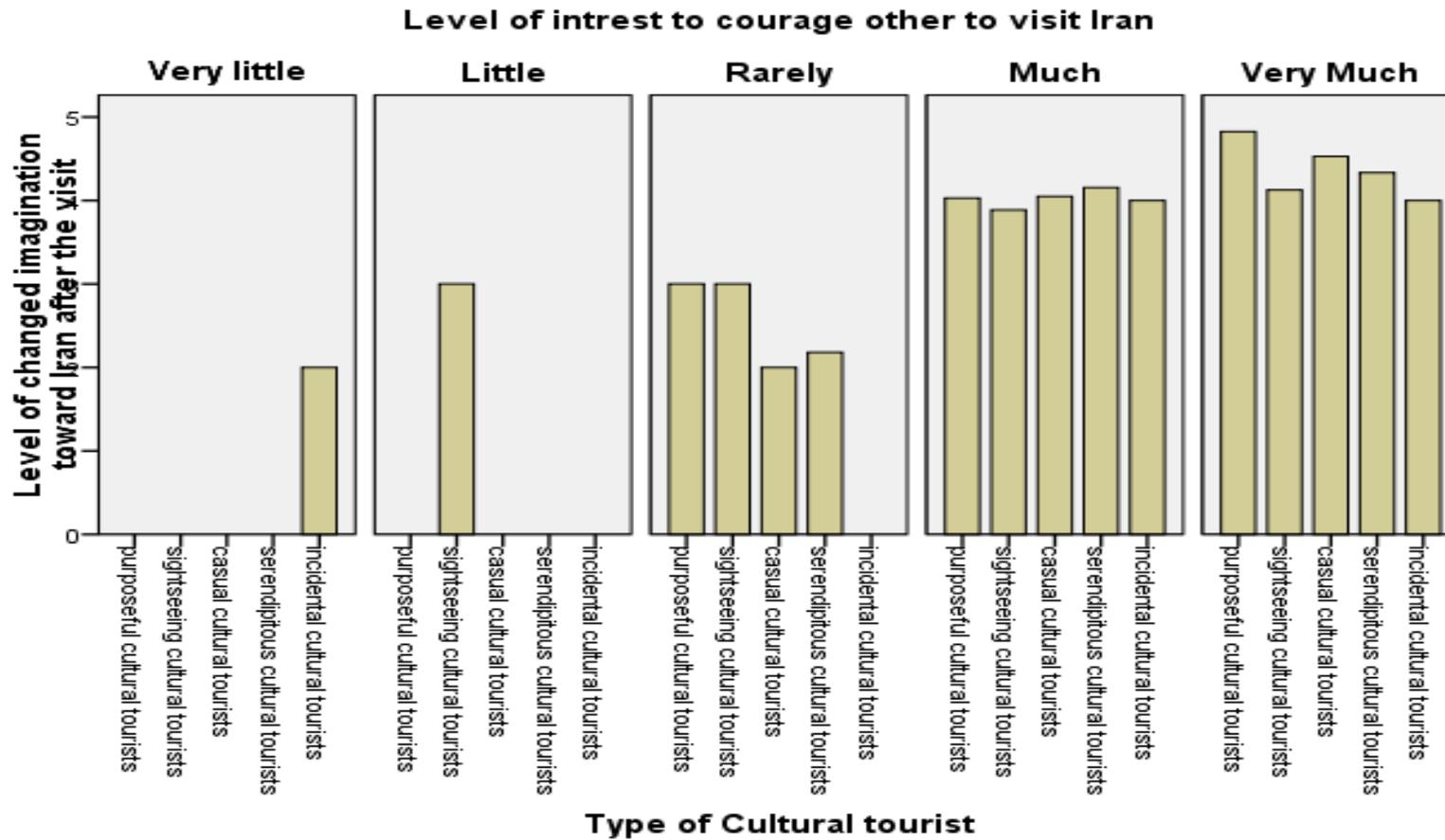
The word of experience could be helpful in this context to clarify the targets process in this part of the research. The way which museums are planning to gain more interaction with visitors to form a deeper and more meaningful relationship, forms productive dialogue between visitors, curators and other relevant experts. In this case, visitors interact with each other and a museum expert, to share their experiences and explicate their ideas and questions. This increases the strength of the experience of the museum visit (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). The nature of experience and message which visitors are carrying should be focused upon. Arts marketing of the 1990s identified its core product as "that which is visibly and essentially offered to the target market"(Kotler & Scheff, 1997). Such a product may be a museum display, play or symphony. This school of thought identified the expected product as that which its customers normally expect, such as efficient ticketing arrangements and polite staff. It identified the augmented product as that beyond normal expectations: such as satisfaction and commitment enhancement through newsletters, lectures or discounts at neighboring restaurants. These three product conceptualizations may be interrelated as three concentric circles (Model 21): with the core product at the center, and the augmented product of the outside.

Model 21- Arts marketing product conceptualization
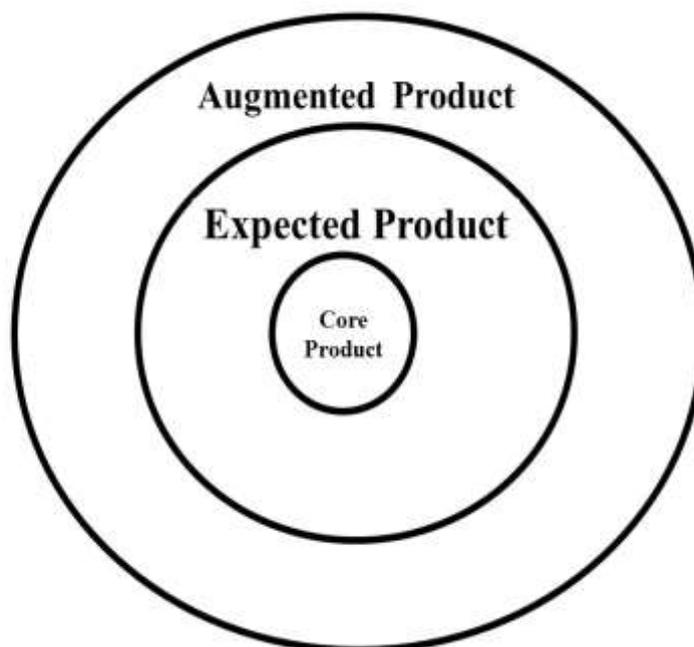
Source: (P. Kotler & Scheff, 1997)

Experiential tourism requires an alternative conceptualization: firstly, it focuses on facilitation, not on production. Secondly, although it also has three concentric circles, these may be differently conceptualized (Model 22). The inner circle is tourist experience, the middle circle is the intangible construction offered as a product, and the outer circle, the tangible construction offered as a product. This alternative conceptualization arecognizes that 'products' are not solely produced by the formal producers, such as museums or theatres, but also by their consumers' imaginations. Experiential cultural tourism is all about understanding tourists' diverse imaginative capabilities, associations with places and perceptions of authenticity if it is to be successfully developed. For museums, it implies consumer research of a quality beyond present pre-occupations with socio-demographic and summary motivational profiling (Kotler & Scheff, 1997).

Model 22- Experiential cultural tourism product conceptualization
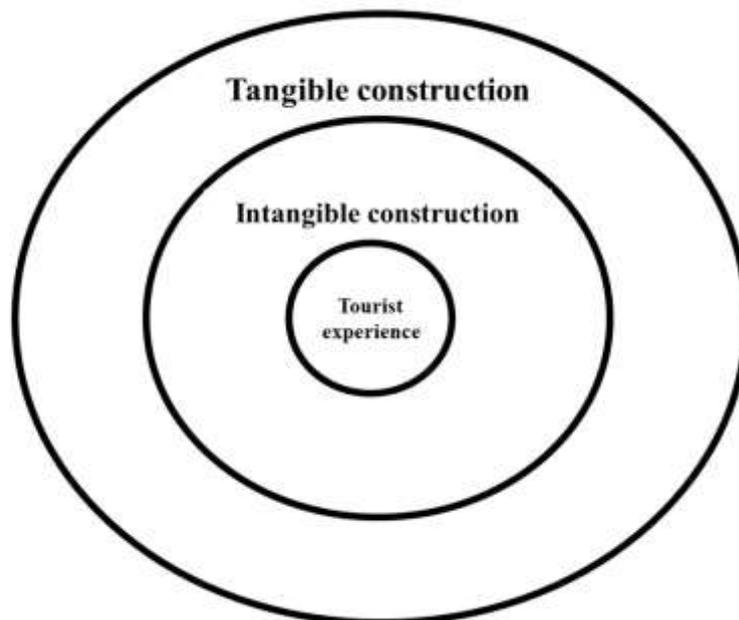
Source: (P. Kotler & Scheff, 1997)

Furthermore, to adopt this model to cultural tourism product like a museum and specifically the Iran National Museum as the case study, these three circles could be categorized in cultural and historical experience, intangible construction and tangible construction. There are intangible facilities like free parking, appropriate location (the complex is located in the historical and cultural center of Teheran), two museum shops, time opening (open from 8 A.M to 8 P.M all days of the week), exclusive library for

complementary information and compatible activities to engage visitors to this cycle of the product. Involving visitors through bold tangible constructions like the mother museum of Iran and its magnificent objects and also narrations of the 7000-year history and 2500-year civilizations gives them a remarkable historical and cultural experience which forms the core circle of this cultural tourism product (Model 23). A higher consideration of external facilities would provide tangibility to visitors, attracting and involving them in cultural events. It would particularly benefit some classic one like an archaeological museum, where it is feasible that gradually, visitors move from the exterior circles to the core circle which is a historical, cultural experience in the case study. It should be reminded that this kind of experience only is valuable when it could happen tangibly although some virtual cases that have been created recently. In to the interview with the Iran Baastan manager, she argued that their policy emphasizes physically visiting the stunning objects which could be visited physically. The complementary evidence which can testify to her argument is the fact that 42.3 percentage of visitors responded in distributed questionnaires that objects which they have seen in the Iran National Museum, have traced a new perspective of Iranian history in their mind (question 8 of table 35). Iran National Museum functions not only as a cultural center but also as a message creator that initiates change in the imagination of visitors and traces a more factual perspective of Iranian history and culture and sends a more accurate picture of Iran as a destination abroad and is even informative for domestic tourists. There is a message narrated about the potential of historical and cultural experience in Iran and it opens up an innovative way to market the museum field particularly for Iranian cultural tourism.

Model 23-Experiential product conceptualization of Iran National Museum – 2017
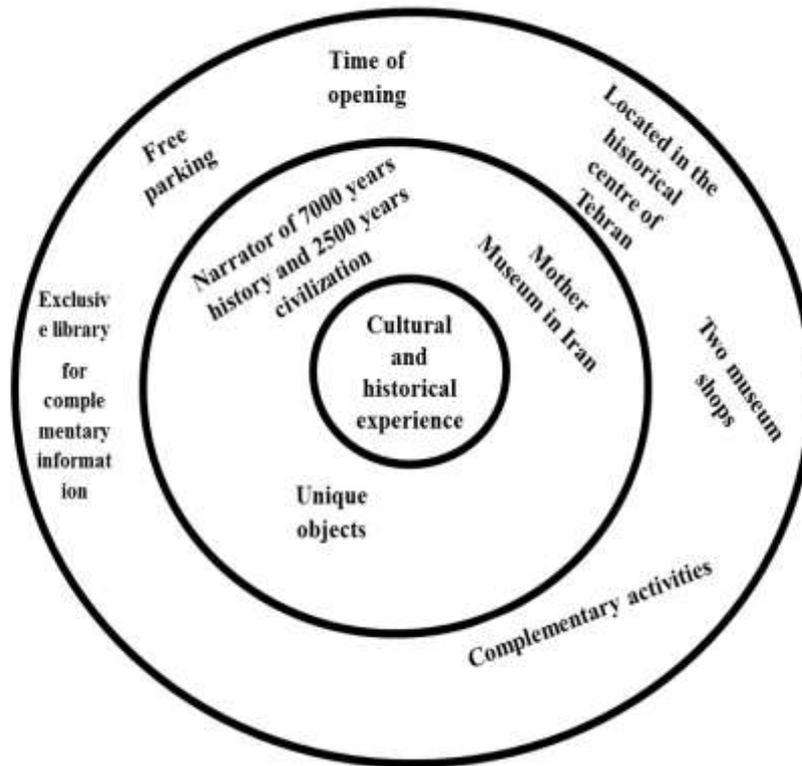
Source: Author

As with other messages which are carried and delivered to a specified destination, this unique experience also is delivered to a destination. Cultural and historical experience form the core circle of Iran National Museum when which adds to the visitor's knowledge through the display, exhibition and educational tools of the museum. It seems that expression of the factual realities of Iranian history and culture could also be feasible through the virtual world particularly in our modern world, but some cultural products in cultural tourism like an archaeological museum require to a physical visit for a complete experience. Due to the nature of an archaeological museum like the Iran National Museum, which has become a relevant cultural tourism attraction (first sub-hypothesis, a museum plays a role as the historical and cultural mirror of the society. The goal of the museum in this case, is sending a more factual message of the reality of the rich cultural and historical experience of Iran to the guest society. It can be observed that message has been communicated by the Iran National Museum when considering factors two, four, six and eight in their display, exhibition and education responsibilities as ICOM has modified stated before (Model 24). In this step, the message is ready to be launched and when the visitor's expectations have been satisfied through the complex, visitors play

their role as the message carrier. If visitors feel that they have passed their time in a gainful manner, they will be encouraged to visit the museum complex again and also will become an "advertisement agent". They will probably inform their friends and families about the destination and its current political situation and may return again or encourage others to visit (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). One of the major hurdles in correcting the destination image of Iran globally, which is displayed later. In a nutshell, imposing sanctions on business and social affairs through, political problems, weak advertising, along with a negative image in western media have been the prime problems in this field. However, this cycle shapes WOM marketing automatically, the message is delivered appropriately.

Model 24- WOM of the Iran National Museum processes in a message cycle
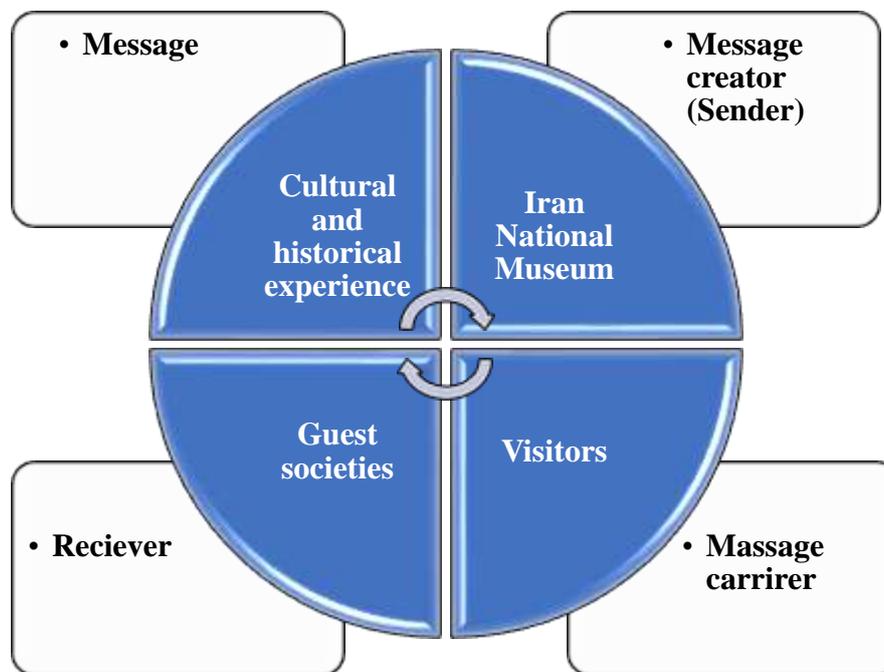
Source: Author

An important key in this context, is the message carrier who is a cultural tourist in this case. A cultural tourist is valuable in the tourism industry because cultural tourists also tend to spend more money than other types of visitor and can, therefore, play a significant role in providing financial support for local cultural manifestations.

According to used category of cultural tourists in this study, cultural tourist degree of Iran National Museum has been measured and finally, has been found out that visiting

Iran National Museum as a main reason for a travel concludes 25.5 % of visitors and consequently, 38.7 % visiting of Iran National of Museum was in their plan but not as their main reason to travel (Figure 23). Therefore, Iran National Museum cultural tourists are in the first and second part of the categorization. The influence and impact of the high-level cultural tourist segment on guest societies is an important aspect to consider before creating a marketing strategy particularly in WOM marketing. Additionally, 48.6% of the Iran National Museum visitors admitted that visiting cultural tourist attractions was their main motivation, which confirms seriousness as cultural tourists (Figure 24). It is important to mention that 37.9% of Iran National Museum visitors usually have a master's degree or higher education achievements. Actually, when the Iran National Museum visitors act as message carriers, they are playing a role for sending and receiving the real message of Iran to the World which is useful in marketing sphere particularly in WOM marketing.

WOM marketing definition and its importance for the Iranian market were described before in this chapter. In the case of Iran National Museum and according to the results of this research, the process of WOM marketing as the only marketing pattern of the complex follows the simple model (Model 25). Figure 23 indicates that the most rates in case of gained information about Iran National Museum and its marketing that means 26 % and 35.3% are devoted consequently, by the Internet / social networks (eWOM) and Friends and family (WOM). After the visitation process is over, most visitors responded that they will encourage others to visit Iran immediately (48.6%). This positive response had the highest rate in comparison with other responses (for example, just 1.3% visitors said that they wouldn't suggest others to visit Iran). This is a large-scale achievement for Iran National Museum (Figure27). Indeed, this type of marketing is not following a scheduled plan, and it happens automatically through unique objects or an appropriate display which impact the visitor's perception of Iran. Relevant managers confirm that there are no scheduled marketing plans and there is no official marketing department, for the museum complex. WOM marketing comes through with successful results in such a unique case.

Model 25- Current State of WOM marketing in Iran National Museum- from 2016 to 2018

| Pre-Visit | Visiting | After visit |

26 % Internet / social networks (eWOM)

35.3% Friends and family (WOM)

Visitors

48.6% of visitors will encourage others to visit Iran immediately (As the highest rate).
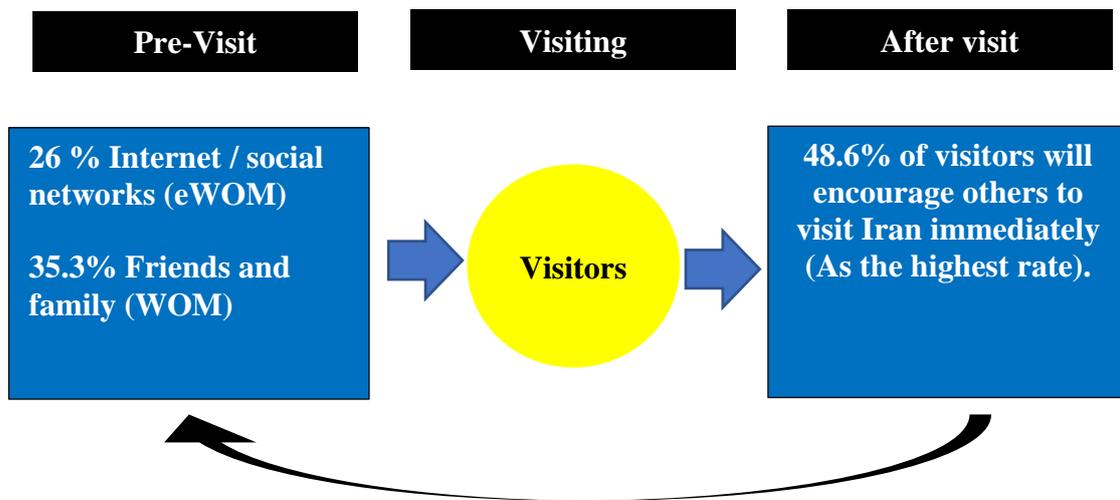
Source: Author

As it is clear in the model, the classic and the oldest form of marketing is used to transfer the message of Iran National Museum as the cultural product tracing cultural and historical experience of Iran. About 35.3 percent of visitors first received information about Iran National Museum through friends and family who had travelled to Iran. However, Marketing of WOM has changed and evolved to a new form of marketing now referred to as eWOM. Electronic word-of-mouth (eWOM) offers noncommercial, authentic, and experiential detailed information about destinations and operators that are considered generally more and more reliable because they are not managed by the company (Buttle, 1998). This updated shape of WOM seems to have great potential in tourism industry as eWOM is considered an important information source influencing tourist travel intention and choice of destination (Yun & Good, 2007). Also, eWOM is an emerging marketing experience for consumers which impact their assessment of different existing brands and products such as mobile brands through online communication channels (Sukati, 2018). 26 percent of visitors received their information about the Iran National Museum before their travel through the Internet and social networks, which lie within the eWOM marketing process. Concisely, according to figure 23, 61.3% of visitors directly received their information about the destination through WOM marketing (in both forms: classic and eWOM). It could be mentioned that other physical outlets like newspapers/ magazines/brochures, travel agencies can be indirectly counted as outlets for WOM marketing, have not been considered within this context.

To understand this type of marketing better, and especially the evolved eWOM, it is necessary understand social media and its forms and how it affects Iran. Cimbaljević in his book, categorized social media into the following types:

• collaborative projects where the user can add, remove, and change text-based content in these websites (i.e., Wikipedia);

• Virtual communities on these platforms people can share information, content (text, audio, video) (Twitter), and opinions about a specific topic, writing also reviews (TripAdvisor, Virtual Tourist, etc.) or diaries (personal blogs containing travel diaries);

• Content communities in these websites' users can share media contents like texts, videos, photos, etc., (i.e., Bookcrossing, YouTube, Flickr, Pinterest, Instagram, etc.);

• Social network sites (SNSs) websites which allow people to create profiles with personal information, sharing those contents with friends and colleagues. People involved in such activities communicate by means of e-mails and instant messaging (i.e., Facebook, LinkedIn, etc.);

• Virtual games/social worlds platforms where users can appear in the form of an avatar and interact with other users as in real life (e.g., online games of Microsoft X-box or Sony PlayStation and websites like Second Life) (Cimbaljević, 2015).

In the case of Iran as seen in table 45, some social media outlets are not available for use due to restrictions. This is a loss for Iran as this is a low to no cost way of creating a buzz around Iran globally to change any negative perceptions towards Iran.

Table 45- Iran's reputation in social Media (2017)

Collaborative projects	Encyclopedia	
	Wikitravel	
Virtual communities	Twitter	
	TripAdvisor	
	Friendfeed	
Content communities	YouTube	
	Flickr	
	Instagram	
Social network sites	Facebook	
	LinkedIn	
	WhatsApp	
	Tumblr	
	WeChat	
Virtual games	PlayStation	
	Xbox	

Banned

Not in frequent use by citizens/government

permitted to use

Source: Author

In table 45, there are many selected social media tools, which have been selected according to their user population in the world and in Iran. According to marketing goals, developed by relevant policymakers, the number user of a specified platform in a particular market could be identified and online and social media activities could be planned accordingly. For example, the Chinese market, which is the largest outgoing market globally, could be considered. Chinese people use the WeChat application with a very high frequency as their favorite social media platform (Chen, 2016) This application was banned in Iran by the Iranian government in 2013. In addition, it should be noted that content in social media acts as an opportunity that entails participation from both the government and ordinary citizens of the society. For example, devoting a specified department to follow tourist's comments who traveled to Iran in exclusive websites like TripAdvisor can be a worthwhile effort. It has become obvious that certain social media websites such as TripAdvisor, and IgoUGo, which are comprehensive travel-specific sites, are becoming increasingly popular and are likely to evolve into primary online

travel information sources (Tuominen, 2011). Indeed, by considering these activities, an opportunity has been created for managing and guiding travel plans before the beginning of travel.

The opportunity of introducing the heritage of Iran through the Iran National Museum visitation experience is useful. It could be used as a fertile tool for reaching tourism goals that one these goals could be the changing destination image. Particularly of curse, in a situation where Iran faces too many internal and external barriers to change the people´s perception towards Iran. Hostility of government, Ideological view and policy, poor advertising and marketing, mismanagement of internal affairs, internal radical actions like the U.S. embassy occupation in 1979 at the beginning of Islamic revolution, and some traditional beliefs and functions in the internal society have caused an inaccurate global image of Iran. Additionally, negative images in the western media about Iran, international sanctions against Iran, violence and tension of the Middle East, banning of Iranian activities outside the country, advertisement prevention of Iran's products have created an unpleasant image of Iran. When some communication tools in social media with the potential to connect Iran globally are disconnected or there are barriers to connect, cultural products like a museum could be useful to portray the history and heritage of a specified region without bias. This message from the museum could be delivered externally to the banned circle (Model 26) through the WOM and eWOM tools. Due to barriers stated before, when influential Western Media outlets (indicated in black rectangle in model 26) do not have permits to enter Iran to provide unbiased opinion, a cultural product as a museum plays a role as a bridge in this context. Additionally, efficient utilization of WOM and eWOM marketing methods attract visitors to visit Iran and the tourism attractions of Iran in the second and third step of the cycle. Inviting specified guests, companies, and organizations operating in both public and private domains to specified conferences and congresses help attract their guests or visitors. However, their range and effectiveness are not comparable to a cultural product like a museum as it serves a completely different purpose.

Model 26- Function of the Iran National Museum in WOM marketing - 2017
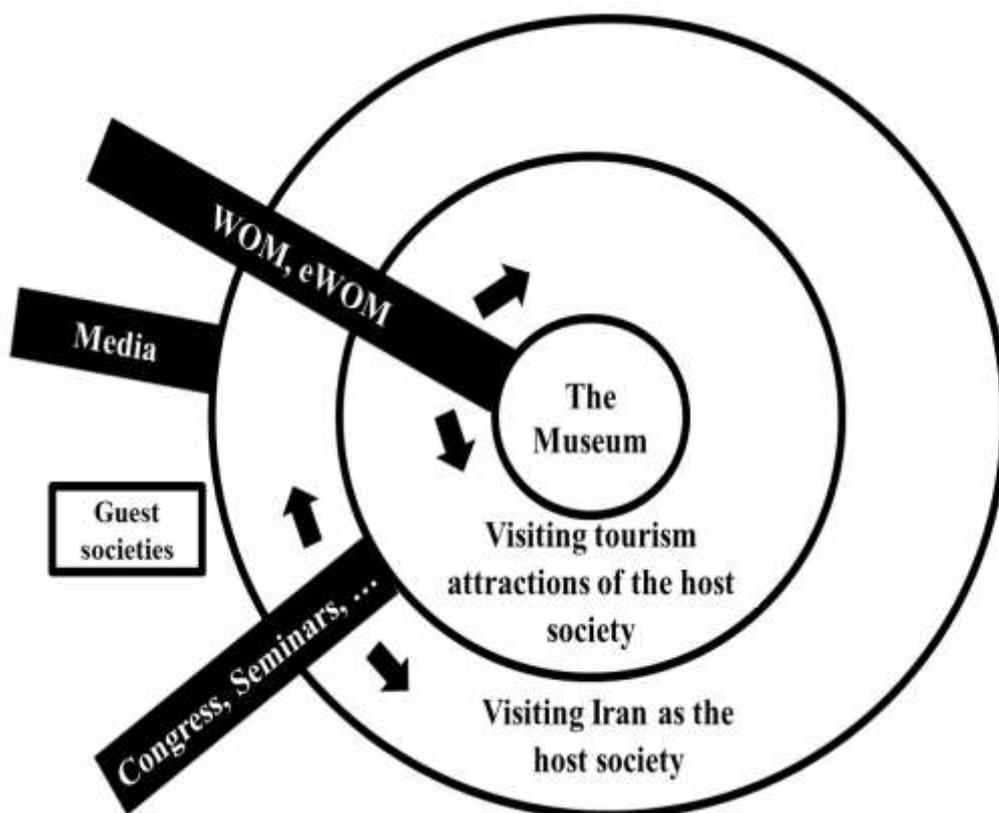
Source: Author

Apart from the main hypothesis which defines the relationship of Iran National Museum and cultural tourism in Iran, the circumstance of WOM marketing has been evaluated and according to model 26, some suggestions and conclusion have been presented in this respect. Conclusions that can be formed about the Iran National Museum with regard to the results from the research are listed below:

☐ Encourages visitors to visit other tourism attractions in Iran, particularly cultural tourism attractions.

☐ Changes visitor's perception positively toward Iran.

☐ Creates cultural and historical experience as a cultural product.

☐ Creates a message of Iran's current status, both politically and culturally for sending to guest societies.

☐ Connects to guest societies through WOM and eWOM marketing.

The result from the research stated the positive and also negative effects of Iran National Museum on cultural tourism (Model 15) which each effect has explained with suggested plans in the blow.

5-3 Main hypothesis - Positive and negative impacts of the Iran National Museum in Cultural Tourism of Iran

Detecting a degree of positive and negative impacts of the museum on cultural tourism creates a prospect for relevant authorities to convert these impacts, into strength and opportunities and impede them to become as threats and weakness. To reach this goal, a museum should manage its complex capacities appropriately. It should remember that in the past, museums were "controlled" while today they are "managed" (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). After analyzing the factors of the thesis which were derived from questions developed in the questionnaire, it was found that Iran National Museum has both positive and negative impacts on cultural tourism in Iran, which subsequently included eight percentage negative impacts and 92 percentage positive impact. Through highlighting the positive impacts and also making an attempt to remove or at reducing the negative impact of Iran National Museum of cultural tourism in Iran, the museum plays its role to contribute in the cultural tourism sphere. To reach this goal, it is crucial that adoptable plans be suggested by museum authorities in its procedures and policies toward the relationship between the museum and cultural tourism and subsequently be feasible in the situation of Iran. It should be noted that these suggested plans should be pervasive and cover all relevant aspects so that the museum could be helpful to develop cultural tourism of a region. Generally, strategic planning helps the museum to detect weakness and strength factors and competitive threats and opportunities from external sources (Mohamadian & Asgasri, 2014). In accordance with current laws, the potential of the complex in the capital of Iran and additionally as the

primary museum of Iran has been attempted to derive feasible suggestions for both positive and negative impacts of the museum on cultural tourism in Iran.

5-3-1 Advertising and proper introduction of the museum

Promotion is one of the most popular, widespread and influential parts of marketing. Promotion is also of major importance for a cultural institution because of its ability to attract a large number of visitors (Buljubašić et al., 2016). Proper introduction of the museum to society and also to the tourism market, is integral. Historical and archaeological museums shape social identity. Usually, the advertising of a product is assigned to an exclusive department which is called advertising and marketing. Historical experience is the core product of Iran National Museum due to its cultural nature and discussing the relationship between advertising and the complex might be complicated. The result from the search also has indicated that advertising and proper introduction of the museum has a two-percentage.

To avoid a negative impact of Iran National Museum of cultural tourism of Iran, many barriers require elimination through feasible plans. Due to limited opportunities to form a connection with foreign societies, there are some innovative ways to expose and introduce the museum to foreign visitors such as:

- Inviting foreign TV reporters to allow for higher TV coverage (for e.g. CCTV of China, which had an exclusive interview with Mrs. Sepidnameh recently).
- Continuing to organize foreign exhibitions.
- WOM and eWOM marketing as has been discussed in the conclusion of the second sub-hypothesis of the thesis.
- Inviting famous foreign experts and even celebrities to visit the museum
- Furthermore, for domestic visitors some appropriate plans and suggestions are mentioned such as:
- Cooperating with relevant organizations like municipal of Tehran to expose and publicize Iran National Museum billboards and posters throughout the city and city entrances.

- Highlighting the importance of Iran National Museum as the primary museum of Iran in archaeological and historical part of lessons in school books.

- Inviting relevant employees of other government organizations to museum's conferences and workshops.

- Building a close relationship with other historical museums throughout the country to develop a useful link to introduce Iran National Museum to other museum visitors.

- Equally, there are some suggestions, which are common in both aspects of domestic and foreign visitors:

- Considering arrival ports of Tehran as an opportunity to introduce or at least advertise the museum. Cooperating with tour guides and travel agencies to put Iran National Museum as a cultural center which compasses magnificent objects, in their brochures and itineraries. Higher participation in the social media sphere which has recently gained thorough momentum, particularly in Iran according to official reports by the government.

- Publishing relevant articles in exclusive magazines like archaeological and historical ones. Advertising in famous magazines and newspapers.

- Establishing a separate marketing and advertisement department for the museum.

5-3-2 Museum services

In previous studies, most research has attempted to clarify museum services academically. However, a major challenge is to accurately define museum services that 'put the museum in touch with its public'. Hence, it is important to not only take visitors' preferences into consideration but, more importantly, understanding how these preferences can vary within the population (Colombino & Nese, 2009). To reach this goal of "putting the museum in touch with its public," three processes of visitation have been considered: pre-visiting, visiting, post visiting. To clarify better, one of the museum services, which is involved in these three processes have been explained. Many of the visitors, particularly in recent years prefer to have a scheduled plan and agenda before their travel so that they collect destination and attraction information and previous visitor's comments on official websites. Museum official websites could collect information on how the museum website is used and provide the required information on the museum when a tourist is researching on the internet. The result from the study

indicates that museum services of Iran National Museum have 12% positive effects on cultural tourism of Iran an also has 1% negative impact. Many respondents indicated that route signage and building satisfy the visitor`s expectation and, visitors did not know much about the Iran National Museum website as during this period, the website didn't work correctly. Hence, Iran National Museum as the primary museum of Iran could consider some suggestions in order to remove barriers in this context and also to highlight its strength and potential. Returning IT department under the complex chart (Currently, IT problems and development are accomplished by a specified department of ICHHTO), Using 3D route signage beside the objects, adding useful languages in object explanations for visitors of different nationalities in the marketing process, holding complementary seminars for visitors and using technology utilities to improve the visitation experience should be considered within this context.

5-3-3 Usefulness of museum programs and information

Programs and information provide for a physical way to disseminate information which public visitors can physically touch and feel. The public program function encompasses display, exhibition, interpretation, communication, and programs directed to specific audiences, such as school children and teachers (Smithsonian, 2001). Also, the museum plans and programs comprehensive and have a holistic attitude on literature, mission, complexes, staffs, society support, audiences, political circumstance, local and regional threats and other social and environmental facilities (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). In addition, it should remember that the educational aspect of the museum is an important factor to measure the usefulness of museum particularly in a historical and science museum. Educational support could be gathered in a suitcase or a carrier box and could use by education staff or independent visitors in museum. Materials selected for this package should concentrate on specified objects which relies on museum sets and their plan to give wide range of links and tools to learn, like documentary information, relevant raw materials that can be touched (Brüninghaus-Knubel, 2009). According to the result, it was observed that museum programs and information have 12% positive effects on cultural tourism of Iran, and zero negative impacts on cultural tourism in Iran. This museum has the potential to develop an accurate

perspective of Iranian history in the visitor's mind and also most visitor's expectations were satisfied by expectation from the objects and displays in Iran National Museum. This success and achievement can even be improved more by adding some facilities and considering plans, which will be more adaptable to tourism activities. It should be noted that the narration of a specified region or country, especially in an archaeological museum which possesses two types of visitors, is an important characteristic. Archaeological and historical experts and ordinary visitors, tourist and school children are representative of the diversity of visitors in the Iran National Museum. Therefore, the narration of history requires storylines which should encompass and support two types of visitors to this museum. It is crucial to remember that most of the motivations to visit other cultural tourism attractions are shape through appropriate performance and the availability of useful information. Hence, the storyline should satisfy an archaeological expert and a school child with the same explanation and display. Using archaeological expert along with a person who has experience on pedagogy in designing the storyline, informing the museum pertinent exhibitions in public, measuring expectations of visitors before and after the visit by a research center at the museum, using technology besides the storyline of the objects, mentioning linkable points on each object to encourage visitors to visit other cultural tourism attractions of Iran, participating in relevant exhibitions and giving organized primary information about the specified object to create curiosity in visitors and updating the object`s information and also for ordinary tourists could be useful in this context. Preparing short experimental trips related to museum objects to specified places such as visiting a cave, historical monuments, archaeological sites, and memorial places could improve visitors concentration in this respect (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

5-3-4 Museum attraction

Visitor attractions and tourism have a mutually beneficial relationship. On one hand, tourism within a destination provides an important means of enhancing visitor attractions. Many museums, for example, find themselves increasingly in competition with other attractions and leisure sites at the same time as they are faced with reduced public subsidies and increasing demands for accountability. On the other hand, visitor attractions can strengthen the appeal and competitiveness of tourism destinations by creating

authenticity and distinctiveness in an area. In this regard, 'tourism experiences' that can connect visitors to local cultures are very important (Brown, 2006). In the second sub-hypothesis of the research, it was observed that Iran National Museum as the case study, has historical experience in itself as the core cultural product which the museum presents it to visitors. Van Aalst and Boogaarts (2002) claim: Museums play a particularly important role as attractions for 'culture seeking' tourists, with an estimated 50% of tourists on a city visit taking in a museum. Museums architecture has important role in creating visitor diversity. The Museum's contemporary architecture (both internal and external spatial arrangements) have been a primary reason for the positive response of the public toward the museum complex. Also building of intricate architectural complex helps the museum to create and maintain a personalized brand. Gardens and statues also are complementary to museum architecture (Kotler, Kotler, & Kotler, 2008). Accessibility of Iran National Museum due to its location in the center and the historical area of Tehran and close to other cultural tourism attractions, provides tourists another reason to visit. Also, respondents of the research agreed that the rest area and the services which had been offered to visitors, were appropriate and they felt satisfied.

One of the suggestions to be considered is placing a higher emphasis on the architecture of Iran National Museum, particularly in the Iran Baastan building where the entrance is inspired by the Sasanian Taq-e Kisra belonging to pre-Islamic Iranian architecture, while the two central courtyards are reminiscent of French architecture. This magnificent architecture also has a proper view over the park which is located in front of the Museum and serves as a comfortable place to stay and rest visit. Construction of some facilities in this area such as a photograph stall and appropriate benches in the shadow, especially in the summer period would provide a value addition. Additionally, convincing tour guides to emphasize the importance of this archway of the building could be counted as another suggestion in this respect.

5-3-5 The visitors' purpose of visit to the museum and its quality

Usually visitor's motivations shape the procedure and policy of authorities to satisfy visitor expectations and needs. Analyzing visitor types and their purposes, prepares a museum to adopt facilities and available. Following the broadly defined concept of

cultural tourism, "cultural tourists" have been technically defined as travelers who visit cultural institutions or places, such as museums, archeological and heritage sites, operas, theatres, festivals, or architecture (Chen & Huang, 2017). It the case of Iran National Museum cultural tourists are its primary demographic of visitors (Figure 35). Due to its location, the Iran national museum has a close relationship with archaeological and historical institutes, cultural centers and relevant universities, organized and specified school's tours and its nature, which is archaeology and history, has been made a circumstance which cultural tourists consist the most of Iran National Museum`s visitors. Those visitors who visited Iran National museum responded that their main motivation to travel was visiting cultural attractions and as well, the quality of Iran National Museum visiting has satisfied them according to figure 35

Figure 35- Satisfaction rate of visitors visiting Iran National Museum- From 2016 to 2018

Source: Author

301
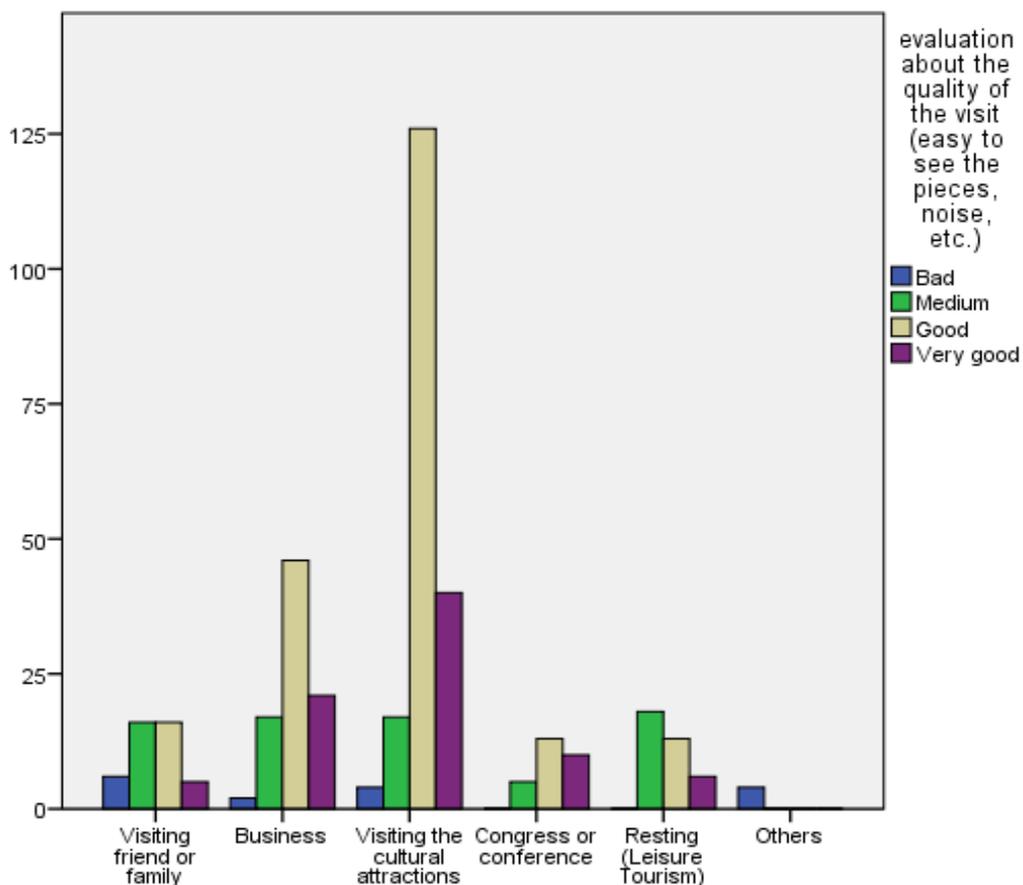
McKercher developed a cultural tourist typology based on two core dimensions, namely the centrality of cultural tourism in the decision to visit a destination and the depth of cultural experience. The identified five types of cultural tourist were "purposeful cultural tourists", "sightseeing cultural tourists", "casual cultural tourists", "serendipitous cultural tourists", and "incidental cultural tourists" (McKercher & Du Cros, 2002). As regard to this category and to evaluate visitors' purpose and also their expectation from the museum visit quality, visitors were divided in a category which consists of five types: With regard to this category and to evaluate visitors' purpose and also their expectation from the museum visit quality, visitors were divided into five categories:

1) Visitors visiting Iran National Museum were considered as cultural tourists.

2) Visitors visiting Iran National Museum where the visit was in their plan but not as the main reason to travel, were considered as the sightseeing cultural tourists.

3) Visitors visiting the museum within in their plan without knowing the name of the museum were considered as casual cultural tourists.

4) Visitors deciding to visit the museum by chance during their travel were considered as the serendipitous cultural tourists.

5) Visitors who visited the museum accidently were considered as the incidental cultural tourists.

The result from the research proved that Iran National Museum satisfies most of the visitor's expectations in part of the quality of the visit, particularly visitors were located in very high level and upper-level cultural tourist categories (Figure 36). It indicates that although the complex could take their very high level and high-level cultural tourists, also to improve and decrease this rate, the complex as the mother museum of Iran and also an archaeological and historical museum should consider some feasible plans. Furthermore, museum marketing has detected that there is a difference between treating a visitor as a onetime transaction and building a long-term relationship with a visitor. To create a longer term relationship with the visitor, the museum should focus on transforming non-permanent visitors to permanent visitors, visitors to members and members to volunteers (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). Like McLean (1997) who has traced visitors transferring into new types:

   1- Attracting new visitors

   2- Changing once visited visitors into returned visitors

   3- Changing into members

4- Conserving members

5- Creating various audiences like children and young groups

6- Changing members into donators

7- Attracting tourist.

Employing experts on the field of history, archaeology and tourism, holding workshops for current staff, classifying cultural tourists, establishing a team in the research center at the museum to focus solely on satisfaction of visitors monthly and even weekly, promoting other cultural tourism attractions with information for relevant objects and developing innovative plans like internal competitions to attract the visitor's satisfaction, are some approaches applicable in this field. This complex as a primary museum, should first concentrate more on the archaeological and historical sphere where the satisfaction of cultural tourists is included as a subpart.

Figure 36- Satisfaction rate of cultural tourists visiting Iran National Museum- From 2016 to 2018
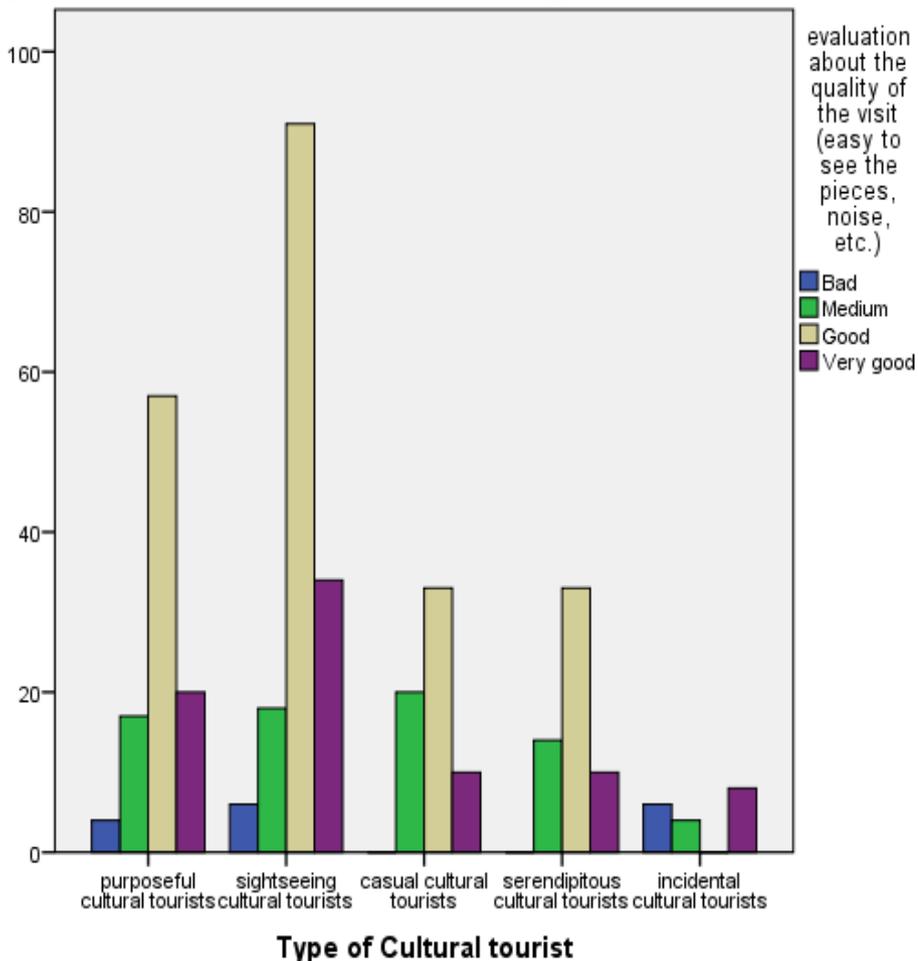

Source: author

5-3-6 Discovery and presentation of cultural, privileges and historical information by the museum to tourists

Today, people are on the verge of forgetting or neglecting their history and cultural tradition, with a lack of knowledge of other cultures due to rapid modernization. The museum is a place to encourage the visitor to learn about natural, cultural and art heritages and it is important to understand the quality of this learning. This important task is done by researches, which are organized by the museum or other groups (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). It is crucial to acknowledge that one of the major resources and cultural institutes to present culture and history is the museum, especially archaeological museums. By cooperating directly and closely with archaeological experts and also relevant institutes, historical and archaeological museums such as this one play the role of an evoker, conserver, and presenter of a cultural object. Subsequently, it could be more delightful that historical and archaeological museums could give appropriate and enough information about other cultural resources and also courage them to get more knowledge about that. Particularly, in the cultural tourism field which has its social-cultural and environmental benefits. The museum should gather objects and give the meaning to them. If we considered a museum as a book, the objects of the museum are words of that book and the sets of sentences, which are joined together by the operator (curator), shape an especial concept (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015).

As mentioned before, Iran National Museum has an exclusive archaeology research department, which has an integral role in this complex and even internal designing of the buildings (Iran Baastan and Islamic period) is managed with the advice of this department. This kind of influence and cooperation between the archaeology department to other departments of the complex has created an opportunity for Iran National Museum to play a role as an incentive cultural center to motivate visitors to visit other cultural tourism attractions through giving relevant information to them. In this cycle, it could be claimed that historical and archaeological museums could be turned into a specified space to convert ordinary visitors to ``cultural tourists``. For example, in figure 37, it has been concluded that according to the information given to visitors, Iran National Museum could inspire them to visit other cultural tourism attractions of Iran. Even purposeful cultural tourists who claimed that they hadn't received appropriate information from Iran

National Museum, but still followed other cultural tourism attractions of Iran. Albeit, according to figure 37, it should be considered that the dispersed information should compass all of the visitor's, even serendipitous and incidental cultural tourists which require more information to become more involved in this field. 35.9% of respondents who particularly fell under categories of serendipitous and incidental cultural tourists visited other cultural tourism attractions, when Iran National Museum gave appropriate information about culture and history of Iran. Additionally, when Iran National Museum couldn't give enough information to serendipitous and incidental types of cultural tourists, they didn't attend or get involved in visiting other forms of cultural tourism attractions in Iran. Thus, use of technology and complementary information, forming strong functional relationships with other relevant cultural centers and following other suggested plans, mentioned in the first sub-hypothesis, could be useful to improve the presentation of cultural, privileges and history information by the museum to tourists.

Figure 37- Motivation degree to visit other cultural tourism attractions according to given information by Iran National Museum- since 2016 to 2018

Source: Author

305
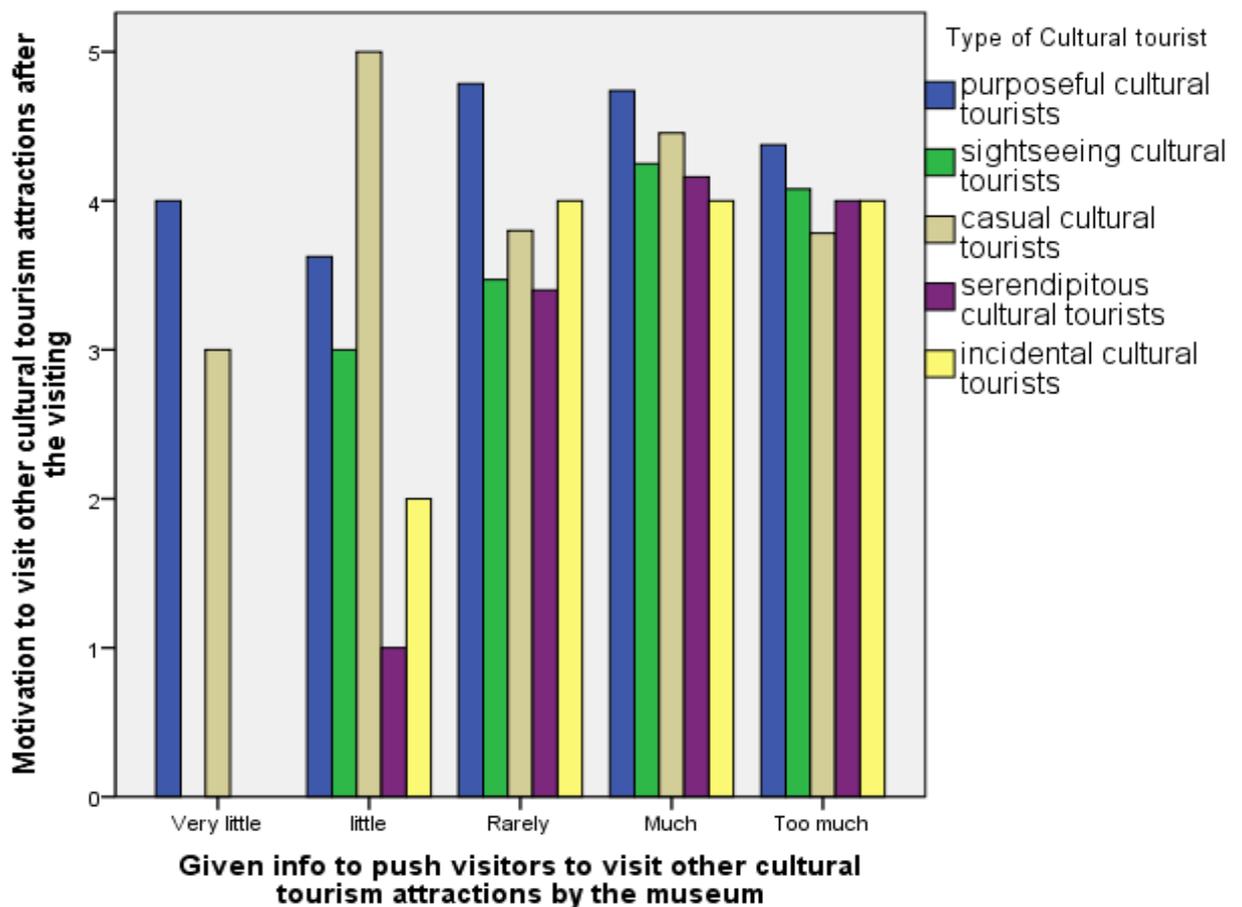
5-3-7 Satisfaction of tourist and the internal and external conditions of the museum

Results of the research vividly indicate that satisfaction of the tourist and the internal and external conditions of the museum as one of the research factors, has the highest negative effects on cultural tourism of Iran (3% negative effects) in comparison to all other factors in the research. Also, the positive effects of this factor have taken the last rate highest or lowest in comparison to other factors. Competency level of the trained staff, the store of the museum, exhibitions, coffee shop and other facilities like air-conditioning of the building (which was mentioned in visitors comments many times), amenities for disabled people, lack of appropriate benches inside and outside the museum and the location of restaurant which is far away of both buildings (most visitors were not aware of the presence of a restaurant inside the complex), are some reasons which visitors of Iran National Museum listed as their dissatisfactions in the internal and external conditions of the museum.

The museum has an important responsibility in being accessible and attractive to citizens belonging to all levels of the society and also this center should provide an opportunity for use of the museum space for all citizens (Sadeghpour firouzabad & Khalilzadeh moghadam, 2015). It should be understood that visitor's satisfaction doesn't only depend on object display, art and relevant activities even in perfect shape. When about 35.9% of respondents were not purposeful and sightseeing cultural tourists, these other segments look forward to other aspects of a visit like internal and external conditions of the museum and the complex facilities and amenities. This is the point that complex authorities should follow and subsequently should adopt specified plans to reduce any negative impact on cultural tourism in Iran.

5-4 Conclusion of the research

The role of the museum on cultural tourism development, the strength and weakness of cultural tourism should be detected, and the museum's role in how to remove or at least reduce the weaknesses in the development of cultural tourism as a segment should be

evaluated. Evaluation of weaknesses and strengths of cultural tourism detected previously in the development of cultural tourism in Iran evaluation through the TALC model was considered dependent variables of cultural tourism in this research. A 2500-year civilization as the strongest point of cultural tourism and negative destination image towards Iran as the weakest points were detected in the evaluation of cultural tourism in Iran. Therefore, two dependent variables were considered in this respect: encouraging visitors to visit other cultural tourism attractions and changing the biased perception toward Iran. In another hand, the effectiveness of Iran National Museum as the most important museum of Iran on Iran cultural tourism and on each its independents should be measured. After library studies and field observation, cultural and architectural view of the museum, plans, and exhibitions in the museum and museum services were considered as independent variables of Iran National Museum.

Iran National Museum as one of the most important archaeological museums in the Middle East and also globally, and as well the independent's variables effects on Iran cultural tourism, vividly indicates that Iran National Museum plays an important role in cultural tourism of Iran. As mentioned before in the evaluation of effects of Iran Nation Museum on cultural tourism in Iran, the appropriate function of the museum in services, its plans and exhibitions and its cultural activities could positively affect the cultural tourism whereas lack of facilities and inappropriate services could affect it negatively as well.

Iran National Museum plays an undeniable role in cultural tourism development in Iran. Visiting this museum is usually considered in the most tour routes and agendas, particularly for those foreign tourists who arrive and start their travel from Tehran. This should be counted as an opportunity to improve both the museum and also the cultural tourism of Iran. Iran National Museum according to its unique objects, should develop an organized and unbiased narration of the Persian history and culture for a tourist before their travel. As mentioned before, this museum through an appropriate display of its objects to visitors and presenting Iranian potential in all its cultural and historical resources and additionally, trustworthy connections with other centers and activities, directly and indirectly, involved in cultural tourism, plays the role of a motivator role. Being familiar with the history and culture of Iran and having a pre-concept of the Persian empire before and after Islamic area (Two individual buildings of Iran National Museum),

makes visitors motivated to experience other cultural tourism attractions located throughout Iran. Iran`s history and culture can provide for a suitable and enjoyable experience for a cultural tourism experience. Involving relevant cultural tourism centers and activities in this trip will increase national pride and regional identity encourage locals to be more involved Even for domestic tourists, the Iran National Museum is placed at the beginning of Tehran tours by tour operators.

Iran National Museum addition to changing perception at the beginning of travel or even in the middle of an itinerary, motivates tourists to visit other cultural tourism attractions of Iran. The attractions mostly include archaeological sites and museums, World Heritage sites and Iranian architecture. Iran National Museum plays a role of the heart in Iran`s cultural tourism which disperses visitors to other cultural tourism attractions.

5-5 Comparison of the research`s results with other relevant studies

Totally, the result of this research concentrates on three aspects:
1)   The relationship between the museum and cultural tourism by measuring the positive and negative effects of the museum on cultural tourism.
2)   Role of the museum to encourage visitors to visit other cultural tourism attraction
3)   Role of the museum to change destination imagine of visitors

Some internal studies like Fasihi and Nahidiazar (2014) by evaluating the role of a museum in development of cultural tourism, found out that museums play important role in World Tourism Industry in terms of culture in addition to promotion of human knowledge and stabilization of education. This research in fact, by choosing one of these knowledge stabilizations of education which is history, has attempted to prove its second hypothesis that claims museums can change destination image of visitors. Also, they approved that museums can be considered as factors for attracting tourists and it could be mentioned that museums are the main pillars of tourism and the economy of every region. Whereas, in this research by considering this fact that museum is counted as one of the

tourism attractions, has been evaluated that now a museum how can encourage visitors to visit other tourism attractions, particularly in cultural tourism sphere.

In addition, some researchers studied the role of museums in the development of cultural tourism in Mazandaran Province of Iran in 2012. They proved by their research that museums have more effect than other cultural attractions like festivals and monuments in the development of cultural tourism. Actually, they used a comparison study between the museum and other cultural tourism attractions. Whereas this study has established a link between a museum with other cultural tourism attractions. Additionally, these researchers found that visitors of museums are mainly educated, people. But in this research, visitors have been categorized into various types and has been given suggestion to how can upgrade their cultural tourist level.

Also, Hassanpour (2015) in his study found out that using cultural centers such as museums along with other dimensions of cultural tourism and ecotourism can be an important factor in promoting culture and attracting many economic and social capitals and welfare services for the target centers. Hassanpour`s study has focused more on the benefits of cultural centers like a museum on ecotourism and society whereas, in this study, the advantages and disadvantage of the museum on cultural tourism have been studied.

Akbulut and Artvinlib (2011) have determined the effects of Turkish railway museums on cultural tourism. They argue that there are over 30 transport museums in Turkey and this static proves the importance of transport for the society of Turkey. Actually, they highlight the importance and necessity of railway museums on cultural tourism of Turkey in this respect. The relevant suggestion in this respect has been given by researchers: there need a healthy and safe tourist statistic; it should evaluate what is significant in planning and the future use of museum resources; At the same time, it should improve conversation approach and management; the problems related to these museums should solve; It should provide the participation of volunteers to work in these museums; It should provide knowledge for the development of historical consciousness with museums in the society and schools, so that tourist numbers will increase, and conserve as cultural heritage sites. But in this research, Iran National Museum as one of the important museums in the Middle East has been considered as an archaeological museum. Due to this fact, the role of this museum has been evaluated on the basis of cultural tourism of Iran. This research doesn't recommend extending this type (archaeological museum) of the museum and attempts to indicate its potential to help cultural tourism.

One of the most related studies according to the theme of this study, has been done by Stylianou-Lambert in 2011. It has adopted a study to investigate the role of Henry Museums in cultural tourism of Cyprus. The main outcome of this study is the identification of eight different ways of perceiving the art museum whether at home or a tourist destination. Apart from this result which concentrates more on the art museum, the researcher has categorized the museum visitors to reach the specified goals of the study. The same thing that happened in the study of the thesis and for evaluating visitors' interests and also giving suggestions in the second sub-hypothesis of the research.

There is an interesting study in this sphere which highlights dark tourism. Dark tourism is the "visitation to places where tragedies or historically noteworthy death has occurred and that continue to impact our lives (Tarlow, 2005). Cohen (2011) has adopted a study on effect of museum on dark tourism in Israel. The result of this research, which comes out from his, analyze, is totally different in comparison with this research. Cohen`s research just focuses on a type of cultural tourism resource whereas in an apart of this research (The first sub-hypothesis) has been attempted to evaluate role of the museum to motivate visitors to visit other cultural tourism resources.

Additionally, there are many studies, which in spite of their title have not concentrated more on the study of the relationship between museums and cultural tourism and even just tourism. It means that they just considered one aspect of a museum, which normally is based on visitor's behavior and interests. Indeed, they usually evaluate and measure visitors' behaviors and satisfaction to reach their goals. Usually, these studies consider their case study museums as the main attractions of tourism. In this respect, Nowacki (2005) has considered the role of museums in tourism in Poland. Obtained results indicate that the most important factor for attracting tourists is aesthetics in the museum. Generally, in this type of studies, the museum is counted as a part of the tourism cycle due to one of these its function and dimension which is the tourism attraction. The research evaluates the visitor's behaviors and measures their satisfaction factors and adopts the gained results to the tourism of a region. In other completed researches in this respect, Bagus et al (2015) in one of their research goals, found that the perception of visitors on cultural tourism attractions in their research is observed from the elements of museum architecture, collections, layout, service quality, cleanliness, beauty, and hospitality, which indicates that all eight factors have been satisfactory, for both foreign and domestic tourists visiting the case study museums.

Whereas, in this research and just in a part of the thesis, has been attempted to evaluate visitors' behaviors in the specified aspects and use and measure them in the evaluation of positive and negative impacts of the museum on cultural tourism. Measuring and evaluating which have been done not only in this case but also for other goals of the study. Concisely, evaluating and measuring the visitor's interests have not been considered as the main purpose, but they have been used as the basic information for other goals of the study.

Probably, the most related to the objects of this research has been done by Guobrandur in 2014. His research found out that both museums and cultural tourism do have certain social obligations or responsibilities in common. To continue, cooperation with the museum sector is important for tourism, since most museums have the potential to attract visitors, including tourists and as well to accommodate them. Museums offer unique opportunities for consuming and experiencing cultural heritage without damaging the resource. Indeed, Guobrandur has considered the relationship between museum and tourism and their function in attracting visitors. They share a relation to increased cultural accessibility and understanding along with cross-cultural communication. Nevertheless, in this research, the effects of the museum on cultural tourism have been evaluated and also by designing two sub-hypothesizes, has been attempted to investigate the role of the museum to help and support the cultural tourism and not the role of cultural tourism on the museum.

5-6 Research achievements

Apart from the main goals of the research which were gained through evaluating main and sub-hypotheses of the research, three cases were accomplished for the first time:
- ✓ Identifying specific numbers of cultural tourism resources in Iran
- ✓ Evaluation of museology in Iran in the last two decades.
- ✓ Using the TALC model for evaluating the museology of Iran.

As mentioned before, there are various cultural tourism resources throughout Iran about which, there are no official reports, books or articles to indicate the number of these resources. Currently, there is official information about the exact number of these resources which have been gathered by library studies, interviews and internet research.

This research has created opportunities for domestic researches as the results of this research will be useful in formulating further future studies particularly for those who want to conduct research within the field of Iran`s cultural tourism. Through to the results of this research, now future researchers will have access to a number of classified cultural tourism resources of Iran.

In addition, in the sphere of TALC studies and according to testifying of the founder of this model-Dr. Butler- there hasn't been any research about the evaluation of museums through using the TALC model. Therefore, evaluation of museums of Iran through using this model was a first had its risks of the implementation. Finally, it has been figured out that this model could be adaptable for evaluating museums over years.

This research was attempted to create a concrete analysis of the Iran National Museum's role in the development of Iran`s cultural tourism. Despite the presence of previous studies which were focused more on intentions of visitors and their relationship with the museum, attracting more visitors through museum plans, evaluating a museum as an attraction in tourism industry, role of the museum in a specific role such as education and the comparison of museum effects on cultural tourism of a region with other cultural tourism segments. In this research, the role of Iran National Museum was evaluated to cover weakness and also improve and the strength of Iran`s cultural tourism. It should be noted that cultural tourism of Iran was evaluated in a non-detailed manner to be familiar with its weakness and strengths. Therefore, each segment of Iran`s cultural tourism and their relations with each other, are required to be investigated in a concentrated manner in future studies.

In addition, the main result of the research could be recognized as proof of high potential and role of a museum in cultural tourism, particularly archaeological and historical museums. The suggested and analyzed plans in this research could be considered in future procedures by cultural tourism authorities. Additionally, future cultural tourism researchers could use this result from this research to analyze the relationship of other cultural tourism pillars having both direct and indirect effects on the cultural tourism of a region. Model 27 vividly illustrates the process of this research, which could be implantable for other studies in a case, which a role of one of the cultural tourism segments requires to be evaluated.

Model 27- Suggested model of the research for evaluating cultural tourism of a region

Begining of the process:
Cultural tourism of a region

Evaluating posetive and negative points of the selected resources of cultural tourism

Setting the hypothesis according to the evoked weakest and Strongest points of cultural tourism

Detecting resources of the cultural tourism

Evaluating Cultural Tourism through the SWOT model

Evaluating a case study of the selected resource of cultural tourism

Evaluating the selected resource of cultural tourism

Choosing one of the cultural tourism resouces to study (Museum,Festival, Architecture and etc.

Evoking the weakest and strongest points of cultural tourism

Source: Author

In case that the role of one of the cultural tourism segments should be evaluated on cultural tourism, this model could be suggested. The first step is detecting cultural tourism resources. In case that there is not sufficient data for the process, every cultural tourism resource should be detected in this step, like this research. Then through using appropriate analyze models like SWOT, Porter`s five, PESTLE and Four comer`s, the weakest and strongest points of cultural tourism are detected. It should be mentioned that the goal of this step is finding the weakest and strongest points of cultural tourism to design relevant hypotheses in the research according to them. Therefore, Evaluating and concluding about cultural tourism does not seem necessary in this part. Albeit it could be explained a little bit just for general knowledge. In the next step, one of the cultural tourism resources like museums, festivals, monuments, and architecture, should be chosen to evaluate. Then, evolution and literature review of that specified cultural tourism segment like a festival, dance, music and etc, should be done through relevant models like TALC or Plog`s models. In this research, the TALC model has been used. After this process and getting more involved in specified cultural tourism segments, evaluating a case study could be more fertile. A case study, which should be, included any specified festival, museum, dance, and music of a region and so on. Now, a part of measuring positive and negative effects of this case study on cultural tourism which could be counted as the main hypothesis, as regard to evoked strongest and weakest points of cultural tourism in previous steps in this cycle, the sub-hypothesizes could be designed. Actually, in this step will find out that this case study what role does it have in solving the weakest point of cultural tourism and what role does it have in using the strongest point of cultural tourism.

5-7 Research limitations

During the progress of the research, there were some barriers, which included lack of official and reliable data in the cultural tourism sphere in Iran, long distance from researcher the case study location, using some new form of the research evaluation like TALC model in Iran museology process and etc. Indeed, in Iran due to some parallel tourism organizations and relevant centers, there are density and separated statistics. So, there was a need to gain access to the required data and collect them according to research

goals. For example, there was no available published report providing information about museum visitors during the last two decades. However, the data was physically collected in person in Tehran with the cooperation of Dr. Kargar as the head chief of museum organization of Iran. Additionally, the location of the researcher at a university abroad created a stressful schedule for data collection. There was limited time to record in-depth interviews, collect data, collect audio-visual data, distribute the research questionnaires and surveys and collect other data. Furthermore, some evaluations, which were conducted for the first time posed certain risks. For example, there was a doubt about the result of the evaluation of Iran's museums through the TALC model, which was done for the first time.

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Annex

Personal information

Sex: Male ☐   Female ☐

Age: ……… Years

Education: Diploma ☐ Associate degree ☐ Bachelor degree ☐ Master and upper ☐

Nationality: ………………………

Cultural tourism: "All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence".

1. **Have you ever seen this place before?** Yes ☐ No ☐

2. **Do you have any plan for your trip to visit another museum?** Yes ☐ No ☐

3. **How did you find information about the museum:** Television\Radio ☐

   Newspaper/ Magazine / Brochure ☐   Internet/ Social networks ☐   Tour agency ☐

   Friends and family ☐   I found it accidently ☐   other ☐

4. **What is your main reason for this trip? (Iran trip for foreign tourist and outside trips for domestic tourists)**

   Visiting friend or family ☐ Business ☐ Visiting the cultural attractions ☐ Congress or

   conference ☐ Resting (Leisure Tourism) ☐

   other ☐ If (other) is your answer, please specify…………………………………

5. **Dear respondent, please just reply to one of the following. (Note: Here the purpose of the trip is, for foreign tourists (to Iran) and for domestic tourism (travel out within the city).**

   ☐ Iran national museum was my main purpose to travel

   ☐ Visiting Iran national museum was in my plan but not as the main reason to travel

   ☐ Visiting a museum was in my plan but I didn`t know name of the museum

   ☐ Deciding to visit the museum was happened during my travel

   ☐ Accidently I visited the museum

6. **Visit the National Museum of Iran encouraged me to visit these items: (More than one also is possible)**

   Archeological sites of Iran ☐   other museums in Iran ☐

Architecture of Iran	☐	World heritage sites in Iran (UNESCO list)	☐
Handicrafts of Iran		Local and national rituals and festivals in Iran	☐
Local dances of Iran		Tradition and local music of Iran	☐
Types of theaters in Iran	☐	Following the Iranian cinema	☐

Religious places in Iran (Mosque, Church, Synagogue, Fire Temple and worship place) ☐

Religious rituals and festivals in Iran ☐   Visiting the ethnicities and sub-cultures in Iran ☐

None of them ☐

7. According to visit the Iran National Museum, would you suggest others to visit Iran?
(please just reply to one of the following)

☐ I would suggest others to visit Iran immediately.

☐ If only they asked me, I would suggest them to visit Iran.

☐ I would suggest others to visit Iran, but I would remind the lacks.

☐ I wouldn't suggest others to visit Iran.

☐ The museum hasn`t given enough information to me to suggest others to visit Iran.

{Dear Respondent, please answer just one possible answer to these fallowing questions}

8. **To what extent have the objects which you have visited in Iran National Museum outlined a perspective of Iranian history in your mind?**
Very little ☐   Little ☐   rarely ☐   much ☐   too much ☐

9. To what extent has your expectations from the objects and places in Iran National Museum been satisfied?
Very little ☐   Little ☐   rarely ☐   much ☐   too much ☐

10. How much was the atmosphere and activities of Iran National Museum adopted to the tourism activities and tourist interests?
Very little ☐   Little ☐   rarely ☐   much ☐   too much ☐

11. How much does the National Museum of Iran promote its objects, plans and goals?
Very little ☐   Little ☐   rarely ☐   much ☐   too much ☐

12. To what extent you agree to hold the temporary exhibitions like: handicrafts, science, history and etc.?
Very little ☐   Little ☐   rarely ☐   much ☐   too much ☐

13. How much time would you like to spend passing through external facilities of the museum like Shopping, exhibitions, coffee shop and etc.?
Very little ☐   Little ☐   rarely ☐   much ☐   too much ☐

14. Rate the following aspect based on their experience at the museum:

No	Evaluation	Satisfaction volume				
		Very bad	**Bad**	**Medium**	**Good**	**Very good**
14.1	Evaluation the accessibility museum					
14.2	Evaluation the level of the staff training					
14.3	Evaluation the website information					
14.4	Evaluation the route signage and building intend exposure					
14.5	Evaluation the rest area and the services offered to visitors					
14.6	Evaluation the posters exploration					
14.7	Evaluation the quality of the visit (easy to see the pieces, noise, etc.)					

No	Cultural Tourism	Awareness and satisfaction				
		Very little	**Little**	**Rarely**	**Much**	**Too much**
15	How far has your visit to the National Museum of Iran been aimed at understanding the culture, history and traditions of previous societies with the aim of obtaining new information and experiences?					
16	How much cultural tourism could be an opportunity to improve the culture and art of a specified region?					
17	What extent could cultural tourism could be effective to a regional development in term of economic long-term profitability?					
18	what extent does advertise in museums or in art centers creates interest in visitors to visit other tourism attractions in Iran?					
19	Discover and attend the lost cultural and historical privileges associated with various cities, by museums, cultural heritage organizations, etc. How much can it help to attract and develop cultural tourists?					
20	What extent has Iran National Museum provided you with related information to encourage you to visit the other cultural tourism attractions in Iran?					

No	Cultural Tourism	Awareness and satisfaction				
		Very little	Little	Rarely	Much	Too much
21	After your visiting from Iran National Museum, how much you are interested to visit other tourism attractions?					
22	After your visit, what level of interest do you feel to encourage others to visit the tourism attractions of Iran?					
23	With the advancement of the tourism industry and the support of the relevant organizations, to what extent can the history, culture, and religions of a country be respected and revive?					
24	With the proper introduction of the culture, history and customs of a society, how much can the visitor's mindset change over the country and create a good sense of belonging to a culture in tourists?					
25	How much could change the visitor's imagination toward Iran through communication tools like: tourism magazines, satellite, internet and etc.?					
26	How much could change the visitor's imagination toward Iran positively through hold seminars, coherent festivals and perform more and better facilities by the Iran National Museum?					
27	How much do you agree with this sentence: After a visit to the Iran National Museum, my image of Iran has been changed positively?					
28	How much would you suggest others to visit Iran after visiting Iran National Museum?					

29. Any suggestion and comment according to develop the museum and its role in cultural tourism:

……………………………………………………………………………………………………
……………………………………………………………………………………………………
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I have no any suggestion and comment ☐

Thank you for your kind attention.