Studia Periegetica

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Evaluating the role of the National Museum of Iran in the development of cultural tourism

Abstract. In addition to acquainting the public with the culture of a particular region, cultural tourism creates economic opportunities. Taking into account various tourist sites, museums are definitely among the most important ones. In Iran, the National Museum is one of the most important museums because of its rich collection of historical monuments related to the ancient Persia and Islamic periods. The authors of this article analyse the role of the National Museum of Iran in the development of the country's cultural tourism. The analysis is based on information obtained from the database of the Iranian Cultural Heritage Organization and the National Museum of Iran. Confirmatory factor analysis and structural equation modelling were employed for data analysis. The results confirm the importance of the National Museum of Iran in the development of cultural tourism.

Keywords: museum, cultural tourism, Iran's National Museum, development of cultural tourism

JEL Codes: L70, L80, L83

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1. Introduction

Travelling is no longer a form of entertainment but has changed into a means of gaining knowledge and awareness about people, life and their culture. For tourists, cultural products and events are inspiring and it seems that the desire to experience different cultures is one of the main motivations for tourism. This trend has been reflected by the emergence of the concept of cultural tourism, which is associated with cultural attractions and capabilities (Poorahmad et al., 2012). Although all tourism activities can be said to include some cultural aspects, cultural tourism refers specifically to trips during which tourists visit museums, galleries, historical and ancient places, festivals, architectural and cultural heritage sites (Stylianou-Lambert, 2011).

Iran has a rich history of tangible cultural heritage, which is displayed in museums and generates heritage tourism, which is one of the most popular forms of tourism in Iran and can be the first choice for local or foreign visitors, regardless of age. As the political, economic and cultural capital of Iran (Hosseini, 2019), Tehran, with its museums, is the main destination of cultural tourists. One example of the importance of museums in cultural tourism is the fact that countries with little cultural heritage try to establish branches of great and famous museums. In recent studies, it has been indicated that museums are as economically important as other tourism attractions (Fasihi & Nahidiazar, 2014). Compared to other countries, Iran has many museums that display its rich cultural heritage. One of them is the National Museum, which has amassed a valuable collection of historical and pre-historical artefacts and monuments. The aim of this article is to examine to what extent the National Museum of Iran is effective in the development of cultural tourism.

With constant changes taking place in the tourism industry, the role of cultural tourism is also developing rapidly. Cultural tourism can facilitate the development of regional culture, empowerment of traditions and customs and the preservation of traditions. Even profitability of cultural tourism is bigger than in the case of other types of tourism (Gonda & Csapó, 2012). Cultural tourism can also increase the importance of cultural heritage for local residents, develop their regional awareness of cultural identity, establish long-term economic infrastructure, increase employment and create job opportunities (Uslu, Alagöz, & Güneş, 2020). In order for cultural tourism to develop, it is necessary to promote tourism cooperation, interaction and exchange, to diversify the offering of cultural tourism and to promote tourist attractions (Akama, 2002; Assaker, Vinzi, & O'Connor 2011; Poorahmad et al., 2012). Moreover, it is necessary to determine which places are attractive enough for cultural tourists. According to Poorahmad et al. (2012), cultural attractions are one of the three major categories of tourist attractions, the other two being natural and man-made attractions. Cultural attractions include

palaces, castles, bridges, temples, tombs and sacred places, residential, rural and urban spaces, sculptures, inscriptions, old and new markets, clothing fashion, crafts, universities and research centres, old gardens and aqueducts. Museums are a special category in this list, because they collect and maintain the heritage of past centuries, which can be visited by tourists. In general, museums are places for gathering, documenting, storing, displaying, explaining and interpreting physical evidence and information. As non-profit organizations, they should be at the service of society and its development, and they should be open to the public (Poorahmad et al., 2012). According to the new definition of museums by ICOM (2019) "museums are democratizing inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance the understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing".

For Fakhar and Haeri (2008), museums are centres of a three-dimensional documented world, which can facilitate human development through people's participation in creativity and cultural continuity. The creation of a museum should be based on criteria such as cultural needs, religious values, history, tourism, geography and proximity to scientific and cultural centres. A museum can be historical, artistic or scientific. To a visitor, a museum must provide a demonstration that is inspiring and informative taking into account such factors as colour, texture, sound, lighting, arrangement, method of presentation and relevance.

The main goal of museums is to educate visitors about science, art and culture (Fasihi & Nahidiazar, 2014).

For the educational function of museums to be performed effectively, it is necessary to ensure that cultural collections are maintained appropriately, to organise cultural exhibitions, to provide guidance concerning cultural works and exhibits that can help visitors appreciate their value. It is also important that in addition to focusing on tangible cultural heritage, in the form of physical objects, museums study and display intangible cultural heritage, which includes traditions, customs, knowledge and industries of ancient people.

The National Museum of Iran in Tehran consists of two complexes – the Museum of Ancient Iran and the Museum of Islamic Archaeology and Art of Iran, which were opened in 1937 and 1972, respectively. It is the country's largest archaeological and historical museum.

The National Museum consists of many parts dedicated to archaeology, art, natural science, history, ethnology, zoology and numismatic displays. The museum

is managed by the Iranian Cultural Heritage, Handicrafts and Tourism Organization. It is also an important member of the council of Iranian museums, which allocates its specified annual budget (Farokhi, 2019). Given its special position among Iranian museums in terms of richness and antiquity, the museum has a great potential for attracting cultural tourists. The present study was undertaken to determine what role the National Museum plays in the development of cultural tourism.

2. Literature review

A lot of studies have been conducted in Iran and abroad to investigate the role of museums in the development of cultural tourism, some of which are presented in the following review. The study described in this article is a continuation of the study undertaken by Farokhi (2019), who investigated the perception of the National Museum by its visitors. The author collected responses from 385 visitors who filled in a questionnaire. According to most respondents, the museum has a positive effect on cultural tourism in Iran and could inspire and motivate visitors to visit other cultural attractions and consequently change their perception of Iran.

According to Perera (2013), cultural tourism is one of the key segments / components of the tourism industry and a powerful tool for economic development. Obviously, modern museums play a key role not only in the broader field of art, but also in tourism and entertainment. Museums can no longer wait for visitors to come. They have to actively reach out and attract more audiences.

Garibaldi & Pozzi (2020) investigated Italian food museums and evaluated their characteristics, goals, audiences and forms of participation. They found that in addition to protecting and promoting gastronomic heritage, community participation is also an important challenge. Most food museums in Italy mainly attract local tourists, which shows there is a untapped potential for appealing to a wider international audience. The authors explain that visibility and language issues are still critical when it comes to attracting overseas visitors, but it is also important to redefine the overall museum experience in order to meet the needs of new visitors. Hands-on activities, such as classes, workshops and cooking shows, can help attract public attention.

SER (2020) investigated how to reengineer the role of museums in Malaysia's cultural heritage tourism. He analysed the role of museums in the development of sustainable cultural tourism, paying special attention to the obstacles faced by the Malaysian museum community in the development of museum tourism and emphasising the necessity of academic management of cultural resources in the development of cultural economy. The purpose of his study was to find ways of how

Malaysian museums can be used more effectively in the tourism industry and how to make better use of the museum industry to develop tourism with cultural heritage.

Fokin & Elts (2019) considered the role of museums in the cultural diplomacy of Russia and China. They believe that museums are currently developing diplomatic relations, for example within the framework of friendship societies. "Red tourism" (i.e. the activity of visiting monuments of the revolutionary history of Russia) has been expanding, especially by organising cultural seasons, years of culture and promoting cultural exchanges of contemporary art. Since the start of the 21st century the Hermitage Museum, the Kremlin Museum, the National Museum of China or the Palace Museum in Beijing have been involved in ambitious development programmes, aimed at expanding their resources and promoting their brands.

A study by Richards (2018) analyses the recent development of cultural tourism as a field of research, identifying important trends and research fields. The author points out that research on cultural tourism has also grown rapidly, especially in the fields of cultural consumption, cultural motivation, cultural heritage protection and economics, cultural tourism, anthropology and the relationship with the creative industries.

Chepurda & Adamenko (2020) explain that cultural tourism is regarded as a type of tourism in which participants can learn, prove and experience cultural heritage. It is believed that this type of tourism is the driving force in heritage protection, but to be successful in the context of tourism, heritage and history, what is required is more than merely protection. Communicating with visitors will lead to a better understanding under the current circumstances. The authors believe that we have a collective responsibility to protect present and future generations and our heritage in order to develop a sustainable economy.

Nowacki (2005) considered the role of museums in Poland's tourism. In his article he presented "an effort to apply the SERVQUAL evaluation method for assessing the tourist product quality of the Rogalin Palace, a member of the National Museum located near Poznań (western Poland). A 36-item questionnaire tool was applied to evaluate the visitors' expectations and their level of satisfaction. The study was carried out among 102 tourists. With the use of exchange, factor and visual interpretation of their expectations and thoughts, strong and weak points of the museum were recognized". In the questionnaire respondents were asked to evaluate the arrangement and display of the museum's artefacts, aesthetics and instruments used to provide information.

In his doctoral thesis, Hosseini (2019) analysed criteria of museum service quality for young audiences focusing on ways in which museum services can be improved to increase children's satisfaction and loyalty as customers.

In addition to the above-mentioned studies, there are also a number of Iranian studies in this field. For instance, Fasihi & Nahidiazar (2014) examined the role

of museums in the development of cultural tourism. The authors evaluated 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. They concluded that museums play a key role in the global tourism industry not only as regards culture but also in promoting human knowledge and education.

Poorahmad et al. (2012) studied the role of museums in the development of cultural tourism in Mazandaran Province. They distributed 380 questionnaires among visitors of the Gohartape Museum. They found that the museum had a greater impact on the development of cultural tourism than other cultural attractions, such as festivals and monuments. In addition, the museum played a key role in purchasing cultural products, which could affect the country's economy by driving local business, increasing employment rate and etc. The authors found that most visitors were educated people and that services, decoration and museum arrangement were the most effective factors in attracting tourists.

3. Research method

The purpose of this study was to evaluate the role of the National Museum of Iran in the development of cultural tourism. This is a descriptive study and is based on data obtained from the online database of the Iranian Cultural Heritage Organization. The following aspects related to the role of the museum were taken into consideration:

1) Arrangement of monuments based on historical periods;
2) Provision of guidance on cultural events organised by the museum in visitors can participate;
3) Exhibition of tangible cultural heritage;
4) Research on and presentation of intangible cultural heritage;
5) Organisation of cultural exhibitions and conferences;
6) maintenance and protection of cultural and historical collections.

The following factors were taken into consideration regarding the development of cultural tourism:

a) interaction and exchange of cultural tourism;
b) growth of cultural tourism;
c) promotion of cultural tourism attractions;
d) promotion of cultural tourism partnerships;
e) sharing important cultural elements;
f) capacity building of cultural tourism;
g) diversification of cultural tourism.

We employed confirmatory factor analysis (CFA) (maximum likelihood estimation method) and structural equation modelling (SEM) in LISREL 8.85 software to find the answer for the aforementioned questions.

SEM, also known as covariance structure analysis or causal modelling, is a type of factor analysis, most usually applied in social investigation. It is applied to test whether patterns of a construct are compatible with a researcher's perception of the nature of that construct (or factor). The purpose of confirmatory factor analysis is to test whether the data match a hypothesized measurement model. SEM comprises a collection of mathematical patterns, network algorithms, and statistical techniques that provide networks of constructs to data. SEM encompasses confirming factor analysis, confirming composite analysis, incomplete least squares path modelling. It can be used to test the acceptability of theoretical models in special populations using correlation, non-experimental, and experimental data. Multivariate analysis is one of the most powerful and suitable analytical methods in behavioural research and in social sciences because these subjects are associated with multiple variables. In tourism and hospitality sphere, this method has been used several times to test hypotheses regarding relationships between observed and latent variables, e.g. Emir & Saraçli (2011), Le et al. (2020), Rosyiana et al. (2020).

Structural equation modelling is divided into two main phases: confirmatory factor analysis and path analysis. When applied to items of a questionnaire, the objective is to find underlying structures and factors.

Relationships among variables in SEM are divided into the following two groups:

1) Relations between latent and observed variables (a measurement model or CFA)
2) Relations among latent variables (SEM or path analysis).

A measurement model is used to investigate the relationship between questionnaire items and the structural model; relations between the studied factors are evaluated to test research hypotheses. In fact, one cannot test the relations until it has been proven that questionnaire items have measured the latent variables properly. Hence, to prove that concepts are measured properly, the measurement model or CFA is applied.

4. Results and discussion

4.1. The model for measuring the role of the National Museum (MUSEUM)

The model used for measuring the role of the National Museum accounts for the 6 factors, listed in the previous section and denoted as V1 (Variable 1), V2, V3, V4, V5 and V6.

The model is shown in Figures 1 and 2. All model components had t-statistic more than 1.96 and hence, they are acceptable factors.

According to Figure 2, it was found that applied model has been implemented properly using CFA. Also, RMSEA value is equal to 0.000, which indicates that measurement model for role and importance of National Museum is significant and fit.
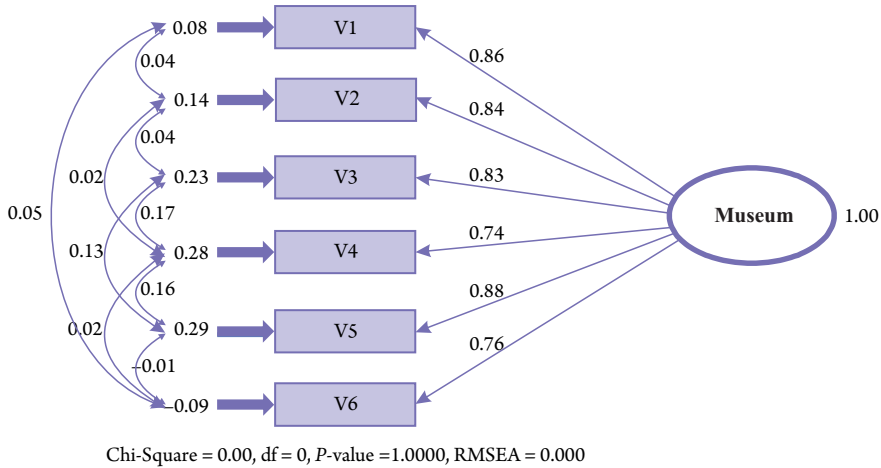

Chi-Square = 0.00, df = 0, *P*-value =1.0000, RMSEA = 0.000

Fig. 1. The MUSEUM model after measuring goodness of fit

Source: own research.

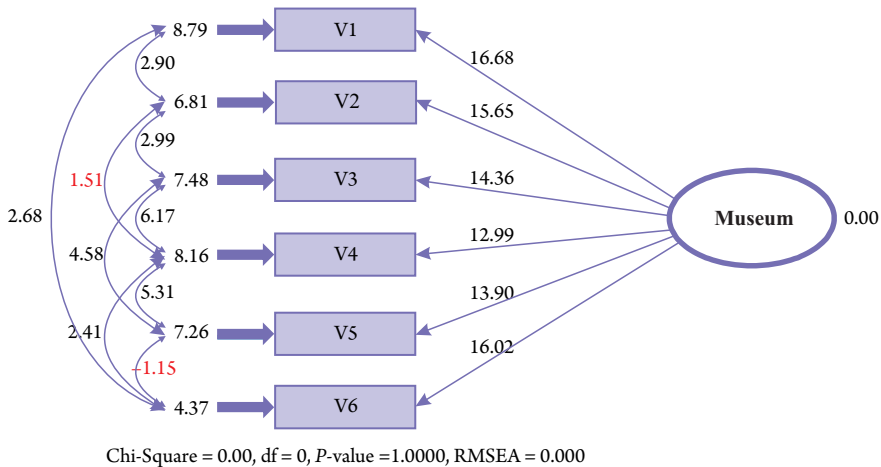Chi-Square = 0.00, df = 0, *P*-value =1.0000, RMSEA = 0.000

Fig. 2. *T*-statistics of the MUSEUM model after measuring the goodness of fit

Source: own research.

The estimated *t*-statistic for each factor load of every component with its construct or latent variable are above 1.96. This confirms that the factors consistently measure the target concepts. Hence, the relations between constructs or latent variables can be documented. Overall, in order to evaluate CFS (Climate Forecast System) model, several fitness features are existed. In this study, in order to evaluate CFA, Chi-square (χ^2), Mean Squared Residuals (RMR), Good Fitness Index (GFI), Adjusted Goodness-of-Fit Index (AGFI), Normed Fitness Index (NFI), Non-Normed Fitness Index (NNFI), Incremental Fitness Index (IFI), Comparative Fitness Index (CFI) and the Root Mean Square Error of Approximation (RMSEA) were applied.

χ^2 test can be treated as a measure of success. It simply indicates whether the model describes relations between observed variables. The smaller the value of χ^2, the better. The index is true usually under conditions of multivariate normality and is sensitive to sample size since a model may be valid for small samples and invalid for large samples. Some scholars believe to use the ratio as a replacement index; although the index has limitations similar to χ^2. About χ^2 to df ratio, no certainty is existed and, in some sources, only values less than 4 are acceptable. Significance level of χ^2 is above 0.05 for this model and hence, H0 based on fitness of model is confirmed. GFI indicates a size of relative value of variances and covariance discriminated by the model. The index varies between 0 and 1 and the closer the value is to 1, the more goodness of fit is with observed data. Root Mean Square is the difference between factors of observed matrix in sample group and elements of estimated or predicted matrices with assumption of the fitness of the desired

Table 1. CFA results for the MUSEUM model

Constructs	Factor	Label	Path coefficient	*t*	*p*-value
The role of the national museum	Arrangement of monuments based on periods	V1	0.86	16.68	0.01
	Provision of guidance on cultural events	V2	0.84	15.65	0.01
	Exhibition of tangible cultural heritage	V3	0.83	14.36	0.01
	Research on and presentation of intangible cultural heritage;	V4	0.74	12.99	0.01
	Organisation of cultural exhibitions and conferences	V5	0.88	13.90	0.01
	Maintenance and protection of cultural and historical collections	V6	0.76	16.02	0.01

Source: own research.

Table 2. Fitness indicators of the MUSEUM model

Index	Optimal value	Estimated value
RMR	almost 0	0.000
SRMR	almost 0	0.000
GFI	higher than 0.9	1
NFI	higher than 0.9	1
NNFI	higher than 0.9	1
IFI	higher than 0.9	1
CFI	higher than 0.9	1
RMSEA	less than 0.1	0.000

Source: own research.

model and the more the RMR is close to 0 for the tested model, the more fitness of the mentioned model would be. SRMR is the index of mean difference between data and implied covariance-variance matrix. The lower the index is (less than 0.05 is excellent; less than 0.08 is good and less than 0.10 is inappropriate) the better it would be for the model fitness with data. The index is a valuable index that its estimation is difficult when mean value of variance-covariance matrix of data is recognized and when non-standard variance-covariance matrix is applied.

In order to investigate to what extent a model is valid, especially compared to other possible models in terms of discrimination of a set of observed data, normed fitness index (NFI), NNFI, IFI and VFI indicators were applied. Finally, in order to investigate the combination of fitness and saving by the desired model, power index of RMSEA is applied. The RMSEA index is root of squares of approximation. The index is equal to 0.05 and lesser for good models. A model with this index equal to 0.10 or higher has very weak fitness.

Based on the fitness indicators in Table 2, applied data in the study have been in good fitness with factor structure and theoretical infrastructure of the study and this indicates construct validity.

4.2. The model for measuring the Development Index of Cultural Tourism (C. TOURISM)

The model for measuring the development index of cultural tourism includes 7 factors denoted as T1, T2, T3, T4, T5, T6, T7. The measurement model is shown in Figures 3 and 4. According to the model, *t* variable of all the components have *t*-statistic higher than 1.96 and hence, they are acceptable factors.
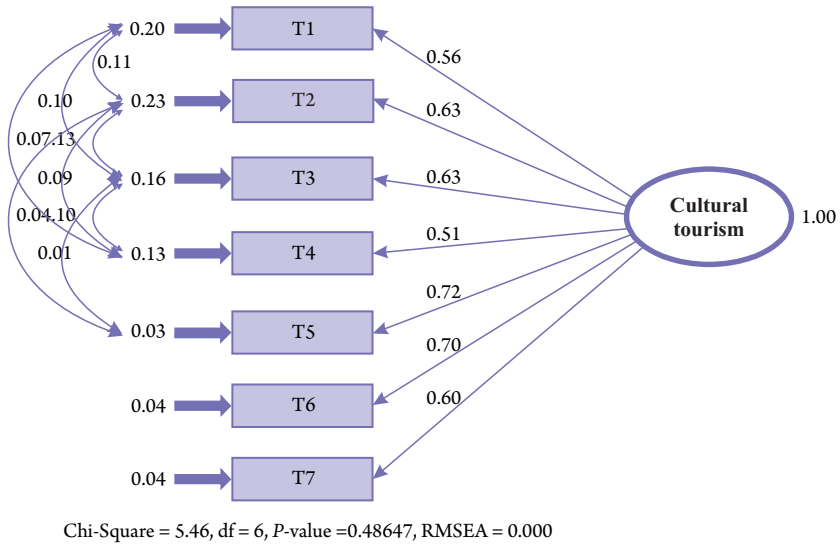
Chi-Square = 5.46, df = 6, *P*-value =0.48647, RMSEA = 0.000

Fig. 3. C. TOURISM model after measuring fitness

Source: own research.

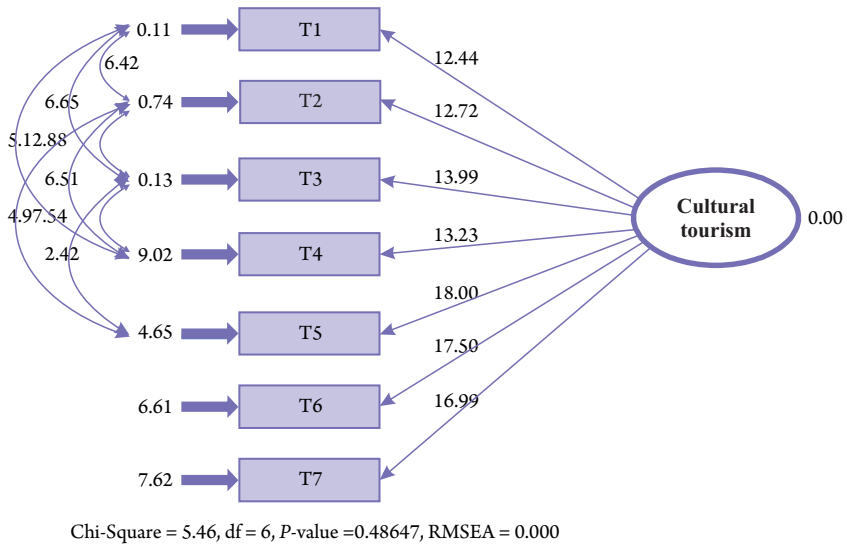Chi-Square = 5.46, df = 6, *P*-value =0.48647, RMSEA = 0.000

Fig. 4. *t*-statistics of C. TOURISM model after measuring fitness

Source: own research.

Table 3. CFA results of C. TOURISM model

Construct	Factor	Label	Path coefficient	t	P-value
Cultural tourism development index	Interaction and exchange of cultural tourism	T1	0.56	12.44	1%
	Growth of cultural tourism	T2	0.63	12.72	1%
	Promotion of cultural attractions	T3	0.63	13.99	1%
	Promotion of cultural tourism partnerships	T4	0.51	13.23	1%
	Exchange of important cultural elements	T5	0.72	18.00	1%
	Capacity building of cultural tourism	T6	0.70	17.50	1%
	Diversification of cultural tourism	T7	0.60	16.99	1%

Source: own research.

As can be seen in Figure 4, the applied model has been implemented properly using CFA. Moreover, RMSEA value is equal to 0.000, which indicates that measurement model for cultural tourism development index is significant and fit.

Estimated t-statistics for each factor load of every component with its construct or latent variable are higher than 1.96. This confirms that the factors consistently measure the target concepts. Hence, the relations between constructs or latent variables can be documented.

Moreover, in order to evaluate CFA model, several fitness features are existed. In this study, in order to evaluate CFA, Chi-square (χ^2), Mean squared residuals

Table 4. Fitness indicators of measurement model for cultural tourism development

Index	Optimal value	Estimated value
RMR	almost 0	0.004
SRMR	almost 0	0.008
GFI	higher than 0.9	0.99
NFI	higher than 0.9	1
NNFI	higher than 0.9	1
IFI	higher than 0.9	1
CFI	higher than 0.9	1
RMSEA	less than 0.1	0.000

Source: own research.

(RMR), good fitness index (GFI), Adjusted Goodness-of-Fit Index (AGFI), normed fitness index (NFI), non-normed fitness index (NNFI), incremental fitness index (IFI), comparative fitness index (CFI) and very important index The Root Mean Square Error of Approximation (RMSEA) have been applied.

Based on the fitness indicators in Table 4, applied data in the study have been in good fitness with factor structure and theoretical infrastructure of the study and this indicates construct validity.

4.3. Structural Equation Modelling

After validating the measurement model and its fitness and estimating construct validity, the relations between constructs, final model determination and the structural model were considered. For this purpose, the desired model was implemented in LISREL software. As RMSEA values for the measurement models are less than 0.1, no corrections are required for estimating path coefficients to test the research hypotheses. Therefore, the model would look like Figure 5.

As can be seen in Figure 6, the functions of the National Museum after model fitness has significant effect on cultural tourism development index, since inter-construct significance path coefficient has *t*-statistic higher than 1.96.
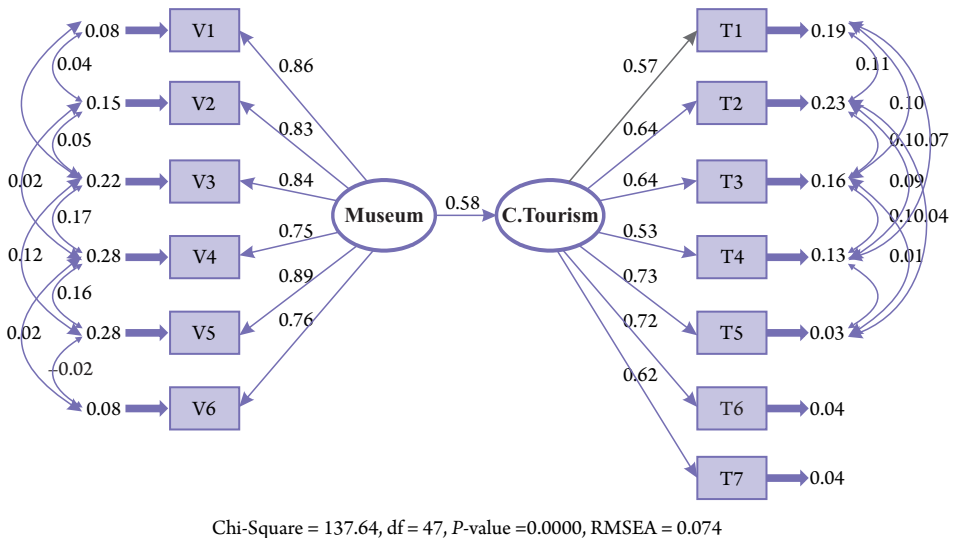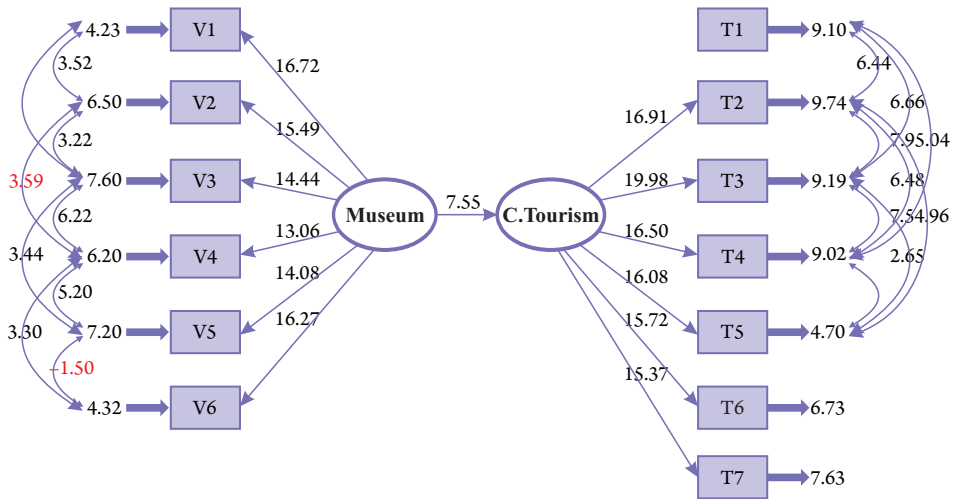

Chi-Square = 137.64, df = 47, *P*-value =0.0000, RMSEA = 0.074

Fig. 5. Structural model coefficients after checking model fitness

Source: own research.

Chi-Square = 137.64, df = 47, *P*-value =0.0000, RMSEA = 0.074

Fig. 6. *T*-statistics of the structural model after checking model fitness

Source: own research.

In order to evaluate the structural model, indicators including Chi Square, Remained Mean Residuals (RMR), God Fitness Index (GFI), Adjusted Good Fitness Index (AGFI), Normed Fitness Index (NFI), Non-Normed Fitness Index (NNFI), Incremental Fitness Index (IFI), Comparative Fitness Index (CFI) and the very important index of RMSEA have been applied.

Based on the fitness indicators in Table 5, applied data in the study have been in good fitness with factor structure and theoretical infrastructure of the study and this indicates construct validity.

Table 5. Fitness indicators of the structural model

Index	Optimal value	Estimated value
RMR	almost 0	0.042
SRMR	almost 0	0.064
GFI	higher than 0.9	0.9
NFI	higher than 0.9	0.98
NNFI	higher than 0.9	0.97
IFI	higher than 0.9	0.98
CFI	higher than 0.9	0.98
RMSEA	less than 0.1	0.074

Source: own research.

Based on the fitness indicators of Table 6, final structural model has very high validity and hence, the final model has good fitness and needs no correction and revision. Moreover, to test the inter-construct effects of final model, following issues should be investigated:

Table 6. Path coefficient and significant estimated parameters

Independent variable	Dependent variable	Path coefficient	t	P-value	R^2
The role of the National Museum	Development of cultural tourism	0.58	7.55	0.000	0.35

Source: own research.

It can therefore be concluded the national museum has a significant effect on the development of cultural tourism. Moreover, structural equations of the index (development of cultural tourism) according to the role of Iran's National Museum, would be as follows:

C. TOURISM = 0.58 × MUSEUM, Errorvar. = 0.62, $R^2 = 0.35$
        7.55   6.15

It was found that factors such as arrangement of monument based on periods, guidance on plans and applications, exhibition of tangible cultural works, research and introduction of intangible cultural heritage, holding cultural exhibitions and conferences and maintenance of cultural collection and heritage have effect on cultural tourism's factors such as interaction and exchange of cultural tourism, cultural tourism growth fields, promotion of cultural attractions, promoting the participation of cultural tourism, an exchange of important cultural elements, capacity building of cultural tourism and diversification of cultural tourism. Confirmatory Factor Analysis (CFA) (Maximum likelihood estimation method) and Structural Equation Modelling (SEM) confirmed these effects.

5. Conclusion

The study was conducted to evaluate the role of the National Museum of Iran in the development of cultural tourism. It was found that the museum's impact was indeed significant In other words, the research hypothesis was confirmed.

The results are consistent with findings of similar studies undertaken to investigate the role of museums in the development of cultural tourism, such as Chepurda & Adamenko (2020), Fasihi & Nahidiazar (2014), Garibaldi & Pozzi (2020), Nowacki (2005), Perera (2013), Poorahmad et al. (2012), Richards

(2018), and SER (2020). However, what makes the present study different is the inclusion of indicators of cultural tourism development that had not been considered in other studies. For example, Hosseini (2019) focused on the service quality for children in heritage museums, Nowacki (2005) studied indicators of originality and presentation of tangible works. The importance of how exhibits are arranged was also recognised by Poorahmad et al. (2012). The author of this study attempted to include to combine indicators used in different studies in a comprehensive manner.

The proposed approach can be applied to other museums that attract cultural tourists. Insights from such analyses can help museums can perform their functions more efficiently presenting tangible and intangible cultural heritage, providing sufficient guidance for tourists and maintaining exhibitions. In this way, museums can contribute to cultural development and cultural exchange.
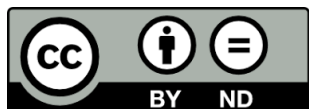
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Ocena roli Muzeum Narodowego Iranu w rozwoju turystyki kulturowej

Streszczenie. Turystyka kulturowa nie tylko umożliwia poznawanie kultury danego regionu, ale stwarza również możliwości gospodarcze. Muzea są zdecydowanie jednymi z najważniejszych obiektów turystycznych. W Iranie wśród muzeów poczesne miejsce zajmuje Muzeum Narodowe Iranu, które wyróżnia się ze względu na swoją bogatą kolekcję zabytków związanych ze starożytną Persją i okresami islamskimi. Autorzy artykułu analizują rolę Muzeum Narodowego Iranu w rozwoju turystyki kulturowej tego kraju. Analiza opiera się na informacjach uzyskanych z bazy danych Irańskiej Organizacji Dziedzictwa Kulturowego i Muzeum Narodowego Iranu. W badaniu wykorzystano konfirmacyjną analizę czynnikową i modelowanie równań strukturalnych. Wyniki potwierdzają znaczenie Muzeum Narodowego Iranu w rozwoju turystyki kulturowej.

Słowa kluczowe: muzeum, turystyka kulturowa, Muzeum Narodowe Iranu, rozwój turystyki kulturowej