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ic architectural art, the sense of peace comes up because the colors appeareharmoniously with their true face. The studies show that using colors in an Islamic utopiais based on creating spirit, vigor, and vitality, work and activity,growth and progress. in such a city matter and meaning, body and identity are considered simultaneously, which leads tolife balance and achieving perfection.

Conclusion

Having a high economic capacity, culture-based creativityis a tool for development and a potential solution to many economic, social and environmental issues today. In addition,the creative industries, cities, and classes can speed up the movement of tourism. Therefore, creative tourism is the last link after recreational and cultural tourism in the chain of tourism development and nowadays the demand has become widespread for products of creative tourism.

Creativity is a process and due to its scarcity can potentially provide the added value. Creativity has more mobility and stability compared to tangible cultural products and creates a competitive advantage for creative destinations. While cultural tourism requires an accumulation of the cultural resources, nowadays plays and artworks (intangible heritage) can be produced almost everywhere without any infrastructure. Therefore, creativitybased tourism does not require largeresource of ancient heritage and there is no need forcostly repairs or maintenance of ancient structures.

Cultural diversity is the most important factor in accelerating and strengthening the creative activities and processes; a feature that our country has enough of it.It should be admitted that,due to lack of necessary infrastructure and the need for heavily investment, Iran is unable to compete in the mass tourism market of the industrial age with facilities such as shopping centers, department stores, thematic parks and etc.

Iran has far more intangible heritagessuch as traditional rituals, national celebrations, religious mourning and local lifestyles than the tangible cultural artistic heritages; which has created potential grounds for the most desirable type of tourism inthe country, the creative tourism. It is possible to develop creative tourism in Iran, especially in areas having cultural diversity, multiple cultures, rich history, or with authentic, high quality and diverse handicrafts. It is worthy of our country todevelop tourism byrecording creative citiesthroughout the worldand to own international brand for every city fortheircreative industries.

In this study, the objective-subjective concept of color and its stimulating role in human behavior are addressedfrom past to present as well as the position and concept of the colors in Iranians culture, civilization and their tangible and intangible heritages. The use of colors in the eyes of Iranian such as in rugs, decorative architecture, paintings, food, literature, traditional ceremonies–have been combined with their ontological attitude and is not merelydecorative. These findings suggest that Iran's tourism brand of creative cities cannot be designed without a colorful symbol.

According to the subjects discussed above, the following suggestions are proposed for to the tourism brand color of the Iranian current creative cities. the accuracy and verification of these suggestions need further investigation:

Turquoise or a combination of turquoise and golden color for the city of Isfahan, as it is the color of Iranaccording to the beliefs of some scholars, it is also rooted in the culture and civilization of the country and includes deep Internal and external concepts. Green color is recommended for City of Rasht that representsforests, rice paddies and showsthe vitality of this region and thecolor of its special foods.

black color isa symbol ofbadness, evil, despair and darkness.

The seven colors system; three colors (black, white and red) and four colors (red, yellow, green and blue) has a rich background in Iranian-Islamic culture and art which will be explained in the following:

In Iranian religious texts such as Avesta and Pahlavi, the god of rain has been represented in the form of a white horse and the devil of drought has been shown in the form of a black horse. Different classes of people were also distinguished from each other by wearing colored apparel. In the texts of the Avesta four classes were cited that are: Priests, warriors, farmers and artisans. In the Pahlavi texts, teachers were added to these classes. Priests,warriors,teachers, artisans and farmers wore white, red, yellow, and bluerobes respectively.

In the cosmic or geographical concepts of different nations, the four directions were shown with four colors. In ancient Iran, the Turanians or the evils that were coming from the north (northeast) had black signs. The Romans,who attacked Iran from the West, hadred flags and clothes. But Iranian friends who were coming from the East, hadwhite flags in their hands.

There are three worlds in Iranian mythology. The "top" world or thelofty sky, where Ahura Mazda is residing, and it is bright and white;the "bottom" world where the Ahriman is settled, which is black;and the "middle" world that belongs to ordinary people, and it is golden or reddish.

Such beliefs are also seen in astronomy and chronology of the Islamic era. For example, weekdayshad been described in this way: Saturday, Saturn, the black (blue); Sunday, the sun, the golden; Monday, the moon, the green (silver in literature); Tuesday, Mars,the red; Wednesday, Mercury, the Azure blue; Thursday, Jupiter, the chestnut color;Friday, Venus, the white.

Some beliefs in Persian literature like hope and wish are desirable and some like despair are ha-

tedand undesirable. Poets use the colors proportionate to the subject to picture these two different types of emotions, as they portraythe hopes and dreams as green and depict luck and varnishes as white.

Colors has always had a special importance and applications in different styles of Persianprose and poetry; Colors have been used in Persian literature not only to describe the objects and creatures but also to describe the moral and inside of a phenomena and more importantlyof individuals (Seraji, 2016).

Researchesand Studies of scientistshave proved a relationship between music and color, so that by seeing color certain sounds can be heard; and by listening to music, the color can be embodied through the emotions. In addition, by painting in a certain scale of color, musical feelings could be actuated (Akairan, 2015).

Symbolic and functioning concepts of some important colors in Iranian culture and civilization, will be illustrated as follows:

White, a symbol of goodness, purity and authenticity, of a message of peace; green, a symbol of freshness and vitality; azure blue, the most beautiful and the main color used in glazed and tilesworks, an active and introspectivecolor; red, the color of love, a symbol of the blood and fertility; yellow, a sign of the fall and the symbol of the sanctity; blue,color of the lotus, symbol of Venus and a sign of wisdom, insight and intuition; turquoise, the color has a special place in the culture and history of Iran and is used frequently in miniature, illumination, architecture, tiling, enamels, textiles and accessoryartworks. Many believe that the color is the color of Iran and it is the symbol of truth, achieving perfection, purity, divine throne, pure honesty, peace along with worship and expression of love among Iranians.

In decorations of Islamic architecture, not a single color but a combination of different colors is used. In an environment adorned with Islam-

and beauty; they have considered symbolic and sacred aspects more than anything else in using natural elements such as water, flowers, plants and birds (Javadi & Bastar, 2005).

Moreover, miniature is a pure expression of Iranian-Islamic culture. A miniaturist sometimes draws an imaginary world with no shade and bathed in the light as if recreates the Illuminated shrine of Ahura Mazda in his work (Jalalkamali, 2008). Iranian miniature is a mixture of realism and fantasy.

Intense radiation of sunshine in various parts of Iran, the transparent air of this high plateau, and the need for living in bright areas were integral parts of Iranian life throughout history. Dry climate, strong light, and the blue sky make a bright atmosphere which forms a human perspective of Iranian residing in this territory, a totally bright and Illuminatingperspective (Mansouri, 2012).

Colors and its semantic system in Iranian tangible and intangible heritages (color in the creative industries)

The number of colors in the universe is beyond human visual judgment. More than 170 words-color have been identified in Persian language; however, in scientific studies, there are about 7.5 million colors in the spectrum of colors.

Color and its harmonydominate all the Iranian arts; Iranian artists in all periods of their history, understanding of the bottom line and inner meanings of the colors and under the influence of spiritual thoughts, tried to create an art that brings spiritual peace.Azure blue sky and vivid colors of the mountains which could be seen in almost all over Iran, undoubtedly have been effective in enhancing this love, understanding and application of colors in all Iranian arts, miniature, carpets, tile works, and paintings.

Dominant colors in Persian miniature are green, blue, red, yellow, golden and azure. They are derived from nature and theysometimesenter the imaginary world. The colors are also seen in the tile work. asthe seven colors tilling brings an opportunity to create elaborate scenes of nature on Tile panels.

Natural landscapes containing native elements such as mountain partridge, flowers and local plants with fine elegant textures, birds such as peacocks, parrots, hoopoe among the shrubs, colorful flowers of cypress trees, and various flowers and bushes have created such landscapes that represent Iran's climate and geography condition and also show people's beliefs. Identity and rich history of Iran is reflected in art and architecture of the country (Javadi, 2010).

The colors used in the mat and kilims are also an indication of a different spirit of various ethnic in Iran.Iran has a special place in tourism due to its climatic diversity with more than two thousand five hundred local foods which has a significant impact on feeding that reflects the traditions and history of each region. For example, the green of plants and the forest has appeared in northern foods; northern foods are alive and come from productive and succulent agricultural lands;Men and women work side by side and their collaboration makes rich and fruitfulcrops.From the north to the North West pastures grow more and livestock grows better. This fact is obviousin the famous chowder of north-west; as we move toward the center and toward the desert, foods get drier and take a desert color. Southern foods also havemarine and oceanic nature.

Written and oral literature and poetry of Iran have paid special attention to colors as it has been used many times in similes, metaphors, and ironies[2]. Ferdowsi in his famous book (Shahnameh) has benefited from colors to express his intentions. In the literature of ancient Iran,the two black and white colors, have been used to address spiritual and social concepts. Both black and whiteare symbols with permanent contrasting, in one hand, white color is a symbol of goodness, purity, hope, joy and light and on the other hand,

ity of products or services under the influence of colors. Researchers have found that colors have a direct relationship with human and even animal's sympathetic nerves. The Use of colors in the brandhelps to create a positive image in the minds of consumers; because, the color couldquickly stick in people's minds and it is rarely forgotten. Therefore, the colors used in brands should in the "balance" with what is offered and should establisha genuine connection between the customer and the personality of thebrand.

Prudent use of colors creates discipline andit this regular harmonious context, the colors could show their true face and miracle. Color can be asymbol of life, thinking and beliefs ofa human and society. The color is asubjective-objective phenomenon that represents special meaningsand concepts.The role of color in branding is effective when it is compatible with the desired brand identity and it is distinctive among competitors. Disregarding such concept, preferringa color to another color would be meaningless. Color selection for branding cannot be confined to fixed stereotypical rules that lie in the meaning of colors. It shouldalso pay a special attention to its role and influence on the original image designed for the brand which is important in motivating people.

The importance of color in Iranian civilization

The tendency towards nature andits reflection in symbolic forms has always observedin Iranianart. The trace of these signs and symbolic elements have seen on containers, objects, mats, daily tools and Instruments of warfare, as well as architectural ornaments from past to present (Javadi, 2010).

Iranian artists have revealed their special worldview basic aesthetics in their artworksby mixing colors and creating harmony in them. Iranian ethnic groups also displayed these colors in folk customs and rituals.Adoption of a specific color as a symbol among various ethnic groups happens under influence of multiple factors such as weather and climatic conditions or ancient beliefs.

In Iranian arts,colors have been usedwithcontemplation and awareness of the symbolic meanings and effects that they have on the soul of a human being. Traditional Iranian artists never looked at colors merely as a decorative element or imitation of nature, but they used colors as a symbol and reminder of the divine realities andthe universe in their works (Khoshnazar, 2010) and considered them as a way to achieve inner growth. Perhaps the durability and influence of ancient Iranian works originate from the same thought. Different colors in single or multiple combinationshave always been emphasized by the Iranians so far and symbolize the value, beauty, sanctity and identity of ethnic groups.

Divine light has always existed in the Wisdom of Ancient Iran; in Zoroastrianism, God or AhuraMazda has been mentioned as an infinite light. Sun and fire worship, wearing white robes and bright colors have originated from the belief of light worship and avoidance of darkness and evil. By admitting Islam, Iranians have purified their former beliefs and rituals and turned their ancient heritage and aspiration into the Islamic form which is reflected in Iranian art as the light effects are the most important symbols and have always been existedin them.

In addition, the Iranian Artalways had a special interest in natural elements and landscapes and this nature-oriented attitude is rooted in the ideology and thoughts of the ancient Persians.Followers of ancient Persian teachings such as Mehr, Anahita, and Zoroastrian followers had respect and care for the natural elements so that naturalsymbols have appeared in art and literature in addition to natural artistic works. We can surely say that works of Sassanid artists which are accounted for largest share of Iran's pre-Islamic art and architecture, stand in the culmination of art

tinations (Blain, 2001). The destination brand may also play a coordinating role between many economic and social activities.It mightbe attractive to all tourism stakeholders,provide a common picture among them, and be supported by them. A brand is a sign of integrity and reputation of a destination, reflecting all the products and services provided by a tourist destination, which iscontinuously formed in the minds of the destination consumers and affected by the experiences, memories and opinions of other tourists. It is approved that the tourism brand of the countries shouldbe extracted from their history, culture and aesthetic elements. It is emphasizedthat a good brand should be original, distinctive and value-addedand its innovation and distinctivenessshould besustainable,credibleand induce strong ideas about the destination. (Morgan, Pitchand& Pride, 2004)

In order to understand a destination brand and to identify its elements, it would be useful to consider the comprehensive model of "Hankinson" (Hankinson, 2005). This model is more efficient than the other models because of its thoroughinvestigation on economic, social and development aspects. In this model, the destination brand is introduced with a central core and four types of effective relationships. More interesting is that these relationships are dynamic and lead toform a brand fact (brand experience) over time.

The brandcore is an outline for developing and induction of destination to the target group, which is also the vision of that location. The core has three components: personality, positioning and brand authenticity (being real and logical). Tourism and its brand strongly depend on relations between stakeholders and establishing, maintaining and developing the relationship between them is the key to success. Hankinson has addressed these interactions into four main groups: basic services interactions, infrastructure interactions, consumer interactions and media interactions.

Therefore, in order to design atourism brand for a destination, paying attention to their origin, core and surroundings elements and itsvalue creation which interact dynamicallytogether and with stakeholders is important.

The concept of color
Each color affects the human psyche due to its characteristic (Montazerghaem, 2013). This effect causes some changes in social and psychological behaviors. Colors may directly carry the messagesor may contribute to transfer a concept and they improve overall understanding ofa message. Sometimes the color provides a background in minds and makes a bias in receiving the message; as if the color is a package for the message and the customerwill judge its content under influence of the package. Hence, the color should fit the subject, space, individuals of the message, and even fit at the time of application to have the greatest effect in conveying the message and connecting with the audience. Although the colors are representing different concepts in different cultures, but each color has a fixed meaning in their structure (Luscher, 1995). For example, blue color is the color of sky and sea,it isthe symbol of friendship, honesty, and lucidity; red symbolizes the life, emotion, strength and courage; green represents health, happiness, and peace, it also is a sign of spring, nature,andgermination, yellow, thebrightestcolor, is the symbol of the sunall over the world. bright yellow is also a sign of knowledge, perception of human, spiritual and divine light.

Role of colorsin brands and marketing
Today, social scientists and psychiatrists have found that the color is of one of the most influential elements in the field of communications and customer behavior, as they are used to highlight specific information or to attract the attention of the audience (Kaufman-Scarborough, 2002). In many cases, people judge and evaluate the qual-

tourisminvolve two approaches: supply-based or hardware-based approach and demand-based orsoftware-based approach. The first approach focuses on the intelligent developmentof spaces, infrastructure, and creative locations; and the second approach focuses on developing experiences and creative facingexisting spaces (Babayi Hemmati, 2015).

As a result, local customs, traditions, art, history, places and cultures will attract more attention. Hence, according to Richards tourists will bemore involved in the culture and local creativity and will avoid products that reduce them to mere local culture observers (Richards, 2009). In this way, the development of a creative tourism in a destination that requires developing of creative industries and active participation of tourist.

In recent years,recording intangible heritage (spiritual heritage) has been put on the agenda by UNESCOin order to pay less attention to the tangible heritage and to alleviate the populist tourism.Also,a creative tourism plan associated with the project "Creative Cities Network" is proposed.

Iran and UNESCO's Creative Cities Network
UNESCO's creative cities network, having 116 cities included in its place, was established in 2004 with the aim of pushing the member cities to increase international cooperation in order to preserve cultural diversity and to shift attention to creativity to achieve sustainable urban development. The network consists of seven different areas in the creative industries that are handicrafts, indigenous arts, design, film, food, literature, media arts, and music. The main advantages of being a member of this network is to increase global awareness of the unique characteristics of each of these cities, which could increase investment in their properties, optimal use of human assets, and the number of international tourists and finally it leads tothe tourism boom, cultural flourishing, and economic prosperity of

the cities.

In December 2015, two Iranian cities, "Rasht" and "Isfahan" were managed to join UNESCO's creative cities network for the first time and they were selected as "Gourmet" and "handicrafts, indigenous arts" creative cities respectively (irunesco).

Concept of Brand in tourism
In the past ,cities' efforts to be distinguished from the other destinations and to be in the eyes of the tourism world map in advertently has led to the opposite result due to adopting similar strategies such as creating symbolic structures, cultural heritage extraction, holding large-scale events, and this process caused cultural tourism to sufferfrom the consecutive reproduction, resulting in the emergence of similar tourism destinations and providingidentical tourism products all over the world (Richards, 2009).

However, the intense competition between cities as tourism destinations has forced the cities to find ways to differentiate from other cities and tourist destinations. Studies have shown that the cultural and creative industries grow faster than other sectors of the economy (Oakley, 2004). These industries and associated networks influence the competitiveness, sustainable development, innovation, integrity and local development. Creativity allows the destination city to have a competitive advantage over its competitors byinnovative products and attracting entrepreneurs. As already mentioned, vision and reputation are the pillars of a creative citywhich interestingly support and guide the creativity in the city. The vision conveys the story of the city throughout the world and promotes tourism, exports and investment in the city (Rahimi et al., 2014).

Tourismbranding aims to create and maintain a decentimage of the destination, increase the awareness of tourists, create a positive attitude and to change their behavior to revisit the des-

Creative economy, creative city

Creative economy focusing on creative class as vital asset, is one of the forms of economic development in the 21st century. In this new development, Prosperous local economies are more-dependentto information and creativity rather than Static natural resources or heavy industries and due to the higher mobility of these resources compared to traditional sources, every city has the ability to turn into a creative city (Hoyman&-Faricy, 2008). Ensuring economic growth with structures that attracts the creative classis one of the main achievements of the creative city concept.

Ideas and skills are basic economic goods ina creative city and therefore, according to Landery"concepts of creative city and creative talent are intertwined" (Landry, 2008). Florida believes members of the creative class can form creative networks and clusters and convert a place into a key element of the global economy (Florida, 2008).However, the main strategy of a creative city is to achieve economic growth and Welfare-by attracting valuable (such as cultural and artistic) and low-cost activities.

The creative industryis an intersection of art, commerce, and technology, which includes the cycle of creation, production and distribution of goods and services that utilize creativity and intellectual assets as primary inputs (KEA, 2009). Culture-based creativity is able to add value and additional meaning to the product or the service thatis considered as the essential features in the post-industrial economy in which a capacity to create isunexpected and emotional cases are important (Korez-vide, 2013).

According to Sasaki, a creative city has unique cultural symbols and functions that take advantage of local differences and develops them to attract the creative class (Sasaki, 2010). In this regard, it should be mentioned that the reconstruction of modern cities by the force of culture has turned into a new philosophy of entrepre-neurship thathascaused animproved competitive position as well. Thus, the idea of creative city believes that the culture can play a key role in the rebirth of the cities. Creative industries not only improve the quality of life of citizens by promoting social fabric of the city, revealing cultural expressions of history, people, and minorities and finally by strengthening the economic cycle, but also intensify the city's social solidarity among the residents of the city. It also contributes to de-fininga unique identity for the cityfor residents and tourists.

People, economic enterprises, places, links, and visions are the five main pillars of creative cities. Considering these fundamentalsis vital for developing these cities in the future (Rahimi et al., 2014). To attract human assets and become creative cities, regions should provide appropriate social and cultural Infrastructure such as social diversity, the desirability of living place, quality of life and social equality in addition to science and industry, especially high-tech industries. Creative city focuses on three concepts which arethe creative class, creative cultural-artistic industries, science, and technology. The creative city is not only an attractive place for living and workingof its citizens but also anattractive place-for the tourists as well.

Creative tourism

As it is highlighted by the report of UNESCO, nowadays tourists have become more educated and want to learn new knowledge and give meaning to their lives (UNESCO,2006). In other words, they are not merely passive consumers of recreation, they want to enrich their leisure time by creative experiences and active development of skills. Creative tourism with the slogan "fewermuseums, more fields" has exceeded the traditional border of visiting natural and historical monuments and focuses on experiential activities and deeper engagement with cultural real life in the cities. Previous studies on creative

Introduction

In the contemporary world where the mass tourism has changed into individualistic patterns and tourists are given a high priority to flexibility and meaningful experiences; as well as many traditional tourism destinations have been saturated of new demand, and increasingly faced with the challenge of inventing new products to meet the specific needs of particular tourists, creativity develops innovative products for the tourism destination and provides competitive advantage (Yozcu, 2010).

Destination brand is a helping factor for strengthening the fun memories of a destination and for this purposedifferent tourism destinationsutilize the name, symbol, logo and graphicsof their brand,which in addition of makinga distinction, associates with a memorable trip and a unique experience (Johansson, 2007). Nevertheless, considering concepts lies in the creativecolors of Iranian cities, tourism brand of these creative cities cannot be raised without a colorful symbol. In this paper, the hypothesis will be verified according to the conceptual model shown in Fig 1. For this purpose, we should find appropriate answers to the following questions.

What is the "creative economy"?

What is the creative tourism and what are the characteristics of a creative city?

What does "Tourism brand" mean?

What is the meaning of each color and how can they associate with concepts?

What does each color means and how it can be associated with the concepts?

What is the place of colors in the Iranian history, culture, civilization and the creative industries of creative cities?
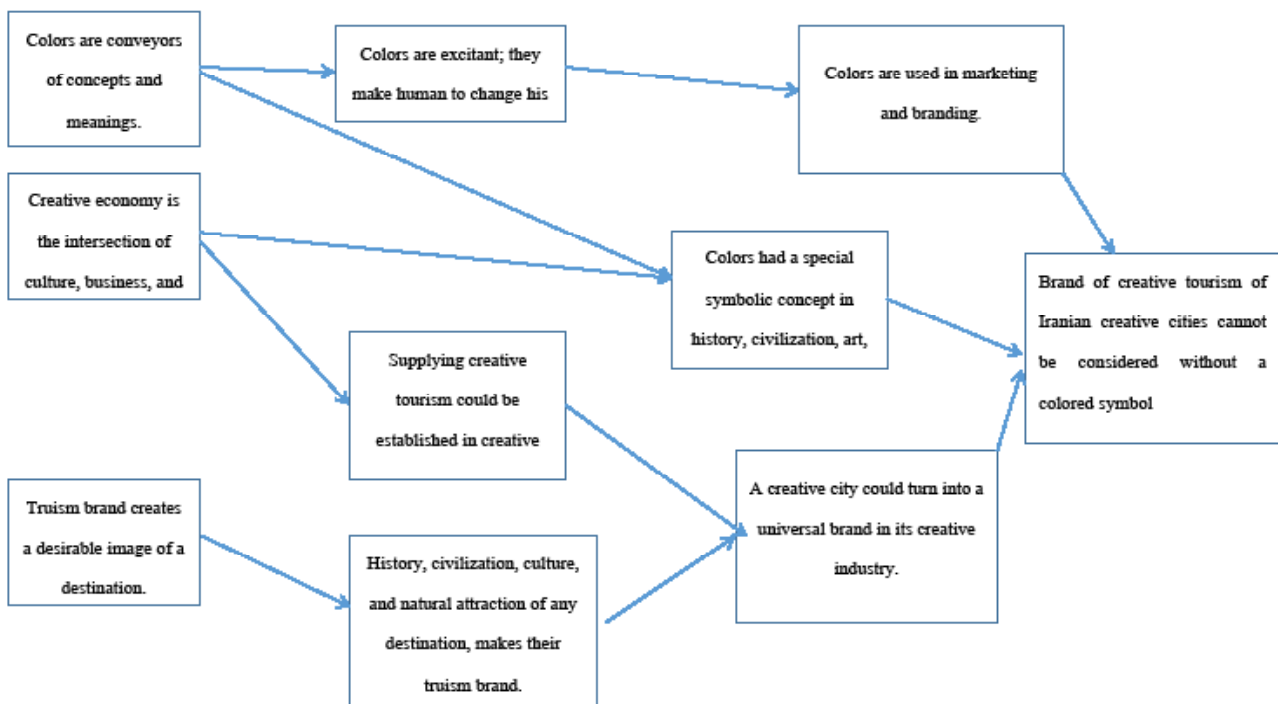

Fig.1. Conceptual Model of research.Source : Author.

Color Symbolism in Creative Tourism Brand of Iranian Cities

Mehrnoosh BasteNegar

Faculty member of department of Industrial Engineering, Technology development Institute, Iran.

Mnegar51@gmail.com

Abstract

Today, a journey has turned from a mere entertainment into a tool for acquiring knowledge andcognition,understanding of others, understanding of the surrounding world and its truths, and richness of vision and attitudes in human beings. Tourismcan be manifested in the context of creative cities. A Creative city is a city where more attention is given to the intangible heritage rather thantangible heritages; in such a city, the culture and creativity are combined to cause distinction and to create value and competitive advantage. Iran's tourism brand of creative cities should be extracted from its history, culture and creative industries.It should also be distinct, stable, credible and attractive to beneficiaries and it could be replaced with communication and interaction.On the other hand, color has symbolic meanings in human life; it is an Objective-subjective phenomenon which can be encouraging and interesting, and carry deep meanings and deliver its central message to his audience. It is also revealed that in the tangible and intangible heritage of Iranian civilization, colors had carrieddeep meaningsand were not merely decorative. Therefore, it is fundamental to use a colored symbol for cities excelled in the creative industries in Iranian tourism brand ofcreative cities.

Keywords
Creative tourism, Creative city, Creative industries, Tourism brand, Color.