Original Article

Explaining Rural Creativity and its Realization in Iranian Rural Areas (Case Study: Nair County)

Kiomars Khodapanah [1*]

1- Assistant Prof. in of Geography and Rural Planning, Payame Noor University, Tehran, Iran

Abstract

Purpose- the present study was conducted with the aim of evaluating and measuring the realization of creative village indicators in Nair County, to provide grounds for creative class of rural community, audience and consumers of creative products outside the village environment by relying on ecological lifestyle processes.

Design/methodology/approach- the present theoretical study is conducted with applied purposes using the descriptive-analytical method. The statistical population of the study is 33 villages in Nair County with more than 50 households, having a total of 2937 households. The sample size was estimated to be 340 people based on Cochran's formula. Distribution of the number of samples in the villages is determined in ratio with their population. In order to examine the subject in six dimensions of flexibility, innovation, promotion, risk taking, leadership and participation, 43 indexers were used in a combined manner, based on the studies of other researchers. The face validity of the questionnaire was confirmed by the panel of experts and specialists in this field and the reliability coefficient was calculated for the questionnaire at 0.723. Also, the opinions of 30 experts and specialists were used to give weight to indicators and indexers of the creative village through Swara weighting technique during two stages. The results show that, the average indices of creative village are not in a favorable situation .

Findings- the results of single sample t-test indicated that, the total average of the creative village indicator was 2.993 and rural creativity in the study area is at a weak level and is vulnerable. The results of CODAS technique from the leveling of 33 villages showed that, 2 villages are at the optimal level and 17 villages are at the weak level. Among them, the villages of Golestan and Saqqechi were in the highest level and the villages of Qare Tape and Meymand were in the lowest level of creativity .

Originality/value- In the present study, the rural creativity was examined from the viewpoints of both local community and experts using various techniques. And through several referring to experts and specialists, the importance of each index and their prioritization were checked and their accuracy was ensured. Also, most of the conducted studies have examined rural creativity in the field of tourism, while the present study has investigated rural creativity and its realization in general and in all fields.

Keywords- Creative Village, Sustainable Rural Development, the Indicators of Creative Village, Swara and Codas Techniques, Nair County.

*Corresponding Author:
Khodapanah, Kiomars, Ph.D.
Address: Department of Geography, Faculty of Social Sciences, Payam Noor University, Tehran, Iran.
Tel: +989141536791
E-Mail: k_khodapanah@pnu.ac.ir

1. Introduction

Review of sources shows that, rural development programs have a long history and have been accelerated since the beginning of 21st century in most developed and developing countries (Roknodin Eftekhari et al., 2020), but still one of the main problems of developing countries is the decline and destruction of villages. During many centuries, village has played an effective role as a place for life and production, while in the present time due to lifestyle changes and government intervention, many villages are in the transition period from productionism, and instead of enjoying the sustainable development content, they are losing their population due to migration and face the phenomenon of population evacuation and physical destruction (Kalantari et al., 2013). On the other hand the population of rural areas grow old faster than urban areas' population. The long term migration paradigm still exists in many rural areas and the young population leave rural areas for the educational and employment centers in the cities (Townsend et al., 2013). Given that, the economy of a country is dependent on the villages (Pourqayoumi et al., 2021), in order to achieve more dynamism and competition in rural areas, the creativity which is a vital tool for survival, new thoughts and innovative ideas is needed and it helps the villages to survive and maintain rural areas in today's changing world (Piran et al, 2012); since the rural areas have a high potential in localizing the creative sectors and even the rural managers are capable of attracting creative class to villages. The creative village seeks for creating a dynamic economy by using cultural and spatial features; first, the spatial features including cultural and historical capabilities, economic potentials and human resources should be identified and then these potentials should be used to dynamize the economy. In the creative village, manpower should have a high participation in the plans since part of folk culture of the people, artists and residents' arts are considered as the village's cultural potentials; traditional rituals, local food and clothes, and food industry along with nature and simple architecture are the driving forces of the creative village (Kalami & Hoseini, 2017). The existence of creativity in rural areas provides the basis for socio-economic development (Souca, 2020) and as with cities, creative villages provide many stated special conditions including good environment, cultural and social facilities which attract creative class (Jahantigh et al., 2021); since the rural development which is based on creativity, entrepreneurship and art, is able to strengthen interactive networks; this leads to civil interference, creative entrepreneurship and transformation and arousal of community feeling. Art training, and hall of local arts and festivals provide opportunities to create common interactions and enhance creation capacity in the society (Balfour et al., 2018). On the other hand, the creativity in the village, can potentially help the social and economic survival of rural areas (Townsend et al., 2017).

Considering the comparison of census results during different periods and increase in uninhabited villages in Nair County and the beginning of the process of migration from rural areas, the field for the growth and development of the villagers has been limited. Therefore, providing a ground for creative and knowledgeable rural people who can act in the direction of informing the villagers, and building creativity in rural environments with the potential to change the attitude of local people, will reduce the migration process from the village to the city; it will also prevent the problems that arise after migration in urban areas. The villages of Nair County, like many other rural areas in the country, are seeking to develop creativity in these areas; but this goal and capability will be realized only when it is well managed and the abilities and potentials of rural areas are identified and appropriate and optimal measures are taken in order to realize them as much as possible. Since the rural areas of Nair County have a high capacity to realize a creative village due to their environmental, cultural and human capabilities and many other things, conditions should be provided so that the managers of rural areas can act thoughtfully and with planning based on the development opportunities. Now, according to what was mentioned, the present research seeks to find out that, to what extent the creative village indicators have been realized in the rural areas of Nair County. Therefore, in order to get the answer to this question, first of all, the assessment of the views of specialists and officials of rural affairs and villagers was done, and then the indicators of the creative village were examined and evaluated in each village.

2. Research Theoretical Literature

The first person who raised the issue of creative zones was Richard Florida, followed by Alan Scott in 2007 using Richard Florida's literature to discuss issues related to creative zones (Nazmfar et al., 2016). Creative development includes media, advertising, publication, software, museums, and music, etc. and many scholars have used the creative ecosystem to pay attention to the coexistence of these different sectors and have connected larger networks such as restaurants, hotel, and entertainment centers (Montoya & Stasiewics, 2020). The existence of a creative environment is necessary to create innovation and development and due to this necessity, different areas such as the city and the village have focused on diversity and providing different services (Duxbury & Richards, 2019). If creativity and innovation are fully and comprehensively taken into consideration in thought and action, the ground for growth and flourishing of individual talents, personal, professional and social successes, increase in quantity and quality in products and services, reduction of costs and many other benefits (Amiri et al., 2021). Westlund defines creativity as combining the ideas in a unique way or making connections between them (Westlund et al., 2013). Creativity can be evaluated from different aspects such as daily creativity, rational creativity, and artistic creativity. Building a creative village is one of the dimensions of creativity. Creative village is a new concept for which a single definition has not been provided at the international level, yet a brief definition of its concept is as follows: The creative village is a space which provides grounds for creative class of rural community, audience and consumers of creative products outside the village environment by relying on ecological lifestyle processes, desired facilities to attract creative class in non-high technology industries, clean environment and culture and art sector (Rast Ghalam et al., 2016). The rural features which attract creative class include cultural and natural facilities, landscape, weather, outdoor amenities, and high level of social and cultural interaction (Keller & Velibeyoglu, 2021) which causes a lot of diversity in rural creativity and encompasses a wide range of tourism, folk dances, handicraft workshops, art activities, industries, etc. (Remoaldo et al., 2020). The relation between creativity and dynamism results from the fact that, creative industries play a significant role in areas' attraction and dynamism, and their attraction increases more among companies, new residents and villagers (Boes et al., 2015). On this basis Florida believes that, the creativity that leads to economic compatibility and growth is the result of the existence of talented people; and the most important aspect of this process is attracting talented and creative people. In general, Florida's theory has two essential parts which include, the role of creative human capital in the regional growth and drawing creativity geography based on the distribution of creative people (Fotouhi Mehrabani et al., 2016). In the form of a set of studies of general perspectives of rural development policies in Europe, UN has investigated the role of rural creativity in general policies of rural development, issues facing rural areas in development and responsive policies and innovations in rural development; the methods of improving agricultural products in rural environment, how to prioritize policies and how to distribute funds for rural development have been examined and inclusive policies for sustainable development in all European regions were listed (Hajarian, 2021). According to Keyghobadi, creativity can be examined from three aspects; the first aspect is art and is entailed by imagination and ability to create innovative ideas, second is the practical aspect which expresses the curiosity and thirst to analyze and establish new relationship and the third one is the economic aspect which is a dynamic process that deals with innovation in technology, etc. (Meshkini et al., 2020). The main components of creativity may include diversity, tolerance, vitality, access, comfort, and safety (Pamir, 2019; Bahreini, 2014), on the other hand, Sharpley focuses on the culture in the field of creativity (Hartley et al., 2012). From the point of view of Geslin and Roton the most important variables affecting creation of the creative class are wealth, economic growth, talent, innovation, and knowledge-focused services (Gossling& Rutten, 2007). From the perspective of Hartley et al, the subject of the creative village has ten major indicators including: 1. General and political framework, 2. Diversity, vitality, exhilaration, 3. Livability and welfare, 4. Extent, access, resilience, 5. Entrepreneurship, innovation and exploration, 6. Connections, communication and networking, 7. Strategic management, 8. Industrialization and

influence, 9. Vision and aptitude for learning and 10. Place and construction of place (Salaripour et al., 2021). According to Okley and Marsden the most important elements of the creative village include various local and native belongings,

availability, entrepreneurship, participation, leadership, communication and connection of networks; and the availability of these resources increase their value (Yasouri & Sojoudi, 2017).
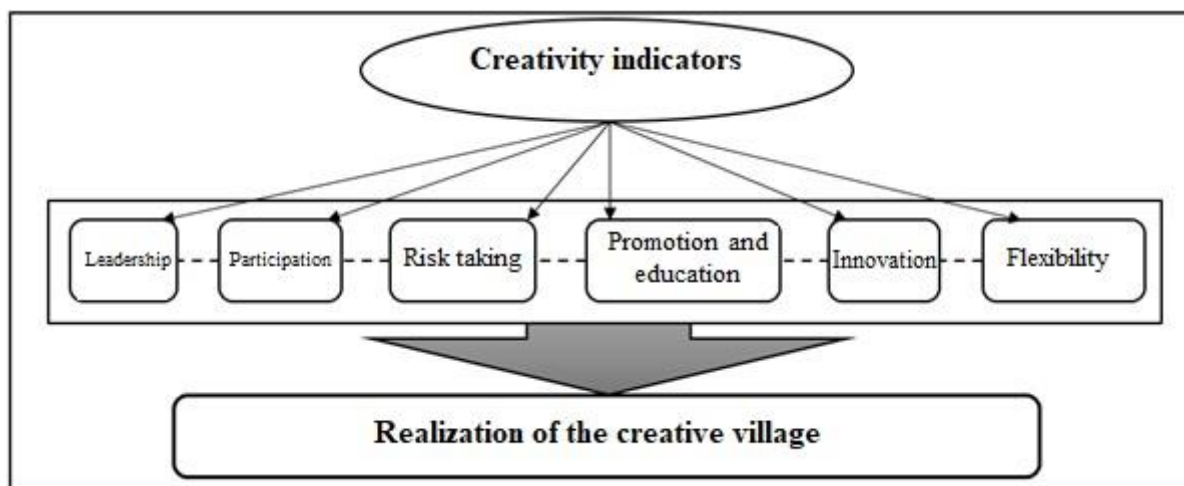

Figure 1. conceptual model of the research

Review of the conducted studies and investigations indicate the importance of the topic of creative village, in such a way that, researchers have examined it in different ways. Considering the importance of the topic and reviewing the conducted researches, the present study has investigated the realization of the indicators of creative village in Nair County.

In a study on the creative village, Rast ghalam et al (2016) determined the key drivers of creative village approach and concluded that, the key drivers with the greatest direct impact were vision, risk taking, rural space, participation and rural link. Anabestani & Javanshiri (2017) examined the role of human capital on the formation of creative economy and rural entrepreneurship in Binaloud County; the results of their study showed that, there was a direct and significant relationship between human capital and rural creative economy and the indicator of the development of mutual communication between the village and outside has the highest impact on the formation of rural creative economy. In another study. Abrishami et al., (2019) investigated the feasibility of sustainable rural development through the development of rural creative industries and found out that, 7 out of 50 studied villages, did not achieve sustainable development through the development of handicrafts and the value of the sustainable development indicator of one village was zero.

Sadeghian Boroujeni et al., (2020), examined the factors influencing the creative tourism and its impact on the stability of behavior from the perspective of tourists in rural regions of Boroujen County. The ranking results showed that, information and advertising indicator had the highest factor load. Also, the components of cultural stability, economic stability, and environmental stability explained the stability of tourists' behavior, respectively. Jahantigh et al. (2021) analyzed the impact of the indicators of creative village on the sustainability of rural settlements in Sistan region and concluded that, the social, economic, and physical components had the highest impact on sustainability respectively, and the components of promotion and education, flexibility and innovation had the greatest impact on creativity, respectively. Salaripour et al. (2022) in a study on development capacities of rural creative businesses through tourism concluded that, taking advantage of the potential of the village and combining it with activities such as local food festivals, holding fishing tours, etc. will lead to the development of agricultural tourism, entrepreneurship and rural business boom.

Tan et al., (2014) conducted a study on creative tourism in Taiwan and found out that, the creative tourism market includes five categories of new seekers, learners of knowledge and skills, those who care about the growth of travel, those who care about environmental issues, and those who care about

recreation and peace of mind. Dani et al. (2016) examined the factors affecting the development of rural creative industries in Fotor Village in Mojokerto; the results of their study showed that, the factors that cause the development of the shoe industry in this village as a creative industry are tourism attraction, the basic need for creative industry, product development and accessibility. Can & Ngo. (2017) investigated the development of creative rural tourism in the ancient area of Dung Lam and concluded that, this area has great potential for creative tourism and it is necessary to develop different types of rural tourism and ecotourism in this region. Chen & Chon (2019) in a research aimed at investigating the antecedents and perceived consequences for generation y in the field of creative tourism, provided a model for creative tourism in which three variables of identity, attraction, and uniqueness of the tourism destination were considered as factors of the emergence of the creative city; these factors have a direct impact on pleasant perception of the tourist. Keler & Velibeyoglu (2021) investigated the rise and fall of the rural creative class and found out that creative tourism can be used as a tool for potential development in rural environments, however, the lack of comprehensive strategies of development based on creativity may lead to the fall of the rural creative class.

 A review of the conducted studies show that, the subject of creative village has received more attention from the angle of creative tourism and each of the studies have examined few dimensions of creative village; they have examined the issue either from the view point of the rural community or from the point of view of experts. But the present study has considered the rural creativity and its realization from various dimensions and at the same time, it has benefited from the opinions and views of experts as well as the local community.

3. Research Methodology

3.1. Geographical Scope of the Research

Nair city covers 33.8% of the entire province with an area of 1495.4 square kilometers and is located at 47 degree and 59 minute eastern longitude and 38 degree and 2 minutes northern latitude. The height of this city is 1450 meters above sea level. This city is bordered by Sarab on the west side, Mianeh on the south side, and Sabalan mountains on the north side and is located 32 kilometers southwest of Ardabil. Nair city occupies 7% of the area of the province. According to 2016 census, the population of this city is 20864 people, from which 32% live in urban areas and 68% reside in rural areas. Based on the latest national divisions Nair city has two parts, Kouraim and central. The central part includes the two districts of Dorsunkhajeh and Rezaqoli Qishlaq and Kouraim has three districts of Mehmandost, Eastern Yurtchi and Western Yurtchi.
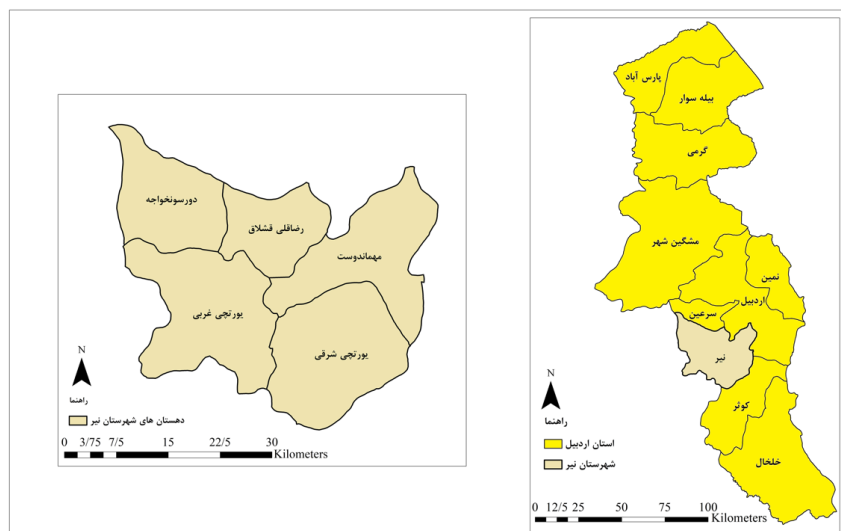

Figure 2. The study area

3.2. Methodology

The present theoretical research was conducted with applied purposes using descriptive-analytical method. The statistical population of this study is the villages with more than fifty households in Nair County, which has 2937 households 9433 people. Surveys indicated that, 33 villages of this city have a population more than 50 households. The sample size was estimated to be 340 people based on Cochran's formula. The distribution of the number

of samples in the villages is stratified and based
their population ratio (table 1).

Table 1. Statistical population and sample size

Village	Population	Household	Sample	Village	Population	Household	Sample
Piranq	166	6	50	Mehmandost Olya	8	67	241
Diman	353	11	96	Busgen	17	143	524
Kamal Abad	253	9	78	Khanqishlaqi	7	57	163
Ali Abad	250	9	78	Khaneshir	8	68	230
Islam Abad	417	15	129	Totonsz	6	54	199
Kandovan	296	11	94	Qurtulmush	11	99	406
Meymand	176	7	58	Taze Qishlaq	11	99	340
Iernji	288	11	98	Sayin	6	53	193
Sorkhab	188	8	69	Vli asr	11	97	286
Lai	149	6	56	Majidabad	9	82	286
Qare Tape	146	7	60	Abazar	6	51	137
Versq	827	31	265	Saqqechi	9	77	244
Rezaqli Qashlaqi	211	7	58	Qare Shiran	18	159	491
Jorab	305	10	83	Dushanlo	6	50	139
Yamchi Olya	221	8	69	Korabaslu	19	168	464
Tajraq	230	9	76	Mushtaqin	8	70	213
Golestan	417	15	126	Number of villages: 33	Total: 9433	Total: 2937	Total: 340

In the present study, the data has been collected using a documentary survey method. The tool used in a survey method is a questionnaire. The studies of other researches were used combiningly to operationalize the subject and select the indicators (Table 2).

Table 2. the investigated indicators and indexers

Indicator	Indexer	Reliability
Flexibility	a1-the desire to have people from different cultures in the village, a2- the ability to adapt to environmental changes, a3- people's hope for desirable future, a4- acceptance of new values and beliefs, a5- compatibility of the new texture with the historical texture, a6- trust in educated people and local elite, a7- providing grounds for educated people to stay in the village	0/631
Innovation	a8- development of ecotourism, a9- willingness for celebrations and religious ceremonies, a10- people's willingness to use new ideas, a11- using new methods to sell products, a13- applying innovative solutions to solve village problems, a14- holding art and culture exhibition to reinforce creative ideas	0/655
Promotion & Education	a15- educating and increasing motivation among entrepreneurs, a16- access to communication tools and networks, a16- organizing workshops for training, a19- prioritizing programs based on new and creative knowledge and technology, a20- applying new methods to increase capabilities of villagers, a21- supporting entrepreneurship plans	0/804
Risk Taking	a22- willingness to start new activities, a23- laying groundwork for training people for self-employment, a24- reverse migration and village investment, a25- the spirit of ambition and perseverance in starting new activities in the village, a26- accepting the consequences of failure in individual activities, a27- lack of liquidity and financial resources to start a business	0/795
Leadership	a28- rural managers' actions to attract services, a29- development of communication and transportation infrastructure, a30- facilitating legal and institutional processes for artistic activities and products, a31- attention of rural managers to villagers' creativity, a32- increasing people's awareness in the field of creative activities by managers, a33- providing facilities for the entry of modern agricultural knowledge and technology, a34- the cooperation of local managers and government in the field of marketing	0/809

Indicator	Indexer	Reliability
Participation	a35- increasing team spirit, a36- empathy and unity of the village people, a37- people's participation in preservation of cultural heritage, a38- social trust among people, a39- people's participation in tourist attracting activities, a40- people's participation in environmental protection, a41- women's participation in rural affair	0/645

The face validity of the questionnaire was confirmed by the panel of experts and pundits in the field. In order to determine the reliability of the questionnaire, thirty questionnaires were distributed in the region and the reliability coefficient for the flexibility indicator was 0.631, the innovation indicator was 0.655, the promotion and education indicator was 0.804, risk taking indicator was 0.795, leadership indicator was 0.809, and it was 0.645 for participation indicator. Analysis of the findings obtained from the questionnaire was done using SPSS 26 and arc GIS software was used to draw maps. Swara and CODAS techniques were used to rank the villages in terms of creativity. The SPSS software was used to determine Cronbach's alpha, Kolmogorov Smirnov test and one sample t-test were used to obtain the average indicators of the creative village from the point of view of the household heads. Swara weighting technique was used to weight each of the studied indexers; after listing the indexers, they were given to specialists to be ranked based on the number of indexers. For the second time, experts were consulted to calculate the relative importance of indicators and indexers. Then, the final weight of each indexer was calculated and CODAS technique was used to examine the state of creativity of each village. This technique means he evaluation based on the combined distance and is one of the multi-criteria decision-making methods, the purpose of which is to rank the items based on the number of the indicators. CODAS technique determines the item desirability based on two methods; the first method is Euclidean distance calculation of items from the ideal negative and Taxi calculation distance of items from the ideal negative (Taxicab distance). Supposedly we have m indicators and n items, then this method's steps are as follows:

- Formation of the decision matrix;
- Normalization of the decision matrix;
- Formation of weighted normal matrix;
- Calculation of Euclidean (Euclidean distance) and Taxi (Taxicab distances) distance from ideal negative;

$$\sqrt{\sum\nolimits_{j=i}^{m} (r_{ij} - ns_j)^2}$$

$$T_i = \sum\nolimits_{j=i}^{m} |r_{ij} - ns_j|$$

Calculation of the relative evaluation matrix; in this equation, φ indicates a threshold function to detect Euclidean distance of both items.

$$h_{ik} = (E_i - E_k) + \left(\varphi(E_i - E_k) \times (T_i - T_K)\right)$$

In the sum of h_{ik} value of the items, after ranking, the larger the Hi value, the better the item is ranked.

4. Research findings

The results obtained from the descriptive findings of the study show that, 281 (82.6%) of the heads of the households responding to the distributed questionnaires were men and 59 (17.4%) of them were women. Among the 14 age groups considered, the largest number of respondents with 136 people (40%) were in the age group over 46 years old and the lowest number of respondents with 28 people (8.2%) were in the age group of 15-25. Regarding the level of education of the respondents, 126 people (37.1%) had education below diploma, 60 people (26.5) had post-diploma degree, 76 people (22.4%) had bachelor degree and above, and finally 48 people (14.1%) had elementary education or were illiterate. Also, 30 experts and specialists responding to the questionnaires (67%) were men. Regarding the specialty, among these experts, 13 people were university professors and were active in the fields of rural development and planning; 9 people were village governors, 5 people worked in governorate and 3 people in the rural municipality. Regarding the level of education, most of the panel members with 14 people had doctorate degree.

The results of single sample t-test which measured the average indicators of creative village, show reveal that, six dimensions of creativity are below the average level in the villages of Nair city; the average of indicators of flexibility, innovation, promotion, and education and leadership is less than 3, which is the optimal level (3 equals to 6% of the respondents), on the other hand, the t values of these 4 indicators were

estimated to be negative and the values of only two indicators of risk taking and participation are more than 3 and their t values were estimated to be positive. The total average of the indicators of creative village was 2.993, and it can be stated that, the rural creativity in the study area is in a weak level and is vulnerable (table3); from the point of view of rural household heads, participation and risk taking are in a more favorable state than other indicators, while the indicators of flexibility, innovation, leadership, and promotion and education are not in the desired level.

Therefore in order to increase creativity among villagers and realize the access to the indicators of creative village, the following actions must be enhanced: education and increasing motivation, communication equipment and new technologies, supporting entrepreneurs, etc. in this way, the innovation of the villagers will be strengthened; achieving this important matter requires the presence of capable and knowledgeable rural governors and council.

Table 3. Results of single sample t-test

Indicator	t value	Average	Significance Level	Confidence level	
				Upper Limit	Lower Limit
Flexibility	-1/869	2/631	0/000	-0/325	-0/411
Innovation	-3/123	2/785	0/000	-0/155	-0/274
Promotion & Education	1/754	2/949	0/080	0/016	0/007
Risk Taking	3/506	3/150	0/000	0/234	0/066
Leadership	1/151	2/993	0/000	0/075	-0/088
Participation	10/852	3/452	0/000	0/535	0/370
Total	2/0451	2/993	0/01	0/063	-0/054

In the present study the CODAS technique was used to evaluate the villages in terms of the creative village, but since the importance of indicators is not equal in decision making techniques, by weighting each indicator as a necessity, its relative importance compared to other indicators is determined and it makes reaching the goal easier. Hence, the indexers were given weight by using Swara technique and referring to experts and specialists and applying their views. As it is shown in table 4, in this technique each of the indexers with a determined code, have different

weights; and their sum is equal to the number one. It can be found out that, the indexers of trust in local educated people and elite, the acceptance of the consequences of failure in creating individual activities, willingness to have people with different cultures in the village, and increasing team spirit had the greatest weights and values, respectively. On the other hand, from the specialists and experts' views the indexers of the spirit of ambition and perseverance in starting a new activity in the village, and people's hope for the desired future had a lower weight.

Table 4. the weight of the studied indexers based on Swara technique

Indexer	W_j	Indexer	W_j	Indexer	Indexer	Indexer	W_j
A1	0/0091	A12	0/1436	A22	0/0193	A32	0/0374
A2	0/0140	A13	0/0118	A23	0/0213	A33	0/0176
A3	0/0176	A14	0/0185	A24	0/0197	A34	0/0245
A4	0/0224	A15	0/0195	A25	0/0304	A35	0/0273
A5	0/0194	A16	0/0264	A26	0/0217	A36	0/0282
A6	0/0195	A17	0/0188	A27	0/0234	A37	0/0303
A7	0/0187	A18	0/0298	A28	0/0213	A38	0/0203
A8	0/0182	A19	0/0227	A29	0/0209	A39	0/0231
A9	0/0209	A20	0/0155	A30	0/0193	A40	0/0200
A10	0/0234	A21	0/0187	A31	0/0195	A41	0/0194
A11	0/0270	Sum of indexers: 41			Total weight: 1		

After forming the data matrix and weighting all 43 indexers based on experts and specialists' views, and after calculating the final value and ranking each item, its h_{ik} value was calculated; to do this,

the Euclidean and Taxi (Manhattan) (T) distances from ideal negative were calculated and the results were mentioned in table

Table 5. calculation of Euclidean and Manhattan distances from ideal negative

Village	Manhattan Distance T_i (Taxi)	Euclidean Distance E_i	Village	Manhattan Distance T_i (Taxi)	Euclidean Distance E_i	Village	Manhattan Distance T_i (Taxi)	Euclidean Distance E_i
Piranq	0/0714	0/2922	Versq	0/0603	0/2830	Qurtulmush	0/0738	0/2969
Diman	0/0597	0/2692	Rezaqli Qashlaqi	0/0776	0/3090	Taze Qishlaq	0/0571	0/2413
Kamal Abad	0/0721	0/3058	Jorab	0/0575	0/2521	Sayin	0/0382	0/1947
Ali Abad	0/0601	0/2895	Yamchi Olya	0/0928	0/4005	Vli asr	0/0325	0/1683
Islam Abad	0/0708	0/3417	Tajraq	0/0808	0/3606	Majidabad	0/0409	0/2053
Kandovan	0/0797	0/3890	Golestan	0/0213	0/0844	Abazar	0/0460	0/2461
Meymand	0/1046	0/4183	Mehmandost Olya	0/0650	0/2887	Saqqechi	0/0292	0/1250
Iernji	0/0704	0/3150	Busgen	0/0484	0/2117	QareShiran	0/0453	0/2156
Sorkhab	0/0708	0/3577	Khanqishlaqi	0/0456	0/2057	Dushanlo	0/0575	0/2227
Lai	0/0687	0/3258	Khaneshir	0/0777	0/3537	Korabaslu	0/0370	0/1999
QareTape	0/0865	0/4248	Totonsz	0/0523	0/2759	Mushtaqin	0/0433	0/2192

According to the results of the previous step table, in the last stage, the final value which is equal to H_{ik} values, was determined for each village. The H_{ik} value indicates the status of each village; the higher the amount, the better. The results show that, among 33 villages of Nair city, the villages of Golestan with a value of 1.3397 and Saqqechi with a value of 1.0989 are at the highest level of creativity. While 17 villages with negative values are at the lowest level of rural creativity. Other villages such as Vali asr, Korabaslu, Sayin, Majidabad, Mushtaqin, Qare Shiran, Khanqishlaqi,

Abazar, and Busgen, were at the medium level (table 6). It can be said that, there is a lot of imbalance among 33 studied villages in terms of the indicators of creative village which has made the realization of this issue difficult; these inequalities can be resolved through proper planning to allocate resources to infrastructure and technology, building the spirit of cooperation and participation, the presence of knowledgeable leaders and managers and allocation of appropriate funds for the emergence of creativity in villages.

Table 6. final ranking of the villages of Nair County based on CODAS technique

Village	H_{ik}	Village	H_{ik}	Village	H_{ik}
Golestan	1/3397	Kamal Abad	0/3786	Lai	-0/3029
Saqqechi	1/0989	Totonsz	0/2200	Iernji	-0/3413
Vli asr	0/9519	Dushanlo	0/1785	Islam Abad	-0/4042
Korabaslu	0/7670	Taze Qishlaq	0/1546	Qurtulmush	-0/4046
Sayin	0/7454	Jorab	0/1184	Sorkhab	-0/4356
Majidabad	0/6637	Versq	-0/0101	Rezaqli Qashlaqi	-0/5313
Mushtaqin	0/5714	Ali Abad	-0/0203	Khaneshir	-0/6060

Village	H$_{ik}$	Village	H$_{ik}$	Village	H$_{ik}$
Qare Shiran	0/5213	Diman	0/0286	Tajraq	-0/6957
Khanqishlaqi	0/5283	Yamchi Olya	-0/0935	Kandovan	-0/7188
Abazar	0/4985	Mehmandost Olya	-0/1572	QareTape	-0/9552
Busgen	0/4239	Piranq	-0/2396	Meymand	-1/4570

According to the findings of CODAS technique, the villages were leveled based on the indicators of creative village. As shown in Table 6 and figure 2, out of 33 villages in 5 rural districts of Nair County, two villages were at a very good level in terms of the realization of the creative village and only the village of Meymand was at a very poor level. The rest of the villages were in good, average and poor levels. All the villages of western Yourtchi district were at a higher level compared to other districts; 4 villages were at a good level, one village was at a very good level and one village was at the average level (figure 2).
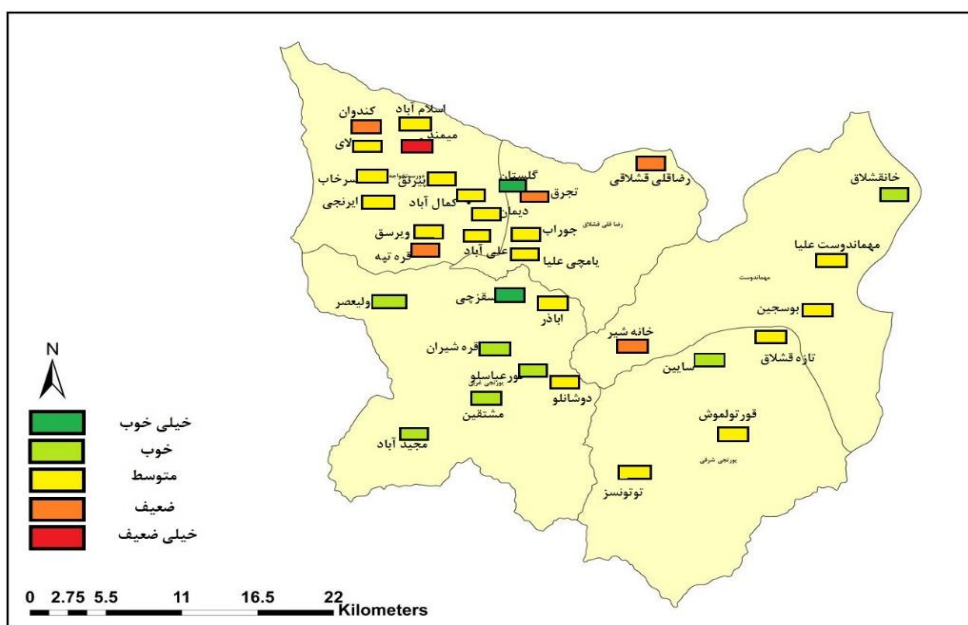

Figure 2. Spatial distribution of the realization of the creative village

5. Discussion and Conclusion

As stated in the introductory part and the research findings, the purpose of the present study is to evaluate and measure the indicators of creative village and their distribution in the villages of Nair County. In order to achieve this goal, first, based on the review of previous studies, a set of indicators of creative village were selected and categorized; then they were given to the related experts and specialists to be evaluated and weighted and then, CODAS technique was used to evaluate each of the studied indicators and indexers of creative village in the area. The results showed that, the studied villages have significant difference in terms of creativity indicators and despite the fact that, the components of creative village exist in all villages, but this amount was not the same and 33 villages were at different levels; the villages of Golestan and Saqqechi were at the highest level following by Vali asr and Korabaslu villages at the next levels and had more creativity than other villages. The reason can be explained by the high flexibility and innovation of these villages; villages such as Golestan, Saqqechi, Vali asr, and Korabaslu are tourist destinations and receive a lot of tourists. Therefore, the grounds for development of ecotourism and people's willingness to accept new ideas have been increased. This has caused these villages to make optimal use of apace and place to increase income generation and influence economic growth, and to use new methods to sell

products and strengthen creative ideas by holding numerous exhibitions. On the other hand, promotion and education have also been significant in these areas; publications and brochures and the development of science and technology and proper communication routes, have provided grounds to make educated people stay in the villages and villagers' trust in these people has increased. Along with the favorable condition of these villages, 17 villages were in a negative level in terms of the indicators of creative village; the distance of these villages from communication routes and main roads, and also their distance to urban centers are the reasons for the unfavorable conditions of these villages. Also the rural managers performed poorly in attracting services and facilitating legal and institutional processes. Thus, in order to increase the development and improve the indicators of creative village in these villages, rural managers should increase villagers' knowledge in the field of creative activities through providing facilities for the entry of technology and cooperating with the government in marketing, to improve team spirit among villagers and expand the entrepreneurship plans and creating a spirit of ambition and perseverance through building training workshops and prioritizing business startups in the villages.

In this study, single sample t-test was used to examine the indicators of creative village and the results showed that, from the studied indicators, four indicators of flexibility, innovation, leadership and promotion and education were below the desired level and only two indicators of risk taking and participation had an average above three. Also,

the total average of creative village was estimated to be 2.933 which indicated that, 33 villages under study are a little far from the ideal average and the studied villages have the desired potential for the creativity indicators; these villages need changes in the style of leadership and rural management, paying attention to the category of innovation and creativity, promotion and education, so that by using the available resources, talents, lifestyle, experience and special cultures in each village, the fields of revitalization and creativity among the community living in the village should be provided. Life in the village should flow through the creation of employment and business and the development of indigenous industries. The results of the present study are in line with the studies of Rast Ghalam (2016) on identification of the drivers of creative village. Also, these results are aligned with the findings of Sadeghian Boroujeni (2020) which emphasized on the role of advertising and information in creative tourism. The study of Jahantigh et al. 2021 on investigating the effects of creative village indicators on the sustainability of rural residents, is in accordance with the present study.

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Authors' contributions

The authors equally contributed to the preparation of this article**.**

Conflict of interest

The author declare no conflict of interest.

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Original Article

تبیین خلاقیت روستایی و میزان تحقق‌پذیری آن در مناطق روستایی ایران
(مطالعه موردی: شهرستان نیر)

کیومرث خداپناه ¹*

۱- استادیار جغرافیا و برنامه‌ریزی روستایی، دانشگاه پیام نور، تهران، ایران

چکیده مبسوط

۱. مقدمه

ایجاد بحث خلاقیت در محیط‌های روستــایی با پتانســیلی که در راســتای تغییر نگرش افراد محلی می‌تواند از روند مهاجرت روستا به شــهر کاســته و در پی آن از مشــکلاتی که در پی این مهاجرت در محیط‌های شــهری ایجاد می‌شــود، جلوگیری خواهد نمود. ازآنجاکه مناطق روستایی شــهرســتان نیر با توجه به قابلیت‌های محیطی، فرهنگی و انسانی و بسیاری و موارد دیگر ظرفیت بالایی جهت تحقق روستای خلاق دارند، لذا باید شرایط فراهم شــود تا مردم روستایی بتوانند بر اساس فرصت‌های توسعه، با فکر و برنامه‌ریزی عمل کنند. حال با توجه به آنچه ذکر گردید، پژوهش حاضر در پی آن اسـت که دریابد در مناطق روستایی شهرستان نیر، شاخص‌های روستای خلاق به چه میزان تحقق‌یافته است. لذا جهت دستیابی به پاسخ این سؤال ابتدا به بررسی سنجش دیدگاه متخصصین و مسئولان امور روستایی و روستائیان پرداخته شد و به دنبال آن شاخص‌های روستای خلاق در هر روستا موردبررسی و سنجش قرار گرفت.

۲. مبانی نظری تحقیق

توسعه خلاق شــامل رسـانه، تبلیغات، انتشـارات، نرم‌افزار، موزه‌ها و موسـیقی و ... اسـت و بسـیار از محققان برای موردتوجه قرار دادن، همزیسـتی این بخش‌های مختلف، اقدام به به‌کارگیری اکوسیسـتم خلاق نموده‌اند و شـبکه‌های بزرگ‌تری مانند رستوران، هتل و مراکز تفریحی را به هم متصل کرده‌اند. روستای خلاق، فضایی است که با اتکا بر فرایندهای بوم‌مدارانه سبک زندگی، امکانات مطلوب در زمینه جذب طبقه خلاق در صنایع غیر با فناوری بالا، محیط‌زیست پاک و بخش فرهنگ و هنر، بسـتر را برای طبقه خلاق جامعه

روستایی، مخاطبان و مصرف‌کنندگان محصولات خلاقانه در بیرون از محیط روستا فراهم آورد. ویژگی‌های روستایی مانند امکانات فرهنگی و طبیعی، چشم‌انداز، آب‌وهوا، امکانات رفاهی در فضای باز و سطح تعامل بالای اجتماعی و فرهنگی، طبقه خلاق روستــایی را جذب می‌کند. به‌زعم کیفبادی خلاقیت را می‌توان از سه جنبه موردبررسی قرار داد، اولین جنبه، هنری است و متضمن تخیل و توانایی آفرینش ایده‌های بدیع، دومین جنبه عملی اسـت و بیان‌کننده کنجکاوی و تشنگی برای تجزیه و پی‌ریزی روابط جدید و سومین جنبه اقتصادی اـست و فرایندی اـست پویا که به نوآوری در فناوری و ... می‌پردازد. از مؤلفه‌های اصــلی خلاق بودن می‌توان تنوع، تسـامح، ســرزندگی، دسترسی، آسایش و ایمنی را نام برد.

۳. روش‌شناسی تحقیق

این پژوهش ازلحاظ روش توصیفی- تحلیل می‌باشد و بر اساس هدف کاربردی است. جامعه آماری این پژوهش روستاهای بالای ۵۰ خانوار در شهرستان است که دارای ۲۹۳۷ خانوار، ۹۴۳۳ جمعیت است. پس از برر سی‌ها م شخص گردید که در این شهر ستان ۳۳ رو ستا دارای جمعیت بالای ۵۰ خانوار اسـت. حجم نمونه موردمطالعه بر اســاس فرمول کوکران ۳۴۰ نفر برآورد گردید. پراکندگی تعداد نمونه‌ها در روستاها به صورت طبقه‌ای و بر اساس نسبت جمعیت آن‌ها می‌باشد. روش گردآوری داده‌ها برای دســتیابی به نتایج تحقیق به‌صــورت ا سنادی و پیمایشی بوده است. ابزار موردا ستفاده در روش پیمایشی پرســشنامه بوده اســت. جهت عملیاتی‌ســازی موضــوع و انتخاب شـاخص‌ها از مطالعات سـایر پژوهشـگران به‌صـورت تلفیقی استفاده گردید. روایی صوری پرسشنامه توسط پانل متخصصان و صاحب‌نظران

*. نویسندۀ مسئول:

دکتر کیومرث خداپناه

آدرس: گروه جغرافیا، دانشکده علوم اجتماعی، دانشگاه پیام نور، تهران، ایران.

پست الکترونیکی: Email: k_khodapanah@pnu.ac.ir

این حیطه مورد تأیید قرار گرفت. جهت تعیین پایایی پرسشنامه تعداد ۳۰ پرسشنامه در منطقه توزیع گردید و ضریب پایایی برای کل پرسشنامه ۰/۷۲۳ به دست آمد. تجزیهوتحلیل یافتههای حاصل از پرسشنامه با استفاده از نرمافزار SPSS ۲۶ انجام گرفت و برای ترسیم نقشهها از نرمافزار ArcGIS استفاده گردید. جهت رتبهبندی روستاها ازلحاظ خلاقیت از تکنیکهای سوارا و کوداس بهره گرفته شد.

۴- یافتههای تحقیق

نتایج آزمون t تک نمونهای نشان میدهد که شش بعد خلاقیت در روستاهای شهرستان نیر پایینتر از حد متوسط قرار دارد. زیرا میانگین شاخصهای انعطافپذیری، ابتکار، ترویج و آموزش و رهبری کمتر از عدد۳ حد مطلوب بهد ستآمده است، از سوی دیگر مقدار t این چهار شاخص نیز منفی برآورد گردید و تنها در دو شاخص خطرپذیری و مشارکت این مقدار بیشتر از عدد ۳ است. نتایج تکنیک کوداس نشان داد که در بین ۳۳ روستای شهرستان نیر، روستاهای گلستان و سقزچی با در بالاترین سطح خلاقیت قرار دارند. اما ۱۷ روستا با داشتن مقادیر منفی در پایینترین سطح از خلاقیت روستایی قرار دارند. سایر روستاها مانند ولیعصر، کورعباسلو، سایین، مجیدآباد، مشتقین، قرهشیران، خانقشلاقی، اباذر و بوسچین در حد متوسط بین روستاهای در سطح بالا و روستاهای در سطح منفی قرار داشتند. میتوان گفت میان بین ۳۳ روستای موردمطالعه ازلحاظ شاخصهای روستای خلاق، عدم تعادل زیادی وجود دارد که تحققپذیری این موضوع را با مشکل مواجه نموده است، این نابرابریها میتوان از طریق برنامهریزی مناسب جهت اختصاص منابع و زیرساخت و فناوری، ایجاد روحیه همکاری و مشارکت، وجود رهبران و مدیران

.

آگاه و اختصاص بودجه مناسب حل گردد تا زمینه برای بروز خلاقیت در روستاها فراهم گردد.

۵- بحث و نتیجهگیری

بررسی نتایج بیانگر این است میانگین کل شاخصهای روستای خلاق ۲/۹۳۳ برآورد گردید که نشان داد ۳۳ روستای موردمطالعه با میانگین مطلوب فاصله اندکی دارند و این شاخصها در روستاهای موردمطالعه پتانسیل موردنظر را برای خلاقیت دارا هستند و نیازمند تغییرات در سبک رهبری و مدیریت روستایی، توجه به مقوله ابتکار و خلاقیت، ترویج و آموزش است، تا با بهرهگیری از منابع موجود، استعدادها، سبک زندگی، تجربه و فرهنگهای خاص موجود در هر روستا، زمینههای باززنده سازی و خلاقیت در جامعه ساکن در روستا فراهم گردد و جریان زندگی در روستا از طریق ایجاد اشتغال و کسبوکار و توسعه صنایع بومی فراهم گردد. عملکرد مدیران روستای جهت جذب خدمات و تسهیل فرآیندهای قانونی و نهادی در سطح پایینی قرار داشت. لذا در این روستاها جهت جذب توسعه و ارتقا شاخصهای روستای خلاق، مدیران روستایی باید زمینه افزایش آگاهی روستائیان در زمینه فعالیتهای خلاق از طریق ایجاد تسهیلات برای ورود تکنولوژی و همکاری با دولت در زمینه بازاریابی را فراهم نمایند، تا از این طریق روحیه کار جمعی در روستاها افزایش یابد و با ایجاد کارگاههای آموزشی و در اولویت قرار دادن راهاندازی کسبوکار در روستا، طرحهای کارآفرینی گسترش پیدا نمایند.

کلیدواژهها: روستای خلاق، توسعه پایدار روستایی، شاخصهای روستای خلاق، تکنیک سوارا و کوداس، شهرستان نیر

تشکر و قدردانی