

Original Research Article

Designing a Model for Cultural Tourism Development with the Iranian Regional Music Approach

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Abstract | In order to understand the culture of the hosting community, one can use the regional music because it is very similar to the culture of that community. Attracting tourists based on folk music due to ethnic diversity in Iran seems to be a good solution, but it has not been considered as it is worthy. The issue of interest is how Iranian folk music can be fruitful in attracting cultural tourists. This research uses structuralist grounded theory method to study this type of music according to the attraction of cultural tourists. Data was collected through interviews, observation, online observation and collection of documents and texts within the framework of the grounded theory method and by purposeful sampling. Non-random face and selection of samples were in line with the purpose of the study. The number of samples was not known from the beginning and continued during data analysis until theoretical saturation was achieved. In this regard, interviews were conducted with Iranian regional music experts. The data obtained from interviews with experts and elites were coded (open, axial and selective) using NVIVO software and 37 concepts and 6 categories were taken out and “becoming a cultural attraction” became the central category and finally, with the paradigm model, the theory was presented. “Unawareness” and “understanding and infrastructure problems” are intervening factors. Designing events focused on folk music, joint festivals with other countries that share the same language due to cultural similarities, performing regional music in public places and designing travel packages with regional music approach are methods of developing music tourism.

Keywords | *Tourism, Music Tourism, Cultural Tourism, Regional Music of Iran.*

Statement of the problem | Cultural tourism is one of the tourism types in Iran and the world that culture and other forms of culture attract tourists and this type of tourism revolves around finding out about the past and understanding the customs and traditions of the past, economic activities in ancient method and cultural models (*music, theatre, celebration, etc.*), and the cultural tourism has the ability to create a special

audience for local arts, especially folk music (*Ashrafi Rizi & Kazempour, 2012*).

Music is one of the oldest human arts created during the advancement of civilization. Music is a major part of cultural experiences and lifestyles in the world, so that tourists in their minds expect to hear certain music when they are present in cultural places (*Zandbaf, 2009*). In all tourism models in the simplest level, there are Musical stage Performances and events, and performing music and musical instruments can make tourists think

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Table 1. literature review abstract according to according to approaches. Source: authors.

Row	Researcher	Title	Researcher expertise	Research methodology	Main and sub-approach	Positive points	Negative points
1	Afshari (2020)	music tourism	tourism	descriptive documentary	music tourism and attract tourists	find suitable grounds for attracting tourists	not providing a solution
2	Imani khoshkhoo and Rastgoo (2019)	tourism with a traditional music approach	tourism	qualitative descriptive documentary	traditional music and musical instruments	find a way to attract domestic and foreign tourists	not paying attention to Iran's laws regarding music performances
3	Rafiie and Mirzaie (2019)	presenting MAQAMI music tourism model in Iran	tourism management	grounded theory	music tourism and attracting cultural tourists	presenting music tourism development model	
4	Farokhzad and haji rezaie (2017)	the role of music in cultural tourism of Iran	architecture	descriptive documentary analytical	music tourism and traditional music attractions	expressing the effective role of music in attracting cultural tourists	has not addressed the services of attracted tourists.
5	Pavlokovic and Alcantra (2017)	social effects of music festivals	hospitality management and tourism	descriptive documentary	music tourism and cognitive society	exquisite research on the attitude of the social impact of music festival and the moderating effect of national cultural dimensions	It has only pointed to the positive and negative consequences of major festivals.
6	Campbell (2011)	tourism based on music	hospitality management	documentary	music tourism and growth of the economy	creates a sense of place and economic growth in the region.	no results have been achieved for concert enthusiasts' motivation and travel.

and quality of products and services, providing a suitable environment for learning by interaction and participation, preserving and supporting resources and creating partnerships (Lynch, Dinker, Sheehan & Chat, 2011).

Cultural tourism is one of the forms of tourism that is of interest to many countries around the world and all countries have revived their native culture to benefit from it. With the boom of cultural tourism, various tourism has been created, including music-based tourism, which is one of the main branches of cultural tourism (Ziari, Keramatollah & Sadeghi, 2012, 4).

Cultural tourism has two dimensions .The movement of humans towards cultural attractions and leaving the place

of residence to gain new information and experience in order to satisfy cultural needs is the conceptual dimension of cultural tourism.From a technical point of view, the movement of humans towards specific cultural attractions such as heritage sites, manes with aesthetic and cultural landmarks, arts and shows, which are outside the usual place of residence (Batcheliner, 1999 , 201).

Routledge's Cultural Tourism Handbook (Smith & Richards, 2013) acknowledges that cultural tourism is in the conversation of legislators and academics rather than in the minds of cultural tourists.

Cultural tourism consists of two perspectives: places and Ancient artifacts with a descriptive and perceptual view

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the tastes, desires and represents the cultural system of a nation or nation.

Every society has a special kind of music that is stereotyped for expressing thoughts, joys, love, epics, mysticism and Celebration (Farrokhnia & Mohammadi, 2010, 2).

The music of the region is a manifestation of the culture of that community (Ashtari, 1992). The most important part of Iranian music is related to different regions and regions of Iran. The music of the regions has a direct relationship with people's issues in their lives and their material and spiritual dignity (Darvishi, 1988). This type of music has a therapeutic aspect as well. Music therapy is an activity that treats mental, psychological and physical problems and injuries through music (Schmidt Peters, 1992). Like the ZAR ceremony in Bushehr and PORKHANI in turkman society (Moradi, 2003, 13-17).

Regional music has had a profound effect on other cultures in addition to its role in domestic culture. For example, Arab music is influenced by Iranian music. In Arab music, there is a right position derived from Iranian music (Rahkani, 1998). Local and official music reflects the culture and art of every region of Iran. In fact, folk songs are a summary of the clean lives and feelings of toiling people who have lived in their regions and villages, simple and separate from urban culture and pretense and ambition. These songs are passed down from creation, verbally, to later generations, and the reason for the diversity of folk songs and songs is the different type of thinking, lifestyle and reaction of people in different regions with their geographical, economic and traditions issues and conditions. The basis of folk music is the previous Iranian Maqams. It has been a change in the system of authority since the 11th century A.H. onwards. The distances and degrees of and their order are like the music of the previous maqam, many of them have been removed or their names changed, and in a system defined by rows, they are created by a certain path in different parts called devices and songs. This means that the collective row is one of the former Maqams and the apparatus is made up of several Maqams.

The connection between music and tourism is profound and longstanding. Music is known as the main part of people's culture and lifestyle, and tourists usually expect the experience of their presence in different cultural, artistic and ancient areas to be accompanied by the music experience of that spot (Imani Khoshkhoo & Rastgoo, 2019). Music and tourism are inherently relevant. Music is an attraction, a representation of livelihood and lifestyle and a source for travel messages and motivations. In almost all models of cultural tourism, there is a stage musical performance. Like Europe's famous summer

festivals, popular music at carnivals in the Caribbean sea and North American jazz. In addition music globally is an essential part of the cultural emergence and lifestyle. So that tourists expect music to be played in cultural places .

Folk music has become one of the most important ways to attract tourism in the world today. By having this type of music, Iran can not only attract tourists but also provide the ability to reduce acceleration and low-acceleration tourism. People love music and are willing to get to know the music of any region, and this kind of music can attract relatively stable tourists (Mousavi, Jalaliyan & Bagheri Kahkooli, 2014).

With the increase of cultural tourism, various tourism subsets of cultural tourism have expanded and the result is the creation of tourism with a musical approach. In music tourism, tourists are attracted to a special place to visit or participate in a festival or music event. In general, tourists can be divided into two categories: tourists and cultural tourists (Imani Khoshkhoo & Rastgoo, 2019).

The importance of music in tourism is an important issue that needs to be addressed. Music tourism in the world is a sign of economic growth and the creation of full-time job opportunities. The music industry creates great opportunities for tourism development, which is to promote economic growth and promote the cultural values of the society (Diple, Viazay & Latham, 2013, 2). Music represents the historical realm of a country. Music fans and musicians are stimulators of musical attractions. This public interest stimulates the historical-cultural realm of each country and provides better places for indigenous residents and more attractive tourist destinations (Diple, Viazay & Latham, 2013, 21).

Ethnic music tourism is an opportunity to recognize the ethnic culture of the masses. Visits to local theatres and folk music ceremonies — even in a short time — have made tourists enjoy a pleasant experience during large cultural tours and feel that they have touched an authentic culture properly (Johnson, 2002, 17).

Recent research on music tourism has quickly become a wise and profitable trip for tourists. In the second half of the 20th century, in most Western countries and recently in newly developed or developing countries, especially in Asia, the growth of music-based tourism has had a high speed. During this period, the number of tourists increased and tourism became a regular phenomenon in which tourists have been constantly looking for new places for more and more complex experiences (Cooper, 2003,1).

Now, what impact does folk music have on tourism? The most important impact of music theories is the executive dimension. Music performance is shaped by the artist's

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mentality of music, and the most important influence of theories is to organize this mentality. The more reasoned theories are, the more tangible the stability in performances will be, and vice versa (Tavakoli, 2007). The 7th Regional Music Festival is an opportunity to communicate with Kurds, Turks, Lur, Fars, Bushehri, and Khorasani to hear their music and travel to different cities of Iran. While the capabilities and capacities of folk music remain unknown. Music can be attractive to domestic and foreign tourists and draw them to themselves, music is interesting to the audience, but native music is a song that is heard from less somewhere.

Most activists in this area have either died or gone to a corner and are in isolation. The stitches of Khorasan and the Ashiqs of Azerbaijan are among these.

The helpless Ashiqs, whose background goes back to the days of Shah Isma'il safavi. They have been sung and played since then.

Paying attention to indigenous music from ashiq hassan's point of view has an important impact on attracting tourists because people are interested in music, are happy to listen to music, relax and like to get acquainted with the music of different regions. Consequently, cultural organizations should allocate space to musicians so that tourists know where and how to get acquainted with the music of that environment upon arrival (Nili, 2011). With the development of cultural tourism, the quality of local life is improved.

The expansion of musical heritage has many benefits for the host location, but it depends on care, protection and mutual attention of the artist and the community and the encouragement of regional personalities (Lior & Schmidt, 2009).

Research Methodology

The approach of this research is qualitative and is based on Grounded Theory. In this method, the number of samples is not known and continues until it reaches theoretical saturation. In this research, the target community is Iranian tourism experts, local music specialists and domestic and foreign tourists. In qualitative research, while studying and analyzing different sources (books, articles and Theses) with a sample of experts and people with knowledge about the subject of the study, in-depth interviews are conducted. In qualitative research, while studying and analyzing different sources (books, articles and dissertations) with a sample of experts and people with knowledge about the subject of the study, in-depth interviews are conducted. In-depth and open interviews were

conducted using snowball method to reach saturation. Samples have also been selected from the target community according to the process of the formation of the theory. The criterion for ending data collection is theoretical and practical considerations and paying attention to four criteria: 1- Settling the information of the researched resources 2- Saturation of categories 3- Creating order 4- Over-expansion of the subject.

NVIVO software was used to structure the collected data. The data was entered into the software and coded. The basic concepts were formed by open coding. In the next step, by eliminating some concepts and merging some other concepts using axial coding, the first level categories were created. By reintegrating the first-level categories with selective coding, the second level categories were identified and finally the final theory was obtained.

In this model, categories fall into 6 categories of Strauss and Corbin (Strauss & Corbin, 2008, 100) which are: causal conditions, context, axial phenomenon, interventionist conditions, strategies and consequences.

• Data collection methods

According to the nature of the subject, interview, observation and collection of documents have been used and preliminary data have been prepared (Fig. 1). The first method was an in-depth and open interview with experts. Interviews were conducted with tourism experts such as travel planners and music experts and those active in music anthropology. The number of interviews ended with saturation.

• Data analysis method

Data were analyzed by open, axial and selective coding. In the open coding stage, data description and classification were performed. At the axial coding level, the categories were linked at the open coding stage and in the selective coding stage, an analytical model for cultural tourism was extracted from the data through regional music.

• Data validity

At first, two university professors were assisted as external observers in the research stages. Following the research process, the research was conducted with the professors in the field of tourism and music of the regions. Then, using interviewees, the validity of the re-model was measured and their opinions were matched to re-examine the validity of the obtained data.

Research Findings

Semi-structured questions were designed for interviews. Everyone was asked the same questions

Data Type	Number
Exclusive interview with tourism and folk music professionals	10
Exclusive interview with tourists	5
Tourism audio and video files and folk music	10
Other documents and texts	5
Process notes during research	2

Fig. 1. How to collect research data. Source: authors.

and some questions were changed and completed on the way to collecting information. In designing questions such as the attractiveness of "MAQAMI" music, the strategy of converting it into cultural attraction, problems and obstacles, tourist's solution and the results of attracting cultural tourists and positive and negative effects have been considered.

• Open Encoding

It consists of two parts: primary codes extracted from interviews and categories extracted from concepts along with their secondary codes.

• First level coding:

All the key points of the interviews were given appropriate concepts (open coding), then placed in a :

1. Regional music and harmony with ethnic groups.
2. Determining ethnic morale
3. Local Culture
4. Cultural and National Identity
5. Music as the Reason for Reconciliation of Nations
6. Music is a way to understand unknown cultures
7. To Introduce the Customs and Traditions of a People
8. Attracting tourists interested in music
9. Cultural Development
10. To Lack of Facilities
11. Lack of Space
- 12- Familiarity with regional music

• Second level coding

The same code is located on the same level and the secondary codes are changed to a conceptual code (Fig. 2).

• Axial coding

In this stage of analysis, the categories obtained from the previous stage, based on the paradigm model, were linked and their relationship was initially shown. The central category is becoming a cultural attraction.

Selective coding:

Due to the special characteristics of Iranian cities, the musical attractions of the regions and the uniqueness of the regions, the music of the regions has the ability to attract and expand the attention of domestic tourists and foreign tourists as a tourist attraction.

Discussion and conclusion

Regional music can have an important impact on the development of Cultural Tourism in Iran. The collected data were monitored and categorized, concepts and categories were identified and the theory was presented by determining the relationship between them based on the central category in the form of story and visual pattern. Causal conditions can become the central category of the " Becoming an axial attraction " pattern. Three categories of interfering factors are also involved (Fig.4)

The first category includes people's lack of awareness about regional music. People's familiarity with the music of the regions, which is part of Iranian culture, requires introduction by radio and television, textbooks and cultural-artistic festivals. The second obstacle relates to infrastructure barriers. Regional music is thriving in rural and remote parts of the

Regional communication language	Visible	Cultural Attractions	
Introducing the culture of the region (local costumes, ritual ceremonies)			
Ritual Ceremonies			
Introducing the unwritten culture and history of the region	Intangible		
Introducing Values			
Familiarity with the spirit of nations			
Variety of music styles in different regions	The specificity of regional music	Regional Attractions Music	
Variety of music languages in different regions			
Variety of musical instruments in different regions			
Music similarity with neighboring countries	Similarities of regional music		
Common language with neighboring countries			
Rich music at the international level			
Attracting ethnic enthusiasts	Music Professionals		
Attracting travel enthusiasts			
Attracting domestic tourists	Cultural Tourists		Types of tourists
Attracting enthusiasts and getting to know ethnic groups			
Attracting travel enthusiasts			
Lack of welfare places	Infrastructure Factors		Inhibitors
Lack of knowledge of the music of the regions of the country	Lack of awareness		
Cultural Invasion			
Economic progress due to the arrival of tourists	Economic Consequences	Positive consequences	Consequences of Music Tourism
Creating local employment			

Fig. 2. Concepts and Categories Derived from Data (Second Level Coding). Source: authors.

Reducing immigration to major cities			
The Importance of Iranian Culture to the World	Cultural Consequences		
Creating a sense of national pride			
Creating respect among people			
Loss of musical originality		Negative consequences	
Metamorphosis of proportions			
Inappropriate impact of host community from guest culture			
Festivals held in small towns		PERFORMANCE	Solutions
Awarded to Regional Music Artists			
Holding various concerts in other countries			
Travel to nomads to know their lifestyle		Planning music tours	
Stay in native homes with live music performances			
Add music to the package of tours of historical and cultural attractions			
Use different media			Advertising
Introducing local instruments and different regions			
Video production of folk music and ritual ceremonies in different regions			
Training			

Continuation of Fig. 2.

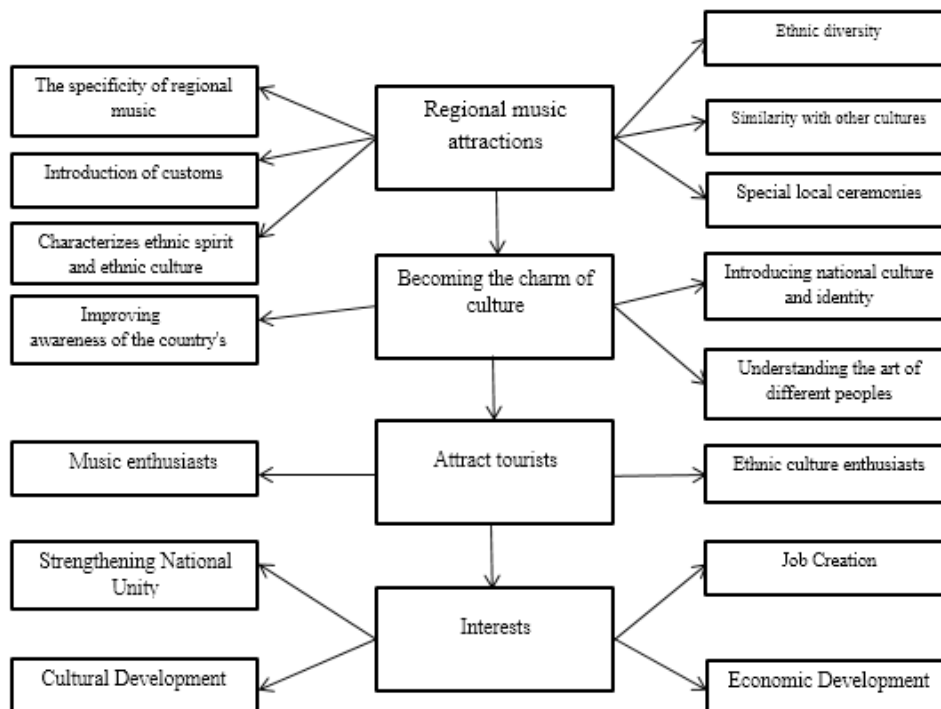


Fig. 3. The initial model of research .source: authors.

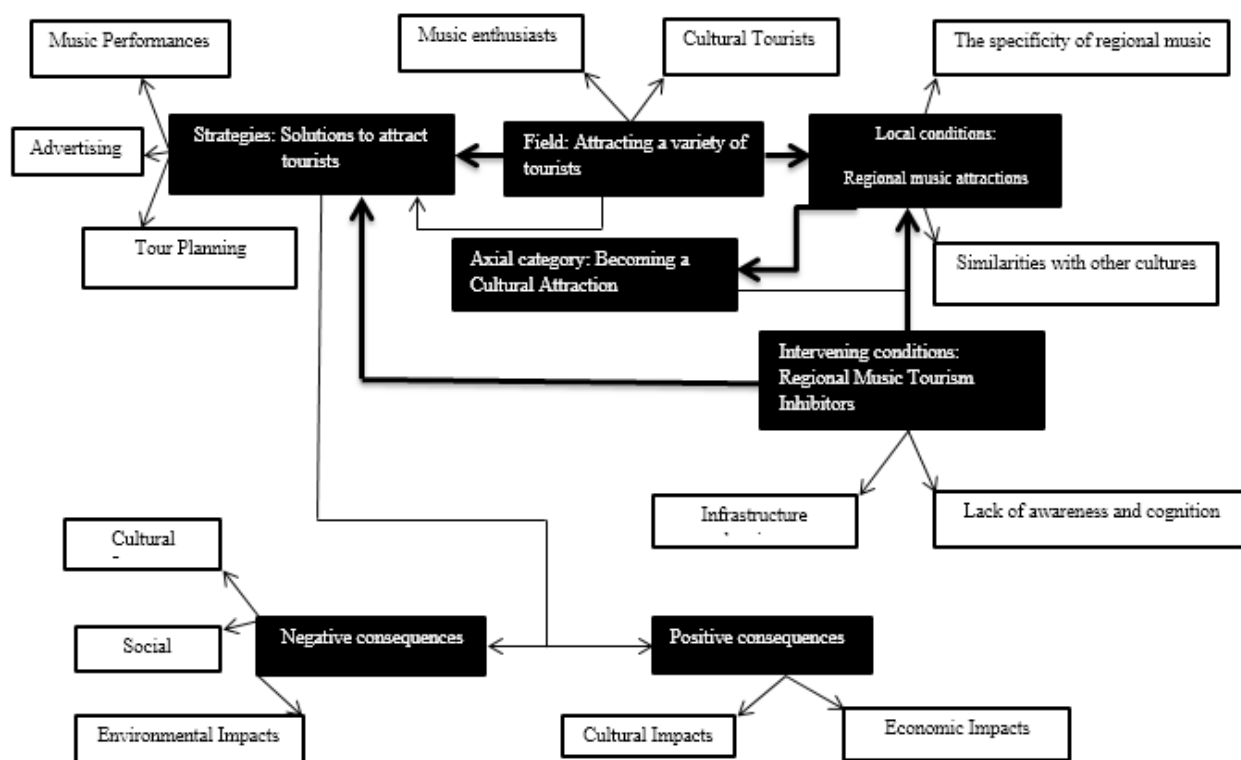


Fig. 4. The Pattern of Cultural Tourism Development Using Regional Music in Iran. source : authors.

country, suffering from a lack of facilities. Larger cities adjacent to these places are not able to welcome tourists. Obstacles to music create consequences such as the elimination of parts of the country’s popular culture, the destruction of cultural diversity and the impact of stronger cultures.

The above problems can be managed by planning, managing properly and providing appropriate solutions. One of the suitable ways to use regional music as a tourist attraction is to “set up music events” to promote regional music and advertising. Events can be used to revive the local economy and develop tourism and economy. (Janeczko, 2002, 1). It is also possible to implement the strategy of “establishing festivals with countries with common languages due to cultural similarities”, “regional music holding” and “happy regional music tours”.

Music tourism has consequences. Entrepreneurship, education, promotion of national pride, increasing the income of the society, respecting other ethnicities, creating solidarity and activity in the society and paying special attention to cultural-artistic elements in the country are positive results of tourism. Social benefits also include improving education, libraries, health and the growth of social spaces (Kruger & Tandafoiu,

2014, 26). “The loss of the originality of regional music, traditions and folklore” due to its commercialization, “overshadowing the norms of society” or “lack of respect for the host community” are the negative consequences of music tourism.

The findings of this study are consistent with the results of Afshari’s research in the view that traditional and local music creates suitable grounds for attracting tourists and is consistent with faith and truthful research because music tourism is a means and purpose for publishing indigenous cultural values.

In rafiee and Mirzaei’s research, the use of music to attract tourists has provided the possibility of converting the destination to a tourist attraction, and Farrokhzad and Haji Rezaei have considered the performance of musical ceremonies effective in attracting tourists and reviving local traditions, which is in line with the present research.

In the studies of Pavlovic and Alcantra, music tourism reconstructs national values and increases the level of community participation, which is consistent with the findings of the present study. Also, according to Campbell’s research, cultural tourism with a musical approach such as nature tourism, in addition to attracting tourists and developing tourism, has also had

a positive impact on the growth of the region's economy, which has obtained similar results in the present study. Ethnic diversity in our country can be a ground for attracting tourists with a focus on folk music, but it has not been considered as it deserves and has not yet been

designed as a model for the development of cultural tourism through the music of the regions of Iran. A model that is trying to strengthen national unity and revitalize the culture of different regions of Iran and preserve cultural diversity.

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