

**Tourism, Traditional Handicrafts, and  
Community Economic Development:  
A Value Chain Analysis  
of Phuoc Tich Heritage Village,  
Vietnam.**

Nguyen Duong Giang

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Primary Supervisor: Professor Simon Milne

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## List of Abbreviations

ADB	Asian Development Bank
APEC	Asia-Pacific Economic Cooperation
AUT	Auckland University of Technology
ASEAN	Association of Southeast Asian Nations
AUTEC	AUT Ethics Committee
BBC	British Broadcasting Corporation
CED	community economic development
CNN	Cable News Network (a US-based cable and satellite television channel)
COPLA	Comercio y Pobreza en Latino América (Trade and Poverty in Latin America)
CPI	consumer price index
CRD	Centre for Rural Development of Hue University of Agriculture and Forestry
DoSCT	Department of Sport, Culture and Tourism of Thua Thien Hue province
EU	European Union
ESRT	Environmental and Social Responsible Tourism Capacity Development Programme
FAO	Food and Agriculture Organization of the United Nations
FDI	foreign direct investment
FIT	free independent traveller
GDP	gross domestic product
GIT	group inclusive tour
GSO	General Statistics Office of Vietnam
GOV	Government of Vietnam
GTZ	German Technical Cooperation Agency
ICT	information and communications technology
ITB	Internationale Tourismus-Börse Berlin
ILO	International Labour Organization
ITDR	Institute for Tourism Development Research
LDC	less-developed country
JICA	Japanese International Cooperation Agency
MARD	Ministry of Agriculture and Rural Development
MDG	Millennium Development Goals
MoNRE	Ministry of Natural Resources and Environment
MoCST	Ministry of Culture, Sport and Tourism
NGO	non-governmental organisation
NHK	Japan Broadcasting Corporation
NZTRI	New Zealand Tourism Research Institute
ODI	Overseas Development Institute

OECD	The Organisation for Economic Co-operation and Development
OVOP	One Village One Product project
PATA	Pacific Asia Travel Association
PTMB	Phuoc Tich Management Board
Phong Dien	The People's Committee of Phong Dien District
SMEs	small and medium-sized enterprises
SNV	Netherland Development Organisation
SPSS	Statistical Package for the Social Sciences
TICs	tourist information centres
TO/TAs	tour operators/travel agents
TTHue	The People's Committee of Thua Thien Hue Province
TVC	tourism value chain
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNIDO	United Nations Industrial Development Organization
UNDP	United Nations Development Programme
UNWTO	World Tourism Organization
VAT	value-added tax
VCA	value chain analysis
Vicrafts	Vietnam Association of Craft Villages
Vietcraft	Vietnam Handicraft Exporters Association
VNAT	Vietnam National Administration of Tourism
VND	Vietnamese Dong (i.e. the national unit of currency)
VTV4	Vietnam Television Four – a satellite television channel
WB	World Bank
WBI	Wallonie-Bruxelles International Belgium
WTO	World Trade Organization
WTTC	World Travel and Tourism Council

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## Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

A handwritten signature in blue ink, appearing to read 'NDG', is written over a horizontal line.

**Nguyen Duong Giang**

## Ethics Approval

As this thesis used several qualitative methods that involved human participants, ethical approval was required from the Auckland University of Technology Ethics Committee (AUTEK). Approval was received on 13th August 2012: ethics application number 12/194.

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***“THE PhD JOURNEY WILL STOP, THE STUDY WILL NOT.”***

## Abstract

The overall aim of this doctoral study is to explore the use of the value chain analysis (VCA) approach in understanding the economic linkages between tourism and community economic development in traditional handicraft villages in Vietnam, using the case of Phuoc Tich pottery village. The focus of the thesis is on the economic linkages between the tourism industry and a traditional handicraft village and how these translate into community economic development (CED). This focus enables me to highlight the strengths and weaknesses of VCA and to make some modifications to the approach.

Community economic development through traditional handicraft tourism requires a deep understanding of three important aspects: the tourism industry, traditional handicraft sectors, and the community where these are connected together. The thesis uses the production chain as an analytic tool to understand the way in which different elements come together in pottery production, and the tourism value chain is then used to identify how the tourism-related stakeholders engage with the pottery production.

Phuoc Tich Heritage village, situated in Thua Thien Hue province, is well known for its traditional pottery crafts and ancient houses. Phuoc Tich village is an emerging tourist destination and provides the case study used in this thesis to explore multiple stakeholders' perspectives on tourism and traditional handicraft development. To achieve some degree of immersion, the researcher lived in the case study village for four months.

The core data collection tools used were semi-structured interviews with tourists, local community members, government officials, travel agents and tour operators, local entrepreneurs, and experts from non-governmental organisations (NGOs). A written survey was also conducted with tourists. The interviews and questionnaire were supported by field observations and informal discussions with a number of stakeholders.

The findings show that if a tourism-related traditional handicraft industry is to be successful in rural areas, it requires better collaboration between all associated stakeholders and a deeper understanding of tourists' motivations and local residents' needs. In addition, this research contributes the finding that tourists' direct participation

in traditional handicraft production chains can increase tourists' perceptions of the authenticity of their experiences.

This thesis makes an important contribution to the understanding of how tourism and traditional handicrafts can be combined and contribute to the economy of communities. The thesis identifies and describes the key elements of the current value chain for Phuoc Tich pottery production and of the tourism industry in Thua Thien Hue province. The characteristics and behaviours of the tourists who visit the Phuoc Tich tourism pottery chain are also described. The specific roles of other external stakeholders in the sustainable development of traditional handicraft in the tourism value chain are detailed. The findings show how direct participation in the handicraft (pottery) production chain can both enhance tourist satisfaction when they visit a traditional handicraft village and increase economic benefits for local residents. More specifically, the research builds on current theories around tourist behaviour, VCA and the participation of the local community in the sustainable development of tourist destinations, especially in less-developed countries. This study will be of assistance to future researchers gathering information in other settings where handicraft, tourism and CED are linked.

## Preface

I was born into a civil servant family in Hochiminh city Vietnam. During my childhood, I spent most of my three-month summer holidays in my homeland in Hai Phong with my grandparents, who were traditional cake bakers. Eating and making the traditional cakes, playing folk games with local children, and visiting local industries, such as rattan, lacquerware and paper kites – from that time on, my love of traditional handicrafts began to grow. My passion was developed even further by my father's efforts, as he brought back many traditional handicraft presents for me from his business trips.

Growing up, and working in the tourism field, I also have had chances to travel widely throughout Vietnam, and to see many traditional handicraft villages. Sadly, I have seen first-hand how production of traditional handicrafts in these villages is declining, and how many of the old skills and products are in danger of being lost. These experiences have been very influential in shaping my own values and beliefs, and hence my desire to investigate the practicalities of preserving these traditional handicraft industries for our next generations. Furthermore, I want to investigate how traditional handicraft industries could be integrated into tourism as a tool to generate community economic development.

In terms of my education, I majored in tourism management at Ha Noi Open Institute (Hochiminh city campus) in 2000, which at that time offered the best institute in tourism and hospitality management training. English was my second major, at the Foreign Language University, as I knew one needs to be fluent in an international language to be able to communicate with tourists. In 2001, when there was a boom in Japanese tourists coming to Vietnam, I was awarded a scholarship to study a two-year intensive Japanese course at the University of Social Sciences and Humanity. I also received the scholarship from the Project 300 candidates of the People's Committee of Hochiminh city to study at master's level in France. I gained one master's degree in International Hospitality Management and a second master's degree in Tourism Management.

During my student life, I worked part time as an event organiser in the meetings, incentives, conferences and exhibitions (MICE) division of the Youth Tourist Company, and also as a tour guide for both local and inbound visitors. Travelling around Vietnam,

I had the chance to organize on a variety of scales from small private groups to more than a dozen buses of visitors, from nature sight-seeing tours to city tours. After my university studies, I worked for Apave Vietnam and South East Asia, a French company, in their organization and management division as a quality and environment management system consultant. Most of my clients were production companies (both domestic and international), and hotels around Vietnam. On my return from France, I worked for the Saigontourist holding company in Hochiminh city in their sales, marketing and hotel management division; one of my duties was to audit the management systems of 16 hotels in the Green Hotels club around Vietnam. Besides these duties, I was also involved in organising many international-scale events, both in Vietnam and abroad. With all my experience in such a variety of jobs in the tourism section, I am quite familiar with meeting and talking with different stakeholders, especially tourists and local people. Although my job as a marketing and management executive came with a good salary and working environment, I was not satisfied with my goals. I wanted to make a useful contribution to the tourism and traditional handicraft industries, especially when tourism can become a tool to alleviate poverty in rural and per-urban areas through community economic development.

When I received the scholarship from the Vietnamese Government, my selection of the PhD research topic is within this domain. I look for the opportunities, as I look for the challenges. I hope to apply the lessons from tourism and traditional handicraft industries in developing the local communities in rural and per-urban areas of Vietnam when I return home upon the completion of my doctoral research.

# Chapter 1: Introduction

This thesis examines multiple stakeholders' perspectives on the links that exist between tourism and community economic development (CED) in the Vietnamese handicraft village of Phuoc Tich. The findings provide a meaningful and holistic understanding of end-user participation in traditional handicraft chains and indicate how to strengthen the role of the tourism industry in rural and peri-urban community development. This first chapter discusses the rationale for the study, highlighting the focus on tourism's contribution to the revitalisation of the traditional handicraft industry in Vietnam. This is followed by a brief overview of Vietnam's socio-economic context and current tourism status. An outline of the proposed conceptual framework for this study is also presented. The chapter concludes with the central research questions and an overview of the thesis structure.

## 1.1 Rationale and significance of the study

### *1.1.1 Tourism and community economic development*

Tourism is one of the fastest-growing industries in the world and has an important impact far beyond its direct links to economies. Recent estimates by the World Tourism Organization (WTO) indicate that in 2014 the tourism industry contributed 9% of global gross domestic product (GDP), with a value of more than US\$1.4 trillion in exports, and accounted for 1087 million jobs in the year 2013. Furthermore, international tourist arrivals worldwide are expected to increase by 3.3% a year from 2010 to 2030 to reach 1.8 billion by 2030 (WTO, 2014).

The governments of many less-developed countries (LDC) position tourism as one of the favoured strategies for developing the economy of rural or peri-urban areas and aiding in poverty alleviation (Ashley, Mitchell, & Spenceley, 2009; Mowforth & Munt, 2009; Muganda, Sahli, & Smith, 2010; Scheyvens & Russell, 2012; Spenceley & Meyer, 2012). Tourism is seen as offering one of the best ways of providing poor people with additional earnings (ADB, 2008), and is promoted as a development strategy to transfer technology and increase employment and GDP (Hummel & van der Duim, 2012). Several researchers have also stated that tourism offers considerable potential to bring economic development to poor rural communities (Goodwin, 2008; Mitchell & Ashley, 2010; Scheyvens & Russell, 2012). A range of studies have examined the positive role that handicraft sales can play in increasing the benefits that local

communities receive from tourism (Mairna, 2011; Nedelcheva, Dogan, Obratov-Petkovic, & Padure, 2011; Tsuji & Van, 2002).

Local cultural experiences are major ‘pull’ factors that influence tourists’ initial decisions to travel to destinations around the world (Telfer & Sharpley, 2008). Through the sale of their local cultural products and services directly to visitors, the people in rural or peri-urban areas can earn additional income and become part of the interactive tourism exchange. Chok, Macbeth, and Warren (2007) argued that, rather than expanding the overall number of tourists, unlocking opportunities for each tourist to discover more about the traditional handicraft villages’ activities will increase economic benefits for the destinations. Several research studies have mentioned local community participation and the positive impact that traditional handicrafts can have in increasing the benefits of tourism for local communities (Ashley, 2006b; Mitchell & Phuc, 2007; P. Murphy, 1983; Taylor, 1995). Tourism destinations that focus on local cultural products have the potential to increase the chances for local economic growth (Ashley, Haysom, Poultney, McNab, & Harris, 2005a). For that reason, many LDC governments are putting considerable effort in the promotion, protection and preservation of the culture of traditional handicraft villages (i.e. villages that have at least one traditional handicraft).

The tourism industry is connected to other economic sectors; it cannot develop without integration with other sectors and internal collaboration. Spenceley et al. (2009) argued that tourism “is the combination of *all* the economic activities involved in production and sale of a product or service” (p. 36). Mitchell and Ashley (2009) believe that value chain analysis (VCA) is well suited to recognise how people in rural areas of developing countries can improve their terms of engagement with domestic, regional or international tourism and the approach provides a greater understanding of the interrelationship of the sectors that together make up the tourist experience. The VCA approach focuses on key points along the chain where interventions can expand opportunities for the local community and tourists; this tells us more about the processes of value creation at nodes, which can lead to structural changes in both the products’ and services’ chains. The VCA approach has, however, been criticised for not always taking broad multiple stakeholders’ perspectives on the creation of a visitor experience, often ignoring or downplaying the role of the consumer/tourists (Ateljevic, 2000; Spenceley et al., 2009). This had led to researchers adapting the VCA and adding new

or evolved dimensions that reflect different contexts and needs (Frommenwiler & Varga, 2015; Romero & Tejada, 2011; Song, Liu, & Chen, 2012; Wash, 2011).

### ***1.1.2 The case of Phuoc Tich village***

The research that underpins this thesis focuses on a single case study: Phuoc Tich pottery village in Thua Thien Hue province. Phuoc Tich Heritage village is well known for its traditional pottery crafts and also its ancient houses. These buildings have been preserved for 500 years and, being in the traditional style of central Vietnam, are architecturally and culturally distinctive. There are around 950 traditional handicraft villages in Vietnam; all, like Phuoc Tich, are searching for ways to generate more income and work for their residents and also to stop the urban flow of youth (GSO, 2009). The main production activities of the traditional handicraft villages are lacquer ware (e.g. Tuong Binh Hiep village), ceramics (e.g. Battrang village), textiles (e.g. Van Phuc village), folk paintings (e.g. DongHo village) and wood and stone carving, mainly for the local and domestic markets.

Recently, due to the severe competition from cheap imported products, limited access to production technologies, and a lack of investment capital and shortage of resources, many traditional handicraft villages have reduced their production, and many of the old skills and products are in danger of being lost (GSO, 2009). The strengthening of linkages between tourism and traditional handicrafts is seen by the Vietnamese government as being critically important to alleviating poverty in rural and peri-urban areas (MoCST, 2013). There are, however, significant challenges in building the linkages between tourism and handicraft villages and it is the need to better understand and overcome these challenges that has influenced the focus of this thesis.

## **1.2 Research aim and questions**

This thesis argues that only by providing in-depth insight into multiple stakeholders' perspectives will it be possible to increase and strengthen the linkages between tourism and traditional village-based handicraft industries. The overall aim of this doctoral study is to examine the strengths and weakness of using the VCA approach to understand the economic linkages between tourism, pottery and community economic development in the traditional handicraft village of Phuoc Tich Heritage village, Central Vietnam. The specific research questions guiding this doctoral research are:

1. What are the current value chains for pottery production and for the tourism industry at Phuoc Tich Heritage village? At what points do the chains interconnect?
2. What are the characteristics of the key stakeholders (i.e. the tourists, the local community, the local producers, the entrepreneurs: suppliers, tourism operators, and the key informants: planners and government officials) in the Phuoc Tich tourism–pottery value chain?
3. What specific roles do these stakeholders play in the value chain? What are the linkages between stakeholders and how might these be understood, facilitated and enhanced?
4. What are the strengths and weaknesses of the value chain analysis approach in this particular case study setting?
5. How can the value chain analysis approach be strengthened further, especially with respect to non-economic dimensions?

The mixture of multiple and embedded interpretive research methods used in this thesis allows information to be gathered from the perspectives and actions of a range of stakeholders, including planners and other public sector officials, local residents, local entrepreneurs, tourism operators, and the tourists themselves. Mixed method research and, in particular, a single case study approach, are appropriate for understanding multiple stakeholders' perspectives, explaining the causal links in real-life interventions, and enabling the in-depth examination of the dynamics present.

This thesis seeks to make a significant contribution to the understanding of how tourism can contribute to the economy of communities through greater interaction with local handicrafts. The research is significant because very few studies have attempted to provide a multiple-stakeholder perspective on the links that exist between tourism and CED in handicraft villages. This research builds on work that has been undertaken largely as a part of Pro-Poor Tourism Pilot Projects that ran from 2002 to 2005 in Africa (Ashley, Haysom, Poultney, McNab, & Harris, 2005b) and on more recent applications of Pro-Poor approaches in other parts of the globe (Mitchell, 2012; Mitchell & Faal, 2008; Rid, Ezeuduji, & Pröbstl-Haider, 2014; Spenceley, Habyalimana, Tusabe, & Mariza, 2010). These projects have shown the substantial development impact that can be generated by localising procurement of food, handicrafts, services and human resources; the projects also produced a wide range of extremely practical tips on how to

bring local micro- and small entrepreneurs into corporate supply chains. There is a clear need for a detailed grass-roots multiple-stakeholder perspective on the ways that VCA can be strengthened and developed to provide insights into, and contribute to, CED in rural and peri-urban areas in other areas, including Vietnam (Cawley & Gillmor, 2008; Sharpley & Jepson, 2011).

### **1.3 Organisation of the thesis**

Following this introduction, Chapter Two presents a literature review of value chain analysis and its application to tourism-related research. The chapter then reviews the contribution of the tourism industry to CED, and explores and highlights the role and importance of multiple stakeholders in CED. The second part of Chapter Two provides an overview of the existing status of the tourism industry in Vietnam and the strategic poverty alleviation goals that have been assigned to it by the Vietnamese government. The chapter also reviews the nature and importance of traditional handcraft villages and related CED in Vietnam.

Chapter Three presents the methodology adopted, describing the interpretive paradigm and mixed methods approach. This chapter outlines the reasons for choosing the mixed methodology approach, i.e. the use of both qualitative and quantitative methods for data collection, and describes the process of embedded data collection. The rationale for the case study approach is presented next, followed by a summary of the case study destination. The overall study design is outlined, along with the semi-structured interview process used with all the related stakeholders. The questionnaires and semi-structured interviews that were used to collect data are outlined in this chapter. The two methods of data collection were designed to be used in parallel and the data from both brought together in the results and interpretation of the results. The last section of the chapter discusses the challenges of understanding the data and the ethics of reporting on the confidential information revealed during the key informants' interviews.

Chapter Four explores the context of traditional handcraft revival in local tourism development in Vietnam – specifically in Thua Thien Hue province – and with a particular focus on the case of Phuoc Tich Heritage village. The chapter sets the scene for the current tourism situation in Phuoc Tich, and introduces the existing linkages between tourism and traditional pottery sectors. Community collaboration and stakeholder participation are also explored in the context of traditional handcraft revival

and local tourism development. The last section of the chapter identifies opportunities to enhance the ways in which the local community activities can participate in the global tourism chain.

Chapter Five constructs a profile of the tourists who visit Phuoc Tich village, and describes their participation in some of the daily activities of the local community. The chapter also provides detailed insights into the characteristics and motivations of tourists before and during the visit. A deep understanding of the most and least appealing elements of Phuoc Tich Heritage village is essential in the planning and development of community economies that engage with traditional handicrafts and tourism.

Chapter Six provides detailed insights into how local residents perceive the benefits generated by traditional handicrafts and how these can be integrated into tourism. The chapter also examines the level and type of local participation in tourism. The final section of this chapter investigates the community-related challenges involved in trying to increase the linkages between tourism and the traditional handicraft industry.

Chapter Seven focuses on the group labelled as ‘external stakeholders’. These are stakeholders who are linked to the traditional handicraft and/or tourism industry businesses. These stakeholders are based outside the village of Phuoc Tich but play an important role in shaping its economic destiny. The group includes hotel managers and government officials. This chapter also examines the integration of the traditional handicraft and tourism industries in terms of CED. Lastly, this chapter explores the constraints that are perceived by this stakeholder group as limiting and restricting the linkages between tourism and traditional handicrafts.

Chapter Eight presents a synthesis of the findings, including the underlying themes that have emerged from the findings and those that cut across the multiple stakeholders groups discussed in Chapters Five, Six and Seven. The series of key cross-cutting themes are identified and these are discussed in more detail with a focus on how they may assist in better linking traditional handicrafts to tourism in such a way that they produce CED.

In concluding, Chapter Nine discusses the contributions of the thesis research to the literature on the VCA approach and the links between tourism, traditional handicrafts and community economic development. Conclusions about the participation of tourists in the traditional handicrafts production chain and the role of direct interaction as a way to enhance their tourism experience, and resultant yield to the local community’s

economy, are presented. A future research agenda is proposed, which recommends further investigation into the practicalities of implementing traditional handicrafts in tourism as a tool to generate community economic development, both in Vietnam and elsewhere.

## Chapter 2: The Tourism Industry, Value Chain Analysis and Community Economic Development

This chapter provides a review of the value chain analysis approach and explores the role of multiple stakeholders in influencing tourism's links to community economic development (CED). The importance of community collaboration and stakeholder participation are also explored in the context of traditional handicraft revival and local tourism development. The literature review examines the role of tourism and cooperation in tourism development. A simple pottery production chain and a tourism value chain are explored.

The literature review then explores the two approaches that are most relevant to the *production (commodity) chain* and the *tourism value chain*. While the production chain will be used as an analytic tool for understanding the way in which all the elements are involved in pottery production, the tourism value chain will identify how the tourism-related stakeholders engage in the broader system. The literature review also reveals opportunities to eliminate poverty through tourism by bringing local producers of produce, food, handicrafts and other goods and services into the tourism economy by initiating value chain interventions (ADB, 2008; Bellù, 2013; Spenceley et al., 2009). Elements of a complex tourism–pottery chain which involves multiple stakeholders both in the production and the tourism value chains at the local community level are then introduced.

The last section of the chapter introduces the current situation of Vietnam's tourism industry and traditional handicraft villages. The chapter presents a review of the recent evolution of the tourism industry in Vietnam and explores the broader context within which it has developed. The past growth and present opportunities and challenges that face the Vietnamese industry are presented along with a discussion of the broad goals assigned to the industry. The size, range and role of Vietnam's traditional handicraft village sector is then discussed. The challenges facing traditional handicraft villages are presented and reference is made to the important potential for tourism to link more effectively to CED in these settings.

## 2.1 The Tourism industry

### 2.1.1 *Alternative tourism and its characteristics*

In their attempts to achieve the United Nations' Millennium Development Goals (MDG), governments of LDCs and many global agencies, such as the Netherland Development Organisation (SNV), the Overseas Development Institute (ODI), the World Bank (WB), and the Asian Development Bank (ADB), emphasise tourism as part of their development strategies and a key tool in their pro-poor/poverty alleviation projects (ADB, 2008; Dwyer, Forsyth, & Dwyer, 2010; Mitchell & Ashley, 2009; SNV, 2007; Sofield, 2011; Spenceley et al., 2009; Vignati, 2009).

The governments of many less-developed countries (LDCs) position tourism as one of the favoured strategies to develop the economy of rural or peri-urban areas and to aid in poverty alleviation (Ashley et al., 2009; Mowforth & Munt, 2009; Muganda et al., 2010; Scheyvens & Russell, 2012; Spenceley & Meyer, 2012). The ADB (2008) noted that tourism is seen as offering one of the best ways of providing poor people with added earnings. Several researchers have also stated that tourism offers considerable potential to bring economic development to poor local communities (Goodwin, 2008; Mitchell & Ashley, 2010; Scheyvens & Russell, 2012; Spenceley & Meyer, 2012). A number of studies have examined the positive role that handicraft sales can play in increasing the benefits that local communities receive from tourism (Mairna, 2011; Nedelcheva et al., 2011; Tsuji & Van, 2002). It can be argued that broader shifts in the nature of tourism have strengthened the case for using tourism as a tool to generate extra income and employment in handicraft-related villages.

By the early 1990s, those writing about the New Age tourism movement highlighted the rising number of 'alternative' tourists who are in favour of more individualistic and authentic experiences (Telfer & Sharpley, 2008). Telfer and Sharpley (2008) stated that tourism is about people, the tourists who interact with and impact upon other people and other places, and who "consume on site" (p.146). Together with tourism development, through the sale of their local cultural products and services directly to visitors, the people in rural or peri-urban areas can earn additional income. Chok et al. (2007) argued that unlocking opportunities for the tourists to discover more about the activities of traditional handicraft villages will increase benefits for the destinations, and hence is an alternative strategy to merely expanding the overall number of tourists arriving. Local cultural experiences are major 'pull' factors that influence

tourists' initial decision to travel to destinations around the world (Telfer & Sharpley, 2008).

Several research studies have mentioned local community participation and the positive impact of traditional handicraft in increasing the benefits of tourism for local communities (Ashley, 2006b; Mitchell & Phuc, 2007; P. Murphy, 1983; Taylor, 1995). Tourism destinations that focus on local cultural products will increase the chances for local economic growth (Ashley, Haysom, et al., 2005a; Giampiccoli & Kalis, 2012; G. Richards & Munsters, 2010). For that reason, many LDC governments are putting considerable effort into the promotion, protection and preservation of the culture of traditional handicraft villages.

The tourism industry has a variety of economic impacts, with the most direct effects occurring through the primary tourism sectors: accommodation, restaurants, transportation, entertainments, tours and the retail trade. As Ashley, Boyd, and Goodwin (2000) asserted, foreign exchange receipts do not fully reflect the economic contribution of tourism because there are several indirect linkages to sectors that supply the core tourism industry. By reducing leakages and using locally produced goods and services, tourists can contribute financially to the community they are visiting and help turn tourism to the country's benefit (Ashley, De Brine, Lehr, & Wilde, 2007; Spenceley & Meyer, 2012). Tourism promotes local specialities, such as cultural and agricultural products in which the community may have a comparative advantage, and it enables economic benefits to be obtained. Cultural customs, crafts or events may be revived by tourist interest, and so tourism can preserve cultural traditions that were being forgotten (Spenceley et al., 2009). Tourism allows the visitors to experience the traditional way of life of the local villagers, while at the same time preserving local culture (Mbaiwa, 2011), and increasing the income people generate from it (Ashley et al., 2009).

## **2.2 Traditional handicrafts and the tourism value chain**

The term *value chain* was first used by Michael Porter in his 1985 book *Competitive Advantage: Creating and Sustaining Superior Performance*. The value chain describes the activities that the organisation performs and links them to their competitive position. Porter (1985) distinguished between *primary activities* and *support activities*. Primary activities are directly concerned with the creation or delivery of a product or service, and can be grouped into five main areas: inbound logistics, operations, outbound logistics, marketing and sales, and service. Each of these primary activities is linked to

support activities which help to improve their effectiveness or efficiency. Porter (1985) described four main areas of support activities: procurement, technology development, human resource management, and infrastructure such as systems for planning, finance, quality and information management.

Kaplinsky and Morris (2001) defined the value chain as “the full range of activities which are required to bring a product or service from conception, through the different phases of production (involving a combination of physical transformation and the input of various producer services), delivery to final consumers, and final disposal after use” (p. 4). There are a number of academic studies on the value chain and its application to tourism and local communities (Ashley, Goodwin, & McNab, 2005; Frommenwiler & Varga, 2015; Mitchell, 2012; Romero & Tejada, 2011; P. Tejada, Santos, & Guzmán, 2011).

*Value chain analysis* (VCA) is the process of breaking a production chain into its constituent parts in order to better understand its structure and functioning (Mitchell, 2012; Schmitz, 2005). By its concentration on inter-linkages, VCA allows the dynamic flow of economic, organisational and coercive activities between producers within different sectors to be easily uncovered, even on a global scale (Giuliani, Pietrobelli, & Rabellotti, 2005; Guzmán, Moreno, & Tejada, 2008). The value chain concept has been adopted by many NGOs (for example, ODI and SNV) and donor agencies (for example, the ADB and the WB) because it is perceived as being the most inclusive analysis of the full range of possible chain activities and end products (Gereffi, 2011; Sofield, 2011; Wash, 2011). VCA can work on multiple spatial scales: local, national, regional and global. It is important, however, to recognise that the analysis may emphasise different concepts at specific levels. In the last decade, the VCA approach has been refined several times and has evolved as a development tool that has received much attention from both development workers and policymakers (Mitchell, 2012; Schmitz, 2005; Sofield, 2011; UNIDO, 2009).

It is important to differentiate conceptually between *supply chains*, *production chains* and *commodity chains*. Although each approach has, to a certain extent, a different focus, there are many overlaps and relatively little consensus on definitions (Hoermann, Choudhary, Choudhury, & Kollmair, 2010). For the purpose of this research, the following definitions (Table 2.1) will be used for the major terms given to VCA approaches.

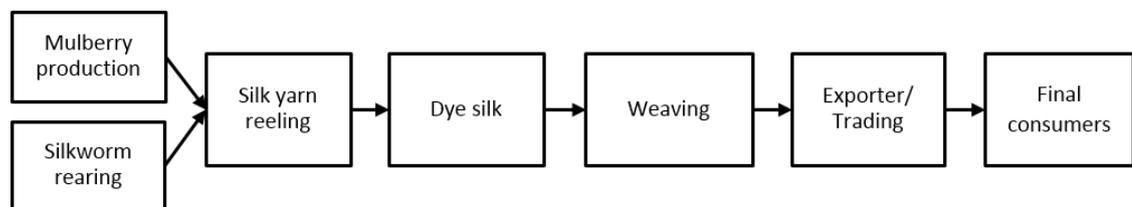
**Table 2.1: Major terms given to value chain analysis approaches**

<b>Major terms</b>	<b>Definitions</b>	<b>Authors</b>
<i>Commodity chain</i>	“A network of labour and production processes whose end result is a finished commodity.”	Hopkins & Wallerstein, 1986, p. 159
<i>Supply chain</i>	A system of organisations, people, activities, information, and resources involved for an input-output process of value-adding activities, beginning with raw materials and ending with the finished product.	Ashley, Goodwin, et al., 2005; Gereffi, Humphrey, Kaplinsky, & Sturgeon, 2001; Petry et al., 2011; Tapper, 2001
<i>Global production networks</i>	A focus on the international production networks in which multinational corporations act as global network flagships.	Coe, Dicken, & Hess, 2008; Ernst & Kim, 2002; Gereffi et al., 2001
<i>Global commodity chains</i>	An emphasis on the internal governance structure of supply chains (producer-driven versus buyer-driven distinction) and on the role of diverse lead firms in setting up global production and sourcing networks.	Bair, 2005, p. 2; Gereffi & Korzeniewicz, 1994
<i>The French ‘filière’ approach</i>	A loosely knit set of studies that used the <i>filière</i> (chain) of activities as a method to study primarily agricultural export commodities in 1960s. <i>Filière</i> studies dealt initially with local production systems and consumption, while areas such as international trade and processing were largely overlooked until the 1980s.	Kaplinsky & Morris, 2001; Raikes, Friis, & Ponte, 2000
<i>Value chain</i>	A concept based on the observation that location-specific conditions (rather than the factor-cost differentials of neoclassical theory) determine the competitive advantage of locations. Porter’s analysis emphasises the importance of local rivalry and specific demand conditions.	Porter, 1985
<i>Global value chains</i>	The disintegration of transnational corporations, which are redefining their core competencies to focus on innovation and product strategy, marketing, and the highest value-added segments of manufacturing and services, while reducing their direct ownership over ‘non-core’ functions such as generic services and volume production.	Barham, Dorry, & Schamp, 2007; Gereffi, Humphrey, & Sturgeon, 2005; Giuliani et al., 2005
<i>Tourism value chain</i>	All the services enjoyed by a segment of the tourist market, the international and national businesses that serve them, to suppliers and workers, as well as support institutions.	Ashley & Mitchell, 2009; Mitchell & Phuc, 2007
<i>Tourism global value chains</i>	The globalisation of tourism markets among the different participating agents in a value chain.	M. P. Tejada & Linan, 2009; P. Tejada et al., 2011

### 2.2.1 Traditional handicraft commodity chain

The analysis of a commodity chain shows how production, distribution and consumption are shaped by the social relations (including organisations) that characterise the sequential stages of input acquisition, manufacturing, distribution, marketing and consumption (Gereffi & Korzeniewicz, 1994; Hopkins & Wallerstein, 1986). Specific elements or segments within a commodity chain can be presented as boxes or nodes linked together in networks. Each following node within a commodity chain engages the acquisition of inputs (e.g. raw materials or semi-finished products), production stage, labour power (and its provisioning), transportation, distribution channels (via markets or transfers), and consumption (Gereffi & Korzeniewicz, 1994). Figure 2.1 illustrates the commodity chain for brocade production.

**Figure 2.1: A simple commodity chain for brocade production**



*Source:* Matsuura (2012).

At the selection of raw material stage, the most important use of mulberry is in the production of silkworm, which feeds exclusively on its leaves. Under a wide range of conditions in the tropical, subtropical and temperate regions, selected and improved mulberry species and varieties will produce greater quantities of leaves of higher quality. The quality of silk yarns often depends on mulberry production and silkworm rearing. Individual leaf picking is commonly practised for silkworm feeding, which can be supported by small-scale households (Matsuura, 2012).

The silk yarns are sometimes sold with mixed materials to lower the price for silk yarns. Local artisans can use leaves, roots, bark and flowers from locally available trees and plants, including mango, almond, guava, coffee, tea and jackfruit, as well as other locally available materials to dye silk and cotton yarns before weaving. At the dyeing stage, the temperature, time for heating and boiling, quality or hardness of the water, rinsing, quantity of yarn dyed per batch, and the exact composition of water, dyestuff and ash (used to fix the dye to the fabric) can affect the quality of the dyed textile fabric. At the third stage, the completed products can pass through several

different distribution channels, such as exporter or trading, before reaching the final consumers (Matsuura, 2012). In this commodity chain, the related stakeholders are the suppliers of raw materials, the artisans, the intermediaries and the end users.

### *2.2.2 Tourism value chain and traditional handicraft value chain*

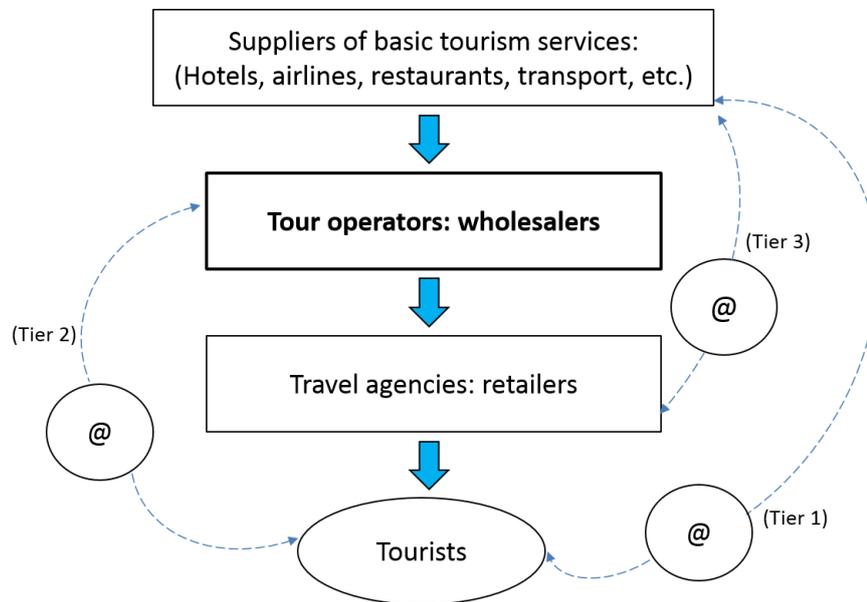
A key tool for measuring the linkages and economic flows associated with tourism is value chain analysis (VCA). In Porter's (1985) framework, the concept of the value chain has a strict business application. Consequently, VCA has mainly been aimed at supporting management decisions and executive strategies (Van den Berg et al., 2008). By mapping the range of activities along a chain, a VCA reveals insights into total value chain earnings and the rewards that are achieved by different parties in the chain (Kaplinsky & Morris, 2001; Van den Berg et al., 2008). Although the literature on VCA in tourism is still in its relatively early stages, it has been shown that VCA is an essential method to understanding how all the elements of the tourism sector integrate together (Ashley, Mitchell, Mann, & Lloyd-Williams, 2007; Giuliani et al., 2005). The application of VCA in the tourism setting has a clear objective: to identify processes and elements in the production of tourism services that need to be addressed in order to improve capacity, competence and performance of service suppliers (Hilz-Ward, 2007).

The tourism VCA delves into the tourism-related activities and organisations in the chain. This concept points to a broader understanding of the value chain, one that encompasses not only commodities (e.g. agricultural or standardised clothing products) but also products or services that require more complex processes (Springer-Heinze, 2007); it also focuses on the social allocation of value-creating activities (Barham et al., 2007). International tourism forms a major part of the tourism industry. The value chain approach can therefore be used to analyse the relationship between the actors in the country of origin and in the destination country (Barham et al., 2007). Because of the development and the use of the Internet, the linkages between the tourists and many of the elements of the tourism value chain can potentially be shortened. In some situations, the Internet can reduce the influences of intermediaries, such as tour operators or travel agents, in the tourism value chain.

Figure 2.2, adapted from Romero and Tejada (2011), shows the most relevant agents involved in tourism activity and the changes in their relationships caused by the use of the Internet (denoted by @ on the diagram). Romero and Tejada (2011) emphasised the different roles of tour operators in the value chain. The tourist package

product is often marketed under the tour operators' brands and, therefore, the tour operators can be considered not only as intermediaries but also as producers (Holloway, Humphreys, & Davidson, 2009).

**Figure 2.2: The tourism value chain including Internet channels**



*Source:* Adapted from Romero & Tejada (2011, p. 300).

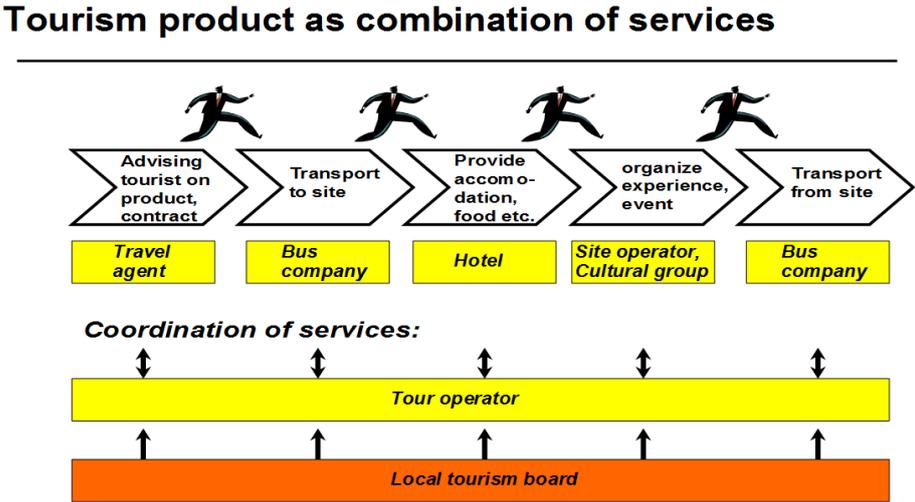
In Figure 2.2, the stakeholders involved are the suppliers of basic services (for example, restaurants, hotels and transporters), the intermediaries (tour operators and travel agencies), and the tourists. In the basic tourism value chain, Romero and Tejada (2011) explained the role of the tour operators or the wholesale agents, in the second tier (2), as mediators between the primary suppliers of tourism services and the retailers or final consumers. On the other hand, in the third tier (3), the travel agencies, are described as the retailers, marketing the tourist packages made by tour operators or products of other suppliers, such as airlines or hotels, and providing tourists with information about different destinations, services or suppliers. Meanwhile, in the first tier (1), it is argued that the Internet has reduced the dominant roles of the entrepreneurs and highlighted the voices of the tourists.

Tourism is not just a product; it is a complex set of complementary tourist services. Thus assessment of the value chain needs to take a view that embraces this complexity, looking at all the operations from pre-departure planning through to post-trip return (Mitchell & Ashley, 2010; L. Murphy, Benckendorff, Moscardo, & Pearce, 2011). Building strong connections between tourism and local economic activities via

the supply chain will ensure that tourism contributes to a fair and sustainable socio-economic development (Tapper, 2001).

Tourism, however, is largely consumed at the point of production, and it may or may not be sold far away in another country (Travers, 2007). In its truest sense, the tourism value chain may comprise a retail travel agent, a tour operator, an airline, an airport experience, a ground handler, ground transport, accommodation, catering, retail, activities, services and attractions. For that reason, the value chain can either help the producers or not, depending on how the interventions are structured and understood in that chain (Spenceley et al., 2009). Figure 2.3 shows the tourism product as a combination of services (Springer-Heinze, 2007).

**Figure 2.3: Elements of a complex tourism chain**



Source: Springer-Heinze (2007, p. 14).

In the tourism sector, several services have to be combined to serve customers (Figure 2.3). This tourism value chain is in fact an itinerary, in which the tourist moves through a series of interlinked services. The system only works if all services are available, at the right time and with the right quality. The products and services are delivered by an individual or group of suppliers, so that coordinating all the related multiple stakeholders, such as a travel agent or tour operator, transportation, lodgement, food and beverage services, and site operators, is required.

The obvious difference between the tourism production chain and other product specific chains is the fact that it is the tourist who is ‘processed’ rather than a physical

commodity (Springer-Heinze, 2007). For each service the tourist consumes during their itinerary, further secondary service providers will be required, such as schools for hotel management, catering services, maintenance workshops, and so on. Therefore, drawing the whole chain of, for example, tourism in a particular traditional handicrafts village may be quite complex. However, no tourist attraction can be developed unless all elements are in place and it is vital to understand the ways in which tourism value chains link to, and intersect with, handicraft commodity chains if the potential for CED is to be realised.

### ***2.2.3 The governance of VCA***

*Governance analysis*, which describes the power relations within a chain, is a central aspect of VCA and one of the core aspects that distinguishes the approach from others (Gereffi, 2011; Gereffi et al., 2005; Hoermann et al., 2010; Humphrey & Schmitz, 2001). Gereffi (2011) distinguished between ‘buyer-driven’ and ‘producer-driven’ VCA. He stated that in producer-driven chains, dominance is held by final-product manufacturers with such chains including capital-, technology- or skill-intensive industries; however, in buyer-driven chains, said Gereffi, retailers or marketers of the final products tend to exert the most power through their ability to shape mass consumption via strong brand names and marketing campaigns.

1. *Buyer-driven chains*: These chains are governed by the wholesalers, retailers and brand-name companies that are closer to final customers. The key issue in these chains for retailers, marketers and manufacturers, who assume the governance, is to shape mass consumption via strong brand names and global-sourcing strategies to meet the demand (Gereffi, 2011; Romero & Tejada, 2011).
2. *Producer-driven chains*: Key economic manufacturers are responsible for the value chain governance, exerting control over the backward linkages with raw material and component suppliers, and the forward linkages into distribution and retailing. In contrast to buyer-driven chains, the key elements moving the profits in producer-driven chains are scale, volume and technological advances of the products or services (Gereffi, 2011; Romero & Tejada, 2011).

In most value chains there are multiple points of governance. At any one point in time, a number of different stakeholders may be setting and regulating standards, auditing performance, and supporting producers to achieve the required principles (Kaplinsky & Morris, 2001). These stakeholders may be from within the chains

themselves, in the local community or business associations, from a government bureau, or they may be from the end users (Muganda et al., 2010). This is especially true for the issue of how different forms of value chain governance affect the availability, quality and price of a local community's products. When the supplier knows whether they are dealing either with buyers or producers, then they are better able to develop the appropriate opportunities, technology and management practices that will enable them to participate more effectively in the chain (Mahour, 2013; P. Richards, 2010; Zhang, Song, & Huang, 2009).

#### *2.2.4 Upgrading the Value Chain*

While governance analysis has a top-down view and focuses mainly on lead firms and the organisation of industries, *upgrading* takes a bottom-up perspective and focuses on the strategies used by countries, regions and other economic stakeholders to maintain or improve their positions in the economy (Gereffi, 2011). The concept of upgrading, "making better products, making them more efficiently, or moving into more skilled activities" (Giuliani et al., 2005, p. 552), has often been used in studies on competitiveness. Upgrading can also be described as a desirable change in the value chain, strengthening the value chain linkages or improving the performance within the production node (Bolwig, Ponte, du Toit, Riisgaard, & Halberg, 2008). Four types of upgrading have been identified in the literature (Gereffi et al., 2005; Guzmán et al., 2008; Humphrey & Schmitz, 2002; Kaplinsky & Morris, 2001; Romero & Tejada, 2011):

1. *Product upgrading*: moving into more sophisticated product lines; increasing the unit value
2. *Process upgrading*: transforming inputs into outputs more efficiently by reorganising the production system or introducing superior technology
3. *Functional upgrading*: acquiring new functions in the chain, such as design or marketing, or abandoning existing functions to focus on higher-value-added activities
4. *Inter-sectoral upgrading*: applying the competence acquired in particular functions to move into a new sector.

There are two key elements related to upgrading concepts: (1) how to improve performance within the production node, and (2) how to strengthen coordination of the

value chain around the production chain's nodes (Bolwig et al., 2008, 2010; Gereffi, 2011). Value chain coordination can be strengthened (i.e. linkages improved) around the production chain's nodes either through vertical integration or increased contractualisation. Vertical integration involves one actor undertaking multiple chain activities, while increased contractualisation revolves around longer-term and more complex economic relationships between chain actors (Gereffi, 2011; Romero & Tejada, 2011). Performance within the production node can involve specific forms of upgrading such as improving product quality, increasing volume, complying with standards, etc. (Bolwig et al., 2008).

The future of international competition will reflect the consolidation and resilience of global value chains and the determination of emerging economies to continue to upgrade to higher-value goods and services within these chains, with a growing emphasis on domestic and regional markets (Gereffi, 2011). Upgrading involves acquiring technological, institutional and market capabilities that allow firms or local communities to improve their competitiveness and move into higher-value activities (de Wildt, Elliott, & Hitchens, 2006). As such, VCA has given development economists a tool to understand why the weak, poor and disorganised are unlikely to benefit from trade (that is, owing to their failure to appropriate rents) and also a series of practical strategies to empower poor people to change the terms of their engagement in global trade by overcoming barriers to entry or creating barriers to entry of their own (Mitchell, Keane, & Coles, 2009).

### *2.2.5 The strengths and weakness of VCA*

The VCA approach has several strengths but the key advantage of VCA is that it recognises that the critical determinants of trade are the linkages between suppliers, producers, processors, intermediaries and, finally, the customers at the end of the chain, and that this is true whether the linkages are domestic, regional or global (Mitchell, 2012). Moreover, VCA plays a key role in understanding the need and scope for systemic competitiveness. It indicates that even though competitiveness may have been achieved, connections into the new markets may require a focus on macro policies and institutional linkages, and these require a completely new and different set of policy responses to those that deliver the chain's competitiveness (Kaplinsky & Morris, 2001). Furthermore, VCA is particularly useful for new producers, "including poor producers and poor countries" who are trying to enter a new market (Kaplinsky & Morris, 2001,

p. 2). VCA helps in understanding the advantages and disadvantages of production links in the chain, and the factors that determine the participation of a producer in a market (Kaplinsky & Morris, 2001; Mitchell, 2012).

Value chains have become a feature of today's global economy, involving countries at all levels of development, from the poorest to the most advanced (OECD, WTO, & UNCTAD, 2013). In assessing the impact on poverty, VCA can help the researcher look at both the local share of tourist expenditure and the size of the tourism sector (Dev, Govind, Yang, & Yu, 2013). Value chains are a way of understanding the interaction of people and firms with markets, be they domestic or global. In value chains, primary actors perform a selection of primary functions. The key point about value chains is that they recognise that the firms linking suppliers to producers, to processors and intermediaries, and to the customer at the end of the chain are the critical determinants of trade, whether that trade is domestic, regional, national or global (Mitchell, 2012). All stakeholders along a specific value chain need to cooperate and to coordinate their activities to keep the end customer happy. VCA can make an important contribution to CED as it explores the local segments of the tourism value chain, or the local linkages of tourism, and helps researchers and planners to understand how poor people can engage, or engage more beneficially, with domestic, regional or international trade (Ashley et al., 2009; Mitchell, 2012).

Schmitz (2005) argued that VCA has become an increasingly useful approach to gain a comprehensive view of “the various inter-locking stages” (p. iii) involved from taking a good or service from the raw material to production and then to the consumer. He also pointed out that one of the most significant outcomes of previous VCA projects was that they brought together producers, intermediaries, government agencies and other relevant stakeholders in different segments of the value chain (Schmitz, 2005). Mitchell and Ashley (2009) emphasised the aim of identifying all the key points along the chain where interventions could expand is to support market-based interventions by analysing how local communities currently engage, how their positions can be upgraded, and how changes in value chain performance would affect them.

Tourism VCA enables the planner to systematically examine the various stages of the production and consumption of tourism services. In recent years, at the global level, a range of practical projects by donor agents and NGOs have increasingly made use of VCA in policy and project work in developing countries. The World Bank (2007)

also endorsed VCA as a pragmatic approach for identifying binding constraints to growth and competitiveness, and has even conducted a number of value chain studies itself which have led to substantial policy changes. VCA also provides a solid base for establishing and looking forward for ways that tourism can contribute to economic development and alleviate poverty (Vignati, 2009). VCA offers an opportunity to analyse product and service sectors from producer to consumer, while at the same time recognising the importance of integrating poverty, gender and environmental analysis (Bolwig et al., 2008; Hoermann et al., 2010). Thus, VCA has the potential to highlight pathways for inclusive economic growth by “identifying leverage points along the chain, be it upstream or downstream, which, if addressed, yield the highest positive outcome” for small producers and traders (Hoermann et al., 2010, p. 4).

The main weaknesses of the VCA approach relate to its concentration on flows of money, and its corresponding lack of attention to environmental, sociocultural and political issues as well as governance aspects of sustainable development (Spenceley & Meyer, 2012). VCA tools have been used to focus and measure tourism’s impacts by quantifying the portion of tourism revenue captured by the poor at tourism destinations. The share of sales at a given point in time, however, may not capture the full story, and may obscure the role of a particular stakeholder who, for example, controls a core technology or input and so has a crucial influence on the rest of the chain (Kaplinsky & Morris, 2001). The linkages between inner elements of the process and outsider initiatives may face difficulties as there are often insufficient economies of scale for them to succeed (Spenceley & Meyer, 2012). Altenburg (2007) also stated that the relevance of some characteristics of global value chains, such as increasing demands on quality, product and process certification, traceability, economies of scale, etc., may therefore be overstated.

Altenburg (2006) argued that value chain structures have become more and more complex, and he mentioned that in addition to the linkage and chain concepts presented earlier, a number of similar and overlapping concepts have been developed that focus on specific subsectors or industries as the main unit of analysis. There are several terms for these approaches (for example, subsector, agriculture food system, or industry-level analysis), and authors use the terms differently, so no generally accepted definitions are available. Some of these concepts have a narrower focus than VCA while others are almost identical (although they may use their own terminology) or adopt an even broader systemic perspective (Altenburg, 2007).

The existing studies have added valuable insights; however, they are still focused on income-related impacts (Bolwig et al., 2008; Hale & Opondo, 2005), have rarely taken a multiple-stakeholder perspective, and tend to overlook the consumer side and how the end users participate in the chain. There is a need in many cases for an approach that incorporates and embraces more firmly the role of community and end users (tourists) in the value chain (Bolwig et al., 2008). A community's access to the essential economic resources for production activities and the areas where this production takes place are among the important aspects that need to be analysed (Bolwig et al., 2010; Riisgaard et al., 2008). On the receiving side of these products and services, the tourists' or customers' access to markets, their style of consumption, and their motivation for consumption, are central issues in generating commodity chains (Petry et al., 2011). In order to keep the end customers happy, all stakeholders along a specific value chain need to cooperate and coordinate their activities (Mitchell, 2012).

The VCA approach will support the researcher to develop a deeper understanding about each link of the production and tourism value chain, and a broad picture of how those links interact as well (Mitchell, 2012). Another important aspect of the VCA approach is the need to segment customers according to what the customers' value, and then to tailor the value chain to meet the needs of those various segments (Harbert, 2009). The VCA approach not only focuses on product development, but also involves steps and tools to identify commercially viable market solutions that promote competitiveness of the destinations (Springer-Heinze, 2007). Though value chain analyses have been informative on what could be done to improve the participation of the local residents in specific tourism value chains, where and how to intervene has been more challenging (Springer-Heinze, 2007)

### **2.3 Tourism, stakeholders and community economic development (CED)**

Stakeholder involvement and support is a key factor in successful implementation of sustainable tourism development in a community (Byrd, 2007; Frommenwiler & Varga, 2015). Engaging with local community throughout the project planning and implementation stages is vital if the long-term success and sustainability of the tourism and CED project is to be ensured (Byrd, 2007; Frommenwiler & Varga, 2015; Rocharungsat, 2008; Yang & Wall, 2009). Many researchers have discussed the stewardship of local resources and the need to balance tourism's demands with a community's other needs and priorities when developing a destination (Aref, 2011; Moscardo, 2008; P. Murphy,

1983). When developing an area into a tourism attraction, it is vital to acknowledge the roles of different related stakeholders (Davis, 2001), and how major stakeholders can work together to ensure that tourism development is increasingly focused on benefits for that area (Denman & Denman, 2004). Bui (2009) argued that in order to achieve sustainable development within a particular tourism destination, the efforts and participation of multiple stakeholders with a range of interests is required. Scheyvens (2007) stated that, rather than focusing too much on tourism's impacts, in order to understand how culture and power influence the actions of tourism-related stakeholders, we need more detailed studies of the systems, the processes, the places and the interactions between related people. In order to examine how tourism has been incorporated into existing businesses, it is necessary to understand how people construct their overall livelihood profiles and then to examine how tourism activities fit into their lives (Iorio & Corsale, 2010; Tao & Wall, 2009).

Monypenny (2008) stated that *collaboration* is a broad term used to explain how people work together to achieve their objectives and to plan effectively for their future; similar terms are partnerships, cooperation or networking. Each stakeholder controls resources such as knowledge, expertise, constituency and capital (Bramwell & Lane, 2000), so there is a need for stakeholders to work together to improve the destination, making it a better place for tourists to visit and a better place for people to live (Ashley, Goodwin, et al., 2005). Collaborations in tourism development can include multiple combinations of stakeholders – both private/public and community/private – as well as cross-sector planning, collective decision making, and the bridging of cultural differences (Okazaki, 2008). Pongponrat (2011) argued that tourism collaboration in developing countries requires greater levels of involvement from stakeholders than in developed nations. In many such cases there is a need to raise basic awareness of the industry and how it operates, through increased dialogue, exchanges of ideas and views, and sharing lessons learnt, enabling the stakeholders to better understand and effectively participate in local tourism development.

Community-based tourism practitioners recognise the need for cooperation among numerous stakeholders and for a wide range of policy and planning initiatives (Jamieson, Goodwin, & Edmunds, 2004). Davies and White (2012) acknowledged that collaboration is a form of participation where stakeholders are jointly involved in priority setting and in the planning, implementation and evaluation stages of the process. Potts and Harrill (1998) affirmed that they view “tourism planning and development as

a political process within which the numerous stakeholders representing the community, industry and environmental interests can strive together for common objectives” (p. 135). Many researchers have advocated that joint decision making, collaboration and consensus among stakeholders are important for reaching suitable tourism development outcomes and moving towards sustainability (A. Davies & White, 2012; Graci, 2013; Rocharungsat, 2008). Collaboration allows diverse stakeholders to work together, and is seen as an effective way to develop a more comprehensive understanding of the situation and to support initiatives in tourism development (Graci, 2013). Through collaboration and constructive dialogue between government, the private sector, research agencies, NGOs and development agencies, and civil society, tourism has considerable potential to reduce poverty (Spenceley et al., 2010). The residents, local authority, local entrepreneurs and the tourists themselves are the basic factors of a community in term of community economic development through tourism.

A community’s skills and knowledge are important sources for both tourism development and community development (Aref, Redzuan, & Gill, 2010; Robinson & Picard, 2006). Telfer and Sharpley (2008) insisted that local communities are becoming aware of the potential of product characteristics of their locality, products that they can offer to tourists who are looking for new destinations with unique experiences. Cheong and Miller (2000) stated that locals in a community can be both proactive and resistant, as they constantly negotiate and contest the direction of development in the pursuit of their rights and interests. Because tourists usually know little about a destination they have not previously visited, then the host community has a role to cater to and fulfil tourists’ requirements – even if the tourists do not know in advance what those requirements might be.

Tourists are concerned about accessibility and safety (especially in the rainy season), and want high-quality services and products. Patterson and Pegg (2009) also highlighted that senior tourists often prefer to buy experiences rather than material possessions, so tourism products and services should be marketed as challenging, exciting and authentic experiences. Several tour operators, for example, have scaled back the physical demands of their trips for older people, such as reducing the number of miles travelled per day, using lighter backpacks, and offering rowing as an alternative option on a white-water trip (Patterson & Pegg, 2009). Reisinger and Turner (2003) mentioned that one role of the host community is to narrow the gap between the real and the ‘perceived’ destination, i.e. what the tourists thought the destination would deliver

prior to their arrival. Close interactions between local communities and tourists can create conditions that dispel potentially damaging myths and stereotypes on both sides (Robinson & Picard, 2006).

Tourism has the ability to aid in poverty alleviation in rural areas if it provides small and medium-sized tourism enterprises with economic opportunities and the capacity for involvement in decision making (ADB, 2008, p. 21). Cooper et al. (1993) emphasised that the principal role of local entrepreneurs is to “bring buyers and sellers together, either to create markets where they previously did not exist, or make existing markets work more efficiently” (p.89). Despite the ability of small and medium-sized enterprises (SMEs) to create unique selling propositions through product customisation and individualised service quality to tourists, the reality of the situation is that some large organisations face little or no competition from SMEs (Jones & Haven-Tang, 2005). Ashley and Mitchell (2009) highlighted the need to identify market-based entrepreneurs who will shape a product or market. The local entrepreneurs, especially the tour operators and hoteliers, can assist local producers to develop authentic, differentiated, high-quality and innovative products (Ashley, Goodwin, et al., 2005).

The presence of tourism entrepreneurs in a community largely determines the pace and success of tourism development overall (McGehee & Kline, 2008). Forstner (2004) also insisted that there is a need for policies specifically targeting these tourism-related ventures and their capacity to contribute to local development; these policies should be integrated into wider policy frameworks concerned with rural development. Many governments advocate the use of a cooperative business model as a tool to create economic sustainability as well as bringing sociocultural and environmental benefits to its members (Mohamad & Hamzah, 2013). Telfer and Sharpley (2008), however, were less complimentary: they described some local entrepreneurs as “the local elite” who, because they are “gatekeepers” and the main bridge to distant destinations, are exploiting the local economy (p. 115).

A range of policy instruments from the public sector can guide the direction of tourism development. Due to the vast scope of the tourism industry, the types of local authorities and governance structures also vary across community, regional, national and international levels. From an ethical point of view, Przeclawski (1997) argued that tourism administrations are not only responsible for the economic, but also the social, cultural and educational consequences of the development of tourism. In order to

increase income from tourism, the local government should initiate programmes and work with the tourism industry to enable local communities to participate fully at all levels of tourism and with other sectors of the local economy (Tapper, 2001). However, Ashley (2006a, p. 8) claimed that government policy has focused on boosting hotel capacity and arrivals, rather than influencing the nature of tourist activities and spending.

Spenceley et al. (2009) emphasised that the role of the local authority is not only to “set the tone of discussion” (p. 79), but also to build the expectations of the destination, namely that local linkages matter, local people will be consulted, development results will be measured, and destination planning systems designed that take into account local views, biodiversity and culture. Additionally, governments may follow the goal of orientating the national tourism sector towards certain markets and/or diversifying the national tourism product (Forstner, 2004) using a diversity of actions from the micro to macro level, including product development and marketing planning, policy and investment (ADB, 2005). Aref et al. (2010) also added that government departments and local authorities, as external support mechanisms, can link communities and external resources in tourism development.

The final stakeholder group that should be engaged in VCA and CED research is, of course, the tourists themselves. Tourists are not a homogenous group – they have differing needs, tastes and spending power (Noronha, 2010). So understanding tourists’ behaviours and their motivations in visiting a destination is key if one wants to be able to explain the reasons why people travel long distances to visit a particular place.

Sharpley (2002) argued that one of the misunderstandings about tourists is that we think they are just regular consumers or shoppers seeking products, but in fact their principal objective is *experience consumption*. Moreover, when discussing alternative forms of tourism, Moscardo (2001) also highlighted the tourists’ new experiences that are produced from the interactions between them and the objects or ideals presented at the destinations. These experiences and the accompanying emotions of tourists are now part of the product (Lohmann, 2004; Prayag, Hosany, & Odeh, 2013; Rid et al., 2014) that is promised by the producer, i.e. the related stakeholders at the host destination.

The desire by tourists to encounter and experience different cultures as well as their material and immaterial expressions are strong motivations behind the enormous worldwide growth in tourism (Mairna, 2011). Indeed, one of several reasons for the failure of recently completed tourism projects is their focus on developing products and

producers but not on tourists' needs (Spenceley et al., 2009). So it is very important to know the 'push' and 'pull' motivation of tourists – that is, why do tourists choose (or not choose) one destination over another? – and what the tourists' experiences are about the place, the products and the people they visited (Correia, Moital, Oliveria, & da Costa, 2009; Devesa, Laguna, & Palacios, 2010). Ateljevic (2000) stated that researchers should no longer relegate tourists to having merely a passive role; rather, research should be broadened to understand the role of consumers and their consumption habits. So we should not only pay attention to the quality and quantity of the commodity, we should also broaden our knowledge about the tourists' expectations when they participate in the process, and their voices have to be heard (Ateljevic, 2000).

In 1983, Murphy suggested that “tourism would be better served if it is viewed as a community industry” (p. 2). From the regional perspective, he also stated that a community framework allows for some form of local control and direction on raising the living standard of local people, developing inner infrastructure, and providing recreation facilities for both tourists and residents that are consistent with the cultural, social and economic philosophy of the government and people of the host area (P. Murphy, 1983). P. Murphy (1983) claimed that a destination provides the community assets, public goods and hospitality that are the backbone of the tourism industry. In some cases, it may be useful to see how tourism impacts on or contributes to rural households' livelihoods, not just from an immediate economic perspective (i.e. job creation and cash income) but also on other long-term components such as rural infrastructure, and opportunities for starting small businesses that could change households' activities and strategies (Kausar & Nishikawa, 2010).

To promote tourism and community economic development in rural areas, further knowledge is required to understand why tourists are motivated to engage in distinct tourism market segments (Rid et al., 2014). By the early 1990s, with the radical transformation of the international tourism industry from 'old' to 'new' tourism, Poon (1993) introduced the concept of New Age tourism, one based upon a new common sense, best practice of flexibility, segmentation and diagonal integration. The principal reason why some tourists travel to a particular destination is because they believe that visiting communities in rural or peri-urban areas will give them the opportunity to experience the culture, the way of life, and the material products of 'faraway' societies (G. Richards & Hall, 2000; G. Richards & Munsters, 2010). The new tourists who are 'multi-experience' seekers show interest in more individualistic and more authentic

rural and local holiday experiences (Poon, 1993; Rid et al., 2014). They are more environmentally aware, more quality conscious, more adventurous and more ready to reject the passive, structured, mass-produced package holiday in favour of more individualistic, authentic experiences (Telfer & Sharpley, 2008). Beeton (2006) also acknowledged that visiting and experiencing traditional indigenous communities is a popular form of tourism that we must acknowledge and consider in terms of community development.

Mowforth and Munt (2009) argued that community is an “amorphous term” (p. 239) which differs according to the case study, and which can be defined by scale, sectors, or level of power. Milne and Ateljevic (2001) concluded that community is an important intermediate level of social life where the personal (local) and impersonal (global) can interact together in the tourism development process. Ruiz-Ballesteros (2011) claimed that community is a socio-anthropological concept that is as useful as it is contested. For the purposes of this research, *community* must be understood as a group of people living in the same place, and who have and share a particular characteristic in common, especially in the context of social values and responsibilities.

The research presented in this thesis uses the VCA approach in a Vietnamese community setting to develop a better integration of context at a range of scales, understanding the complexity of not just what is within the chain but also the context within which the chain is embedded, including the local community, local government and end-user dimensions. The VCA approach will support the researcher to have a deeper understanding about each link of the production and tourism value chain, and a broad picture of how those links interact as well (Mitchell, 2012). The value chain approach in a tourism context offers the possibility of identifying concrete leverage points which can be addressed in order to increase the producer’s (in this case the Phuoc Tich community) economic return within the value chain.

## **2.4 The current status of tourism and community economic development in Vietnam**

### ***2.4.1 An overview of Vietnam***

Lying on the eastern part of the Indochinese peninsula, Vietnam is a strip of land shaped like the letter ‘S’. Laos and Cambodia border it to the west, China borders it to the north, with the East Sea to the east, and the Pacific Ocean to the east and south. The country’s

total length from north to south is 1650 kilometres, and it has 3260 kilometres of coastline.

Three quarters of Vietnam's territory consists of mountains and hills, divided into four distinct mountainous zones (VNAT, 2010). The north-eastern zone stretches from the Red River to the Gulf of Tonkin, and the north-western zone comprises mountains that run from north of the China-Vietnamese border to west of Thanh Hoa province. The south TruongSon mountain zone is located to the west of the south-central coast provinces. Behind these huge mountains is a vast area of basalt soil known locally as the Central Highlands. Vietnam has two major deltas: the Red River Delta in the north and the Mekong River Delta in the south. Vietnam is criss-crossed by thousands of streams and rivers. The Mekong Delta, which is approximately 40,000 square kilometres, is very fertile and has favourable climate conditions for agriculture. As a result, it is the largest rice-growing region in Vietnam. The Red River Delta region stretches for 15,000 square kilometres. Over time, deposits of alluvium carried from the Red and Thai Binh rivers have accumulated to form the delta which is the cradle of the country's wet rice civilisation (Doan, 2006; Thong, 2010).

Vietnam is located in a region with a tropical temperate climate where both the continental air stream and equatorial ocean air stream are present. Therefore, its climate is affected by the Asian monsoon, mainly the winter and summer monsoons. In general, the climate of the north has two different seasons: the hot season occurs from May to October, and the cold season from November to April. The central and south regions of Vietnam are affected by the summer monsoon, and so it is hot all year round yet still has two distinct seasons: the dry season from December to April and the rainy season from May to November.

Vietnam has achieved impressive economic progress since the '*doi moi*' (renovation) process was launched in 1986 (Mitchell & Phuc, 2007). Since 1993, real annual GDP growth has averaged at 7.5%, and the poverty rate has been reduced from 58% in 1993 to 13% in 2008 (Oosterom, 2010). Over the last two decades, Vietnam has made great progress in social and economic development; the country has made remarkable progress and continues to do so, with the average annual GDP growth rate still in excess of 7.1% over the last ten years (GSO, 2011a).

In the period from 2003 to 2013 (see Table 2.2), GDP increased from US\$39.5 billion to more than US\$171.4 billion, taking the country out of the world's less-

developed foreign trade list (GSO, 2011b). Vietnam's economic growth continues to show positive trends, though the rate of growth fluctuates over the year. The GDP per capita increased from US\$492 to US\$1910 in the period from 2004 to 2013, and economic achievements have improved living standards in both rural and urban areas. Of the three sectors contributing most to GDP, construction and industry show the highest growth and agricultural production the lowest. Inflation has now been controlled, although the average growth per annum from 2004 to 2013 was 10.9%. There are multiple reasons behind the degrading growth indicators, including the drastic inflation rate and the global recession in 2009 and 2010.

**Table 2.2: Macroeconomic development in Vietnam 2004–2013**

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
<b>1. GDP (\$US billions)</b>	45.5	52.9	60.9	71.1	91.1	97.2	106.4	135.5	155.8	171.4
<b>2. GDP per capita (\$US)</b>	558	642	731	843	1,070	1,130	1,224	1,543	1,755	1,910
<b>3. GDP growth (%)</b>	7.70	7.50	8.23	8.46	6.31	5.32	6.78	6.2	5.2	5.4
<b>4. Inflation rate (%)</b>	9.5	8.4	6.6	12.6	19.9	6.5	11.8	18.7	9.1	6.6
<b>5. GDP by economic sector</b>										
Agriculture (%)	21.8	21.0	20.4	20.3	22.2	20.9	20.6	18.9	19.7	18.4
Industry (%)	40.2	41.5	42.0	42.0	40.4	40.8	41.6	42.7	38.6	38.3
Services (%)	38.0	37.5	37.6	37.7	37.4	38.3	37.8	38.4	41.7	43.3

*Source:* General Statistics Office of Vietnam (GSO) (2011a, 2014).

The average poverty rate in Vietnam has been dramatically reduced from 58% in 1993 to 13% in 2008 (Oosterom, 2010). Reducing poverty and improving livelihoods in rural or peri-urban areas remains a challenge, with significant differences in poverty rates between urban and rural areas as well as between different regions; for example, in 2010 the poverty rate for rural areas was 17.4% while the rate for urban areas was 6.9%. The poverty rate in 2010, according to the Government's poverty lines for the period 2011–2015, was equal to US\$20 per capita per month for rural areas (about US\$0.63 per day) and US\$25 per capita per month for urban areas. Despite an almost 80% drop in its poverty rate over the last 15 years, Vietnam continues to struggle with significant inequalities, particular in rural areas (Matsuura, 2012).

#### *2.4.2 An outline of tourism development in Vietnam*

In Vietnam, tourism is recognised as one of the largest and fastest-growing industries in terms of foreign exchange earnings, income generation, job creation and share of GDP (VNAT, 2010, 2013c), and the economic and social results from the development of the tourism industry are considerable (VNAT, 2013b). The tourism industry is seen as a tool to strengthen linkages among many sectors of the national economy and to alleviate poverty at the local level (Ashley, De Brine, et al., 2007; VNAT, 2013c).

Tourism has recently been allocated a stronger mandate in the new national social economic development programme. The Government's commitment and progress to pursuing the United Nation's Millennium Development Goals (MDG) provide sufficient chances to integrate tourism development as a supporting strategy (Xu, Sofield, & Bao, 2009). The tourism industry has a great contribution to make to alleviating poverty. Where tourism develops, the appearance of that area is proper and cleaner, the living standards of the local residents gradually improve, and on-site consumption demand is created for local goods and services which, in turn, creates more job opportunities for local residents. Tourism also revitalises many folk festivals and traditional handicrafts and widens cultural exchange activities between areas and regions (Government of Vietnam, 2011; Hainsworth, 2009; Truong, Hall, & Garry, 2014; VNAT, 2013a).

The 2005 Law on Tourism states that "tourism is encouraged to develop in remote and isolated areas and those with socio-economic difficulties by increasing the usage of the local labour, products and services for hunger elimination and poverty reduction" (Government of Vietnam, 2005, p. 4). In general, the tourism industry is seen as having a positive impact because it is creating jobs, increasing economic growth and alleviating poverty. In many localities, tourism development has fundamentally altered the appearance of the municipality, countryside and local communities. A number of provinces, such as Hanoi, Thua Thien Hue and Khanh Hoa, have identified the tourism industry as a key socio-economic driver. In Vietnam the state-controlled visitor attraction sector is important, but it doesn't appear to be making as significant a contribution to local poverty reduction as it might (Travers, 2007).

When attempting to understand the current situation of tourism in Vietnam, it is important to trace back the industry's history and development. Many tourism administrations and companies have been formed since the reunification of Vietnam in

1975. Over the period from 1975 to 1985, the tourism industry overcame many obstacles, including infrastructure and landscapes in Vietnam being seriously destroyed during the wars, to welcome many visitor arrivals from socialist countries such as Russia, China and other Eastern European states. Since 1986, the flow of tourists from the West, including the USA, has increased considerably. From the early 1990s until the present time, the tourism industry has achieved many impressive results (ADB, 2008, p. 12). The central government determined that tourism is an important economic sector with in-depth cross-sectoral, inter-regional and highly socialised characteristics, and that it could make a large contribution to GDP; hence, the Vietnamese Government has wanted to develop a tourism sector that would satisfy tourists' demand while also making contributions to both the improvement of the community and national socio-economic development (VNAT, 2010, 2013c). Many tourism policies and regulations have been implemented and issued; the machinery of government in tourism from the central to regional level has been improved, and management skills are better (VNAT, 2010).

According to the General Statistics Office of Vietnam, international visitor arrivals have more than doubled over the past 12 years: they surpassed the 2 million tourist arrival mark in 2000, reached 5.1 million in 2010 and then 6.8 million in 2012 (see Table 2.3). In fact, the UNWTO indicates that the 8.9% growth rate of international visitor arrivals to Vietnam over the past decade has far outpaced the 3.4% being experienced for world tourism in general (VNAT, 2013b).

In addition, as the per capita income of Vietnamese has increased, there has been a corresponding increase in the demand for domestic tourism – it is significant that approximately 28 million Vietnamese residents were also travelling around the country in 2010 (ITDR, 2011). Furthermore, the average length of stay of international arrivals has increased, from 5.5 days in 2001 to 6.7 days per trip in 2010. Vietnamese domestic travellers have also lengthened their time away (from an average of 2.6 days per trip in 2001 to 3 days in 2010), although their trips are generally shorter than international travellers'. Tourism has become one of Vietnam's key industries and makes a significant contribution to the country's GDP. As well as an increase in numbers of tourists, the Vietnam's tourism industry has enjoyed a strong growth in tourism receipts. The average annual growth rate in total tourism income has reached 16.1% in the last ten years, from US\$1.39 billion in 2001 to about US\$4.71 billion in 2010, giving this sector a 5.8% share of GDP (GSO, 2014).

**Table 2.3: Vietnam tourism statistics 2004–2013**

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
International arrivals (in millions)	2.9	3.4	3.5	4.2	4.2	3.7	5.1	6	6.8	7.5
Domestic tourists (in millions)	14.5	16.0	17.5	19.2	20.5	25.0	28.0	30	32.5	35.0
Average length of stay of international arrivals (in days)	4.0	4.0	5.8	6.0	6.2	6.3	6.7	-	-	-
Average length of stay of domestic tourists (in days)	2.85	2.8	2.9	2.9	2.9	2.9	3.0	-	-	-
Total income of tourism industry (in billion \$US)	1.7	1.9	3.2	3.5	3.5	4.5	4.7	-	-	-
Tourism GDP / national GDP	3.5%	3.5%	5.5%	4.4%	5.0%	5.3%	5.8%	6.6%	5.3%	5.5%

*Source:* General Statistics Office of Vietnam (GSO) (2011b, 2014), and Institute for Tourism Development Research (ITDR, 2011).

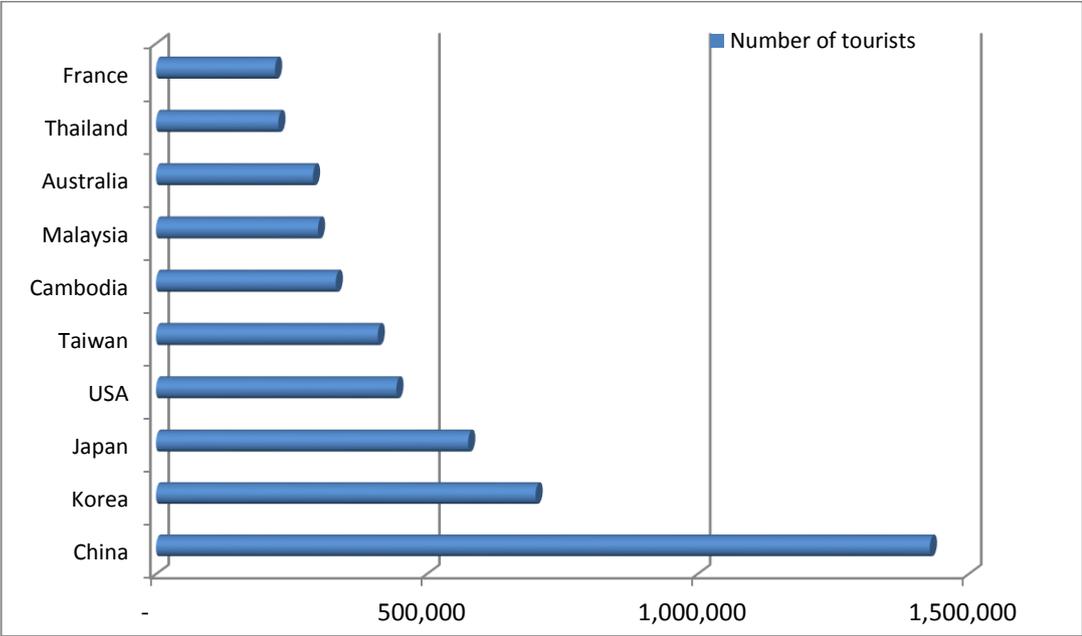
These political and economic changes have increased Vietnam’s accessibility and attractiveness in the international tourism market and the tourism sector has developed strongly and gradually integrated into the global tourism industry (VNAT, 2010). Furthermore, awareness about the important role that tourism has in contributing to the economy has increased, from the high-ranking officers to the public. Tourism has recently been allocated a stronger mandate in the new national social economic development programme in Vietnam (Xu et al., 2009).

Government laws on tourism have also evolved over time. The Law on Tourism was first issued in 2005, and it strongly emphasises sustainable development, cultural resource conservation, and support for tourism development in rural, disadvantaged and remote areas; it also includes articles on community participation in tourism. The law encourages both domestic and international tourism, with a view to attracting as many international tourists to Vietnam as possible (Semone, Laws, Ruhanen, Wang, & Scott, 2010). The Vietnamese Government has also committed to a policy of the “Socialisation of Tourism” in order to spread tourism development benefits throughout a wider segment of the population and to increase the participation of multiple stakeholders in the industry (Xu et al., 2009). The Vietnam Government has invested VND2146 billion (approximately US\$1.4 billion) in infrastructure and management for the tourism sector in local areas since 2005 (VNAT, 2010). During the same period, the government has

also attracted 239 foreign direct-investment (FDI) projects in the tourism industry, with a total capital of US\$6.12 billion in infrastructure for tourism, a figure that means FDI capital comprises 20% of the total investment in the sector (VNAT, 2010).

According to the Vietnam National Administration of Tourism (VNAT) (2013b), the ‘top 10’ source markets for international visitors to Vietnam in 2012 accounted for 72% of the total number of international arrivals (see Figure 2.4). The largest markets are from north Asia (China, Korea and Japan). While neighbouring China is the main source nation to Vietnam, there has for some time been an increased focus on developing long-haul markets (VNAT, 2013c).

**Figure 2.4: Vietnam’s top ten source markets in 2012**



*Source:* Vietnam National Administration of Tourism (VNAT) (2013b).

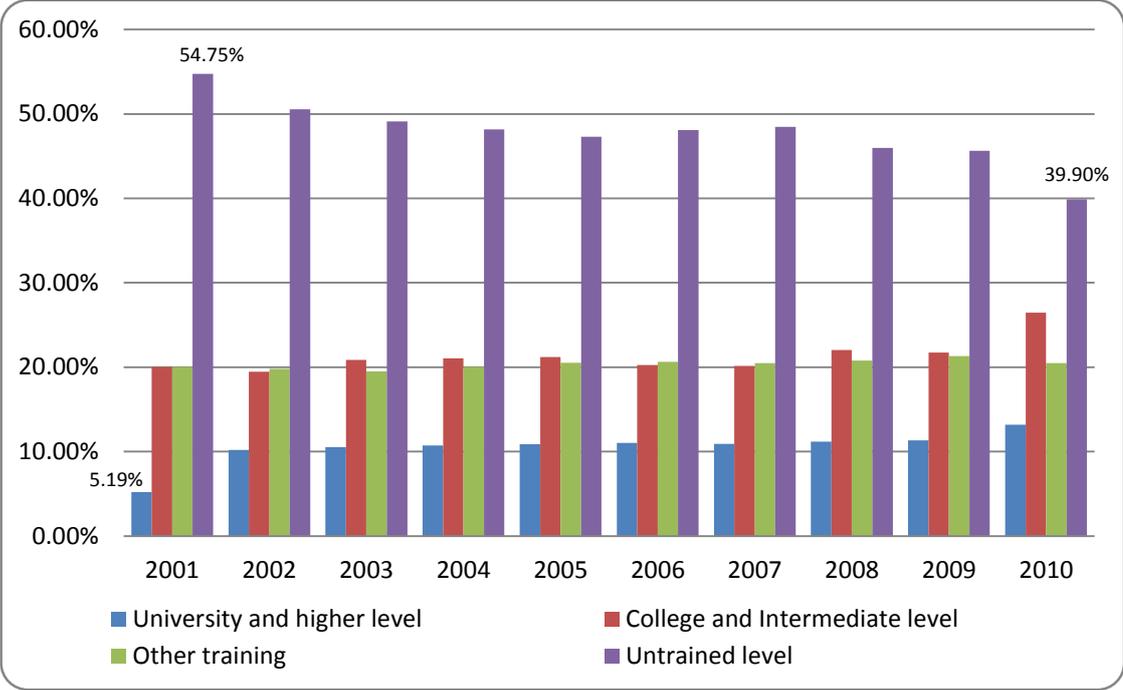
The development of cooperation with many international organisations has also been a high priority for the Vietnam Government. Vietnam has signed 26 tourism cooperation bilateral agreements with important source markets and neighbour countries in the region. The country is also a member of most international tourism organisations, such as West East Corridor in the Indochina, participates in the Mekong sub region, and is a member of PATA (Pacific Asia Travel Association), APEC (Asia-Pacific Economic Cooperation) and WTO (World Trade Organization). As well as the human resource development projects sponsored by Luxembourg Development and the European Union, with a total capital of up to EUR22 million, the Vietnam Government has also received

and managed the Mekong Region Tourism Development project from the ADB with capital up to \$US12.2 million for building tourism infrastructures in the Mekong Delta (VNAT, 2010).

Tourism promotion activities both within the Southeast Asia region and on a global scale have been strengthened (Xu et al., 2009). The Vietnam Ministry of Culture, Sport and Tourism (MOCST) and VNAT are responsible for promoting the country in key international markets (ADB, 2008). The Ministry's marketing and promotional strategies include the negotiation of bilateral tourism agreements with key source markets and neighbours in the region, publicity campaigns and distribution of informational materials for tourists and the travel trade, promotion of regional festivals, overseas marketing offices, and cooperative marketing through the coordination of attendance of the Vietnam travel trade at key travel trade shows (ADB, 2008).

The tourism industry is highly labour intensive, has the capacity to employ large numbers of women, and entry into the sector does not require a high level of education (ADB, 2008). With tourism development programmes operating in Vietnam since 2000, the knowledge and skills of the human resources in the tourism industry have increased both in quality and quantity. In the early 1990s, the tourism industry in Vietnam had 17,000 direct employees, but recent figures put this number at more than 434,000; in addition to direct employees (most of whom have shifted from other areas such as foreign languages, geography and culture) there are 955,000 indirect employees, mostly young people and women (VNAT, 2013c, p. 58). Although there has been a steady increase in employees' training levels over the last ten years, the percentage untrained remains stubbornly high (see Figure 2.5). Nevertheless, this percentage is dropping: nearly 55% of all employees were untrained in 2001, but this rate had dropped to below 40% of total employment in the tourism industry by 2010 (ITDR, 2011). As a corollary, there is also a significant improvement in the proportion of employees with university and higher-level employee qualifications: this category rose from 5.19% of all employees in the tourism industry in 2001 up to 13.17% in 2010.

**Figure 2.5: Training levels of employees in Vietnam’s tourism industry**



Source: Graphic drawn from data obtained from the Institute for Tourism Development Research (ITDR, 2011).

In Vietnam, the main tourism transportation means are by air and overland. Two international air gateways – at Hanoi and Hochiminh – account for 67% of all international tourist arrivals, although the country has recently opened two more airports – at Danang and Camranh – to serve international flights, contributing to the importance of international tourism from a sub regional perspective (VNAT, 2013c). There are around 30 international direct flights to these four big tourism cities: Hanoi, Hochiminh, Danang and Nhatrang (Camranh airport). The national airline, Vietnam Airlines, operates to 21 cities throughout the country and offers 28 direct flights to international destinations including Paris (France), London (UK), Frankfurt (Germany), Moscow (Russia), Osaka (Japan), Pusan (Korea) and Sydney (Australia) as well as to numerous cities in Southeast Asia such as Singapore, Bangkok and Manila. Overland, the National Ways, roads which connect to most of the tourist centres, are gradually developing, and the railway and waterway system services for tourism have also recently been improved.

In the last 10 years, more than 70,000 lodging units have been renovated and/or built, and the total number of rooms available nationally is approximately 1.5 million (see Table 2.4). The main reasons behind this expansion include a young and wealthier population fuelling domestic travel, massive inflows of foreign capital, supportive government policies, and the lack of high-quality lodgements. There are approximately

540 three- to five-star hotels, which account for more than 56,000 rooms or nearly 20% of the total number of rooms available; the remaining 80.4% of rooms are in one- and two-star hotels and guest houses (VNAT, 2013c).

Due to the constant increase in the number of international arrivals to Vietnam in recent years, demand for hotel rooms has climbed faster than supply. Annualised hotel room occupancy rates range between 60% and 75%, while other guest house establishments are achieving room occupancy rates in the range of 30% to 50% (ITDR, 2012). In the peak season from October to February at key tourist destinations such as Nhatrang or Dalat and on a year-round basis in Hanoi or Hochiminh city, hotel occupancy rates are extremely high. While the hotel market was affected greatly by the recent global financial slowdown and serious inflation in 2008, the sector is now bouncing back. Tourist demand is forecast to stay strong in the coming years, and many new hotel projects have been initiated in the country's major cities: Hanoi and Hochiminh, especially projects for four- and five-star hotels (Jehan & Luong, 2009). New hotels and resorts are also being rapidly established in fast-growing tourist destinations such as Danang, Nhatrang city and Phuquoc, especially along the beautiful and untouched beaches in the central part of the country. The current situation with more than 80% of all rooms being in one- and two-star hotels and guest houses (VNAT, 2013c) indicates that there is still a serious shortage of quality hotels and tourism services (Suntikul, Richard, & Airey, 2008) and that in the near future Vietnam needs more middle- to upper-class hotels (Tuan, 2013).

**Table 2.4: Types of lodgements and numbers of rooms**

	<b>Number of hotels</b>	<b>Number of rooms</b>	<b>Room percentage</b>
5-star hotels	57	14,000	4.9%
4-star hotels	147	18,000	6.3%
3-star hotels	335	24,000	8.4%
Others	12,961	229,000	80.4%
<b>Total</b>	<b>13,500</b>	<b>285,000</b>	<b>100.0%</b>

*Source:* Vietnam National Administration of Tourism (VNAT, 2013c).

### **2.4.3 Tourism products**

Vietnam's main tourism products are based on cultural and natural sightseeing tours, ecotourism, city shopping and sightseeing, and limited beach resort activity (ADB,

2008). Vietnam has seven World Natural and Cultural Heritage Sites; three of them are situated in the northern provinces – Halong Bay, the Citadel of the Ho Dynasty, and the central sector of the Imperial Citadel of Thang Long (in Hanoi) – while the other four form a Heritage trail in the central provinces – Phong Nha-Kẻ Bàng National Park, the Complex of Hue Imperial Citadel Monuments, Hoi An ancient town, and My Son Sanctuary. One of the remarkable things foreigners may find when they come to Vietnam is its architecture: regardless of the influence of many Western elements, visitors still can sense architecture with a Vietnamese flavour throughout the country.

Spiritual life in Vietnam underpins the belief systems of many of its people (Uoc & Mai, 2013). The major religious traditions in Vietnam are Buddhism (which fuses forms of Taoism and Confucianism), Christianity (Catholicism and Protestantism), and Islam. A very popular custom among Vietnamese is ancestor worship. Vietnamese believe that the soul of a dead person still rests along with their descendants on Earth. Vietnamese family units are usually strong with multiple generations living together and engaging in the same economic activities as their parents and grandparents (Thirumaran, Xuan, & Thirumaran, 2014; Thong, 2010).

Vietnam is a country with cultures rich in folklore. The Vietnamese tourism industry policy planners are using this characteristic, having recently developed culture-based tourism products to attract tourists with year-round cultural activities and displays (VNAT, 2013c). There is an increase in the number of tourists who are interested in cultural exchange and living with the local residents or ethnic communities in rural, peri-urban or mountainous areas. With the help from international organisations such as the German Technical Cooperation Agency (GTZ), Japan International Cooperation Agency (JICA), Netherland Development Organisation (SNV) and the World Tourism Organization (UNWTO), the VNAT has begun to develop and promote these new types of tourism and have catalysed the Vietnamese tourism industry into developing its linkages with the traditional handicraft industry.

In addition to the cultural dimensions of the Vietnamese tourism experience, there are a range of natural assets and areas to be found in the sub regions. These include long coastlines with thousands of islands near the mainland and the archipelagos of Hoangsa (Paracel Islands) and Truongsa (Spratly Islands), which the tourism policy planners want to develop to attract more tourists in sea and island tourism (although the latter is the subject of territorial disputes with neighbouring nations). Hanoi, Sapa and

Dien Bien Phu in the north, Hoi An ancient town, Dalat and Cham Ethnic Museum in the centre, and Hochiminh city and the adjacent Mekong Delta in the South are the other primary attractions. The beaches at Tra Co (in Quangninh province), Non Nuoc (Danang city), Phan Thiet and Vung Tau, among others, are also important destinations offering a variety of exciting tour options. The tourism industry is focusing on tourism product diversification, connecting all the destinations together by design and developing new itineraries overland or by river to the mountains, the coastal areas or islands far away. Vietnam's tourism industry, alongside the corporations from other countries and international bodies, is also focusing on internal affairs to develop the industry. This focus includes collaboration between organisations at both the national and provincial levels to improve administration within the tourism industry.

#### *2.4.4 Challenges facing the tourism industry*

While it has achieved some impressive results, Vietnam's tourism industry still faces several obstacles and challenges. The first of these is the standard of the accommodation. Apart from international chain hotels and resorts (such as Accor, Hiltons, Best Western and Marriott) in big cities and tourist centres, few of the state-owned and privately owned hospitality lodgings meet international quality standards. Indeed, the quality standards of the facilities and services in these tourism establishments are generally poor, and especially so among the small-scale accommodation and restaurant establishments located in the more remote provinces (ADB, 2008; Hien, 2012).

Guest houses are often located in rural and peri-urban areas where poverty levels are high and where livelihood generation for poverty alleviation is crucial to social development and stability. There are a number of reasons for the low quality of facilities and services and poor hygiene standards of establishments in these areas, including the local tourism business owners being unable to afford the cost of training their staff, and insufficient alternative training opportunities available through the vocational training system (Hien, 2012). A lack of hospitality trainers with experience in training staff in small and medium-sized hospitality enterprises (Matsuura, 2012) is an additional challenge as is the limited understanding by owners and tour operators of the physical facility requirements of their tourists (ADB, 2008, p. 30).

Unlike the larger international-standard hotels and resorts that provide their own in-house or on-the-job annual training of rank-and-file staff to meet minimum standards of service and hygiene, guest house establishments cannot afford such investment in

training. This makes it difficult for tour operators to include guest houses in their tour programmes, resulting in lost opportunities to bring tourism to remote areas in order to spread the benefits of tourism more widely and increase the level of poverty reduction (ADB, 2008).

The second major obstacle to the development of Vietnam tourism is the capacity of the public sector to plan, market and develop tourism effectively. National and provincial tourism organisations such as VNAT and provincial departments of tourism are typically well staffed, but at the district or commune level, the number of tourism staff is generally smaller, with staff levels between seven and thirty personnel (ADB, 2008). Moreover, at the national and provincial level, the officers focus only on tourism functions, such as regulation of tourism enterprises, implementation of provincial-level tourism plans, marketing and promotions, and collection and reporting of tourism statistics.

At the district or commune level, the officers often hold three official positions (e.g. cultural, informational and tourism management) at the same time. Lack of tourism management skills and knowledge, however, means that the officers concentrate more on the cultural and informational aspects of their role than on tourism management (MOCST, 2011, p. 11). Furthermore, staff working at the district and commune level are limited in their capacities and technical skills in the area of tourism policy, planning, research, marketing and product development (ADB, 2008). There is also a lack of close coordination and communication between government officials and the private sector (VNAT, 2013b, p. 10).

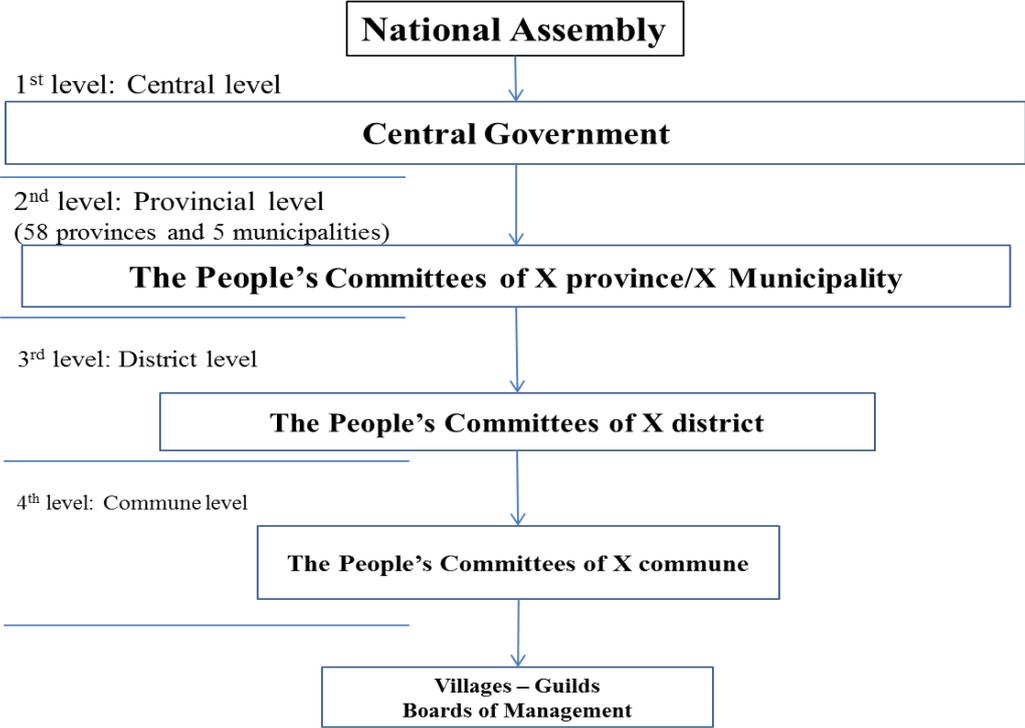
The third major obstacle to the development of tourism in Vietnam is the quality and quantity of Vietnam's tourism infrastructure and products as they do not sufficiently meet the expectations of the international tourism market (Hummel, Gujadhur, & Ritsma, 2013; Oosterom, 2011). Although Vietnam is blessed with rich and diverse cultural resources, the tourism products are similar between the regions and lack specific and regional authentic characteristics, which means there is a limited range of products and designs to appeal to new customers (Matsuura, 2012). In the rural areas, the local residents are "too poor" to practise their cultural heritage to engage tourists (Hainsworth, 2009, p. 119). Meanwhile, local people often lack the skills, knowledge, and capital that are needed for them to produce quality products, compete for employment, and establish businesses (Truong et al., 2014).

These limitations are some of several major impediments to the promotion of Vietnam's natural and cultural heritage which could be so important to tourism – an industry that has such potential to aid community economic development and alleviate poverty.

#### *2.4.5 The current tourism management system in Vietnam*

The administrative system in Vietnam is divided into different levels (see Figure 2.6). At the national level, the National Assembly is the highest organ of state power. The members of central government are selected by the National Assembly. Below the central government are the provincial governments. Vietnam is divided into 58 provinces and five municipalities which exist at the same level as provinces. Provincial governments are expected to be subordinate to the central government, and are controlled by a People's Committee, which acts as the executive arm of the provincial government. The provinces are divided into rural districts, provincial cities and county-level towns, which are then further divided into commune-level towns or communes. The municipalities are divided into urban districts, which are subdivided into wards. At district and commune levels, the executive arms of government are called People's Committees; these committees are responsible for formulating and implementing policies and are subordinate to the higher governments. At the bottom of the administrative system, in the commune-level towns, are the villages (Bui, 2009; Hainsworth, 2009).

**Figure 2.6: Administrative divisions of Vietnam**



The country’s legal system is based on communist legal theory and the French civil law system (Semone et al., 2010). The nature of the administrative system of Vietnam tourism focuses on the ‘top-down’ approach in the technical (i.e. professional knowledge) relationships from the national level to commune level (Bui, 2009). The national Tourism Steering Committee has been established under the leadership of the Deputy Prime Minister with representatives from different ministers who have direct linkages to tourism. At the national level, the Ministry of Culture, Sports and Tourism is responsible for the overall administration of the policy and regulation of Vietnam’s tourism sector within the framework of the Law on Tourism.

At the provincial level, most provinces and big cities have formed a tourism steering committee to manage tourism development programmes. The policy planners build up long-term development strategies and define tourism as one of the key industries that make important contributions to national GDP. VNAT, on behalf of the Ministry of Culture, Sport and Tourism, is charged with the state administration of tourism, and it has departments in 63 provinces and cities (VNAT, 2010). The provinces are empowered to be flexible and so can make local-level decisions on tourism development and administration (Semone & Kozak, 2012). There are close connections between local governments to push the development of tourism: to diversify the tourism

products, to design new regional linkage itineraries, to train officers and others employed within the tourism sector, and to co-organise themed events and other activities to increase the competitiveness advantages of provincial tourism. At the district level, the Divisions of Culture and Information are in charge of the state administration of tourism, and give instructions to the Offices of Culture and Information at the commune level to implement.

**Figure 2.7: Administrative system of Vietnam tourism**



## 2.5 An overview of Vietnamese traditional handicraft

### 2.5.1 The characteristics of Vietnamese traditional handicraft

The handicraft village is one of the characteristics of Vietnam’s rural areas (Phat, Dat, & Luong, 2012; Thirumaran et al., 2014; Tsuji & Van, 2002). Many handicrafts, which were produced within the village by the local habitants during the off-peak agriculture seasons, have now become goods that can be exchanged for other products to increase household living standards. Many handicraft villages have a long history that is intertwined with the socio-economic, cultural and agriculture development of Vietnam. The bronze-casting village of Daibai (in Bacninh province) has a 900-year history, Batrang pottery village (in Hanoi) has a 500-year history, and the stone-carving village

of Non Nuoc was founded 400 years ago. These handicrafts, in the early days, were used as household commodities or working tools, and all the production processes and techniques were passed from generation to generation. Handicraft villages cannot be separated from agriculture, as the handicrafts have close relationships with agriculture activities. Handicrafts are an indispensable part of Vietnamese cultural heritage.

According to Decree No. 66/2006/ND-CP (dated 07/7/2006, from the Ministry of Agriculture and Rural development (MARD)), the definition of a *traditional handicraft village* is a village where at least 30% of households participate in handicraft production activities and these activities have operating steadily for at least two years; furthermore, the villagers in a traditional handicraft village should comply with government policies (MARD, 2006). The same decree says that a handicraft can be defined as a *traditional handicraft* when it: (1) has existed for at least 50 years, (2) reflects the regional cultural identities and/or is at risk of loss, and (3) sustains at least one well-known artisan or the village's name (MARD, 2006, p. 2).

A number of traditional handicraft village-based production centres exist in the country (Thirumaran et al., 2014). These villages are the places where all the famous and highly skilled technicians gather together. These centres manufacture products for daily use, equipment and production tools, and these are sold in the local and nearby markets. Affected by different elements such as geography, natural features, population distribution ratios, and socio-economic and historical development conditions, the distribution and development of Vietnam handicraft villages has not occurred evenly throughout the country. Handicraft villages are usually located at the crowded population centre in the rural areas where there is a shortage of agricultural lands and redundant manpower after the harvest periods.

Vietnam has approximately 2790 handicraft villages; 60% of these villages are situated in the Red River Delta, 30% are located in the central provinces, and the last 10% are in the south (Hien, 2012, p. 39). There has been a big change in handicraft villages in response to market demands from domestic consumers and also the export market (see Figure 2.8). Industrialisation, along with supported policies from the Vietnamese Government, has raised production levels in handicraft villages and so increased the local inhabitants' income (MoNRE, 2008). The Government has also promoted the development of new handicraft villages and complexes of handicraft villages in rural areas as a way of creating more jobs, and hence income, for local people.

**Figure 2.8: The establishment of new handicraft villages in Vietnam**

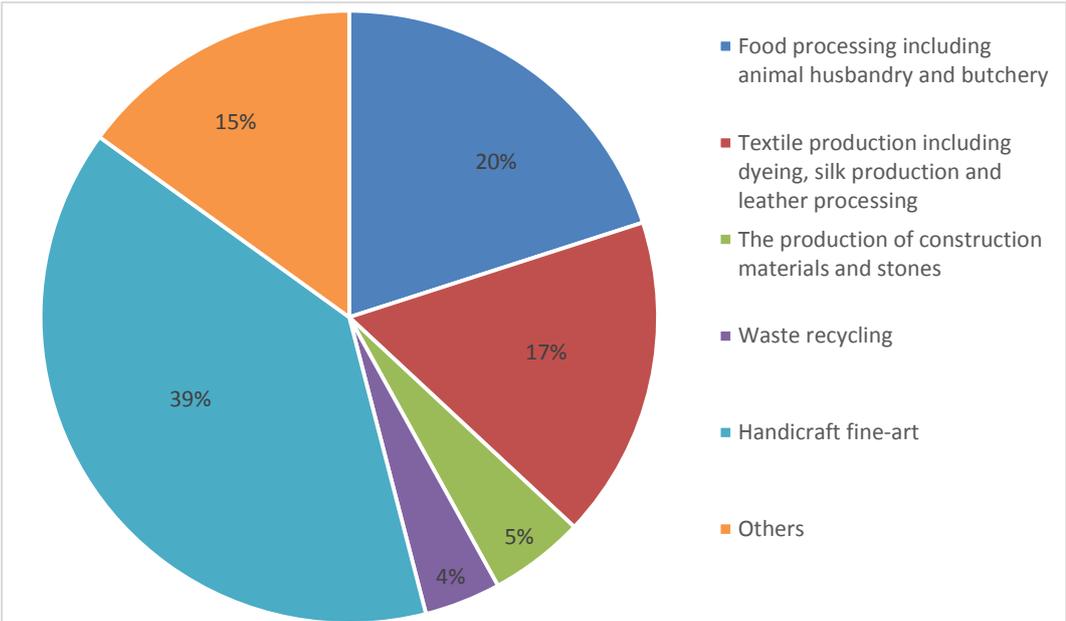
*The new handicraft villages are not traditional ones; these villages have been established in the 1990s and 2000s due to:*

- *Participation in outsourcing stages for export companies or big entrepreneurs,*
- *Several households or handicraft villages catch the market’s demands and have resources for investment and production,*
- *Self-establish based on the new market’s needs and the availability of input production materials.*

Source: Chi (2005).

There are several ways to classify handicraft villages; for example, as traditional or new handicraft villages, by types of productions or products, by the scale of production, by the amount of the natural resource used, or by the types of market they serve. The most widely accepted classification comes from Chi (2005) and MoNRE (2008), which divided handicraft villages into six different categories: (1) food processing including animal husbandry and butchery; (2) textile production including dyeing, silk production and leather processing; (3) the production of construction materials and stones; (4) waste recycling; (5) handicraft fine-art; and (6) others. Figure 2.9 shows the proportion of handicraft villages in each of these categories (MoNRE, 2008).

**Figure 2.9: Classification of Vietnam’s traditional handicraft villages**



Source: Ministry of Natural Resources and Environment (MoNRE, 2008).

Every main group can be divided into several subgroups:

- *Handicraft fine-art*: These are the villages that produce pottery, glassware, wood carving, bamboo rattan, lacquer ware, embroidery and sleeping mats. This is the largest group, making up 40% of Vietnam's handicraft villages. These villages have a long history, and all the products bear authentic local characteristics and have high market value. The production processes have changed little over time; the craftsmen are labourers but require high levels of skills and creativity.
- *Food processing including animal husbandry and butchery*: This group comprises 20% of Vietnam's handicraft villages, and the villages are distributed throughout the country. Food processing absorbs a lot of labour after agricultural production periods, does not require highly skilled people, and the technologies used have rarely changed since their establishment. The food-processing villages are often associated with cattle-breeding activities. These villages are famous for making wine, vermicelli, green bean cakes, glutinous rice cake, etc., with the main ingredients being rice, corn, cassava, beansprouts or peanuts.
- *Textile production including dyeing, silk production and leather processing*: This group accounts for 17% of Vietnam's handicraft villages, and has a long history with authentic characteristics. The textile production industry is famous for silks, brocades and woven fabrics, which have economic and cultural values. The production techniques have not changed much over the years, and people who participate in this industry are highly skilled.
- *The production of construction materials and stones*: These villages have been established for hundreds of years, and are located in the areas where the raw resources are available. Manual labourers, rudimentary working methods, low mechanisation ratios and small technical changes are the basic characteristics of these villages. When living standards increase, the need for building materials also increase, and hence stone exploitation activities also increase. These villages make up 5% of Vietnam's handicraft villages.
- *Waste recycling*: This group accounts for 4% of Vietnam's handicraft villages. They have been established recently and so are still small in number, but they are fast developing with different scales and types of recycling, including metal wastes, papers, plastics and cloth. The manufactured machinery villages that use scrap iron or waste materials for production are also placed in this group. Most of these villages are located in the northern provinces.

- *Others*: This group largely includes the villages that produce agricultural equipment such as ploughs, rakes, shovels, scythes and ropes which are directly used for local living and production needs. All the villages in this category have been in existence for a long time. The labourers are craftsmen, and their handicrafts are consistent both in quality and quantity.

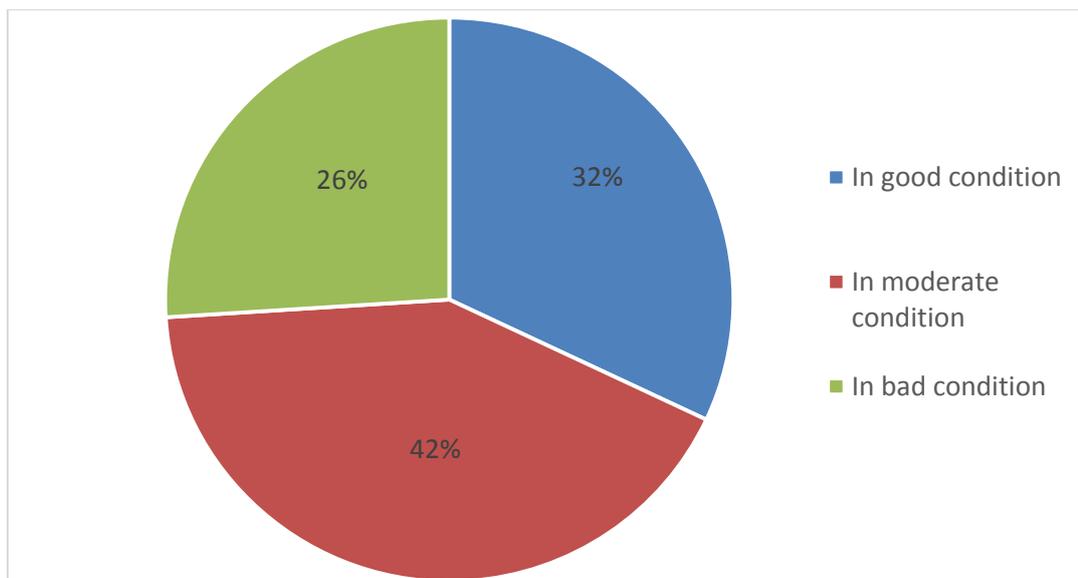
In Vietnamese society, people gather together to form *villages* in rural areas, and *guilds* in urban areas (Chi, 2005; Tsuji & Van, 2002). Villages and guilds have been forming since the dawn of the nation. These organisations have gradually developed to enable the population to be more stable and closely knit. Each village and guild has its own regulations called *conventions*. The purpose of these conventions is to promote good customs among the inhabitants, and the conventions are always in accordance with the state laws (Son, 2012). All members of the village will select a board of management to be in charge of the common issues and to act as the village's representatives. The members of the board are often experienced and well respected persons of the village. Every village has its own agricultural fields or economic operations, with its own regulations and bounded by rows of bamboo. The village also has its own cultural festivity performed at the commune house of the village or at the river wharves, and has complex and interlacing connections through family relationships (Son, 2012; Thong, 2010).

Within the village, the most important place is the commune house; it is there that all the important matters and activities of the village are discussed and organised (Son, 2012). The village's conventions should be followed by all the villagers. One special resource for cultural tourism is the festivities to worship and celebrate the founder of each handicraft industry. One of the traditional customs of Vietnam is encapsulated in the saying "When you eat a fruit, think of the man who planted the tree", and these festivities of worship and thanksgiving enrich the cultural products of Vietnam tourism (Son, 2012, p. 3).

Together with farming and breeding, most of the villagers living in rural areas take part in several handicraft industries, with their initial objective being to produce some household commodities from local materials for their own needs. Initially, the collection and processing of natural raw materials from nearby areas and the production of handicrafts were mostly a focus when work slowed down after harvesting periods (Anh & Sakata, 2006). Gradually, however, these handicraft production activities

became the most important sources of additional income for the households and attracted more local habitants to the handicraft production process. Figure 2.10 presents the findings of a recent assessment of the development of traditional handicraft villages in Vietnam (MoNRE, 2008). These figures are similar to a recent survey by Vicrafts (the Vietnam Association of Craft Villages), which found that 32% of the traditional handicraft villages were operating well, more than 40% were only ‘moderately’ well, and 26% were in a bad condition (Ngoc, 2012; Vicrafts, 2010).

**Figure 2.10: The condition of traditional handicraft villages in Vietnam in 2008**



*Source:* Ministry of Natural Resources and Environment (MoNRE, 2008).

Traditional handicraft villages are often exotic destinations with cultural spaces such as pagodas and temples and natural landscape spaces, and with many authentic things for tourists to see and do. Not only international tourists, but also domestic travellers, are very interested in tours visiting traditional handicraft villages. Visitors provide an opportunity for the handicraft villages to introduce their products to and attract a new market. Many provinces have been trying for some time to build connections between tourism and traditional handicraft villages. However, the revival of an old traditional handicraft village is not an easy job. This is because handicraft villages bear agricultural and regional characteristics, so their development is spontaneous, seasonal, unplanned and unstable.

### *2.5.2 The roles of handicraft villages in Vietnam's socio-economic and cultural development*

The Vietnamese Government has issued many important policies to define the roles of handicraft villages and broader economic activities in the rural areas. In 2000, the Government issued Decision 132/2000/QD-TTg on rural development policies to promote rural development activities; this publication included policies on land renting, production materials, credits and investment, and taxes and fees. The Government also enforces Decree 66/2006/ND-CP to compel the industries in rural areas to develop their socio-economic status, create more jobs, increase living standards, and contribute to the export economy.

MARD was commissioned by the Prime Minister to be responsible for the state administration of rural development, and the Ministry has since issued many important rules and regulations relating to the development of rural areas; for example, Circular 116/2006/TT-BNN which guides the implementation of Decree 66/2006/ND-CP, and Instructions 28/2007/CT-BNN which contains directives for the planning of rural industry development and handicraft environment protections and pollution prevention. In 2009, the Vietnamese Government issued the new national standards with 19 criteria to develop the rural areas. One of the important programmes in MARD's 2006–2015 plans is the “One Village One Product” project (OVOP). The project's objectives are to revive traditional handicraft villages to create more jobs, create more incomes from non-agricultural activities, train and shift people to participate in non-agricultural fields, and to preserve local cultural characteristics.

It is hoped that the conceptualization will help practitioners to understand the key ingredients of OVOP activities and formulate an OVOP project based on the seemingly uncoordinated OVOP movement. It is also hoped that the underlying rationale of OVOP activities will become apparent and a basic framework applicable to developing countries can be established. (Haraguchi, 2008, p. 1)

#### *2.5.2.1 Handicraft villages and poverty alleviation in rural areas*

In recent decades, the development of products in Vietnam's handicraft villages has been a source of cultural pride and income for the people, especially in the rural areas, and these products are now exported to more than 100 markets all over the world (Hien, 2012). The average annual growth rate in handicraft export turnover between 2006 and

2011 was more than 14% (see Table 2.5), and turnover reached US\$4.5 billion in 2011 (GSO, 2012). The main exported handicraft products are wood, wooden products, rattan products, pottery, embroidery, and lacquer wares, and these account for around 30% of total export turnover.

**Table 2.5: Vietnam handicraft export turnovers**

	2006	2007	2008	2009	2010	2011
<b>Handicraft export turnover (US\$ million)</b>	2,394	2,926	3,400	3,172	4,111	4,515
<b>Annual growth rate</b>	-	22.2%	16.2%	-6.7%	29.6%	9.8%

*Source:* GSO (2012).

The average percentage of household participation in handicraft activities in the whole of the country is 47.8%. There are villages, however, in which this figure reaches nearly 100%, and the average participation number is 2.1 persons per household (GSO, 2009). The sector has created millions of jobs for local workers, elevating their living standards while helping to preserve ancient traditions. MoNRE (2008, p. 11) reported that, in general, handicraft villages account for 11 million employees; handicrafts are produced at the household level, whereas product finishing, packaging and trading are undertaken by SMEs with several types of entrepreneurs; and the individual economy accounts for 72% of the labour force, the collective economy for 18%, and private business is 10% for the whole of Vietnam.

Vietnam's traditional handicraft villages are all searching for ways to generate more income and work for their residents and also to stop the urban flow of youth (GSO, 2011b). Recently, due to the severe competition from cheap plastic products, backward technologies, and a lack of investment capital and shortage of resources, many traditional handicraft villages have reduced their production, and many of the old skills and products are in danger of being lost (GSO, 2009). The scale of handicraft villages in Vietnam is often small and production processes are seasonally based (i.e. after the harvesting periods). In several large-scale production centres, however, the employees work year round with high average annual productivity; for example, in 2007, Non Nuoc stone-carving village (in Danang city) had around 2000 employees and turnover reached US\$3.3 million in exports to ASEAN and EU markets, while Blao tea village (in

LamDong province) had 20,000 ha in production and 30,000 employees (MoNRE, 2008, p. 12).

In handicraft villages, on average, one private business creates jobs for 27 payroll employees and 8 to 18 casual labourers, while one individual enterprise recruits four to six payroll employees and two to five casual labourers; at embroidery or rattan villages, though, each establishment can recruit up to 250 employees (Hien, 2012). According to Hien (2012), the main reason why many households have shifted from agricultural activities to a focus on handicraft is that the incomes from the latter activities are four to five times higher than what can be expected from farming. Many programmes have been set up to develop production activities in handicraft villages; for example, in 2011, Vicrafts set up several training models to develop human resources in the rural areas, reduced training fees of programmes for apprentices, designed new product models, and invested in new machines to achieve higher productivity (Hien, 2012).

Traditional handicraft villages face a number of challenges. The negative impacts of income disparity between non-agricultural activity and traditional agricultural employment has encouraged many young people to move to urban areas; this has resulted in labour shortages back in the villages, which can create challenges in sustaining traditional handicrafts, especially in rural areas. The structural changes of an agricultural region caused by the rapid development of the traditional handicraft industry (Tsuji & Van, 2002) can also bring some negative impacts with a reduction in local agricultural output and the growth of new and unfamiliar challenges around producing and marketing products (Matsuura, 2012).

There are also other problems; for example, although the Government has reduced the annual interest rate of a bank loan from 12% to 4%, 80% of handicraft villages do not qualify for the credit requirements (Hien, 2012). The Government has also invested billions of Dong into vocational schools but cannot recruit apprentices – many training programmes have been organised but few learners attend (Hien, 2012). Furthermore, local entrepreneurs cannot maintain a long-term contract with local employees, at least in part because of the low salaries being paid.

Handicraft villages face a range of other critical constraints to their future development. The first obstacle is the severe competition between traditional handicraft products and new industrial products. The new industrial products (for example, plastic rather than traditional mats) are available in a wide range of colours and forms, are made

of cheap and readily available materials, and are cheaper to purchase because they are mass produced, whereas traditional handicraft products are limited in their range, are made from traditional materials, and are more expensive. All of these characteristics put traditional products at a considerable competitive disadvantage.

The second obstacle facing handicraft villages in Vietnam is the pressure, and in some cases necessity, to purchase new modern equipment and technologies for higher productivity and quality of the products. Capital investment in equipment and technology is out of the reach of many villages, especially as they don't qualify for the cheap Government loans mentioned earlier.

The third obstacle is the shortage of local skilled labour. Training in handicraft production has traditionally been done through 'household secrets', a unique production method that has been kept and passed from generation to generation in the same household. Nowadays young people are not interested in maintaining the handicraft industry, and most handicraft persons are elderly.

Furthermore, Oosterom (2011) suggested that Vietnamese handicraft producers are at a competitive disadvantage in the area of design: the producers may not know about the competition within the industry from other products, how to upgrade their designs, quality and finishing techniques, and how to constantly stay on top of current design and consumer trends.

The threats of environmental pollution caused by haphazard development of traditional handicraft activities is the fifth obstacle facing the villages located in rural areas (MoNRE, 2008), while another is the sustainability of the procurement of raw input materials, which is important if the villages are to maintain the authentic quality of their traditional handicraft products (Ngoc, 2012).

### 2.5.2.2 Traditional handicraft villages and tourism

While tourism routes to the bigger cities in Vietnam are well developed, tour operators have still to develop many routes into smaller villages in rural areas. The strengthening of linkages between tourism and traditional handicrafts is critically important to poverty alleviation in the rural areas (Mitchell, 2012; Scheyvens & Russell, 2012; Trau, 2012).

Connecting tourism and traditional handicraft villages requires trade promotion, market development, and the building of a brand identity for both the handicraft(s) and the villages (EU & ESRT, 2012; Matsuura, 2012; Thanh & Eiligmann, 2010). Many

projects have been carried out – many itineraries including traditional handicraft villages have been implemented, infrastructure has been built, several villages have their own museum or exhibition houses – but only a few villages have been successful in attracting tourists, while other villages’ projects have been short lived.

Many international scholars have pointed to the fact that countries benefit from handicrafts as a part of cultural tourism because they provide communities with a source of income and job opportunities; such benefit varies, though, from one country to another (Mairna, 2011; Swanson & Timothy, 2012). The benefits of handicraft village development are not just economic; such development also contributes to the preservation of cultural values. Tourism can help to create new jobs and income-earning opportunities for some of the poorest people, while at the same time provide opportunities for them to practise once again important cultural traditions of song, dance and handicrafts, which were being eroded as a result of the pressures of poverty (Hainsworth, 2009, p. 125).

With about 4000 years of history, Vietnamese products made by a community of handicraft artists have established a firm and growing position in both domestic and international tourist markets. The rich Vietnamese cultural heritage is a creative resource which can generate handicraft products that carry traditions, tell a story and simultaneously meet evolving visitor demand (Oosterom, 2011). Tourists will want to take handicrafts home with them as souvenirs of their time in the region. By visiting the handicraft villages, tourists may also have the chance to see the handicrafts being produced and used in rituals or in daily life, as well as have the opportunity to buy them (UNWTO, 2008, p. 32).

Handicraft villages in Vietnam have the potential to upgrade tourists’ experiences by offering them the opportunity to participate in cultural activities as well; for example, tourists can discover and participate in one or several steps of the production processes, experiencing how traditional handicrafts are created and becoming a part of the whole process. As the World Tourism Organization stated: “Handicrafts are an integral part of the tourism experience for international tourists. But the linkage between tourism and handicrafts has not yet been fully explored, understood or developed, with a resultant loss of valuable revenue and job creation opportunities” (UNWTO, 2008, p. i).

According to the Institute for Tourism Development Research (ITDR, 2012), just 7.3% of the 6.8 million international arrivals to Vietnam and 2.8% of the 32.5 million domestic arrivals visited handicraft villages (equivalent to 0.5 million and 0.9 million arrivals, respectively). Many Vietnamese provinces, such as Bacninh, Binhthuan, Hanoi and Thua Thien Hue, have already introduced several products and services to increase the connections between the tourism sector and producers of traditional handicrafts with the goal of attracting more tourists and improving the local people's income. A few traditional handicraft villages already attract numerous tourists – for example, Vanphuc (producers of silk products), Battrang (pottery, in Hanoi), Thanhtien (paper flowers, in Thua Thien Hue) and DongHo (folk print, in Bacninh) – but the majority of traditional handicraft villages are struggling to attract enough visitors to make their venture profitable. And indeed, the number of tourists visiting traditional handicraft villages decreased during the global recession of 2009 and 2010 (Vicrafts, 2010). Faced with falling attendance, traditional handicraft villages are striving to improve product quality and have called for help from authorities to diversify tourism services. Many experts have agreed that the handicraft villages need to find more professional ways to boost tourism (MOCST, 2013; Ngoc, 2012; Thirumaran et al., 2014; Tsuji & Van, 2002).

To encourage tourists' interest and entice them to visit a handicraft village, traditional methods of production are emphasised along with the handicrafts' attractive qualities (Thirumaran et al., 2014). The use of machines helps handicraft producers to increase their outputs, but their use may also negatively affect the traditional handicrafts production process and harm tourists' perceptions of the products' authenticity. Most of the traditional handicraft products in Vietnam have been produced with minimal use of machinery in the production chain. The mode of production of traditional handicraft by hand does not seem to align with the modernisation and industrialisation policy of the Vietnamese Government, but manual techniques will increase the 'perceived authenticity' value of handicrafts.

It is true that when handicrafts are mass produced using machines instead of traditional techniques, many tourists know the difference in quality and presentation and will avoid purchasing the mass-produced handicrafts even though they may be cheaper (Swanson & Timothy, 2012). So while there are consumers who prefer the sophisticated products, there are also buyers who like goods of rougher quality. The fact that tourists can sense the difference suggests that the market will adjust the commerce of traditional

crafts in favour of safeguarding souvenirs with high-value-added input through traditional methods of production (Swanson & Timothy, 2012; Thirumaran et al., 2014; Thu, Ryan, & Cave, 2014).

## 2.6 Summary

This literature review has explored the various barriers that face tourism development, multiple stakeholders' collaboration in tourism, and the linkages between the tourism value chain and other chains. Many researchers have acknowledged that the skills and knowledge of each stakeholder are important sources of information for both tourism and community development (Aref, Redzuan, & Gill, 2010; Robinson & Picard, 2006). However, the differing perspectives of the diverse stakeholders have not been brought together and subjected to analysis through the value chain lens. This thesis sets out to take a multi-dimensional approach and attempts to address this gap in the literature, using a Vietnamese case study.

The issues around tourism and traditional handicraft in modern-day Vietnam and, in particular, sustainable community development have drawn broad attention from various stakeholders, including policy makers, professionals, donors, NGOs and others who are interested in sustainable community tourism (Xu et al., 2009). It is critical that we understand the complex nature of production and tourism as well as the challenges that face villages if economic potential is to be reached. The VCA approach is a powerful tool to assist in reaching this goal, but it is also critical to embed the analysis within the more complex context of the tourism–pottery chain, which involves multiple stakeholders both in the production of the pottery and in the tourism value chain at traditional handicraft villages. There is a need to create a modified value chain analysis in order to respond fully to the specific criteria of the study setting (Frommenwiler & Varga, 2015).

The understanding of these links between tourism and traditional handicraft is highly relevant and timely for the Vietnamese context. It is vital to enable local producers to improve their skills and products, and to link traditional handicrafts to more profitable markets. The tourism industry has grown and developed – it has the potential to support the handicrafts sector and so be a vehicle for alleviating poverty and creating rural development. If tourism and handicrafts are to be linked together in the cause of CED, it is important to avoid the broader pitfalls identified by Mitchell and Muckosy (2008) in their review of CED project failures, namely a lack of effective strategic

planning, a lack of effective management at various levels, poor market access and poor governance. It is vital that the local tourism supply chain be well understood and that opportunities to link to other value chains be explored carefully if the full potential for CED is to be reached.

## Chapter 3: Research Methodology and Case Study

This chapter discusses the methodologies used in the research. Tourism and community economic development (CED) is a complex area of study. It is important to gather data from different related stakeholders within that complexity (P. Burns, Lester, & Bibbings, 2010; McLennan, Ruhanen, Ritchie, & Pham, 2012; Song, Dwyer, Li, & Cao, 2012). This chapter presents reasons for choosing the mixed methodology approach, i.e. using both qualitative and quantitative methods. This is followed by an overview of the single site used for the research, and a description of the research process and the participants.

### 3.1 Research design framework

When Thomas Kuhn (1970) brought the term *paradigm* into the academic community, in his book *The Structure of Scientific Revolution*, he characterised paradigm as a world view that embodied the beliefs of a researcher (Mertens, 2012, p. 255). Many writers argue that a paradigm is a basic set of ways of thinking and methodology that guide the researcher's philosophical and theoretical framework (Creswell & Plano-Clark, 2011; Denzin & Lincoln, 2005). Moreover, the paradigm reflects the researcher's assumption about the nature of reality, how knowledge claims are justified, the role of values in research, and the process of research (Creswell, 2012; Mertens, 2012).

This PhD research adopts a modified value chain analysis (VCA) approach and applies it to a single case study site. A traditional handicraft village in a rural area of Vietnam has been selected for the case study: Phuoc Tich pottery village in Thua Thien Hue province, Vietnam. The research design employed in this doctoral study follows the pragmatism paradigm with an interpretivism theoretical perspective (see Table 3.1). The research adopts a mixed methodology, including both quantitative and qualitative methods in data collection; documentary methods were also employed. The data collection process required the use of numerous research tools in order to achieve the research's objectives during the fieldwork.

**Table 3.1: Research design framework**

<b>Ontology and epistemology</b>	<b>Theoretical perspective</b>	<b>Methodology</b>	<b>Research methods and types of analysis</b>	<b>Goal of paradigm</b>
Pragmatism	Interpretivism	Documentary method	- secondary information	- secondary sources of information, the current context of the research issues
		Mixed method	- single-site case study - observation - semi-structured interviews (local community: residents and craft persons, local entrepreneurs, tourists) - self-administered surveys (tourists) - key informant semi-structured interviews (local authority officers and experts)	- detailed investigation - observed behaviour or attributes, leading to interview or questionnaire method - understand participants' definitions of the situation - examine how objective realities are produced

There are many forms of philosophical view focused on the needs of groups and individuals in social science; this research will adopt pragmatism. *Pragmatism* is a philosophy that holds as its ontological and epistemological position that the consequences of actions determine the moral goodness or badness of the causal actions (Bryman, 2006; Goldkuhl, 2011). Pragmatism is particularly sensitive to the practicality and usability of research findings. The approach is considered an appropriate paradigm for action research and design research (Goldkuhl, 2011, p.135), and it takes into account the complex picture of the phenomenon of interest, and also proposes particular 'lines of action' on an individual and community level (Hannes & Lockwood, 2011, p. 1637).

Instead of focusing on methods, pragmatist researchers emphasise the research problem and use all approaches available to understand the problem (Creswell & Plano-Clark, 2011). Two major social science paradigms are the positivist and interpretivist. This thesis adopted an *interpretivist paradigm* as its philosophical base in order to gain a deeper understanding of the current linkages between tourism and traditional

handicraft activities and the potential to enhance these for community economic development. The aim of all interpretive research is to understand how members of a social group or community, through their participation in social processes, enact their particular realities and endow them with meaning, and to show how these meanings, beliefs and intentions of the members help to constitute their actions (Goldkuhl, 2011; Tribe, 2008). The core idea of interpretivism is to work with the subjective meanings and interpretation actors subjectively ascribe to phenomena already there in the social world (Decrop, 2006; Johnson, Onwuegbuzie, & Turner, 2007); that is, to acknowledge their existence, to reconstruct them, to understand them, to avoid distorting them, and to use them as building blocks in theorising (Brand, 2008; Goldkuhl, 2011; McKenna, Richardson, & Manroop, 2011).

Pragmatism offers a very specific view of knowledge through the combination of action and reflection (Biesta, 2010). This paradigm is also concerned with action and change and the interplay between knowledge and action (Goldkuhl, 2011). Pragmatist researchers need to look to the *what* and *how* of research, based on the intended consequences, i.e. where they want to go with their research (Creswell, 2009; Creswell & Plano-Clark, 2011). Pragmatism offers a practical and outcome-orientated method of inquiry that is based on action and leads, iteratively, to further action and the elimination of doubt; and it offers a method for selecting methodological mixes that can help researchers better answer many of their research questions (Cameron 2009).

Creswell (2009) insisted that through pragmatism, researchers are free to choose the methods, techniques and procedures of research that best meet their needs and purposes. The interplay between knowledge and action makes pragmatism appropriate as a basis for research approaches intervening into the world and not merely observing the world (Goldkuhl, 2011). Pragmatists do not see the world as an absolute unity (Creswell & Plano-Clark, 2011); rather, pragmatism opens the door to multiple methods, different world views and different assumptions, as well as different forms of data collection and analysis (Creswell & Plano-Clark, 2011; Yin, 2009). Many researchers (for example, Bryman, 2006; Mertens, 2012) have stated that the pragmatic paradigm will acknowledge both quantitative and qualitative methodologies in the research. Moreover, many scholars have linked pragmatism with successful mixing of approaches (Burke & Onwuegbuzie, 2004; Cameron, 2009; Pansiri, 2005) which works the best in a real-world situation.

Interpretivism indicates the strategies that interpret the meaning, actions and language of participants within their natural setting (Williams, 2000). Crotty (1998) described interpretivism as concerned with “culturally derived and historically situated interpretations of the social life-world” (p. 67), and its emergence took place in reaction to attempts to colonise social inquiry with positivist approaches. For interpretivists, it is the utilisation of moral frameworks that provide the means through which people perceive and understand about the social world (Lehman, 2011). Creswell and Plano-Clark (2011) also stated that the interpretive lens focuses on the outcomes of the research, such as the actions, situation and consequences of inquiry. The interpretivists actively engage stakeholders’ participation through the principles of *inclusion* and *dialogue* (Denzin, 2010; Howe, 2004). Howe also emphasised that interpretivists understand people on their own terms and in their own social settings (2004), and many interpretivist researchers seem to work rather close to the practice field, which may imply engagement in the empirical practices (Goldkuhl, 2011). The longer researchers stay in the field or get to know about the participants, the more they “know what they know” about the first-hand information (Creswell & Plano-Clark, 2011, p. 20).

Understanding and meaning in tourism are sought by reference to its related-participants, for it is *their* voice that interpretivist research wishes to catch. In this way, participants in interpretivist research are “regarded as subjects, not objects” (Grundy, 1987, p. 69). Interpretivism does not suggest a separation but rather an interactive and cooperative relationship between the investigator and the object of investigation (Decrop, 2006). Under interpretivism, research findings should be written to minimise the preconceived ideas of the researcher and maximise collaboration and dialogue (Tribe, 2008). Decrop (2006) also argued that interpretivism emphasises that reality is not objective, single and divisible, but socially constructed, multiple, holistic and contextual. For interpretive researchers, social reality is seen to be inter-subjectively composed, so that epistemologically, knowledge is not approached from the standpoint of an external, objective position, but from the lived experience of the research co-participants (Tadajewski, 2006). The role of an interpretivist researcher is to make inquiries and to interpret the world they are investigating (Goldkuhl, 2011; Walker & Dewar, 2000). Therefore, the evidence and data are assembled based on the individuals’ views, through the researcher’s subjective experiences as they researched in the field where the participants live and work.

Tadajewski (2006) summarised the characteristics of interpretivist research (see Table 3.2). There are clear and distinct parallels in relation to the ontological, nature of social being, axiological, epistemological views of causality and research relationship metaphor characteristics of interpretive research.

**Table 3.2: A summary of interpretivist research**

<b>Interpretivism</b>	
Ontological assumptions (nature of reality)	Socially constructed, multiple, holistic, contextual
Nature of social being	Voluntaristic, proactive
Axiological assumptions (overriding goals)	Understanding via interpretation but not necessarily in order to confirm hypothesis
Epistemological assumptions (knowledge generated)	Idiographic, time-bound, context-dependent, value-laden
View of causality	Multiple, simultaneous, shaping
Research relationship metaphor	Interactive, cooperative, translator

*Source:* Tadajewski (2006, p. 438).

In reflecting on the research process, many scholars have noted that the interpretivist researcher takes an ontological position more in line with social constructionism than logical empiricism, and that they place a greater emphasis on the utility of direct questions to collect the data (Feilzer, 2009; Tadajewski, 2006). Moreover, an interpretivist has a *voluntaristic* or a proactive view about the participants; that is, the participants are not necessarily rational information processors but are capable of exhibiting a degree of voluntarism (Tadajewski, 2006). Tadajewski (2006) also pointed out that an interpretivist who has axiological assumptions is understanding the issue via interpretation; that is, the data collection and analysis process is not necessarily conducted in order to confirm the hypothesis.

### **3.2 The case study approach**

This research adopts a case study approach, using both qualitative and quantitative methods. The case study has the advantage of being suitable for both the more quantitative *hypothetical-deductive* and the *holistic-inductive* paradigms of tourism research, demonstrating a flexibility not evident in many alternative research modes (Beeton, 2005). The case study is a strategy of inquiry in which the researcher explores in depth a programme, event, activity, process or one or more individuals (Creswell,

2012). The approach is appropriate to use with the interpretative paradigm and is adopted in this research to examine the strengths and weakness of using VCA to understand the economic linkages between tourism and community economic development in traditional handicraft villages. The case study, however, is bounded by time and activity: the researcher collects detailed information using a variety of data collection procedures over a sustained but finite period of time (Creswell, 2012). A case study is significant if it is a typical example and of general public interest and/or has national importance in policy or practical terms, combining the concepts of discovery and theory development (Beeton, 2005).

Case study research is an approach in which the researcher explores a real-life, contemporary bounded system through detailed, in-depth data collection involving multiple sources of information, and then reports a case description and case themes (Creswell, 2012). The researcher can chose a multi-site study or a within-site study as the unit of analysis in the case study. Case study research is appropriate for social research objectives such as description, explanation, prediction and control of an individual process, person, household, group or organisation (Woodside, 2010). Description in case study research is the endeavour to define the *who, what, where, when* and *how* questions; explanation is the attempt to answer the *why* question. Sometimes a case study researcher's explanations include reports provided by: (1) the direct participants in the case, (2) informed third-party observers to the case, and/or (3) the case study researcher (Woodside, 2010).

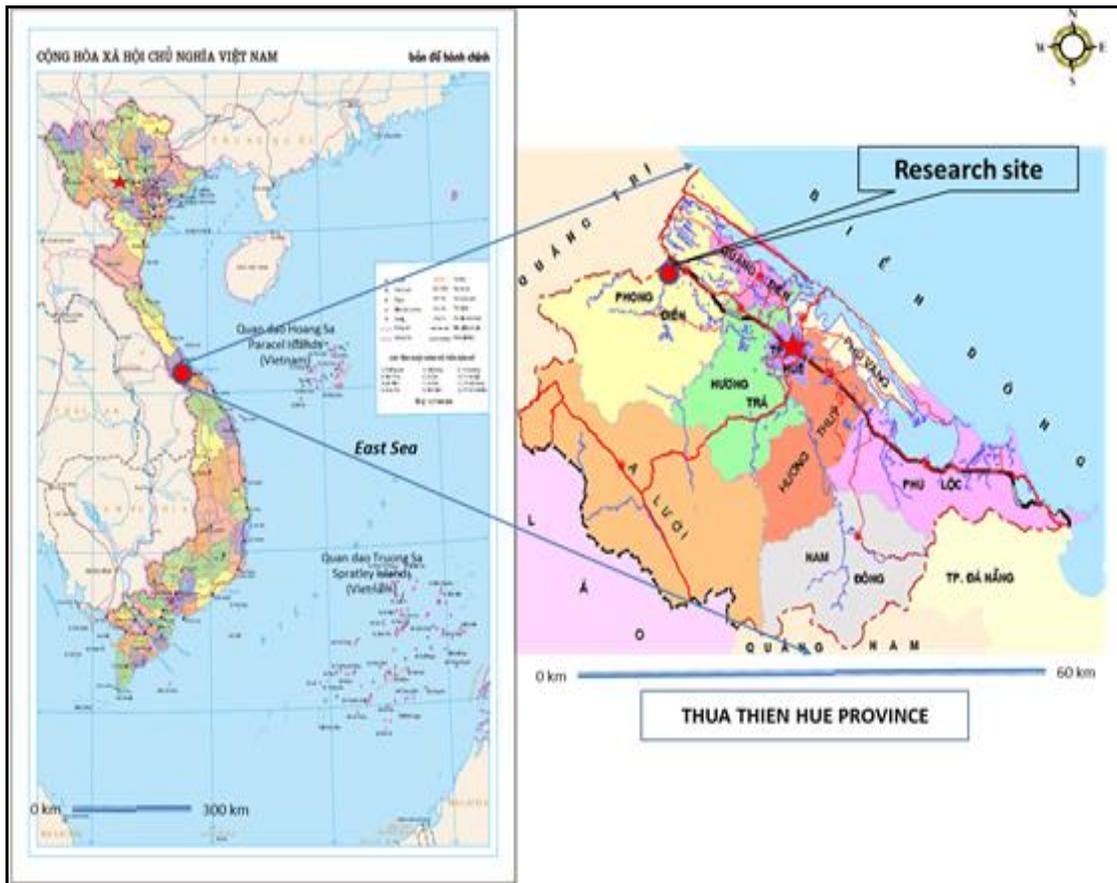
The researcher in a case study describes the case in detail, and either mentions several issues or focuses on a single issue that emerged when examining the case (Creswell, 2012). The researcher's principal objective in case study research is to acquire a deep understanding of the actors, interactions, sentiments and behaviours occurring for a specific process through time (Hood, 2009; Woodside, 2010). Creswell (2012) recommended three types of case studies: the single instrumental case study, the multiple case study, and the intrinsic case study. In a single instrumental case study, the researcher focuses on an issue or concern and then selects one bounded case to illustrate this issue (Creswell, 2012). Yin (2009) referred to six forms of data collection about case studies: documents, archival records, interviews, direct observation, participant observation and physical artefacts. Thus, data collection in case study research is typically extensive and draws on multiple sources of information. The type of analysis of these data can be embedded analysis of a specific aspect of the case (Creswell &

Plano-Clark, 2011; Yin, 2009) to provide the detailed an in-depth understanding of the significance of the existing issues.

Phuoc Tich Heritage village is a relatively isolated destination located in the centre of Vietnam (see Figure 3.1), in the peri-urban region of Hue, a city renowned for its festivals and cultural characteristics. Phuoc Tich is well known for its traditional pottery crafts, ancient houses and untouched beautiful environment. These have been preserved for 500 years and, being in the traditional style of central Vietnam, are architecturally and culturally valuable.

The community of Phuoc Tich Heritage village wish to use their traditional handicraft activities to develop their local economy through tourism-related activities, as a way of alleviating poverty. Since 2006, the local residents, governments (both provincial and communal) and also many NGOs have invested in the village, but the community's economic development goals have still not been satisfactorily achieved. Phuoc Tich was chosen to be the focus of the study because it exemplifies a large number of communities around Vietnam that are focusing on traditional handicraft activities to create jobs and rekindle income. In policy and practical terms, the case study combines the concepts of discovery and theory development.

**Figure 3.1: Location of Phuoc Tich Heritage village, Thua Thien Hue, Vietnam**



Source: VNAT (2013c), Dan (2005).

Phuoc Tich Heritage village is in Phong Hoa commune, within Phong Dien district, in the northern part of the central province of Thua Thien Hue. It has 12 clans, with a population of 125 families and 117 houses, and in 2009 was recognised as a National Cultural Heritage Site by the Ministry of Culture, Sports and Tourism. Situated in a rural area 47 kilometres to the north of Hue city, Phuoc Tich is well known for its traditional pottery crafts and ancient houses. The ancient houses have been preserved for hundreds of years in the traditional style and so they are invaluable, both architecturally and culturally. Phuoc Tich pottery is not glazed but, nonetheless, has a simple and natural beauty due to the quality of the clay and the traditional firing methods which the potters have used since 1470. In the past, all the local inhabitants of Phuoc Tich relied to some extent on pottery craft for their livelihood. After 1975, the Phuoc Tich Pottery Cooperative was established to further develop traditional handicraft production, but it was disestablished in 1989 and the kilns deserted, leading to some deterioration (Dan, 2005).

In 2006 the provincial government decided to revive the local traditional handicraft products, and as a result, pottery-related production activities have been redeveloped and promoted. A large modern gas-fired kiln has been built at Phuoc Tich, and five pottery-loving and skilful men and several tons of clays were sent to Battrang, the northern pottery centre in Vietnam, for a six-month on-the-job training course funded by the People's Committee of Phong Dien District.

Several international organisations, such as the Japan International Cooperation Agency (JICA) and Wallonie-Bruxelles International Belgium (WBI), have also implemented technical support projects involving the community. In 2009, WBI coordinated with the Vietnam Institute of Culture and Arts to build a traditional wood-fired kiln which produces heat up to 1100–1200 °C, to preserve and develop the craft. JICA also sent experts to guide the local potters in pottery techniques, and volunteers to train inhabitants how to decorate the local dishes, and as well as providing advice in ways to develop programmes that would attract tourists to the village.

Phuoc Tich Heritage village offers several types of cultural tourism products such as visiting the old architecture and space of typical garden houses in central Vietnam (there are 24 old houses around 130 years old, that are still unchanged from their early days), experiencing pottery making, cycling inside the village, tasting local dishes, taking a boat trip on the O Lau river, and experiencing a homestay with the local residents in one of the three ancient houses.

The Phuoc Tich Village Management Board (PTMB) was founded in 2006 with the goal of speeding up the economic development of the village. One of the main roles of the PTMB is to provide assistance to the village to develop tourism activities. Since 2008, Phuoc Tich has been receiving tour groups, occasional organised archaeological trips, backpacker tourists and independent domestic travellers who are also visiting Hue Imperial City. The village's pottery industry has started to grow again. Visiting Phuoc Tich, tourists can not only buy the goods produced but also see how they are produced and, in so doing, get a sense of the links between this economic activity and the broader sociocultural fabric of the community (Thong, 2010). There are three main tour operators from Hue city who frequently bring tourists to the village through the PTMB.

### **3.3 Qualitative, quantitative and mixed approaches**

Generally, researchers conduct qualitative research because a problem or issue needs to be explored, and a qualitative approach is required because of a need to study a group

or population that cannot be easily measured (Creswell & Plano-Clark, 2011). Goldkuhl (2011) also stated that “interpretivism is the lens most frequently influencing the choice of qualitative methods” (p.136). Qualitative research involves the studied use and collection of a variety of empirical materials such as case study, personal experiences, life stories, interviews, artefacts, cultural texts and productions, observations, and historical and visual texts; together these describe routine and problematic moments and meanings of individuals (Denzin & Lincoln, 2005). Qualitative methods are best used for inquiries that begin with assumptions and the study of research problems exploring the meaning individuals or groups ascribe to a social or human problem (Creswell & Plano-Clark, 2011).

An in-depth qualitative case study explores the context of an issue and can illuminate conceptual and pragmatic understandings (Creswell & Plano-Clark, 2011). Researchers also carry out qualitative research when they need a complex and detailed understanding of an issue. Qualitative researchers look first at the object of study and determine which methods and types of data are most likely to shed light upon it. This detail can only be established by talking directly with people, going to their homes or places of work, and allowing them to tell their stories unencumbered by what we expect to find (Creswell & Plano-Clark, 2011). The participants will be involved in their everyday roles or have expressed themselves through their own diaries, journals, writing or even photography – entirely independent of any research inquiry.

A qualitative approach is used when the researchers want to understand the context or settings in which participants are involved, in order to address a problem or issue (Creswell & Plano-Clark, 2011). A qualitative approach will help the researcher to understand and find out how the mechanisms or connections of the entry points operate in the chain models. Qualitative research provides for the voices of participants, a reflexivity of the researchers, a complex description, and interpretation of the problem (Creswell & Plano-Clark, 2011). Moreover, qualitative interpretivists focus not on the quantity of information gathered but rather on its quality and richness (Decrop, 2006). A plethora of research approaches has been developed within qualitative research, including narrative inquiry, case study, ethnography, action research, phenomenology and grounded theory. These approaches use a wide variety of data collection methods, such as observation, interviews, open-response questionnaire items, verbal reports, diaries and discourse analysis (Crocker, 2009), and all are used as a whole, with theoretical propositions being generated from the empirical fieldwork (Decrop, 2006).

Qualitative research enables the researcher to capture knowledge within its wider social-specific context (Miner & Mezas, 1996), and offers holistic descriptions of realities that cannot be reduced to a few variables (P. G. J. Robert & Rynes, 2004). Qualitative researchers recognise the importance of understanding the contextual diversities of 'truth' in the everyday lives of those whom they are researching (Ercikan & Roth, 2006; Nite & Singer, 2012; E. R. Robert, 2005). Howe (2011) also stated that interpretative qualitative researchers are associated with the intentional conception of causation. In an effort to provide thick and rich explanations, qualitative researchers rely on a relatively small number of case studies (Buchanan, 1992). Consequently, Nite and Singer (2012) emphasised that it is only natural for scholars who employ qualitative methods of research to become more closely connected with their research participants and develop a vested interest in the impact their research is having on the participants in their studies.

While qualitative researchers base their data collection and analysis on interpretivism, with the focus on understanding the process of what is going on in a setting, quantitative researchers follow the *positivist* approach and emphasise the importance of measuring outcomes (Croker, 2009). Table 3.3 summarises the basic differences between qualitative and quantitative research.

**Table 3.3: Basic differences between qualitative and quantitative research**

	<b>Qualitative approach</b>	<b>Quantitative approach</b>
<b>Problem</b>	Complex, diffuse, ambiguous	Well-defined, unambiguous
<b>Questioning</b>	Open ended	Closed
<b>Objective</b>	Identify and define categories that may evolve during the research process	Identify and define standard categories at the outset of the study
<b>Sought models</b>	Interconnections between a large number of categories: capturing complexity	Relations clearly specified between a limited set of categories: looking for simplicity
<b>Researcher's role</b>	A research instrument in itself: he or she is aware of his or her influence and that his or her design can neither be neutral nor perfect; particular skills are needed to collect the data	Particular care not to influence the research process (avoiding biases); no particular skills are needed to collect the data
<b>Explanation</b>	Concerned with in-depth understanding, conceptualization of issues and hidden layers of meaning	'Straight' and 'superficial' explanation (excluding anything that cannot be investigated through simple and unambiguous questions or that does not lend itself to quantification)
<b>Intention</b>	A deep understanding of the phenomenon	Control of distribution and generalization issues

*Source:* Decrop (2006, p. 49).

Quantitative methods can also be used to quite directly seek an explanation; for example, as in employing a survey to ascertain the reasons why tourists vote for or against given policies at certain place (Howe, 2011). Qualitative researchers are concerned with the nature of reality created from people's experiences, and quantitative researchers perceive truth as something that describes an objective reality from external referents. Denzin and Lincoln (2005) insisted that quantitative researchers abstract from this world and seek a nomothetic science based on probabilities derived from the large numbers of randomly selected cases.

In recent years, growing numbers of social science researchers have been adopting mixed methods designs for their studies (Howe, 2011; N. Ivankova, Creswell, & Stick, 2006; Mertens, 2012). In practice, the pragmatic researcher will use multiple methods of data collection to best answer the research questions, employ multiple

sources of data, focus on the practical implications of the research, and emphasise the importance of conducting research that best addresses the research problems (Creswell & Plano-Clark, 2011). The combination of quantitative and qualitative research methodologies should help to achieve an in-depth understanding by studying the phenomena and meanings of the participants in their natural setting (Davies, 2003; Denzin & Lincoln, 2005; Windsor, 2013).

Mertrerns (2012) argued that the pragmatic paradigm has been put forth as a philosophical framework that supports the use of mixed methods based on the assumption that there is not one set of methods that is appropriate. Many researchers have acknowledged that mixed method research, in particular in the setting of a single case study, is deemed to be appropriate for understanding multiple stakeholders' perspectives, to explain the causal links in real-life interventions, and to enable an in-depth examination of dynamics present in a single and unique setting (Denzin & Lincoln, 2005; Howe, 2011; N. Ivankova, Creswell, & Stick, 2006; Mertens, 2012).

Mixed methods is defined as a procedure for collecting, analysing, and mixing or integrating both quantitative and qualitative data at some stage of the research process within a single study for the purpose of gaining a better understanding of the research problem (Creswell, 2009; Ivankova, Creswell, & Stick, 2006; Teddlie & Tashakkori, 2003). Wenger (1999) argued that the outcomes of a study will be quite different if just one type of data is collected. The goal of a mixed methods research is not to replace either qualitative or quantitative approaches but rather to draw from the strengths while minimising the weaknesses of each in a single research study (Burke & Onwuegbuzie, 2004).

Smith (1986) listed six circumstances in which quantitative and qualitative methods can be fruitfully combined in evaluation studies: when the object of evaluation must be described, when the result of a qualitative study can be extended, when case studies can be targeted, when triangulation will improve validity, when the design of multiple studies can be mutually informative, and when attention is paid to the information needs of different audiences. Many writers have pointed out that quantitative and qualitative research can be combined at different stages of the research process, namely during the formulation of research questions, at the sampling and data collection stages, and/or during data analysis (Bryman, 2006; Creswell, 2009; Teddlie & Tashakkori, 2003). When used in combination, quantitative and qualitative methods

complement each other and allow for a more robust analysis, taking advantage of the strengths of each (N. V. Ivankova & Creswell, 2009; Teddlie & Tashakkori, 2003).

Recently, researchers have emphasised that quantitative and qualitative methods can be mixed, such as in collecting qualitative data before quantitative data where variables are unknown, or using qualitative methods to expand on quantitative results. Creswell and Plano-Clark (2007) classified four major types of mixed methods research design associated with variants, timing, weighting and mix: triangulation, embedded, explanatory, and exploratory (see Table 3.4).

Observations, semi-structured interviews and self-administered surveys were used to collect data for this doctoral research. The embedded design type was used to understand the perspectives and actions of a range of stakeholders, including planners and other public sector officials, local residents, local entrepreneurs, tourism operators, and the tourists themselves. This integration called for collecting quantitative and qualitative data concurrently, in parallel or sequentially. In the concurrent approach, quantitative and qualitative data are collected at the same time and are brought together in the results or interpretation of the results (Creswell & Plano-Clark, 2011).

**Table 3.4: Mixed methods research designs typology**

<b>Design Type</b>	<b>Timing</b>	<b>Mix</b>	<b>Weighting / Notation</b>
<b>Triangulation</b>	Concurrent: quantitative and qualitative at the same time	Merge the data during interpretation or analysis	QUAN + QUAL
<b>Embedded</b>	Concurrent and sequential	Embed one type of data within a larger design using the other type of data	QUAN (qual.) Or QUAL (quan.)
<b>Explanatory</b>	Sequential: quantitative followed by qualitative	Connect the data between the two phases	QUAN → qual.
<b>Exploratory</b>	Sequential: qualitative followed by quantitative	Connect the data between the two phases	QUAL → quan.

*Source:* Creswell & Plano-Clark (2007).

### 3.4 Ethics

Being a researcher means having an ethical responsibility to the participants as well as to one's organisation(s) and to oneself. As Dickert and Sugarman (2005) said, research using people raises awareness about the risks of discrimination and studies of indigenous communities raised concerns about threats to communal identity and social structure.

The researcher needs to protect their research participants, develop a trust with them, promote the integrity of research, guard against misconduct and impropriety that might reflect on their organisations or institutions, and cope with new, challenging problems (Creswell, 2009; Marshall & Rossman, 2011). Ensuring the protection of research participants' interests and welfare is grounded in the researcher's duty to minimise risks for research subjects (Dickert & Sugarman, 2005). The researcher has considerable familiarity with the social and cultural context of the participants (in this study, the local community, the tour operators and the entrepreneurs) because the researcher is a Vietnamese native with a good knowledge about the local people and their culture. The researcher also has good understanding about Vietnam's tourism industry and considerable experience in organisation and management consultancy. The Auckland University of Technology Ethics Committee (AUTEK) approved the researcher's application on 13 August 2012 (Ethics Application Number 12/194; see Appendices 1).

The qualitative research method lent itself to the inductive approach, which attempts to understand reality from an insider's perspective. In addition to the potential for bias, the researcher's own background as a tourism professional "insider" introduced further risk, including "sightlessness" in the interpretive process. The research design attempted to minimise this. Preferentially, insider knowledge, both culturally and professional, allowed insights that could enhance the qualitative approach through informed interpretation. Being aware of the role of self and being aware of the need to remain impartial during the data collection period led the researcher to keep a research journal and constantly engage with the literature to explain emerging themes or to help shape thinking and remain focused on the aims and objectives of the thesis. In order to maintain a high level of reflexivity, the researcher kept focused on the purpose of this research – aims, objectives, questions – as well as the 'difference' the researcher was trying to achieve in an academic sense and also for those who live, work and visit the village. Spending most of the analysis and writing phases in New Zealand, created a certain amount of distance from the case setting, and provided the researcher with other

frames of reference. This, in turn enabled the researcher to stand back and look at the case study from a wider perspective and context.

### **3.5 Research process and participants**

#### ***3.5.1 Preliminary visit to Phuoc Tich and secondary research***

A preliminary visit was conducted to Phuoc Tich village from January to February 2012 to establish the connections between the key persons of the community such as the chief of the village, the head of the tourism committee, and the owners of the ancient houses. Other objectives of this visit were to: (1) gain initial insights into the nature and scope of the site, (2) build connections with the related stakeholders (the local community, local entrepreneurs, and local government officers) at the site, and (3) define a suitable period of time (low or high season), the potential sample sizes, and locations for conducting the data collection activities.

A critical review of documents and secondary data initially helped the researcher to frame a specific research direction and to develop an overview of the current knowledge of tourism in traditional handicraft areas (Berg, 2001; Coyer & Gallo, 2005; Reiter, Stewart, & Bruce, 2011). The research draws on the information on the overall development profile, regulations, legislative framework and economic instruments of tourism and handicraft villages. Secondary data sources included information from the Vietnam Nation Administration of Tourism (VNAT), the General Statistics Office of Vietnam (GSO), the Rural Development Agency in Thua Thien Hue province, Vicrafts, the Centre for Rural Development of Hue University of Agriculture and Forestry (CRD), others involved in the tourism and handicraft industries, and statistics from the PTMB.

After having conducted a preliminary visit and reviewing and discussing the initial information with the supervisory committee, the researcher launched the data collection process. In order to try and capture the largest sample, it was decided that data collection should take place from the beginning of September 2012 to the end of December 2012, which is usually the peak tourist season for the case study. Ideally the researcher would have liked to capture each tourist who visited Phuoc Tich Heritage Village as a research participant. Obviously the researcher was aware that this is not possible, thus the aim was to recruit 200 tourists to participate in the study, equivalent to one sixth of the total number of tourists for 2011. By using an embedded mixed-methods approach to gather the necessary data for the study, the researcher recruited

around 7% of the total number of tourists who visited Phuoc Tich Heritage Village in 2012. There were also around 90 village residents (including pottery assistants) who participated in the study. Moreover, all the village potters participated in the research; both those working in traditional as well as those using modern methods. Furthermore, all local entrepreneurs related to the pottery production chain and tourism value chain were invited to participate in the study. All the suppliers or distributors of the raw material for the pottery production process also participated in the research, including: one gas supplier, one clay supplier, and four pottery retailers. There are three main tour operators that bring tourists to the village and they all participated in the study. There are ten high standard, 4-5 star hotels located in Hue city (most tour operators going to Phuoc Tich Heritage Village work with these hotels) of which seven agreed to participate in the study. Moreover, nine local government officials and policy makers and planners participated in the study. These officials are experts and key informants with a lot of influence in the development of tourism, traditional handicrafts and rural development, and their focus ranges from the regional to community scale.

### *3.5.2 Semi-structured interviews*

Semi-structured interviews are the type most commonly used in a qualitative approach. The researcher knows what topics need to be covered and, to a large extent, what questions need to be asked. At the same time, the interviewer needs to allow sufficient flexibility to probe some aspects in depth and, where necessary, to let the respondent lead some of the interview (Marshall & Rossman, 2011; K. Richards, 2009). The researcher asks questions when they feel it is appropriate to ask them, or questions can occur to the researcher during the interview. Participants are encouraged to talk about their experiences through open-ended questions, and the ordering of further questions is determined by their responses (Dearnley, 2005).

For this study, the researcher utilised a range of semi-structured interview guides tailored for different interviewees (e.g. community members: local residents and potters, tour operator's managers, government member). The interviews were conducted in Vietnamese, English and French (as appropriate). The researcher explained that the interviews were being audio recorded for accuracy, and none of the people interviewed refused to be recorded. Non-verbal aspects of the interviewees are also important, and so these were noted during the interview to make sure all questions and emerging aspects

are covered; the researcher also took notes as a valuable precaution against a malfunctioning audio-recorder (Poland, 2003).

The interviewees for this study were selected based on their expertise and background of working in the industry; this was to ensure that they represented the targeted interviewee groups (Leedy & Ormrod, 2005). Semi-structured interviews are more flexible and enable detailed probing; they help to establish closer rapport with interviewees, thus potentially facilitating access to more sensitive topics (Pool et al., 2010). Before the interviews, the participants received the information sheets (see Appendices 2, 3, 4 and 5) which explained the objectives of the study and contained further relevant information. The interviewees showed their willingness to participate by signing the consent form (see Appendix 7). Interviews were carried out, and they ranged between 30 and 90 minutes. The gathered data, in textual form, was translated by the researcher for the data analysis process.

Each of the four targeted interviewee groups are described next.

- **Tourists**

Both domestic and international tourists can be categorised as belonging to one of two groups: the homestay tourists, who stay overnight in a traditional-architecture historic house, and the day visitors. Tourists whose programme included staying overnight in the village, as well as day-visit tourists who were willing to spend some time were invited to participate in the semi-structured interviews. All the interviews were conducted in the ancient houses or in the garden after meal times when the tourists had some spare time to talk.

The main themes in this interview (see Appendix 11) were what motivated the tourists to choose the traditional handicraft village to be their travel destination, and what their expectations were when participating in the pottery production chain and interacting with the potters. The data collection was done with the permission and cooperation of the tour operator managers or the tour guides. All the interviews were conducted face to face with homestay tourists at heritage houses. In all, 53 interviews were completed.

- **Local community members: local residents and potters**

The key objectives of the interviews with the local community members were: (1) to learn about the interviewee and their background, (2) to understand how the pottery

commodity chain operates, and the collaboration with other stakeholders, and (3) to hear the interviewee's thoughts and inputs on opportunities to increase the links between the pottery commodity chain and the tourism value chain. An interview guide was used when conducting the semi-structured interviews with the potters and local residents (see Appendix 8).

After the interview with the patron of the home where the researcher stayed, the patron officially introduced the researcher to other local residents and potters. During four months in the field, in order to build a good relationship with local residents, the researcher participated in many local activities and helped to organise the Autumn Festival (in the middle of September), and a badminton friendly match with a nearby village.

Most of the interviews with the local residents were conducted at the residents' houses, although some were at the coffee shop of the village and many of the potters were interviewed at their work place. There are 117 households, with 314 habitants, in Phuoc Tich (TTHue, 2012). The number of village residents who participated in this research represented 28% of total village residents. Seven potters, 14 women in the food and beverage groups, and 45 local residents were interviewed. The researcher also held about 30 informal conversations with other local residents.

**Figure 3.2: Interviewing an elderly resident of the village**



Most of the conversations only covered one or a few of the themes of the study, but all contributed some value to the overall understanding of the current situation of Phuoc Tich's pottery and tourism industries. Background folk stories about the pottery were also collected during the semi-structured interviewed with the local habitants and potters (see Figure 3.3). This helped the researcher better understand the context of the pottery and also possible opportunities to add value to the visitor experience through the presentation of these stories.

**Figure 3.3: A potter is telling a folk story relate to the pottery products**



- **Local entrepreneurs**

The value chain approach links the suppliers of raw materials (the potters), the intermediaries (the retailers), and the buyers at the end of the chain, whether these are individuals or corporates, domestic or global. A semi-structured interview guide was used when conducting the interviews with the local entrepreneurs involved in the pottery commodity and tourism value chains (see Appendix 9, and Appendix 24 for the Vietnamese translation). Questions focused on general information about their business, sources of pottery supplies, types, volumes and cost of buying local and imported produce, preference for local versus imported pottery equipment, equipment purchases, and issues in buying local produce.

With an introduction from the potters, the researcher was able to easily contact and telephone the raw material suppliers and the intermediaries to ask for their

participation. While the raw material suppliers are located nearby, the pottery retailers are located in Hue city, 44 kilometres from Phuoc Tich, where the tourists are concentrated. Two raw material suppliers and two pottery retailers (intermediaries) participated in the research.

Tour operators occupy a critical role in the tourism industry (Higgins, 2000): they are the gatekeepers who bring the tourists to the village. Three tour operators who have connections to Phuoc Tich and who are situated in Hue city participated in the research. The tour operator manager who established the very first basic tourism steps at Phuoc Tich Heritage village in 2006 agreed to be interviewed. With an introduction from the PTMB from the preliminary visit, the other two entrepreneurs who operate tours to the village were identified and invited to participate in the study. The researcher telephoned then emailed the tour operator managers, and interviewed them in their offices.

While the potters and PTMB just focus on the outputs of pottery production in terms of souvenir products for tourists, the fact is that pottery as a consumer good is also an important segment, especially in the hotel (and restaurant) sector which is, itself, a component of the tourism value chain. The hotel industry can play an intermediary role between the traditional handicraft producers and the end users because they can sell some pottery in their gift shops, promote Phuoc Tich to tourists, and use some of the pottery as ornaments in the hotels. The researcher organised a meeting between a general manager of a four-star hotel in Hue and Phuoc Tich potters in order to gather information and increase connections between the two sectors. With an introduction from the four-star hotel manager, seven four- and five-star hotel managers in Hue city agreed to participate in the research. Five of these managers are Vietnamese, and the remaining two are foreigners. All the interviews were conducted in the managers' offices, which was convenient given their tight schedules.

### *3.5.3 Self-administered visitor questionnaire*

The self-administered visitor questionnaire consisted of 43 closed and open-ended questions. The questionnaires were offered in Vietnamese, English or French, reflecting the dominant tourist markets (see Appendices 6, 21 and 22, respectively), and at the beginning of the questionnaire was an Information Sheet which assured participants of anonymity and privacy (K. Burns et al., 2008). Tourists' trip-related planning activities were included in the first part of questionnaire; the second part surveyed their

experiences in Phuoc Tich village; and the final part comprised the tourist-related information questions needed for statistical purposes. The questionnaire was designed to be completed in approximately ten minutes.

The aim of the survey was to obtain information from a purposive sample that is representative of the tourists at the research site. It offered the researcher the opportunity to reach a large number of potential respondents in a variety of locations. The day-visit tourists who were in the village during the data collection period were invited to complete the questionnaire near one of the heritage houses (Figure 3.4). The same questionnaire was also used in the semi-structured interviews with tourists in order to have comparable data.

**Figure 3.4: Surveyed tourists, with a heritage house owner (3rd left), and the researcher (1st right)**



The researcher's initial aim was to collect 200 usable surveys; however, only 79 completed questionnaires were obtained. The number of tourists who participated in this research accounted for 7% of the total arrivals in 2012 (this figure includes the festival which fell outside the survey period). This number was lower than hoped and reflected an overall decline in visitor numbers driven by the following:

- The overall number of tourists visiting the village was low because of the global economic recession which had a major impact on both domestic and international visitor flows.
- During 2012, Phubai airport, which is situated just south of the central city of Hue, in Thua Thien Hue province, was closed for eight months for renovation, so all tour operators and travel agents had to pick up tourists at Danang airport which is 130 kilometres from Hue Imperial City. This shortened the time for group inclusive tour (GIT) and free individual travellers (FIT) who might have wanted to discover more than the Imperial City, and there was a resultant decline in the number of tours offered to the village.
- During the research period, there were three separate high floods that affected Phuoc Tich Heritage village (see Figure 3.5). Each flood lasted several days; these weather events resulted in three groups of tourists (around 70 international tourists) cancelling their visits to the village and reduced later booking levels due to uncertainty on the part of operators.

**Figure 3.5: The flooded streets of Phuoc Tich village (November, 2012)**



- Due to conflicts with the PTMB, the owner of the ancient house where the researcher had intended to locate the survey drop-box refused to receive tourists

from the management board. This house is usually the first house in Phuoc Tich to receive tourists, and it has spaces and large shaded areas in the garden for tourists who want to take a rest; the owner also has some experience in serving guests. This unexpected circumstance is one of several reasons why the tourists' time within the village was shortened, and resulted in the researcher spending more time moving through the village attempting to collect surveys.

#### ***3.5.4 Key informant interviews***

The key informant interviews were designed to generate information, recommendations, ideas and insights into Phuoc Tich's policies, past histories and future plans from a range of perspectives. An interview guide was used when conducting the semi-structured interviews with the key informants (see Appendices 10 and 25). The main themes of the interviews conducted included existing and potential linkages between the tourism and pottery sectors, constraints in enhancing these linkages, importation and local pottery production levels, promotion and marketing issues, and favourable policies for building stronger bonds between the two sectors.

Two Japanese participated in the interviews. These were a consultant expert and a young coordinator from the Japanese International Cooperation Agency (JICA) who had come to Phuoc Tich Heritage village to develop tourism in order to assist in the community's economic development and in the conservation of its traditional pottery and ancient houses. One provincial-level officer, who is in charge of the development tourism of Thua Thien Hue province, was also interviewed. The interviews with the JICA experts and provincial officer were conducted in Hue city. Three district-level officers – two members of the PTMB, and one from the Office of the Director of Phong Dien district – also agreed to join the study. The interviews with these three officers were conducted near their offices in Phong Dien district. Finally, two communal-level officers and the chief of the village were interviewed, and their interviews were conducted in Phuoc Tich. The interviews were conducted in either Vietnamese or English (for the JICA experts) and were audio-recorded.

#### ***3.5.5 Observation***

Participant observation seeks to uncover, make accessible and reveal the meanings people use to make sense of their everyday lives (Cole, 2006), and is a fundamental and highly important method in all qualitative inquiry (Creswell & Plano-Clark, 2011). A

diary was used by the researcher to keep records of the observations and conversations, as were photographs (when appropriate), and these observational resources were used to supplement the survey and interview data. The data collected from observing the tourists yielded detailed descriptions of their activities, behaviours and actions, as well as the full range of interpersonal interactions between them and the craft persons.

The protocol for observations and the observational checklists that the researcher used for recording observation data can be seen in Appendices 12 and 13. The purpose of making these observations was to build portraits of the participants, especially the tourists – how they participated and interacted in the village, a description of the physical setting, where they went to, where they stopped, the interactions with the local residents or potters, the other activities the tourists engaged in, and their attitudes – as well as reflective notes such as the researcher’s personal thoughts, speculations, feelings, problems, ideas, hunches, impressions and prejudices (Creswell, 2009).

### **3.6 Summary**

This research adopts an interpretivism paradigm in order to answer the research questions of the thesis. The study uses the case of Phuoc Tich Heritage village to gain a deeper understanding of the end user and other related stakeholders’ participation in the traditional pottery chains, and to examine the role of tourism in rural and peri-urban area development. The methods and approach used in the case study are designed to provide insights of real value to the PTMB, and especially to the other traditional handicraft villages in Vietnam as well as to other less-developed countries that highlight the roles of tourism and handicrafts in economic development. Table 3.5 provides a summary of the sample number of stakeholders included in the data collection.

**Table 3.5: List of research participants**

<b>Stakeholder types</b>	<b>Methods</b>	<b>Number</b>
Homestay and day-visitors at the village	Observation & semi-structured interview	53
Day-visitors at the village	Observation & self-administered questionnaire	79
Village residents (excludes potters)	Semi-structured interview	89
Potters	Semi-structured interview	7
Suppliers of raw materials	Semi-structured interview	2
Pottery retailers	Semi-structured interview	4
Tour operators	Semi-structured interview	3
4- and 5-star hotel managers	Semi-structured interview	7
Key informants	Semi-structured interview	9
<b>Total:</b>		<b>253</b>

An embedded mixed methods approach was used to gather the necessary data for the study. The embedded mixed methods approach is appropriate for understanding multiple stakeholders' perspectives and to explain the causal links in real-life interventions by using multiple data collection and analytical methods as well as multiple perspectives. The research process consisted of a preliminary visit to build the connections with the related stakeholders, and determine the data collection period. The data collection process included a self-administered visitor questionnaire, semi-structured interviews with tourists, potters, local entrepreneurs and government officials, and discussions with local residents. Table 3.6 also provides a summary of the research questions and the corresponding data collection methods and analytical approaches have been used.

**Table 3.6: List of research questions and data collection methods**

<b>Research questions</b>	<b>Data collection methods and analytical approaches</b>
1. What are the current value chains for pottery production and for the tourism industry at Phuoc Tich Heritage village? At what points do the chains interconnect?	<ul style="list-style-type: none"> <li>• Observation of pottery production and tourists' interaction</li> <li>• Mapping of pottery production chain and tourism value chains</li> <li>• Key informant interviews</li> <li>• Single-site case study</li> <li>• Semi-structured interviews with related stakeholders</li> </ul>
2. What are the characteristics of the key stakeholders (i.e. tourists, local producers, suppliers, tourism operators, planners and government officials) in the Phuoc Tich tourism–pottery value chain?	<ul style="list-style-type: none"> <li>• Observation of pottery production and tourists' interaction</li> <li>• Self-administered visitor questionnaire</li> <li>• Semi-structured interviews and informal discussion with related stakeholders</li> <li>• Key informant interviews</li> </ul>
3. What specific roles do these stakeholders play in the value chain? What are the linkages between stakeholders and how might these be understood, facilitated and enhanced?	<ul style="list-style-type: none"> <li>• Document analysis</li> <li>• Content analysis</li> <li>• Semi-structured interviews and informal discussion with related stakeholders</li> <li>• Key informant interviews</li> </ul>
4. What are the strengths and weaknesses of the value chain approach in this particular case study setting?	<ul style="list-style-type: none"> <li>• Creating and reviewing combinations of the pottery production chain and tourism value chain</li> <li>• Modifying the value chain model</li> </ul>
5. How can the value chain approach be strengthened further, especially with respect to non-economic dimensions?	<ul style="list-style-type: none"> <li>• Critiquing the modified value chain (with reference to the literature and the data collected)</li> <li>• Document analysis</li> <li>• Semi-structured interviews and informal discussion with related stakeholders</li> </ul>

An overview of the existing status of the tourism industry and traditional handicraft village sectors on a regional scale, i.e. in Thua Thien Hue province, with a particular focus on Phuoc Tich Heritage village as a case study will be explored in the next chapter. This overview will further set the scene for understanding the current linkages between tourism and the traditional pottery handicraft.

## **Chapter 4: Tourism, Handicraft and Community Economic Development in Phuoc Tich**

Community economic development (CED) through traditional handicraft tourism requires a deep understanding of three important aspects: the tourism industry, traditional handicraft sectors, and the community where these three dimensions are connected together. This chapter provides an overview of the existing status of the tourism industry and traditional handicraft village sectors at the regional scale, in Thua Thien Hue province, and also focuses particularly on Phuoc Tich Heritage village as a case study. The chapter sets the scene for the current linkages between tourism and traditional pottery sectors, and helps to address the related research questions: What are the current value chains for pottery production and for the tourism industry at Phuoc Tich Heritage village? and At what points do the chains interconnect?

Handicraft villages are a typical cultural characteristic of rural areas in Thua Thien Hue province. These villages have existed for hundreds of years, and are focused on wood carving, embroidery, bronze casting, pottery, knitting and lanterns. Hue Imperial City, formerly the capital of the Nguyen dynasty, became a centre for handicraft industries and the artisans in the villages supplied most of the high-quality and luxury traditional handicrafts for the royal family and upper-class society. Many famous and skilful artisans from all over the country gathered in Hue on the orders of the central government in the 18th century. Traditional handicraft villages provided a strong competitive advantage for Thua Thien Hue province in the past, but today there are important concerns now about maintaining the quality of the products and developing markets for these products.

There are 88 handicraft villages – 69 traditional handicraft villages, eight handicraft villages and 11 new handicraft villages – with more than 2600 enterprises in the province (Huy, 2013). Of these 88 villages, however, just 30, representing 24 industries, are maintaining regular production activities (TTHue, 2009). In the 1990s, when the economy was changing from a planned structure to a market structure, many traditional handicraft villages could not keep pace with the latest trends of the market nor could their products compete with other products, and so many villages become unviable, shops closed, craftsmen moved to cities to become workers, and their children went to schools and universities to find new jobs. Several villages are doing their own

market development in an effort to revive their traditional handicraft activities, but they require broader support as well, especially from government and tourism agencies.

The People's Committee of Thua Thien Hue Province is well aware that the existence of handicraft villages brings many economic, cultural and social benefits for the province (TTHue, 2009). Defining tourism as a key industry, officers of Thua Thien Hue province set a target to reach 5.1 million tourists in 2020, including 2 million international tourists, and tourism accounts for 53% of the province's GDP (TTHue, 2009). The provincial government has highlighted Heritage tourism as a key focus for growth, wishing to promote the typical traditional products of the handicraft villages to tourists.

Since 2006, the People's Committee of Thua Thien Hue Province has organised the Hue Festival every two years; this festival has become a national event and features participants from all over the world. Furthermore, since 2009, the People's Committee of Thua Thien Hue Province has also organised the Hue Traditional Handicraft Festivals. This festival takes place on alternate years to the Cultural Festival, and provides a chance for all handicraft villages, not only these situated in Thua Thien Hue province but also from different parts of Vietnam and even from other countries, to gather together to exhibit and demonstrate the production of their typical traditional handicraft products.

Through such annual festivities, the local government wants to revive and develop the handicraft industry as a key tourism product to attract tourists to the region. Attending one of these festivals is seen as a good way for a tourist to begin a traditional handicraft village tour. Yet, despite these initiatives, the investment and organisation of traditional handicraft village tours has faced many obstacles. The goal of the People's Committee is to create linkages from these villages into the tourism industry in order to create more local jobs, increase the incomes for villagers and initiate new products for tourism-related entrepreneurs. In the past, though, each traditional handicraft village basically performed independently, as a self-sufficient community with a self-contained production process and economy, and each village had its own unique culture and geography (Doan, 2006); this historical independency means that the villages are finding it challenging to shift to the open and integrated model needed to adapt to the modern world.

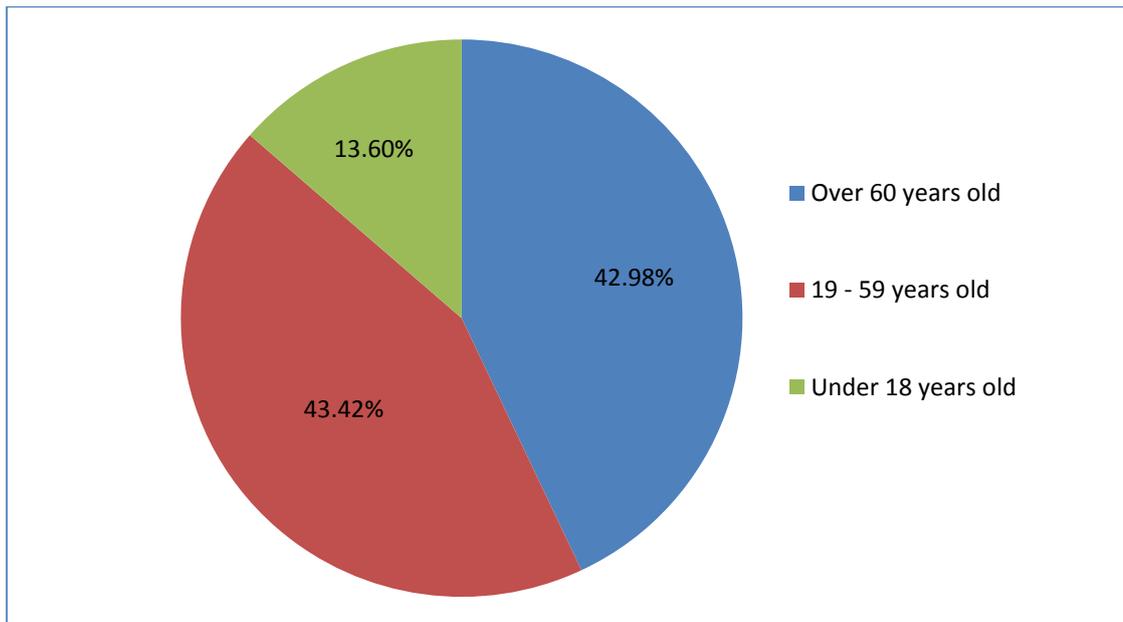
#### **4.1 Phuoc Tich tourism value chain analysis**

Phuoc Tich Heritage village has been recognised as a National Cultural Heritage Site by the Ministry of Culture, Sports and Tourism since 2009. Phuoc Tich is located between two provinces with world-renowned attractions: Quang Binh, famous for the world's biggest cave, Son Doong, in Phong Nha-Kẻ Bàng National Park, and Thua Thien Hue with its Complex of Hue Imperial Citadel Monuments. The two provinces are on Vietnam's 'Heritage route'.

Many local residents of Phuoc Tich village have become stakeholders in tourism, either because they are affected by tourism development passively, or because they are actively and directly using tourism as a strategy for their development. Local cultures, natural resources and historical artefacts of Phuoc Tich Heritage village are not only potential resources for tourism development, though, they are also local resources shared by all Phuoc Tich villagers. In order to examine how tourism has been incorporated into the lifestyle and economy of Phuoc Tich Heritage village, it is necessary to understand how the local residents construct their overall livelihood profiles and then to examine how tourism activities fit into their lives (Iorio & Corsale, 2010; Tao & Wall, 2009).

In the past nearly 2000 people lived in Phuoc Tich; however, by 1991 the village's population had reduced to 651 people, and in 2012, only 117 households with 314 people remained (PTMB, 2012). Figure 4.8 presents the demographic profile of Phuoc Tich village. The majority of the population (43%) are pensioners, more than 60 years old, with young people, under 18 years old, comprising just 14% of the villagers. The people of working age make up the remaining 43% of the population; however, many of these people are heading to big cities to study or find jobs.

**Figure 4.1: The demographic profile of the residents of Phuoc Tich Heritage village, 2012 (n = 314)**



In the past, pottery making brought prosperity and a high standard of living to the villagers of Phuoc Tich (Dan, 2005; Thong, 2010). Most of their jobs were pottery related, but when the potteries stopped working 20 years ago, the villagers shifted to other small-scale jobs or day-labouring. At present, many of the villagers who had changed their occupations now have a stable living standard. Around 14% of the households make soya bean products, various kinds of cakes or flour, or grow bean sprouts. Nearly one in five (18%) of the households are assistant contractors, contractors or have grasped the opportunity to start a small business. Some households sell agricultural products picked from their green gardens at local markets, selling agricultural products picked from their green gardens. Around 5% of the households include primary teachers who work in the nearby villages, and more than 60% of the village's households are retired or elderly persons whose children are working in the region or far away. Apart from a small pension, the old people rely on the support of their children.

Table 4.1 shows the occupations of Phuoc Tich village's residents. There are currently around 20 households involved in casual labouring work, but nearly two thirds of all households are retired people. The problem for Phuoc Tich is that modern cities are proving more attractive to the working population than agricultural production, and this is evidenced by the fact that there is not even a paddy field in this village (Hanh, 2007; Thong, 2010). Most local residents, who are descended from farming families,

still believe that tourism is a cultural activity, and while they appreciate that tourism can bring benefit to their families, they see it as an activity that should be practised alongside their main agricultural activities and in their spare time, rather than as a primary source of income. Therefore, guiding the local residents in ways of doing professional tourism or increasing their basic knowledge of tourism and a tourist guide's activities is essential.

**Table 4.1: The occupations of Phuoc Tich Heritage village's residents**  
(*n* = 117 households)

<b>Occupations</b>	<b>Number of households</b>
Making soya bean products	1
Making pottery	2
Growing bean sprouts	3
Making cakes	4
Making flour (wheat and rice)	6
Building contractors	5
Assistant contractors	10
Small business	6
Primary teacher	6
Retired persons	74

Two ancient houses, with the capital support from one tour operator located in Hue, have been renovated and equipped with basic facilities to become homestays for tourists who want to stay longer than a day at Phuoc Tich village. One ancient house (homestay number 1) belongs to an elderly couple who are retired teachers, and whose children are working in Hochiminh city and return home once every year. The other ancient house is a worship house owned by an elderly widow; her children are settled in Hue city. Together the two houses offer ten single and three double beds, supplying accommodation for up to 16 tourists per night at Phuoc Tich village.

In Phuoc Tich Heritage village, several women gathered together to establish a food and beverage group specialising in food preparation for many important cultural events of the village or any household who needs it. This group includes several housewives, retired teachers and some women who run their own small businesses. It is divided into four subgroups which take turns to serve. This group also serves several tourists' lunches when there is an order from PTMB. The foods they cook are folk and traditional dishes with local ingredients, from their gardens or the nearby local markets.

They have been trained by JICA's experts in several basic techniques in hygienic food preparation and presentation.

An old potter at Phuoc Tich village has collected several pieces of old pottery to create a small private pottery collection (see Figure 4.9). As a traditional firing worker, this old potter wants to maintain souvenirs of his ancestors' industry for his children who have settled in Hue Imperial City. The potteries are exhibited in an ancient house which, with assistance from JICA, has been developed to become a private museum. JICA also helped the owner to buy furniture and reorganised the collection so that it could be exhibited in his ancient house. The picture on the left shows the potteries that were produced using a gas-fired kiln, while the picture on the right shows a new jar which was fired in wood-fired kiln (upper) and an old jar (below).

**Figure 4.2: Inside the private museum at Phuoc Tich Heritage village**



In order to help the local residents know more about the tourism industry and tour-guiding techniques, an on-site basic tour-guiding class was organised at Phuoc Tich Heritage village by Hue's Tourism College. This class attracted ten local residents who participated in the week-long course, learning basic information about tour guiding and

gaining a basic understanding of tourism concepts. Unfortunately, however, some of those who participated in the course were day labourers or retired persons, so they cannot speak foreign languages with international tourists. Furthermore, since 2009, the New Phuoc Tich Heritage Village Management Board seems to have forgotten these local tourist guides and are using their own officers. As a result of tourism of now being linked to the New Phuoc Tich Heritage Village Management Board, many of the villagers feel alienated from tourism activities and they do not want tourists to visit their ancient houses.

The location of Phuoc Tich village is ideal for planning inter-linkage tours between the high-value cultural destinations in the province. It is situated only 800 metres away from National Way Number 1, between the two famous World Heritage Sites of Son Doong cave, in Phong Nha-Kẻ Bàng National Park, and the Hue Imperial Citadel Monuments, and is surrounded by different types of cultural and health destinations such as Thanh Tan thermal resort, My Xuyen sculpture village and Ke Mon jewellery village; there is also Tam Giang Lagoon, where ecological tours are available. From Hue Imperial City, the main hub, there are several ways to reach Phuoc Tich village: two routes go overland and one by river, or the tourist can travel on a combination of these.

**Figure 4.3: Ways to reach Phuoc Tich Heritage village from Hue city**



*Source: Kobayashi (2012).*

Figure 4.3 shows the national and provincial highway network leading from Hue city to the vicinity of Phuoc Tich. The first overland route to Phuoc Tich is National Way Number 1. Tourists can use local coach, motorcycle or train to travel to Phuoc Tich, but they have to pass the provincial border 4 kilometres into Quang Tri province before arriving at Phuoc Tich. The second overland route to Phuoc Tich is National Way Number 49B and Provincial Way Number 4; this route takes the traveller along the coast. On this route, there is a local coach line starting from DongBa market in Hue Imperial City, passing several small towns and stopping at the gate of Phuoc Tich village. The third route to reach Phuoc Tich is a combination between the overland route and a river way. This itinerary begins by van from Hue city, then from Sia town on Provincial Way Number 4 and passes Tamgiang Lagoon by boat, arriving at Phuoc Tich village's wharves by O Lau River or by van on National Way Number 49B. The most commonly used itinerary by the tour operators for tourists is the 50-plus-kilometre route from Hue city to Phuoc Tich village using National Way Number 49B (by bike and van), crossing through several rice fields and rural villages, and back to Hue city on a large van by National Way Number 1. These alternative options are compared in Table 4.2.

**Table 4.2: Modes of transport in the Phuoc Tich Heritage village tourism value chain**

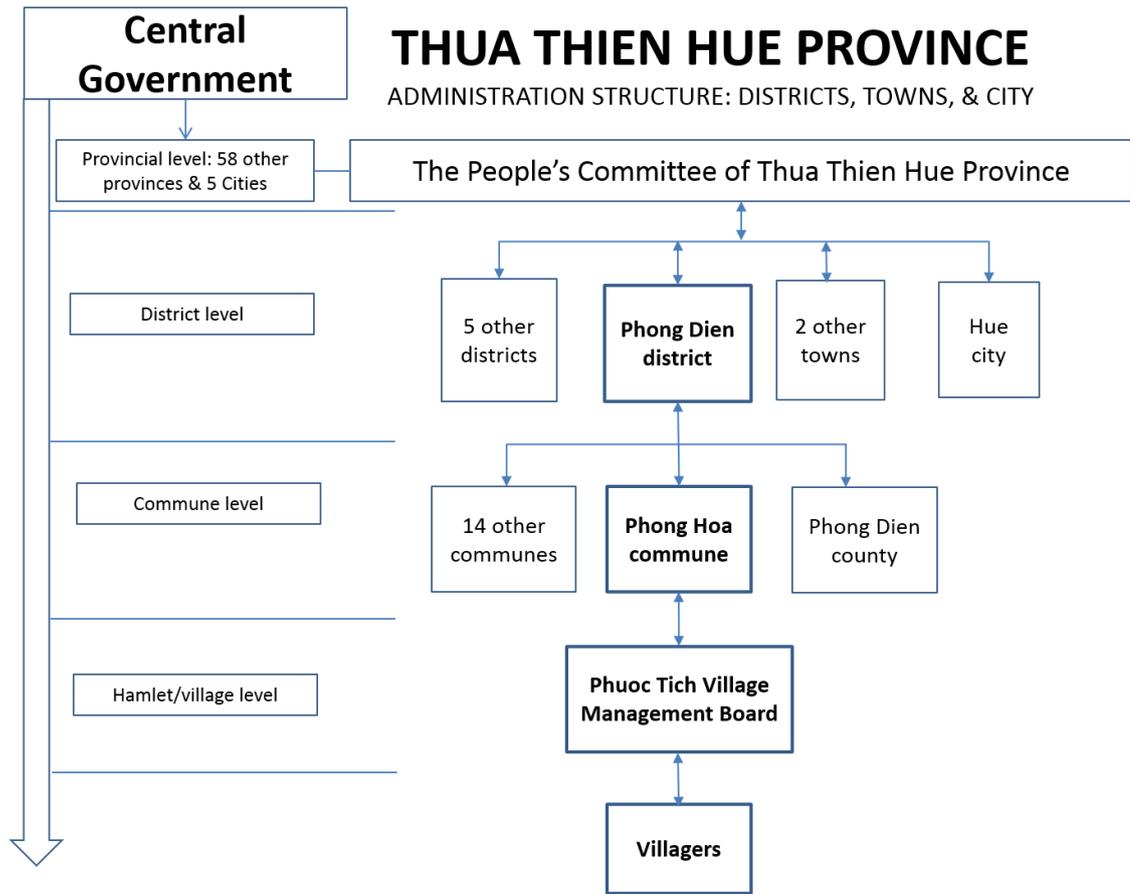
<b>Route options</b>	<b>Modes of transport</b>	<b>Advantage</b>	<b>Disadvantage</b>	<b>Comments</b>
1. National Way Number 1 (from Hue)	Coach	Fast, short itinerary Operates daily from 9:00 a.m. to 7:00 p.m.	Stops at Phong Dien district's market Takes a motor-taxi 10 km to Phuoc Tich	Inconvenient for tourists and visitors; suitable for local inhabitants
	Car	Fast, short itinerary Organised tour	Not easy to find the location	Passes the provincial border 4 km into Quang Tri province before arriving at Phuoc Tich
	Motorcycle	Self discover, stop whenever you want	Not easy to find the location	The infrastructure for tourism in Vietnam is not good
	Train	Fast	Stop at Hai Chanh station and get a motor-taxi 3 km to Phuoc Tich; not a tourist train	Inconvenient for tourists and visitors; suitable for local inhabitants
	Linkage to Hot Springs bus	Alba Thanh Tan Hot Springs is famous among local people and visitors Different tourism products for tourists	Stop at Alba Thanh Tan Hot Spring; 25 km to Phuoc Tich No connections	Should have a discussion with other destinations to build the tourism linkages
2. Provincial Way Number 4 (from Hue) + National Way Number 49B	Van	Operates daily from 6:00 a.m. to 7:00 p.m. Passes small villages, traditional handicraft villages, beautiful green field landscapes	Narrow roads Need experienced tour guides Not suitable for coach with big groups of tourists	This route is used by several tour operators for biking tours

<b>Route options</b>	<b>Modes of transport</b>	<b>Advantage</b>	<b>Disadvantage</b>	<b>Comments</b>
3. Provincial Way Number 4 (from Hue) + River + National Way Number 49B	Van + boat + van	Passes small villages, different traditional handicraft villages, beautiful green field landscapes	No special tourist boat May not be safe for tourists in rainy seasons High cost	Should have the discussion with other destinations to build the tourism linkages Currently, this itinerary has been rarely used due to the high cost

The village neighbouring Phuoc Tich is My Xuyen sculpture village, just 0.8 kilometres away. My Xuyen, situated on National Way Number 49B, is famous because its workers built and made wood carvings for the royal family in Hue Imperial Citadel. All the ancient houses of Phuoc Tich were also built and decorated by workers from My Xuyen village. Another nearby cultural destination is Ke Mon jewellery village which was established in 1783. All of these nearby handicraft villages are situated on or close to Provincial Way Number 4. This route is often used by various tour operators with small groups, and some operators have developed biking itineraries designed to discover the region's beautiful rural sceneries and see the local daily activities of the people.

Phuoc Tich Heritage village, like the other thousands of villages in Vietnam, has a management board that is selected by the agreement of all villagers (Doan, 2006, p. 9). The Phuoc Tich Management Board (PTMB) organises all the village's social and cultural activities, such as the annual worship festivities of the village's Founder and the pottery's Founder, and wedding and funeral ceremonies, and ensures that all the village's old customs and conventions are maintained and followed by all families and villagers. PTMB is recognised by the higher-level organisations such as the People's Committee of Phong Hoa Commune. Figure 4.4 shows the position of the PTMB in the provincial administration structure of Thua Thien Hue province.

**Figure 4.4: The provincial administration structure of Thua Thien Hue province**



PTMB is an agency that works on behalf of local government; it plays a dynamic and essential position in the economic development of Phuoc Tich Heritage village.

PTMB function: To advise the People's Committee of Phong Dien District in the management of heritage, architectural and monuments of Phuoc Tich Heritage village; Planning in conservation, restoration, embellishment, repairing and efficient exploitation of the village under the provisions of Vietnamese Heritage law; Doing research, promotion and utilize the monuments under the provisions of cultural heritage tourism.

(People's Committee of Phong Dien District, 2013)

The Vietnam Association of Craft Villages (Vicrafts) has also emphasised the role of the local management boards as extremely important in preserving skills, finding new markets, and even training the local people in traditional handicraft tourism in Vietnam (Vicrafts, 2010). Table 4.3 presents the development process of the Phuoc Tich Management Board and summarises its key functions.

**Table 4.3: The evolution of the Phuoc Tich Management Board (PTMB)**

<b>Time</b>	<b>Name</b>	<b>Selected by</b>	<b>Reports to</b>	<b>Main roles</b>
Before 2009	Phuoc Tich Village Management Board (Old PTMB)	- Selected by local residents	- The People's Committee Of Phong Hoa Commune - Villagers	- Organise local traditional festivities - Preserve and develop traditional handicraft
From 2009–2012	Board of Management of Architecture of Phuoc Tich Heritage village (PTMB)	- The Director of PTMB is appointed by the People's Committee of Phong Dien District - Members are selected from the People's Committee of Phong Hoa Commune	- The People's Committee of Phong Dien District - The People's Committee of Phong Hoa Commune - Villagers	- Preserve heritage architecture of the village - Preserve and develop traditional handicraft - Develop tourism at the village
From 2013–present	Board of Management of Architecture of Phuoc Tich Heritage village (New PTMB)	- The Director of New PTMB is appointed by the People's Committee of Phong Dien District - Staff	- The People's Committee of Phong Dien District - Villagers	- Preserve heritage architecture - Preserve and develop traditional handicraft - Develop tourism at the village

After Phuoc Tich was recognised as a National Heritage village by the Ministry of Culture, Sport and Tourism in 2009, the People's Committee of Phong Dien District issued Government document number 19/2009/QD-UBND to establish the New Phuoc Tich Heritage Village Management Board (PTMB) in the same year. The duties of PTMB are to manage, restore, renovate and utilise Phuoc Tich village's properties (The People's Committee of Phong Dien Province, 2009, p. 2). The roles of tourism in the village, however, are underplayed in the document. Before 2013, there were no other guidance documents that mentioned what to do and how to apply tourism and pottery activities to community economic development at Phuoc Tich village. A manager-level officer from the Division of Culture and Information of Phong Dien District was selected and assigned as the Director of the PTMB. Several members from the district and commune levels and from Phuoc Tich village were appointed to join the PTMB. The PTMB is managed by the People's Committee of Phong Hoa Commune.

In this structure, there exists a power conflict between the director of the PTMB, who has a higher position (district level), and the authority organisation, which has a lower position (commune level). The difference in the level of the position leads to the insufficient communication between the PTMB director and other commune-level staff and villagers. Moreover, the PTMB office is located at the People's Committee of Phong Dien District, 10 kilometres (a 20-minute motorcycle ride) from Phuoc Tich village. Because there is no office or tour desk actually in the village, the PTMB focuses more on the information they have (i.e. the bookings and the planned programmes) and tends to ignore the free and independent travellers and groups without connections. In its first three years, the PTMB did not develop any written benefit-sharing agreements between itself and the households at Phuoc Tich. As a result, the local residents began to feel isolated from the PTMB, and now some tourists come to the village but cannot visit see the ancient houses as advertised. Moreover, the PTMB has focused on promoting and advertising the image of Phuoc Tich Heritage village, rather than the quality of the products and services. From the middle of 2009 to the end of 2012, for example, seven movie companies came to shoot film in Phuoc Tich village. Several local residents began to claim that the PTMB is using the heritage assets of Phuoc Tich village to do business.

In March 2013, the People's Committee of Phong Dien District issued Government document number 01/2013/QD-UBND which focused on the management function, authority and organisational structure of the New Phuoc Tich Heritage Village Management Board (New PTMB). The first and foremost aim of the New PTMB is to manage the state administration of heritage at Phuoc Tich village on behalf of the People's Committee of Phong Dien District; the second aim is to oversee the efficient restoration, renovation and utilisation of Phuoc Tich village's resources, and the third is to do research on the development and promotion of cultural tourism at Phuoc Tich village (The People's Committee of Phong Dien Province, 2013, p. 2). The director of the New PTMB is appointed and reports to the People's Committee of Phong Dien District. Documentation shows that the Committee is building professional units to support the director of the New PTMB in areas such as accounting, administration, conservation and tourist guides, heritage planning and restoration. By investing in infrastructure at Phuoc Tich Heritage village and supporting the villagers in developing their pottery production, the provincial leaders clearly have great expectations of generating tourism income as a way to improve the village's economy.

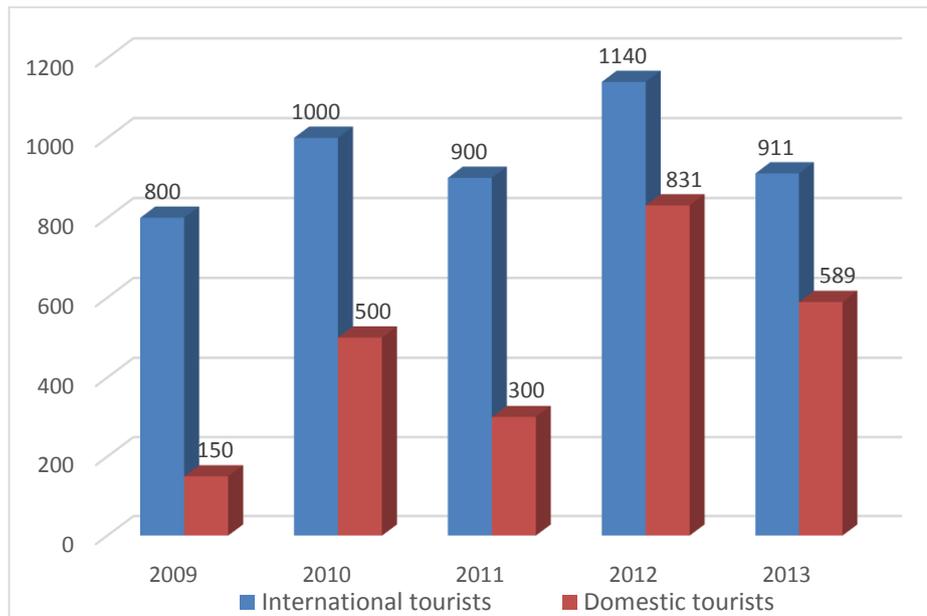
#### *4.1.1 Current tourism in Phuoc Tich*

After Phuoc Tich was recognised as the second National Heritage village in Vietnam, it became a new tourist destination in Thua Thien Hue province. Since 2008, Phuoc Tich has become a secondary destination for some tourists visiting Hue Imperial City. The competitive advantage of Phuoc Tich Heritage village lies in the unchanged nature of all its key elements, from its traditional houses, folk festivals and handicraft industry through to its green natural environment and the everyday life of its inhabitants.

The village offers several types of tourism products such as visiting the ancient structures and spaces of typical garden houses in central Vietnam (Phuoc Tich has 24 130-year-old intact houses built in the ancient style), experiencing pottery making, cycling inside the village, tasting local dishes, taking a boat trip on the O Lau river, and experiencing a homestay hosted in one of the ancient houses. The pottery techniques and architecture of the houses have been preserved for hundreds of years in the traditional style and so they are invaluable, both architecturally and culturally. The preservation and development of this traditional craft village is not only important to the villagers of Phuoc Tich: these issues are relevant to all of Thua Thien Hue's people because there is no other fine-art pottery village in Thua Thien Hue province – Phuoc Tich is “the only one” (Dan, 2005).

Since the researcher's preliminary visit in 2012, the local and regional governments have invested in and renovated significant infrastructure leading to Phuoc Tich. Unfortunately, though, the numbers of tourists to Phuoc Tich have not increased steadily over the years. Statistics from the PTMB show that while the number of tourists climbed in the years of the Hue Festival (2010 and 2012), they dropped back again in alternate years. Figure 4.5 presents this fluctuation of tourist arrivals to Phuoc Tich Heritage village in recent years.

**Figure 4.5: The number of tourist arrivals to Phuoc Tich 2009–2013**



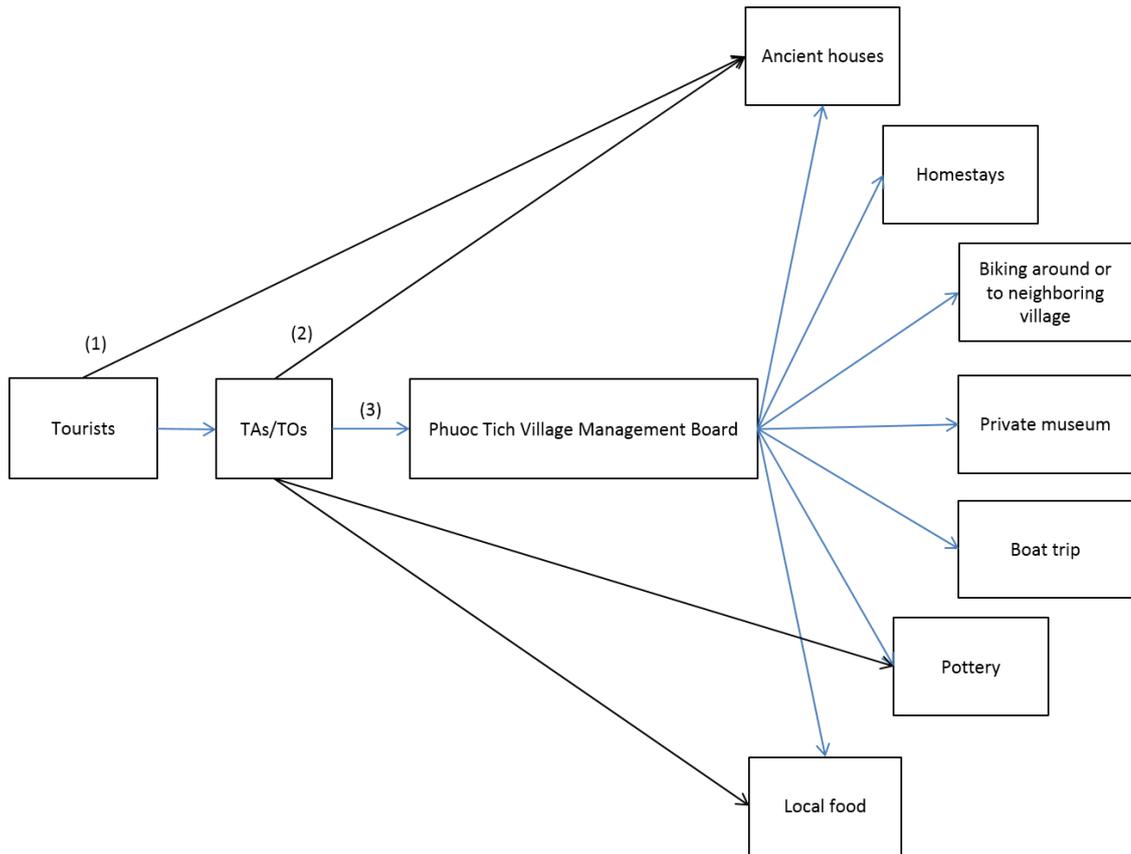
Source: Phuoc Tich Management Board (PTMB) (2014).

#### ***4.1.2 Tourism value chain (TVC) and Phuoc Tich Heritage village***

The application of VCA in the tourism subsectors has a clear objective: to identify processes and elements in the production of tourism services that need to be addressed in order to improve capacity, competence and performance of service suppliers. As in community-based tourism projects around the world, moving up the tourism value chain or ‘mainstreaming’ is important. Mainstream means transforming the whole community’s resources into the tourism products for tourists, to force individuals to conform to the mores of the community. Mainstreaming, for example, includes the process of improving the quality of the homestay programme through better product development, systematic operations, a competitive business model, superior service quality and targeting marketing strategies – all without sacrificing the quintessential homestay experience.

The current tourism value chain (TVC) for Phuoc Tich is presented in Figure 4.6. The chain comprises tourists, travel agents and tour operators (TA/TO), the PTMB and the local residents who supply several tourism services to tourists.

**Figure 4.6: The current tourism value chain at Phuoc Tich Heritage village**



In this TVC, the tourist either books a tour programme with a defined itinerary from a TA/TO or drives themselves to Phuoc Tich Heritage village as a free and independent traveller (FIT). While a FIT can explore Phuoc Tich village and visit the pottery kiln or an ancient house (option 1 on Figure 4.4), a booking through a TA/TO enables the visitor to also enjoy several services from local households at Phuoc Tich, such as having local meals, homestay accommodation, and watching pottery being made. Because of the close connections with several households before the existence of the PTMB, the TO/TAs used to call the households directly to book the services they needed, and the tour guide paid the household directly (option 2 on Figure 4.4). Currently, the TO/TAs book the local services through the PTMB (option 3 on Figure 4.4), so the PTMB has an important role in coordinating between the TO/TAs and the local service suppliers. This is in contrast to the situation with FITs (option 1), where the dominant roles of TO/TAs and the PTMB are not present. Building strong connections between tourism and local economic activities via the supply chain will ensure that tourism contributes to a fair and sustainable socio-economic development (Tapper, 2001). For that reason, the value chain can either help the producers or not, depending on how the interventions are structured in that chain (Spenceley et al., 2009).

Aside from the three tour operators located in Hue city who frequently send tourists to Phuoc Tich, there are a few TO/TAs located in Danang and Hanoi who send tourists to Phuoc Tich village on a sporadic basis. Before the PTMB was established and when the board had other concerns rather than the development of tourism, the local households worked directly and separately with some TO/TAs. At Phuoc Tich, the role of the PTMB is still unclear to the local community. In the past, many TO/TAs or freelance tour guides had the right to choose the ancient houses for tourists to visit, so they were the dominant party in this relationship. The tour guides often chose easy-going and friendly owners for the heritage house visits, and directly booked the owner to prepare some lunches for tourists. The TO/TAs were in charge of all the administrative procedures – for example, they signed contracts with the villagers who were hosting the tourists – paid the households who were hosting the tourists directly, and even invested in the ancient houses to provide minimum standards for lodging. The wider local community, however, rarely received any benefits from these tourism activities.

At the beginning, in Phuoc Tich village, one TO signed contracts with the owners of two ancient houses. This tour operator also organised and trained the hosts in several basic skills, such as welcoming and preparing meals for tourists. The local residents were not experienced in tourism and completing paperwork, and so they tended to easily accept what the TO/TAs demanded and the terms they offered. Unfortunately, the villagers' naivety led to alleged exploitation – there have been reports of several tour guides behaving poorly, demanding commissions or discounts, and some of them not being suitably qualified to run their tours.

Apart from some enhanced pottery production and tourism services offered during the peak periods when the festivals occur, for the rest of the year pottery production and tourism activities at Phuoc Tich are small scale, isolated and lack collaboration with other activities (Dan, 2005). At present, the tourists generally arrive from Da Nang city and stay in Phuoc Tich for just one or two hours before moving on to Hue city. The peak time for arrivals is between 11:00 a.m. to 2:00 p.m., and Phuoc Tich is largely empty of tourists outside of these hours. As a result, many tourism services such as local food and beverage services or entertainment services are not fully available in the evening, which can be problematic for tourists who are staying in the village overnight.

From September 2012, with the support and investment from JICA, an ancient house has been transformed to become the pottery museum of Phuoc Tich Heritage

village. However, instead of promoting the museum to all the tour operators, only the tour operators connected to the previous PTMB know about it – the other tour operators who have the direct contracts with local residents do not have information about the museum. Even so, the numbers of tourists coming to the pottery museum, have increased since 2013; i.e. since the village has had the New PTMB. The pottery museum is an official tourist spot within the village which tourists can visit.

The local tourism services participating in the TVC are listed in Table 4.4. Twenty-seven of the village’s 314 local residents are directly involved in the TVC (PTMB, 2012), and the majority of them are involved in preparing local meals for tourists. In the beginning, Phuoc Tich Heritage village offered only one heritage house for visits and no accommodation for homestay tourists, but now the village has three heritage houses for visiting and three houses with up to 20 beds offering homestay services.

**Table 4.4: The involvement of Phuoc Tich residents in tourism**

<b>Local services participating in the TVC</b>	<b>Number of local residents involved</b>
Heritage houses for visiting	3
Potters	2
Bicycles	1
Heritage houses for homestay (20 beds)	3
Boat for river trip (16 seats)	1
Private museum	1
Cooking groups (4 persons/group)	16

*Source:* Phuoc Tich Management Board (PTMB) (2012).

The tourist offerings in Phuoc Tich significantly diversified between 2012 and 2014 (see Table 4.5) (PTMB, 2014). The table shows the price of these services both in local Vietnamese currency and US dollars, and provides a basis for comparison according to the years. In 2012, after deducting VAT, the net amount the local resident received for preparing a lunch or dinner meal was equivalent to US\$5.50 per person. A local potter can receive US\$2.50 for his or her pottery performance. For the ancient houses, the host can receive US\$8.50 per homestay tourist, and has an allowance of US\$2.00 for preparing breakfast for each tourist.

**Table 4.5: Tourism services and the price list at Phuoc Tich Heritage village**

	2012 (VND)	2014 (VND)	2012 (US\$)	2014 (US\$)	% change
	(1)	(2)	(3)	(4)	(2)/(1)
Meal (lunch or dinner, per person)	110,000	200,000	5.5	9.5	173%
Meal (per person, group size 2–5 persons)	n/a	180,000	n/a	8.6	-
Meal (per person, group size 6–10 persons)	n/a	160,000	n/a	7.6	-
Meal (per person, group 11–15 persons)	n/a	150,000	n/a	7.1	-
Meal (per person, group size >15 persons)	n/a	140,000	n/a	6.7	-
Breakfast (per person, group size < 10 persons)	40,000	80,000	2.0	3.8	190%
Breakfast (per person, group size > 10 persons)	n/a	70,000	n/a	3.3	-
Homestay (per person)	160,000	200,000	8.0	9.5	119%
Boat rent (per trip)	200,000	250,000	10.0	11.9	119%
Bicycle rent (per unit)	20,000	40,000	1.0	1.9	190%
Visiting ancient houses (group size < 5 persons)	n/a	100,000	n/a	4.8	-
Visiting ancient houses (group size 6–12 persons)	n/a	150,000	n/a	7.1	-
Visiting ancient houses (group size > 13 persons)	n/a	200,000	n/a	9.5	-
Environmental fee (per person per entry)	n/a	10,000	n/a	0.5	-
Local tour guide – Vietnamese (group size < 10 persons)	n/a	150,000	n/a	7.1	-
Local tour guide – Vietnamese (group size 10–15 persons)	n/a	200,000	n/a	9.5	-
Local tour guide Vietnamese (group size > 15 persons)	n/a	250,000	n/a	11.9	-
Local folk dances performance	n/a	1,300,000	n/a	61.9	-
Watching and practising wood carving (at a village near by)	n/a	200,000	n/a	9.5	-
Watching and practising pottery making (for 2 potters)	100,000	240,000	5.0	11.4	228%
Making local cakes (group size < 10)	n/a	350,000	n/a	16.7	-
Making local cakes (group size 11–15 persons)	n/a	400,000	n/a	19.0	-
Making local cakes (per person, group size > 16)	n/a	30,000	n/a	1.4	-
<b>Notes:</b> 1. 2012 (US\$1 ≈ VND20,000); 2014 (US\$1 ≈ VND21,000).					
2. n/a: = not applicable, because this service did not exist in 2012.					

Source: Phuoc Tich Management Board (PTMB) (2014).

By 2014, the net amount a local resident received for preparing a lunch or dinner had increased to US\$6.60. Although the price the tourists were paying for a meal had increased from VND121,00 to VND180,000, there were now additional fees to be taken off this price. After deductions for VAT, environmental and management fees, and a fee for the owner of the house, in 2014 the villagers were only receiving 70% of the price paid to the TA/TOs (see Table 4.6). This means that although the price charged to the tourists for a lunch or dinner had increased by nearly 50%, the actual amount of money the local residents received for preparing that meal had increased by only 15%. Given that the Vietnamese CPI index in 2012 was 9.21% and 6.6% in 2013 (GSO, 2014), the amount of money the residents were receiving had declined in real terms.

**Table 4.6: Breakdown of the lunch or dinner price per person at Phuoc Tich village**

	2012 (VND)	2014 (VND)	% change
	(1)	(2)	(2)/(1)
Lunch or dinner – gross price to the tourist (per person, group size 2–5 persons)	121,000	180,000	49%
deduct VAT (value-added tax: 10%)	– 11,000	– 28,000	
deduct fee for the house owner (8%)		– 14,400	
deduct environmental fee (6%)		– 10,800	
deduct PTMB management fee (6%)		– 10,800	
Lunch or dinner – 70% of the gross price goes to the person preparing the meal	110,000	126,000	15%

*Source:* Phuoc Tich Management Board (PTMB) (2014).

A breakdown on the breakfast price is presented in Table 4.7.

**Table 4.7: Breakdown of the breakfast price per person at PhuocTich village**

	2012 (VND)	2014 (VND)	% change
	(1)	(2)	(2)/(1)
Breakfast – gross price to the tourist (per person, group size 2–5 persons)	44,000	80,000	195%
deduct VAT (value-added tax: 10%)	– 4,000	– 8,000	
Deduct fee for the house owner (8%)		– 6,400	
deduct environmental fee (6%)		– 4,800	
deduct PTMB management fee (6%)		– 4,800	
Breakfast – 70% of the gross price goes to the person preparing the meal	40,000	56,000	40%

*Source:* Phuoc Tich Management Board (PTMB) (2014).

Many traditional handicraft villages are located in remote areas with underdeveloped infrastructure. Even though most of the food at the villages is bought from nearby regional markets, there is still a need to import goods for the tourism chain; for example, butters and jam for breakfast. Moreover, these kinds of foods cannot be stored for a long period, so their costs are relatively high.

The researcher noted that the local homestay host was trying to prepare Western breakfasts, with bread and butter, jams and honey, for the international tourists, rather than offering them the local authentic breakfasts that the villagers often have. Food is one example of a local cultural resource that has the potential to facilitate a number of community benefits (Giampiccoli & Kalis, 2012). The linkage to local food not only benefits local people, but also has the potential to increase the local authenticity of the destination to tourists. The higher the proportion of food consumed by tourists that is supplied from domestic sources, the better this is for the local economy (Mitchell & Ashley, 2010).

Before 2014, the local residents set the prices and directly contracted to tour operators or travel agents with several basic services. Since 2014, the New PTMB officers have discussed prices with the local residents and now offer different prices to the TO/TAs depending on the numbers of tourists per visit.

#### **4.2 The pottery production chain at Phuoc Tich village**

In 2012, Phuoc Tich Heritage village was selected by the People’s Committee of Thua Thien Hue Province as one of three traditional handicraft villages in the province to have priority investment for production development and product enhancement of its pottery

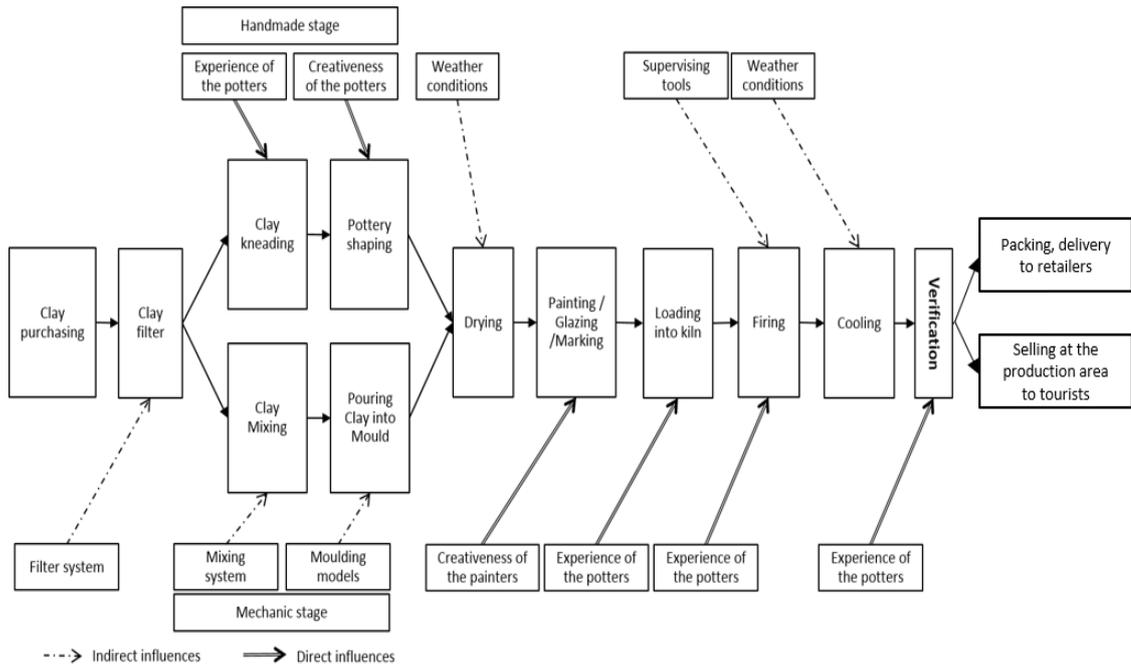
for export, as well as for tourism development (TTHue, 2012). Traditional handicraft activities in the village have been revived in a “small movement” after a long time “asleep in the corona of the past” (Hanh, 2007). Phuoc Tich pottery is currently focusing on producing gas-fired products, which are more sophisticated, while the wood-fired potteries are only used for the annual festivals.

In 2009, four young men were sent, with assistance from the People’s Committee of Phong Dien District, to Battrang, the most famous pottery centre in Vietnam, to study and improve their pottery techniques. After six months, the potters returned and applied their newly learnt techniques in pottery making. In June 2009, with the help from several kiln builders from Battrang, the gas-fired kiln was built, allowing potters to produce smaller, lighter and more sophisticated products that fit in the hand. This meant that their pottery was now more transportable and appealing, especially to tourists. The potters can now also produce larger quantities if buyers require.

The main input materials for pottery production are clay, fuel, moulds, paper packages (or local sedge bags), and gas petroleum. Phuoc Tich village is traditionally famous for its plain brown or ‘eel-skin’ pottery which bears the raw hues of the clay without glaze or added colour. In the past, because they were producing household commodities, the potters did not incorporate enamel or paint into their pottery. Recently, however, the young potters have begun to include several simple colours and glazes in the production process. These are composed of natural ingredients such as coal ashes and seashells, although the potters keep their glaze and colour ingredients secret to differentiate their products. Most of the moulds are bought from Battrang, although a few are locally made.

In the pottery production chain, presented in Figure 4.5, the pots pass through several steps before they reach the end users. Clay, the main material for pottery production, is extracted from the Dien Khanh area (in Quang Tri province), about 30 kilometres from Phuoc Tich village. This clay is alluvial soil and not suitable for agriculture and farming activities. Before accessing and choosing the clays, it is necessary to excavate about 0.4 to 0.6 metres of topsoil. The clay is purchased through sale contracts, then transported and put through a filter system to eliminate any impurities. The potters can use this clay for kneading or mixing.

**Figure 4.7: The current pottery production chain at Phuoc Tich Heritage village**



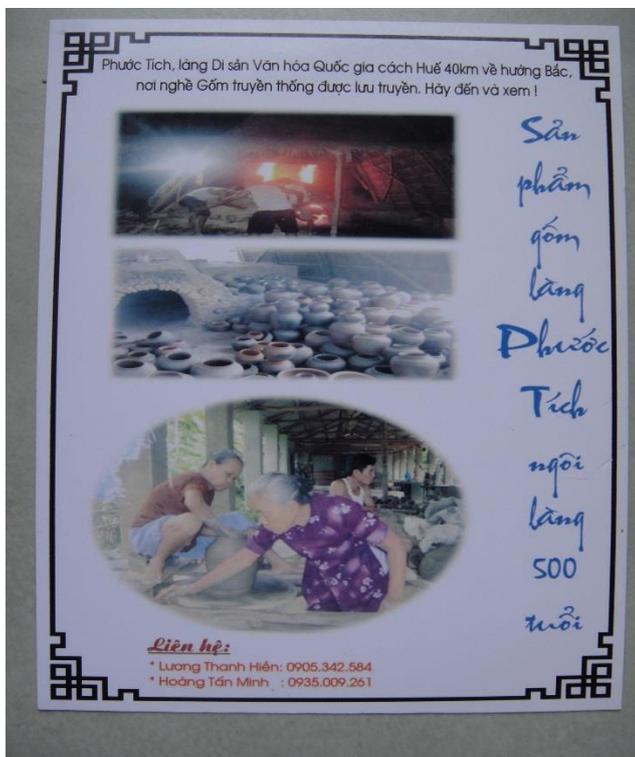
The clay-kneading step at Phuoc Tich village is often used for pottery performance or to produce small pottery such as cups and rice bowls. These can be produced in large quantities using potters wheels in traditional ways to shape the potteries. Alternatively, the potters can ‘mix’ the clay (see Figure 4.7). Mixing is needed to increase the clay’s purity so that the clay liquid can be poured into the moulds created by the potters; using moulds enables mass production. After these steps, the potteries need to dry in an airy place or in a drying room. Depending on the weather conditions, i.e. whether it is raining or sunny, this step can take several days or even weeks. When they are dry enough, ‘leather hard’, the pots are either painted and glazed or kept plain, and stamped with Phuoc Tich’s name before being loaded into the kiln and fired. The potters are completely free to decide what to paint and glaze on the pottery, or to leave the pots plain if they choose.

The next important step in the production chain is firing the pottery. These days the potters always use the gas-fired kiln because the wood-fired kilns require more effort, are more expensive to run, the quality of the products is difficult to manage in them, and it takes time to heat the traditional kilns from 0 °C to anywhere from 800 °C to 1500 °C. By using a gas-fired kiln, potters can actively control the temperature and the productivity of the kiln is higher than the wood-fired kiln’s. Firing in the gas-fired kiln takes around 16 hours, including four to six cooling hours, but with the wood-fired kiln the process takes three days, with a further seven more days for cooling the pots (see

Figure 4.8). With the gas-fired kiln, the heat is set and controlled by a thermostat; in contrast, the process in a wood-fired kiln is completely dependent on the experience of the potters to assess the temperature of the kiln.

After achieving the desired temperature, which may take several hours, the pottery is allowed to slowly cool. Finally, the pottery is checked, dusted, packaged and delivered to buyers. Most of the finished products are sent to four retailers with consignment contracts in Thua Thien Hue province – although two of these retailers closed down recently due to a lack of commercial transactions – while a small quantity is kept at the kiln for selling to tourists who visit and want to buy pottery.

**Figure 4.8: A leaflet about the pottery of Phuoc Tich Heritage village**



At Phuoc Tich village, there is a shift away from producing containers, household utensils and big items such as jars, water pots, rice pots and jugs, towards smaller decorative objects such as souvenirs, teapots, and several types of vases and ornaments (see Figure 4.9). According to one retailer, these small and dedicated products were quickly accepted by the market, and he pointed out that: “Nowadays, the potters will not use many clays to make pottery, and even nobody will buy the heavy and big potteries; the potteries which were fired by wooden-used kiln are not beautiful, but those by the gas-used kiln are.”

**Figure 4.9: Phuoc Tich pottery by gas-fired kiln**



#### **4.3 Summary and reflections**

The chapter has identified key dimensions and features of the pottery and tourism value chains in Phuoc Tich and briefly discussed key stakeholders. The chapter has highlighted the limited linkages between tourism and pottery. The application of VCA highlighted all the elements of the tourism industry, traditional handicraft sectors and the local community, and also gave a sense of the broader picture by integrating these three dimensions together. The analysis has helped to identify the following important issues: how to define the right entry points for potential linkages, how to untie the difficulties between the related stakeholders, and how to mobilise the existing resources, not only from the local residents but also from local government administrations and international organisations, in order to connect the traditional handicraft and tourism industries.

When studying the TVC approach in CED, it is important to have a general overview of all of the participants and a deep understanding of the interactions between individual tourists and other elements as well; in other words, anyone and anything participating in the tourism chain (Binkhorst, Den Dekker, & Melkert, 2010). The next chapters provide a deeper understanding of various stakeholders and how they fit within

the TVC. They also explore where the weak links are and where the strongest potential lies to build and strengthen these linkages.

## Chapter 5: The Tourists and Their Motivations

*The tourism product is what the tourists buy;  
The tourism experience is what they memorize.*

(Arsenault, Davar, & Lucier, 2011).

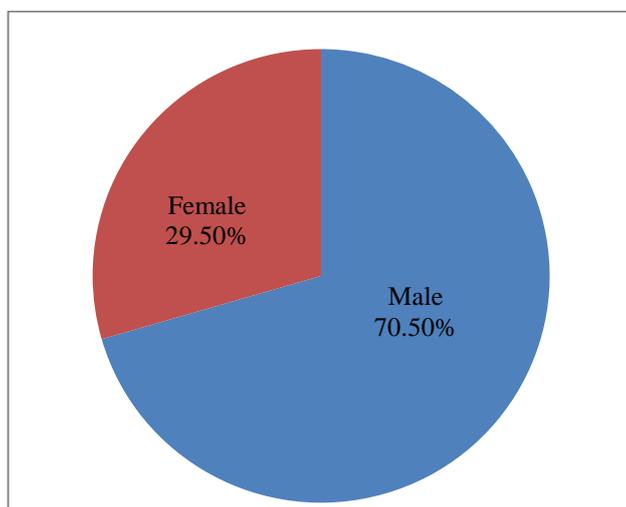
A deep understanding of the motivations of tourists is essential in the planning and development of community economy through traditional handicrafts and tourism. This chapter builds a profile of the tourists who visit the village, with a specific focus on their travel motivations and expenditure, and on identifying from a visitor's perspective where the tourism value chain can be strengthened.

### 5.1 Understanding the tourists' motivations

#### 5.1.1 The tourists' profile

One hundred and thirty-two tourists participated in the survey and semi-structured interviews in the study. Sixty-two percent of both those interviewed and surveyed were male; however, because more tourists were surveyed than interviewed, this resulted in males representing 70.5% of the overall tourist sample (see Figure 5.1)

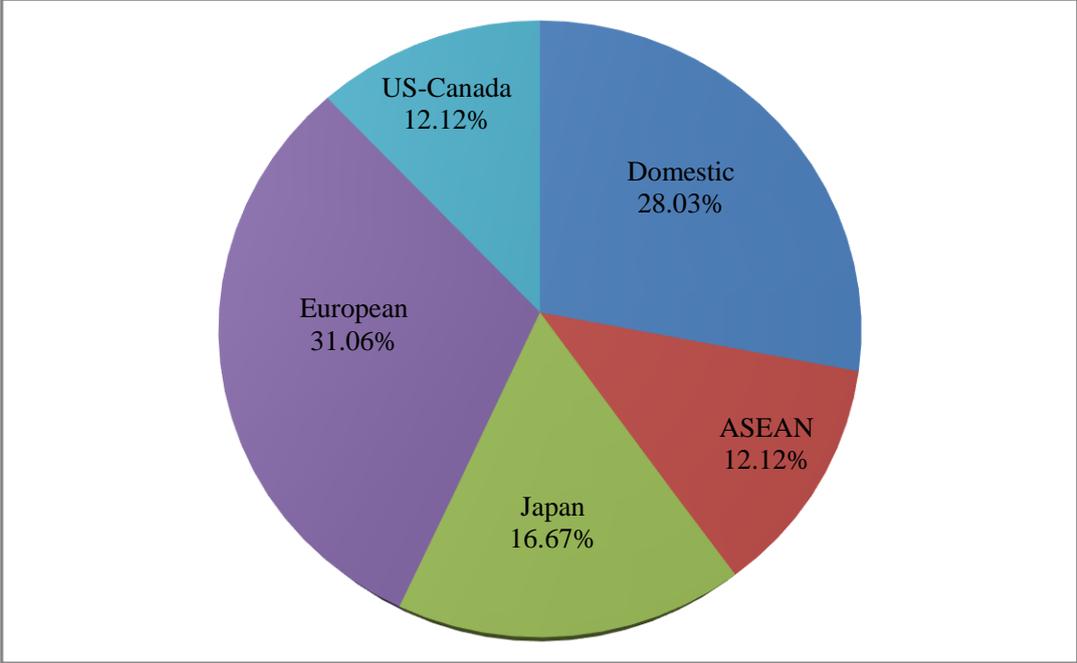
**Figure 5.1: The gender of the tourist participants ( $n = 132$ )**



The majority of the tourist participants (72%,  $n = 95$ ) were international visitors; only 28% were domestic visitors (see Figure 5.2). Of the international visitors, nearly a third (31%,  $n = 41$ ) came from European countries including the UK, Germany and the

Netherlands; these groups were followed by tourists from Japan (17%,  $n = 22$ ), then from the US or Canada (12%,  $n = 16$ ), and neighbouring ASEAN nations (12%,  $n = 16$ ).

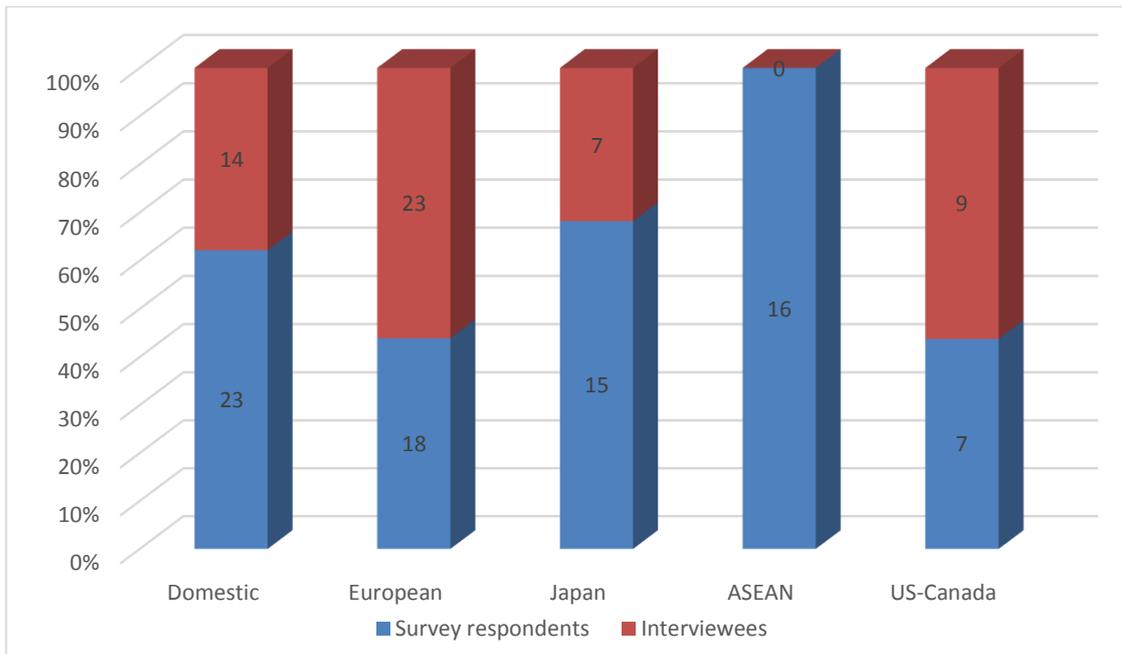
**Figure 5.2: The source countries of the tourist participants ( $n = 132$ )**



Most of the international visitors were long-haul tourists from Europe, Japan and the US or Canada (see Figure 5.2). These countries are the main source markets for Vietnam’s overall tourism industry (VNAT, 2010). These data also match the recent statistics of the PTMB which revealed the most dominant tourist market is European tourists, with 40.4% of the arrivals in 2012 coming from either France or Germany; a further 19.5% came from Japan, 3.8% from the US or Canada, and 30.6% were domestic travellers (PTMB, 2012) .

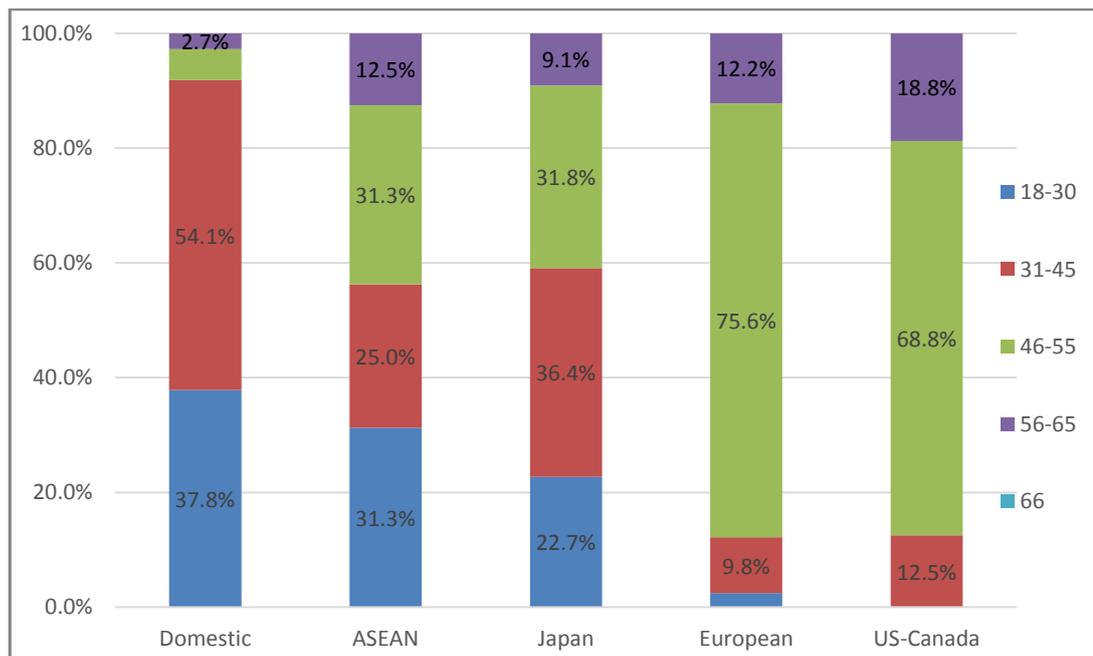
Figure 5.3 break downs the nationalities of tourists according to how they participated in the study. Twenty-nine per cent of those who participated in the face-to-face semi-structured interviews were domestic tourists and 71% were international tourists, with similar proportions completing the survey (26% and 74%, respectively).

**Figure 5.3: The nationalities of the tourist participants, by type of research methods (n = 132)**



The majority of domestic tourists coming to Phuoc Tich were younger than 45, and more than half were in the 31–45 years age group (Figure 5.4). With ASEAN and Japanese tourists, there was little difference between the age groups. In contrast, the tourists from Europe and the US or Canada tended to fall into the 46–55 and 56–65 age groups.

**Figure 5.4: The age of the tourist participants, by nationality (n = 132)**



The education level of the study’s tourists is shown in Figure 5.5. The level of education among participants in this research was very high. In general, most of the tourists who visited Phuoc Tich village hold a bachelor’s degree, apart from a small number of domestic (17.2%) and Japanese (6.7%) tourists who had not graduated beyond high school.

**Figure 5.5: The education levels of the tourist participants, by source country (n = 91)**

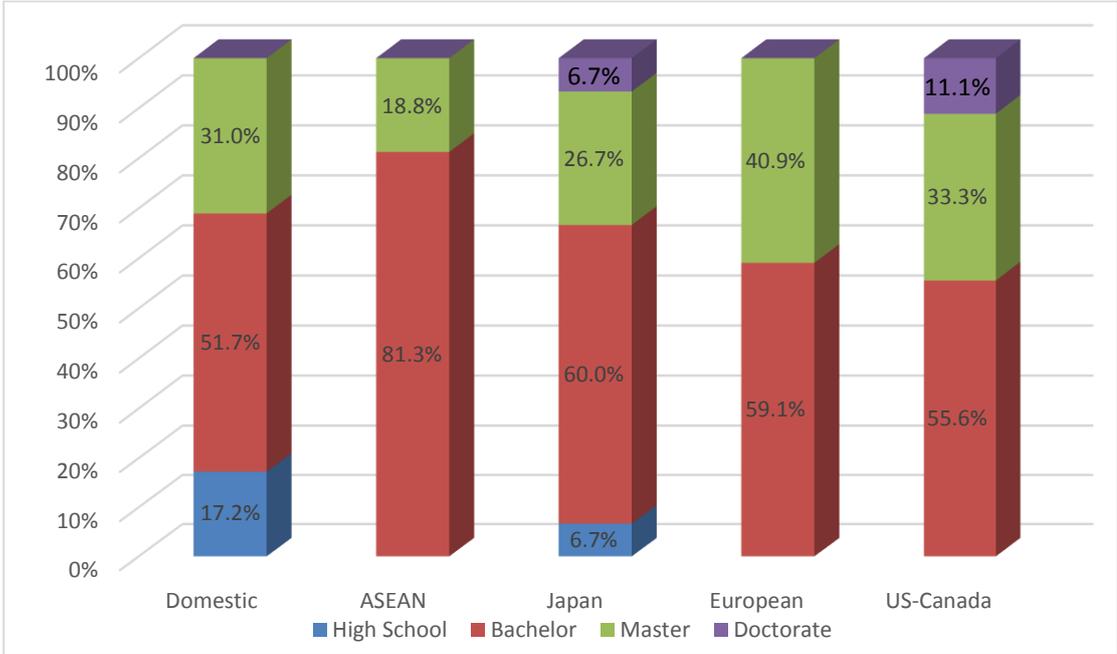
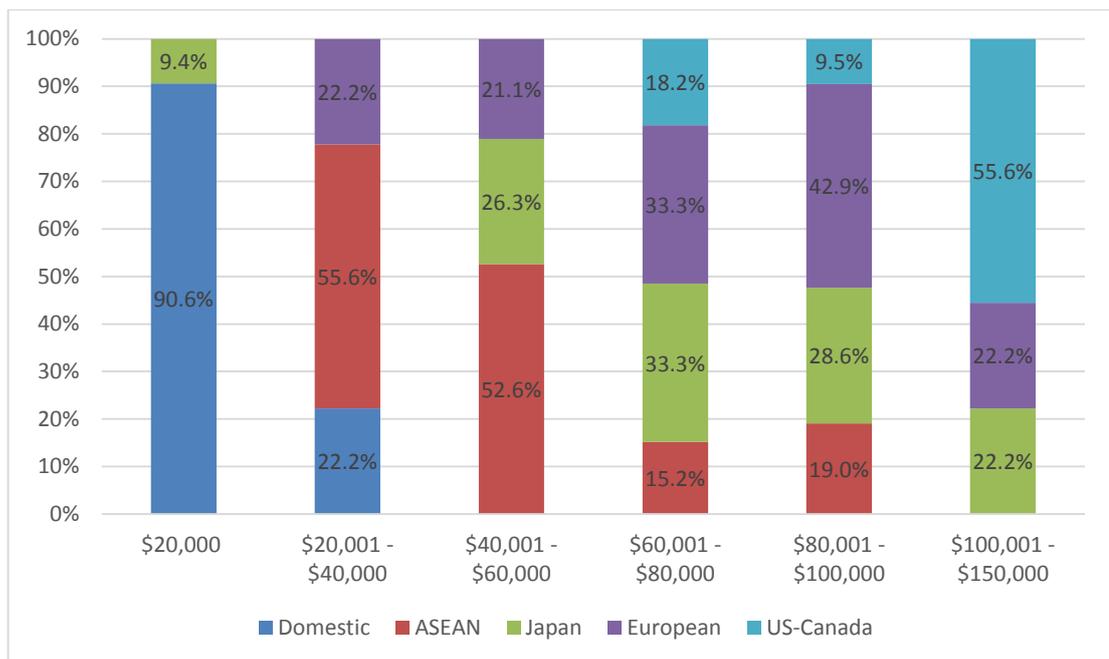


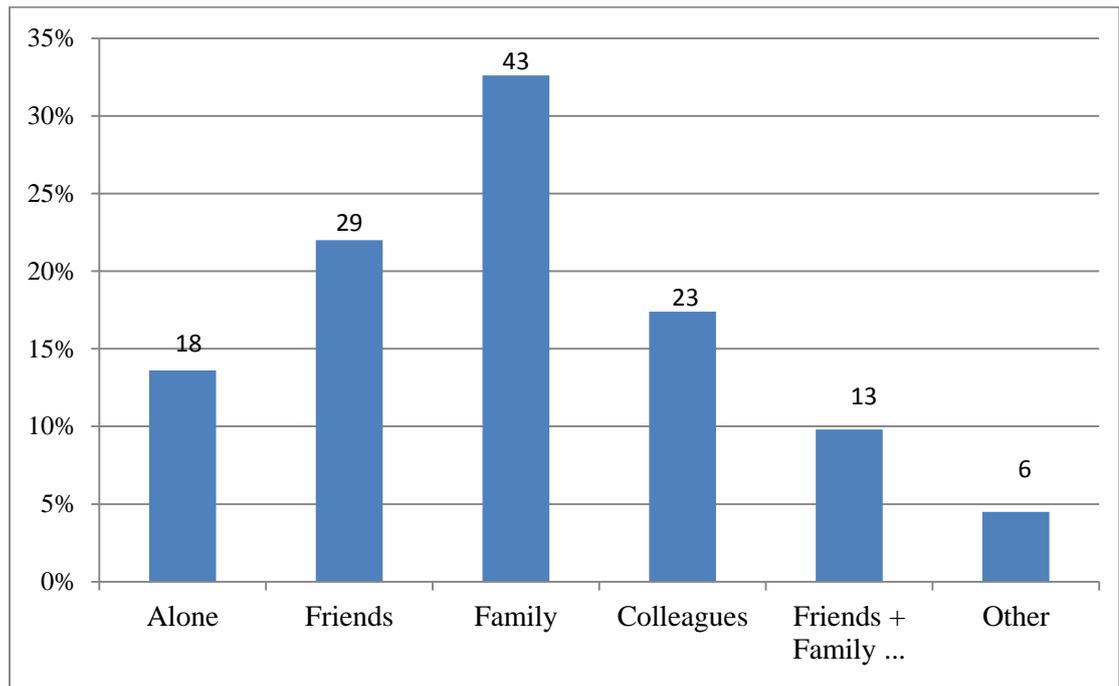
Figure 5.6 presents the annual individual income of the tourists who participated in the study, broken down by nationality grouping. A significant number of the tourists (24.2%, n = 32) visiting Phuoc Tich village had an annual income below \$20,000; this is because most of the participants in this income group were Vietnamese tourists and the country’s annual per capita GDP is only approximately \$1224 (GSO, 2011b). These figures contrast sharply with international tourist groups: their biggest income category (n = 33) was \$60,001–80,000, while nearly 16% of participants (n = 21) earned in the range of \$80,001–100,000. Nine international tourists (6.8%) reported their annual income in the range of \$100,001–150,000; five of them were from North America, two from European and two from Japan. At the lower end, 18 tourists (13.6%) indicated that their annual income was in the range \$20,001–40,000, and the remaining 19 international tourist participants (14.4%) had an income of between \$40,001 and \$60,000.

**Figure 5.6: The annual income of the tourist participants, by nationality**  
(*n* = 132; unit = US\$)



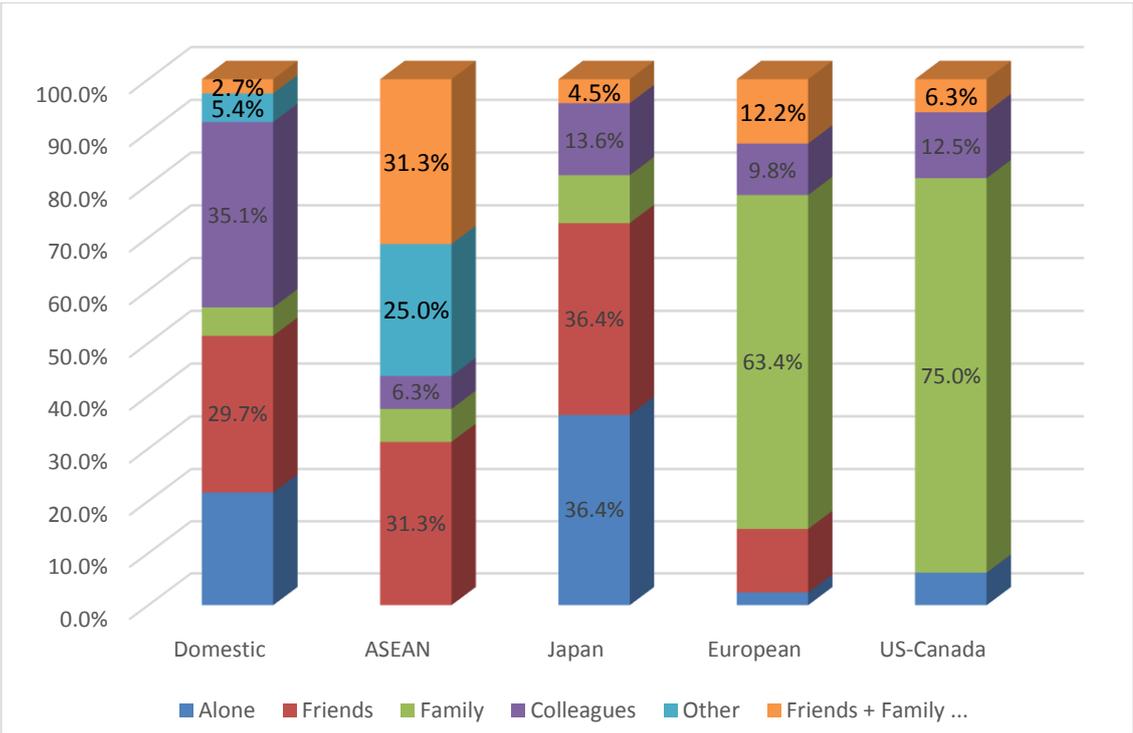
The majority of the tourists who came to Phuoc Tich village were travelling with companions, with only 13.4% (*n* = 18) tourists travelling alone (Figure 5.7). Nearly one third (*n* = 43) of the respondents were travelling with their family, while slightly more than a fifth (*n* = 29) were travelling with their friends. A further of 17.4% (*n* = 23) were travelling with their colleagues, and nearly 10% (*n* = 13) of tourists were travelling with both their friends and families together. Only a very small proportion (4.5%, *n* = 6) were travelling ‘with other’ companions during their visit to Phuoc Tich village.

**Figure 5.7: The travelling companions of the tourist participants ( $n = 132$ )**



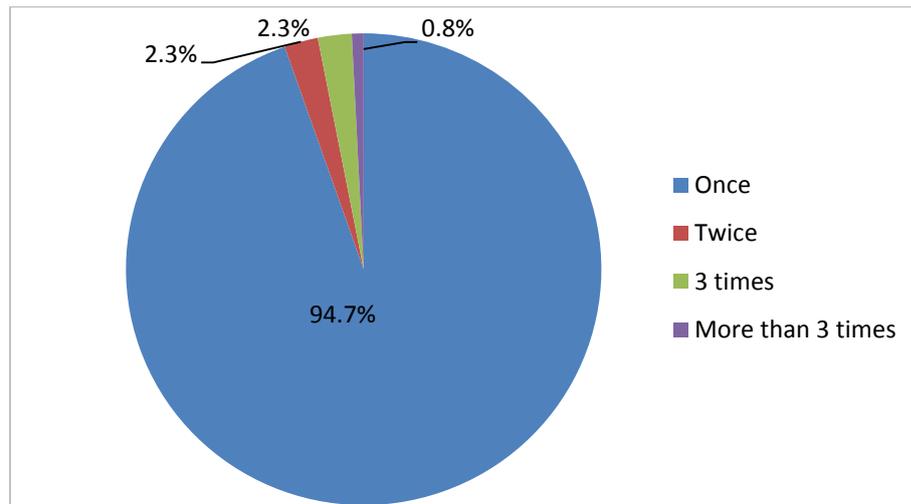
There was a statistically significant difference between the companion travelling habits of the groups of visitors from different countries ( $\chi^2 (8, n = 132) = 31.440, p < 0.05$ ), with analysis of the data showing that ‘nationality of tourists’ was associated with ‘travel companion’. Most of the North American (75%) and European (63.4%) tourists who were visiting Phuoc Tich village were travelling with family, whereas the Japanese and ASEAN tourists were likely to be travelling with their friends. In contrast, the majority of the domestic tourists had gone to Phuoc Tich village with their colleagues (35.1%) or friends (29.7%). Figure 5.8 illustrates the percentages of types of travelling companions according to each nationality group.

**Figure 5.8: The travelling companions of the tourist participants, by nationality (n = 132)**



The majority of the tourists who participated in the study were on their first visit to Phuoc Tich Heritage village (94.7%,  $n = 125$ ); a mere 2.3% of tourists ( $n = 3$ ) were on their second or third visit, while just one tourist (0.8%) had visited the destination more than three times. The low number of repeat visits to Phuoc Tich village (see Figure 5.9) reflects the fact that Phuoc Tich Heritage village is a newly promoted tourist spot in Thea Thin Hue province and the centre of Vietnam, and also that the majority of visitors are international tourists who are likely to visit Vietnam only once in their lifetime.

**Figure 5.9: The number of times each tourist respondent has visited Phuoc Tich Heritage village ( $n = 132$ )**



### *5.1.2 Pre-visit behaviour*

Tourism is not just a product; it is a complex set of complementary tourist services. Thus assessment of the value chain needs to take a more complex view, looking at all the operations from pre-departure planning through to post-trip return (Mitchell & Ashley, 2010; L. Murphy et al., 2011). Discovering why tourists had chosen Phuoc Tich and the sources they had used when they searched for information about visiting the village is relevant for (at least) a primary interrelated reason: to meet the tourists' demand base with the local community's supply base.

The potential linkages between the tourism industry, traditional handicraft sectors and the local community are created at the marketing step. The tourists' motivations, however, are generated through different and wide-ranging information sources such as personal sources (social media referrals), commercial sources (travel articles and documentaries, travel books and brochures, and other marketing material) and public sources (reviews, newspapers) (Heitmann, 2011, p. 32). Detailed information can also come from destination websites, and through intermediaries such as tour operators, travel agents and tourist information centres.

In both the surveys and interviews, the tourists were asked to rate the importance of each source of information they might have used on their decision to visit Phuoc Tich (see Table 5.1). The ratings were scored using a 5-point Likert scale, with 1 being 'Unimportant', up to 5 which is 'Important'.

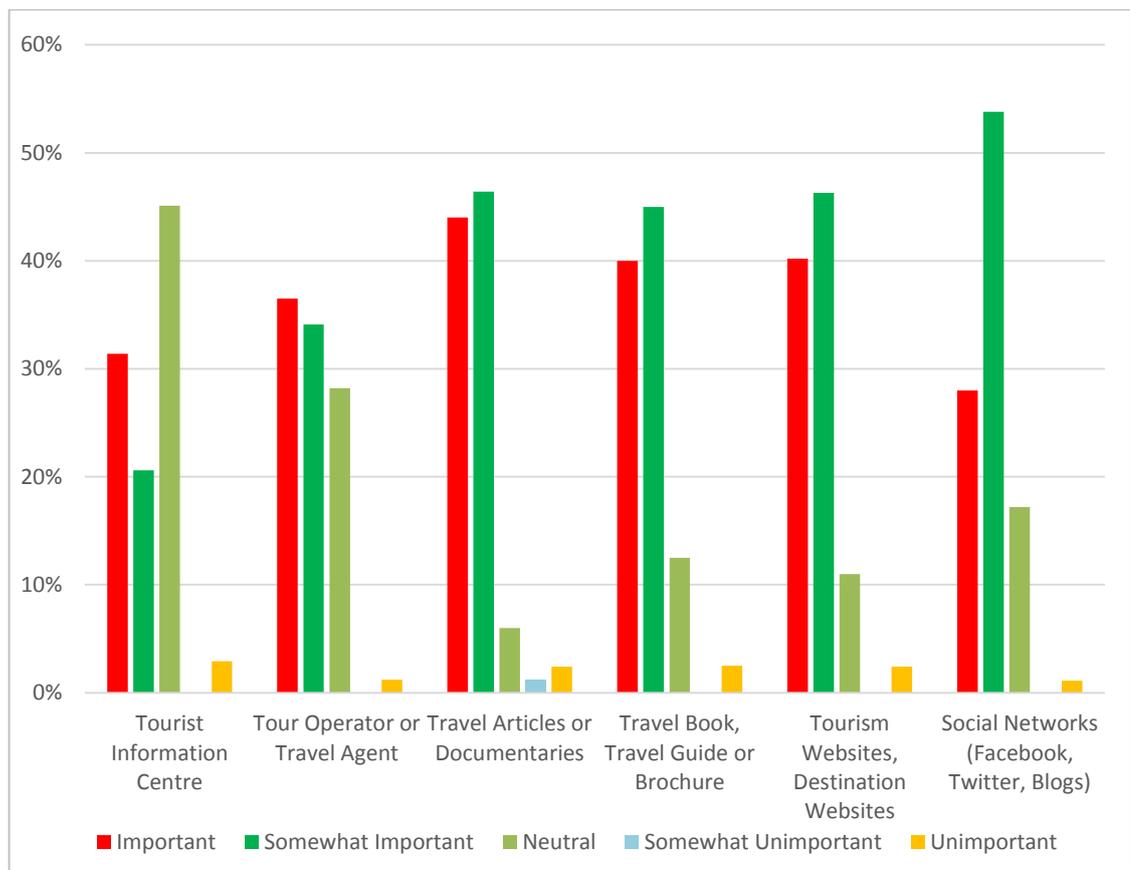
**Table 5.1: Importance of information sources in influencing travel to Phuoc Tich Heritage village (*n* = 132)**

Source of information	Mean	Std. Dev
Travel articles or documentaries	4.29	0.830
Tourism websites, destination websites	4.22	0.832
Travel book, travel guide or brochure	4.20	0.848
Tour operator or travel agent	4.05	0.872
Social media such as Facebook, Twitter, blogs	3.95	0.795
Tourist information centres	3.77	0.994

The tourists had adopted a multiple-mode approach to gathering information about Phuoc Tich Heritage village, and it should be noted that the PTMB has no official channel about Phuoc Tich for tourists. Overall, 90.4% of the tourists claimed that travel articles and documentaries are an important or somewhat important source of information that influenced their decision to travel to Phuoc Tich Heritage village. This is reflected in the high mean score of 4.29 (out of 5) for this element.

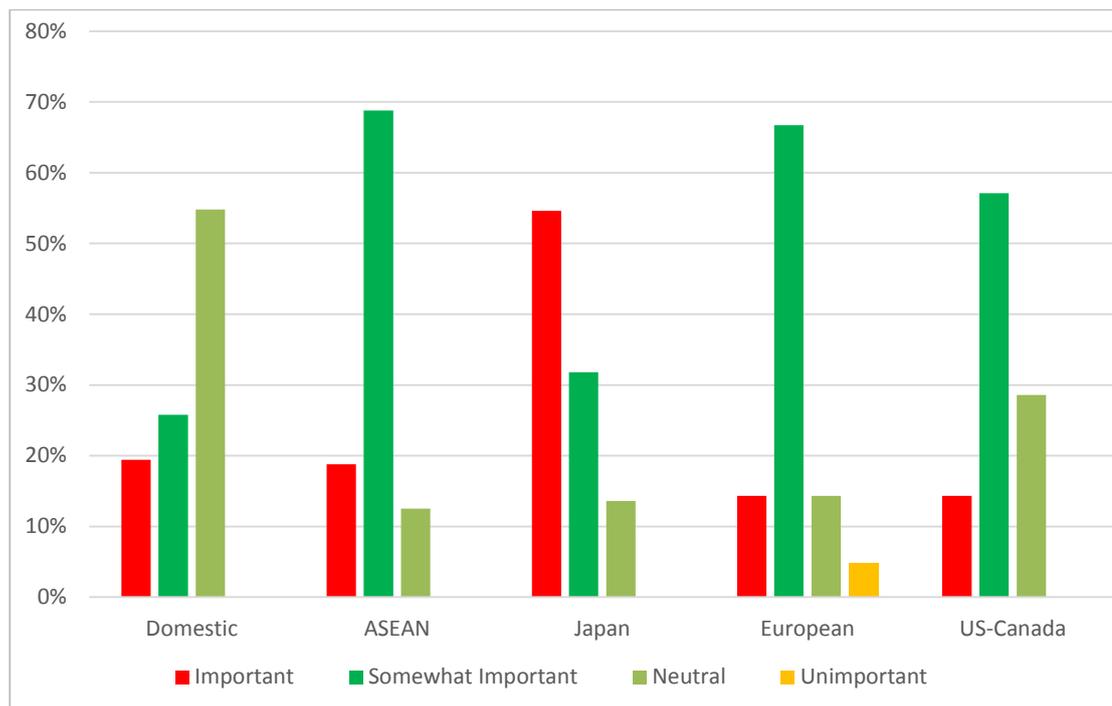
Overall, 85% of tourists stated that a travel book, travel guide or brochure had been a source of information they had used when deciding to travel to Phuoc Tich (see Figure 5.10), with two out of five (40%) claiming that a travel book, travel guide or brochure had been an important source of information. More than four fifths of those participating (86.5%) indicated that tourism or destination websites were important or somewhat important in influencing their decision to visit Phuoc Tich, with almost half (46.3%) of the tourists saying that tourism or destination websites were a somewhat important source. As social media continues to grow in importance, so will the importance of harnessing these as marketing tools for all industries; more than half (53.8%) of the tourists stated that ‘social media such as Facebook, Twitter and blogs’ were a somewhat important source of information they had used in their decision to travel to Phuoc Tich Heritage village.

**Figure 5.10: Source of information influencing travel to Phuoc Tich Heritage village (n = 132)**



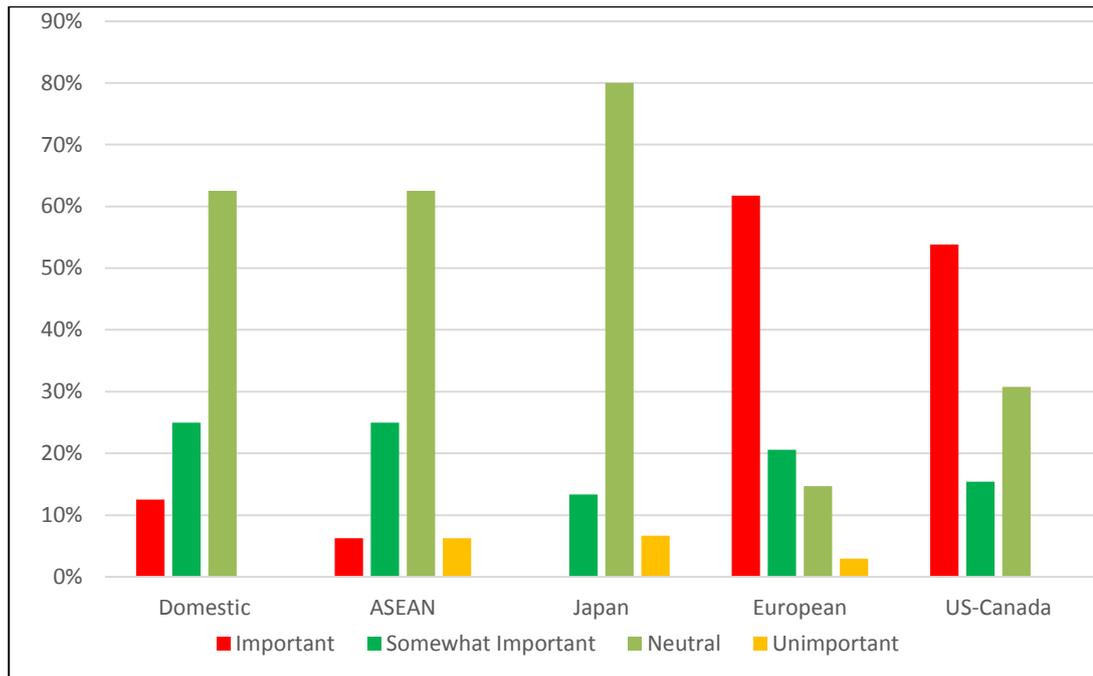
A majority of the international tourists highlighted the role of social media as important or somewhat important sources of information, but more than a half of the domestic tourists rated its importance as only ‘Neutral’ (see Figure 5.11). Although Vietnam is one of the countries with the fastest developing numbers of Internet users, social media is still a new approach for business and relationship connections; in fact, Internet users in Vietnam do not always have the right to access the social networks. The role of social networking as a business channel or marketing tool for tourism is still underestimated in Vietnam, which also reflects why many domestic respondents marked social media as neutral or only a somewhat important source of information.

**Figure 5.11: Social media (Facebook, Twitter, blogs) as sources of information influencing travel to Phuoc Tich Heritage village ( $n = 97$ )**



Many of the tourists, especially the domestic tourists, who went to Phuoc Tich village did not rate tourism information centres as an important source of information (see Figure 5.12). This is also reflected in the lowest mean score of 3.77 (out of 5) for this source. In Hue city there is only one tourist information centre, established at the end of 2013, providing information and advice on what to see and to do in Phuoc Tich village.

**Figure 5.12: Tourist information centres (TICs) as a source of information influencing travel to Phuoc Tich Heritage village (*n* = 102)**



Every tourist has his or her own internal and external motivations for travel which lead to different perceptions about a tourist destination (Bond & Falk, 2012; March & Woodside, 2005). It is important to understand the reasons why tourists travel to Phuoc Tich Heritage village so that the future management approaches can appropriately suit the tourists' needs.

In this study, the tourist participants were asked about their motivations for visiting Phuoc Tich, and to indicate the relative importance of the reasons that had pulled them to decide to travel to this Heritage village. Once again, a 5-point Likert scale was used both in the surveys and during the interviews, using the scale labels of 1 being 'Unimportant', up to 5 which is 'Important'. The results are presented in Table 5.2.

**Table 5.2: The tourist participants' motivations for visiting Phuoc Tich Heritage village (n = 132)**

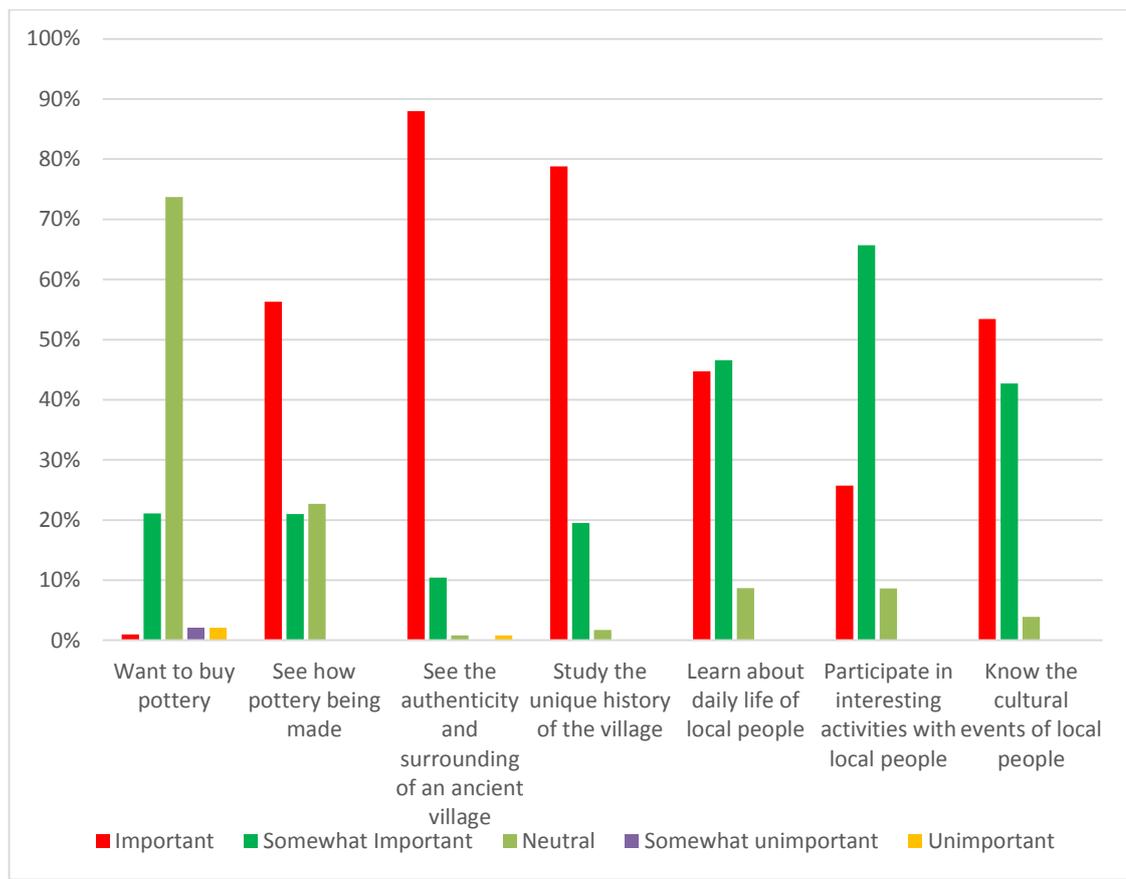
<b>Motivations ('pull' factors)</b>	<b>Mean</b>	<b>Std. Dev</b>
See the authenticity and surroundings of a Heritage village	4.85	0.493
Study the unique history of the village	4.76	0.501
Know the cultural events of local people	4.50	0.573
Learn about daily life of local people	4.36	0.639
See how the pottery is made	4.34	0.826
Participate in interesting activities with local people	4.17	0.563
Want to buy pottery	3.17	0.577

For tourists, the important pull motivations to visit Phuoc Tich Heritage village are to 'See the authenticity and surroundings' and 'Study the unique history'. This is reflected in the high mean score of 4.85 and 4.76 (out of 5) for these two reasons (see Table 5.2). In Figure 5.13, more than 98% of the tourists noted these two factors were somewhat important or important to their choosing Phuoc Tich village as a rural destination.

The next three important factors that pull tourists to visit Phuoc Tich Heritage village are 'Know the cultural events' and 'Learn about daily life' of local people, as well as 'Participate in interesting activities with local people'. The mean scores for these three motivational factors were 4.50, 4.36 and 4.17, respectively, out of 5 – all high scores. More than 91% of the tourists noted these three factors were important or somewhat important motivations for their choosing Phuoc Tich village as a destination in the rural areas (see Figure 5.13).

More than three in four visitors (77.3%) stated that 'See how the pottery is being made' played an important or somewhat important motivation for their choosing to travel to Phuoc Tich Heritage village. In contrast, less than one in four visitors (22.1%) noted 'Want to buy Phuoc Tich pottery' as an important or somewhat important motivation, with most (73.7%) responding with a neutral reaction.

**Figure 5.13: The tourist participants' motivations for visiting Phuoc Tich Heritage village (n = 132)**



A one-way analysis of variance (ANOVA) was conducted between subjects to test for a correlation between visitor motivations and ‘Education level of the tourists’ when visiting Phuoc Tich National Heritage village. There was a significant correlation between the motivation ‘I want to see pottery being made’ and ‘Education level of the tourists’ at the  $p < 0.05$  level [F (3,84)=5.236,  $p = 0.002$ ]. There was also a significant correlation between the motivation ‘I want to know more about the cultural event of local people’ and ‘Education level of the tourists’ at the  $p < 0.05$  level [F(3,86)=2.752,  $p = 0.047$ ]. Taken together, these results suggest tourists with higher levels of education who are travelling to rural or peri-urban destinations are interested in seeing the pottery being made, and knowing more about the culture of the local people.

A deeper understanding of the ‘Want to buy Phuoc Tich pottery’ motivation of domestic and international tourists is presented in the Figure 5.14. A high proportion (77%) of tourists indicated a neutral response for this motivation; however, more than one in five tourists (22.1%) stated that ‘Want to buy Phuoc Tich pottery’ was an important or somewhat important motivation in visiting the village. The interviews

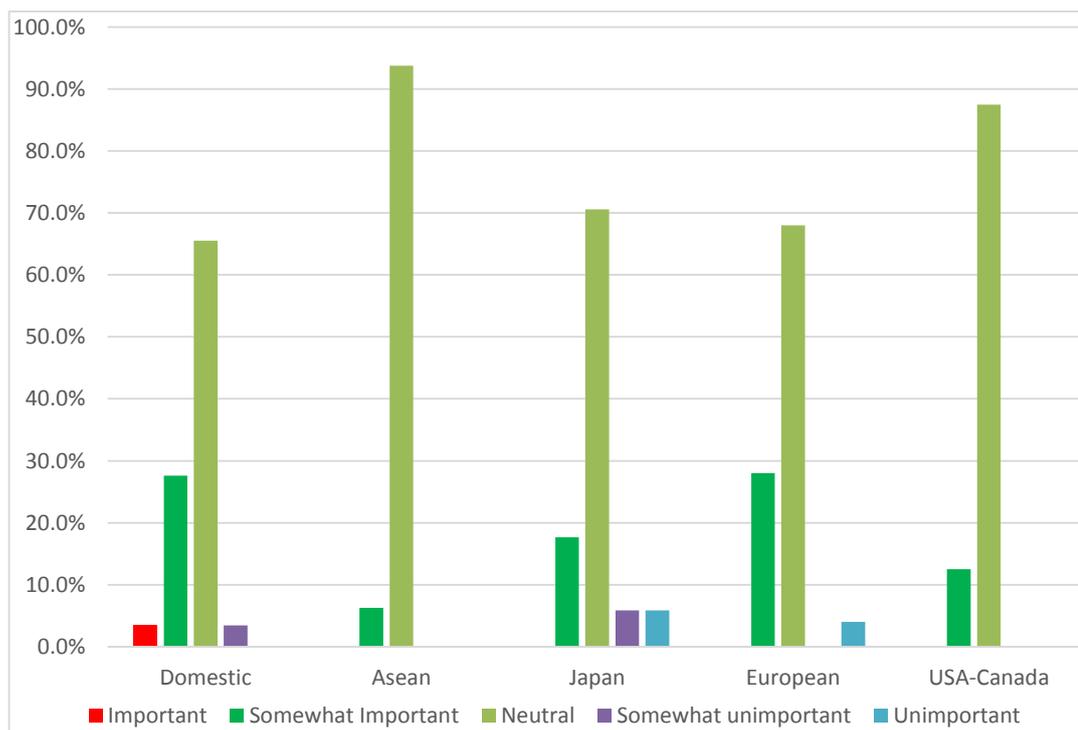
revealed the reasons why tourists who ‘Want to buy Phuoc Tich pottery’ come to the village. For example:

“I want to see how the pottery [is] made, and buy some pottery. My colleague has a high recommendation about the authentic characteristics of the pottery in Phuoc Tich. Maybe I will have new ideas for my projects.”  
(French, female, designer, 31–45 age group)

“I am from Binh Duong province, also a famous pottery production place. I also love the green environment of Phuoc Tich village, and focus on the pottery. I came here to see what the differences between Phuoc Tich pottery and ours are, and maybe buy some as gifts...” (Vietnamese, male, 46–55 age group)

“I heard about Phuoc Tich village and its pottery products many times. The village is famous for the pottery rice pot served for the King. I believe the potteries in the village are always cheaper than in Hue Citadel. I am on my way home to Dong Ha city (Quang Tri province), and want to see how these traditional potteries are produced, and may be to buy some.”  
(Vietnamese motor-tourist, male, 31–45 age group)

**Figure 5.14: ‘Want to buy pottery’ motivation of tourists at Phuoc Tich Heritage village (n = 132)**



Many of the tourists were visiting Phuoc Tich to experience a broader sense of place and to get away from some of the more mainstream tourism experiences – with pottery not featuring as a factor in the decision to come to this village. The following comments made by international and domestic tourists explain their motivations in deciding to travel to Phuoc Tich Heritage village:

“We decide to go to this Heritage village as we are curious, we want to savour something: about the rural and daily activities of local people, meet and talk to local people to learn something about cultural places... We hate group, mass tourism. Just two of us, not as a normal tourist, but want to become a local. We have been to mountainous areas in the north, and now down to the centre, an untouched place.” (European, male, 46–55 age group)

“One friend suggested me to come to see the peaceful scenery, beautiful and unique houses. I want to know about the architecture of the traditional houses in Vietnam, the livelihood of local habitants in the rural areas; something unique and different to the urban, something to learn, something *savour de vie*.” (French tourist, male, 46–55 age group)

“Why am here (and not there)? I don’t need to visit all the recommended tourist places to feel as if I’ve really visited a place; in fact, the best way to discover this Heritage village is just to walk around and do everyday things like eating, shopping, socialising and relaxing, just as the local habitants would.” (French tourist, male, 46–55 age group)

“I want to see the architecture – the designs of the old houses in this region – the traditional pottery of the local habitants and their livelihoods. I want to smell the rural atmosphere, get rid of the urban life, and see the green environment.” (Vietnamese, male, 31–45 age group)

For some, their interest in pottery was less about the products themselves and more about the way in which village life was shaped by the economic activity of pottery production:

“I am looking for something different, something very rural and unique in Vietnam ... I have been to Duong Lam village, the first Heritage village,

and I am curious about the second one in Vietnam; I want to discover the Heritage village which was consulted by JICA, [I have an] aspiration to learn something new especially about the pottery – handicraft activities, I want to see how the local people are living.” (Japanese, male, 31–45 age group)

“Pottery – something typical, unique to Vietnam: traditional activities and handmade products, offers a grand choice for the tourists. I want to learn something new about handicraft activities. I also want to see the history and the development of the pottery industry...” (UK, female, 46–55 age group)

Several visitors also stressed that they would like to see pottery being made, with the purchase of the product something of a secondary consideration. For example:

“I can see the artists, see how the young potters preserve and develop their elders’ occupation, and through that I am learning something new when see the potters make the pottery. I want to see how the local potters reflect their local stories (vignettes) into the products.” (French, female, designer, 31–45 age group)

“I have heard about the pottery sent in for Kings and seen these potteries in Hue Citadel, but I am curious about their colour. I want to see how these traditional potteries were made and fired, how the local people conserve and develop their ancestors’ traditional handicraft activities. Buying pottery? Maybe, but I need to see what they are selling here and consider where it might fit in my house.” (Vietnamese, female, 31–45 age group)

### ***5.1.3 Behaviour during the visit***

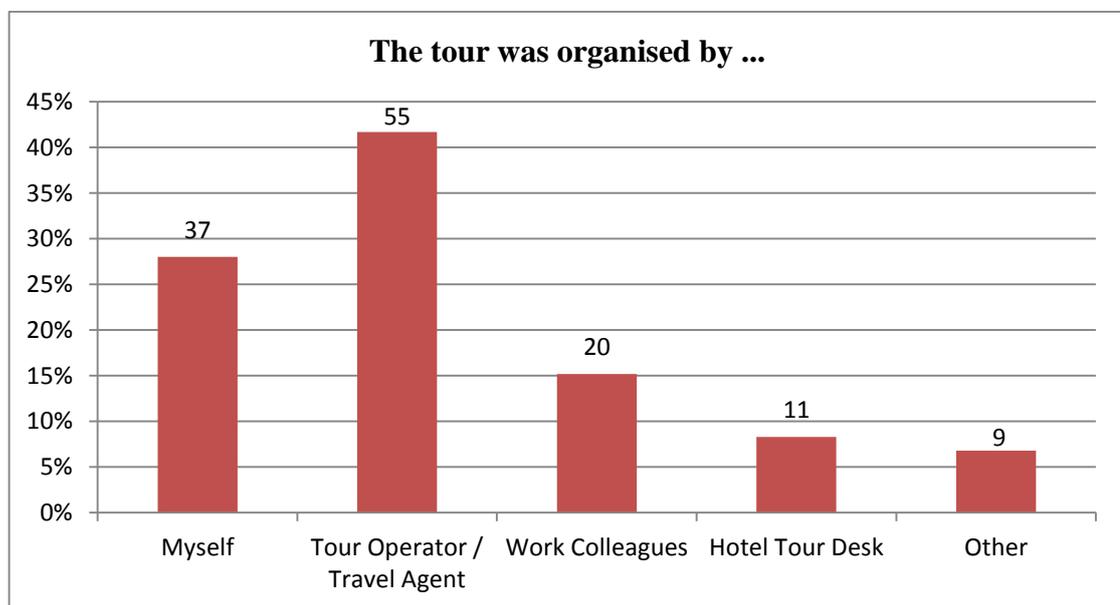
Understanding the activities or services the tourists have experienced and their impressions of these experiences is important as this knowledge will help in future planning, determining which products and services are satisfying the tourists and which need amending, and what investments are needed to maximise the tourism benefits for Phuoc Tich village in the future.

The tourists were asked who had organised their tours to Phuoc Tich Heritage village (see Figure 5.15). Nearly a half of the tourists (41.7%,  $n = 55$ ) had organised

their trip to Phuoc Tich through travel agents or tour operators. Slightly more than a quarter (28%,  $n = 37$ ) had organised the visit themselves and were travelling free and independently. There are several reasons that could explain why the international visitors were more likely to be on a package tour to rural destinations than domestic travellers; for example, the infrastructures serving tourism (i.e. the routes, restaurants, toilets, etc.) is not quite good, and almost none of the local residents in rural areas can speak a foreign language and so communication between international tourists and local can be extremely difficult.

A further 15.2% ( $n = 20$ ) of tourists answered that the tour to Phuoc Tich was run by their work colleagues, while 11 of the tourists (8.3%) said their one-day tour had been introduced to them and organised by their hotel's tour desk officer. A small number of participants (6.8%,  $n = 9$ ) said that their visit had been organised by 'Others'; for example, by their friends who live in Hue city or volunteer people with introductions from JICA organisation. Thus it is clear that intermediary organisations such as tour operators, travel agents and hotel tour desks are still important factors in the Phuoc Tich tourism chains.

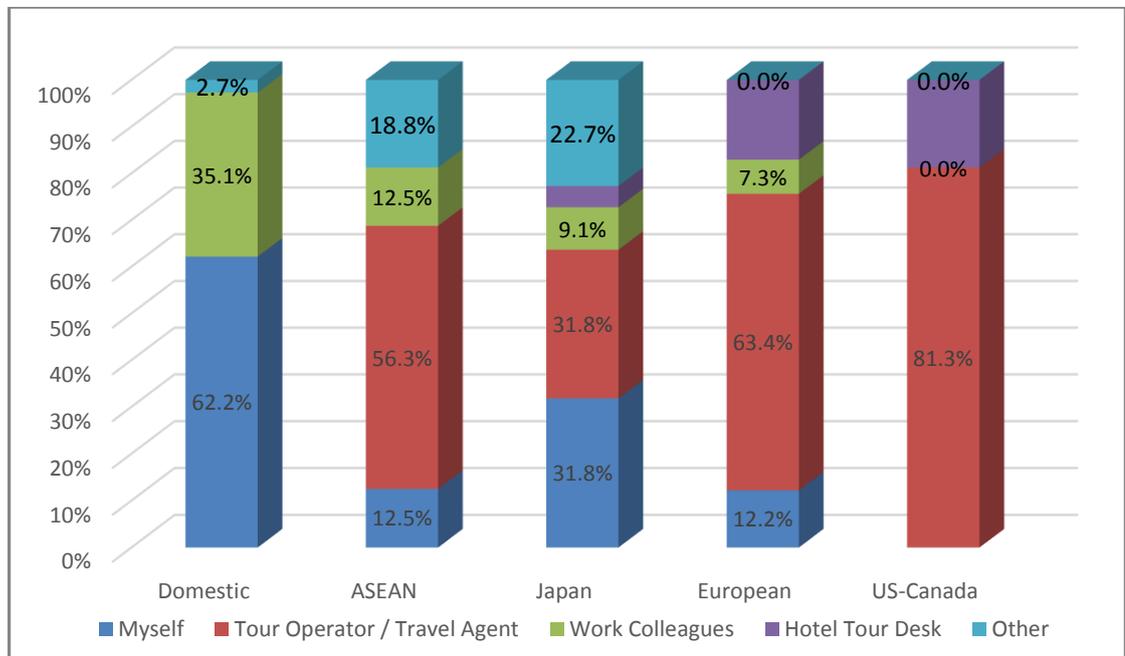
**Figure 5.15: Who organised the tourist participants' tours to Phuoc Tich Heritage village ( $n = 132$ )**



There was a statistically significant difference between the nationality of the tourists and who had organised their tour to Phuoc Tich village ( $\chi^2(8, n=132) = 73.198, p < 0.05$ ) (see Figure 5.16). The domestic tourists were more likely to be travelling by

themselves to Phuoc Tich village, whereas international tourists were likely to be travelling with the assistance of tour operators. A small number of the tourists visiting Phuoc Tich village (8.3%) had had their tour organised through a hotel tour desk.

**Figure 5.16: Who had organised the tours, by tourist participants' nationality (n = 132)**



The ability to explore and find out about the village once you have arrived is important as it shapes opportunities for interaction. Tourists were asked about their experience in finding their way around Phuoc Tich Heritage village. Specifically, they were asked to rate how useful the following information sources were: “There is good **direction** and **signage** around Phuoc Tich village”, “There is good **availability** of tourism information about Phuoc Tich village and its landmarks”, “It is easy to **find** the historic landmarks within Phuoc Tich village”, and “It is easy to **communicate** and interact with the local people”.

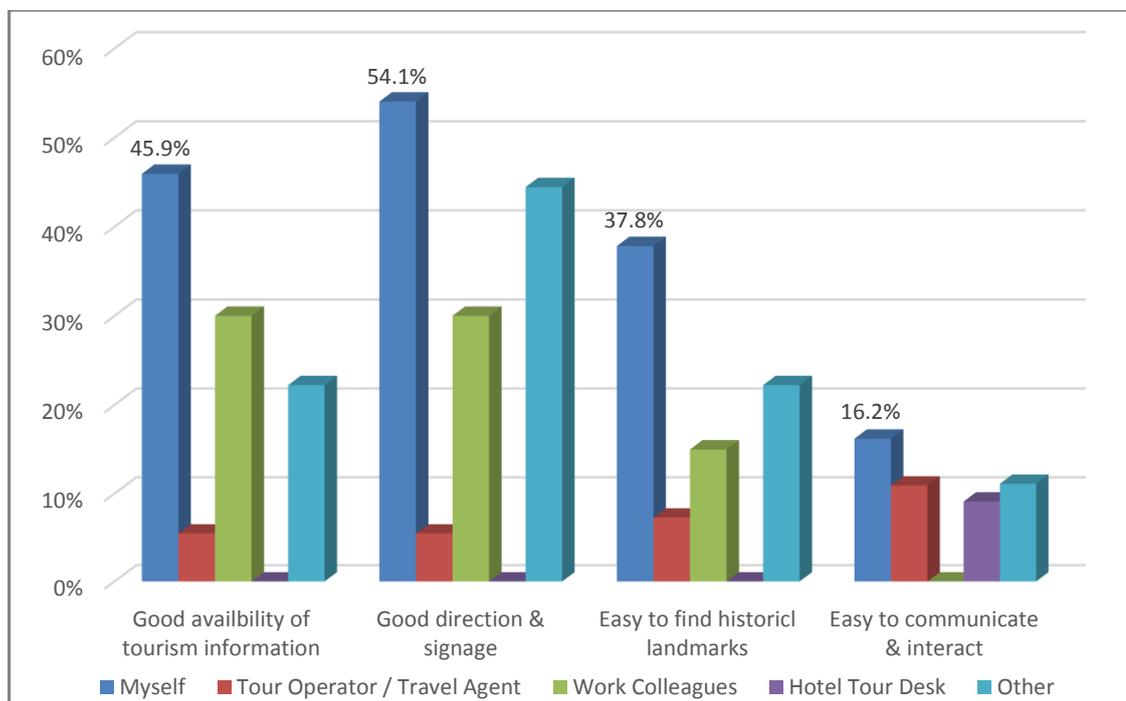
Once again, the participants were asked to rate their answers using a 5-point Likert scale, from 1 being ‘Strongly Disagree’, up to 5 which is ‘Strongly Agree’. The significant finding was that tourists are not able to easily find their way around Phuoc Tich Heritage village. This is reflected in the mean scores of 2.95 for “easy to find the historical landmarks”, and 2.93 (out of 5) for “good direction and signage” around the village (see Table 5.3).

**Table 5.3: Agreement with statements relating to Phuoc Tich Village (n = 132)**

	Mean	Std. Dev
It is easy to <b>communicate</b> and interact with the local people	3.37	.735
It is easy to <b>find</b> the historic landmarks within Phuoc Tich village	2.95	.543
There is good <b>direction</b> and <b>signage</b> around Phuoc Tich village	2.93	.668
There is good <b>availability</b> of tourism information about Phuoc Tich village and its landmarks	2.89	.596

A high number of FIT visitors said they had found it difficult to find their way to and around Phuoc Tich Heritage village (see Figure 5.17). In contrast, just a small numbers of tourists whose visits had been organised by TO/TAs, hotel tour desks or work colleagues found it difficult. Clearly those travelling with tours are much less likely to feel that there are limitations to information and signage because they can rely on guides for extra detail.

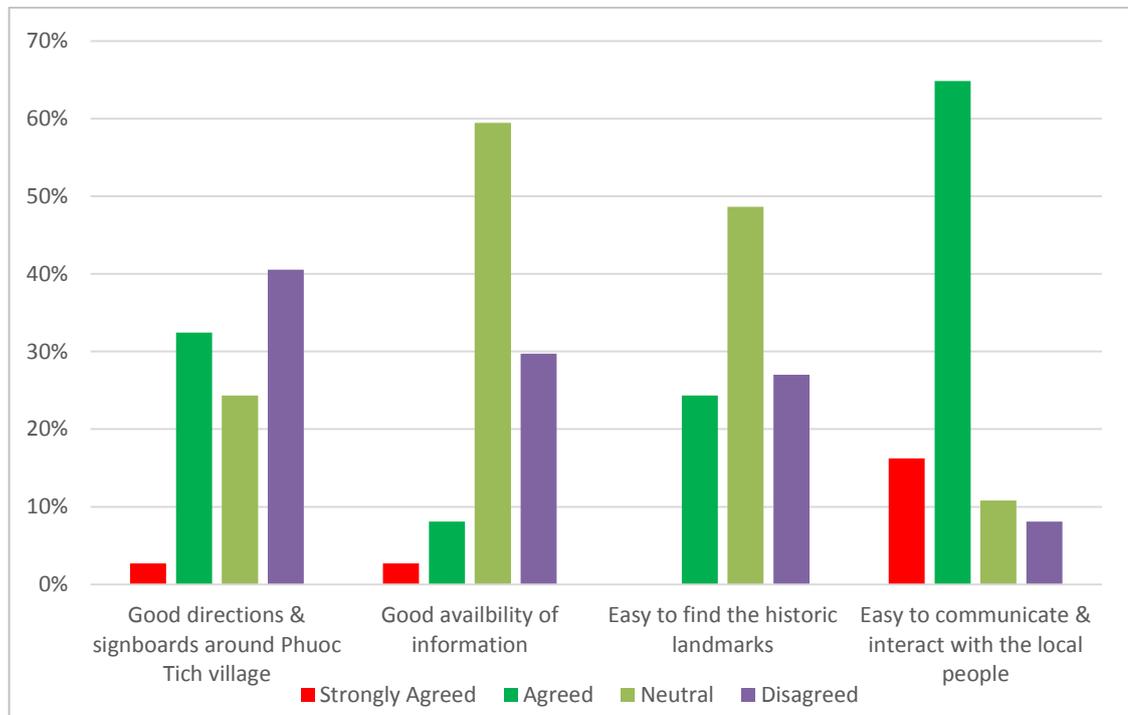
**Figure 5.17: Tourist respondents who ‘Disagreed’ with statements about Phuoc Tich (n = 132)**



In order to have an in-depth understanding about the importance of signage for tourism, the researcher analysed how domestic tourists find their way to and around Phuoc Tich village. The researcher noted that two fifths of the domestic tourists (40%)

disagreed with the statement that there are good directions and signboards, and one third could not find information available or historic landmarks when travelling within the village (see Figure 5.18).

**Figure 5.18: Domestic tourist respondents' satisfaction in finding ways to and around Phuoc Tich Heritage village (n = 37)**

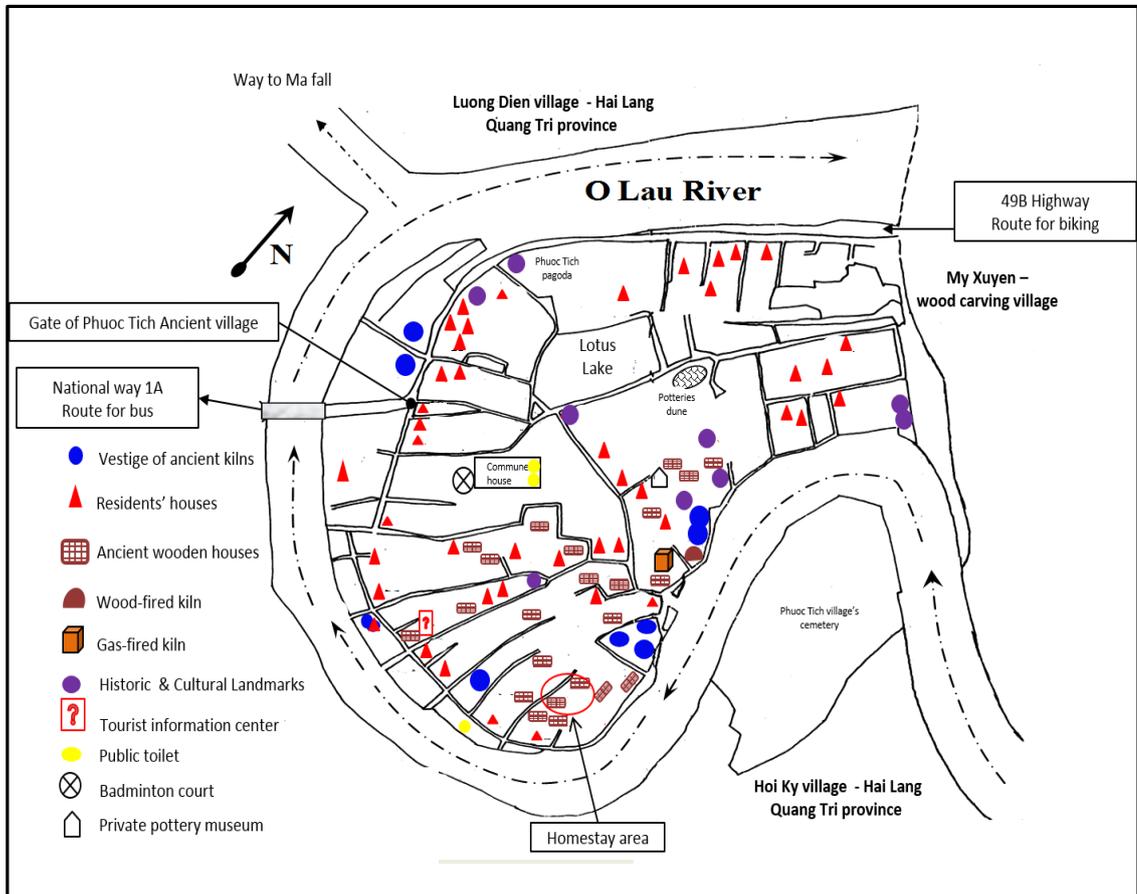


Feedback from the tourists revealed several important themes regarding provision of local information. The first of these is the location of the tourist information centre (TIC). Since September 2012, with the support and investment from JICA, an ancient house has been transformed to become the TIC. This TIC opened in March 2013, but it is more like a meeting point or a rest stop than a centre providing and communicating information about the village. Moreover, the ancient house is located in the middle of the village, not at the entrance, so the tourists and even some new tour guides cannot find it easily (see Figure 5.19). Adding to difficulties faced by FIT visitors is the fact that the TIC will only open when the PTMB officer has been informed in advance that tourists are arriving.

The second reason mentioned by visitors was the lack of a clear map. The PTMB uses a geological map, which is a special-purpose map made to show geological features in the area; this map is located in front of the TIC, right in the middle of the village. A simple printed map (Figure 5.19) was re-drawn by the author from Dan's (2005) report

and has been printed by the New PTMB and provided free for tourists; however, it is available only in English at this point in time.

**Figure 5.19: A tourists map of Phuoc Tich Heritage village**



*Source:* Author; modified and updated from Dan (2005, p. 17).

The third reason highlighted by the tourists is the limited directions and signboards available around the village. International tourists appear to have been forgotten by the PTMB as all the signboards within the village are solely in Vietnamese (Figure 5.20). Furthermore, the direction boards and signs are not well positioned and easily seen by the visitor. Figure 5.21 shows that some of the direction boards are even placed behind tree fences, or hang on a tree. In addition, there are many historical and cultural landmarks within the village that do not have signboards or directions yet, such as the tomb of Doan ancestor (one of 12 families who settled and developed the village – see Figure 5.22), the Temple of Hoang family (the chief of 12 families), and the Temple of Pottery's Founder.

**Figure 5.20: Ineffective location of a signboard, and lack of a signboard to the TIC at Phuoc Tich Heritage village**



**Figure 5.21: Signboards within Phuoc Tich Heritage village are written only in Vietnamese**



**Figure 5.22: No signboards at the Temple of Pottery's Ancestor**

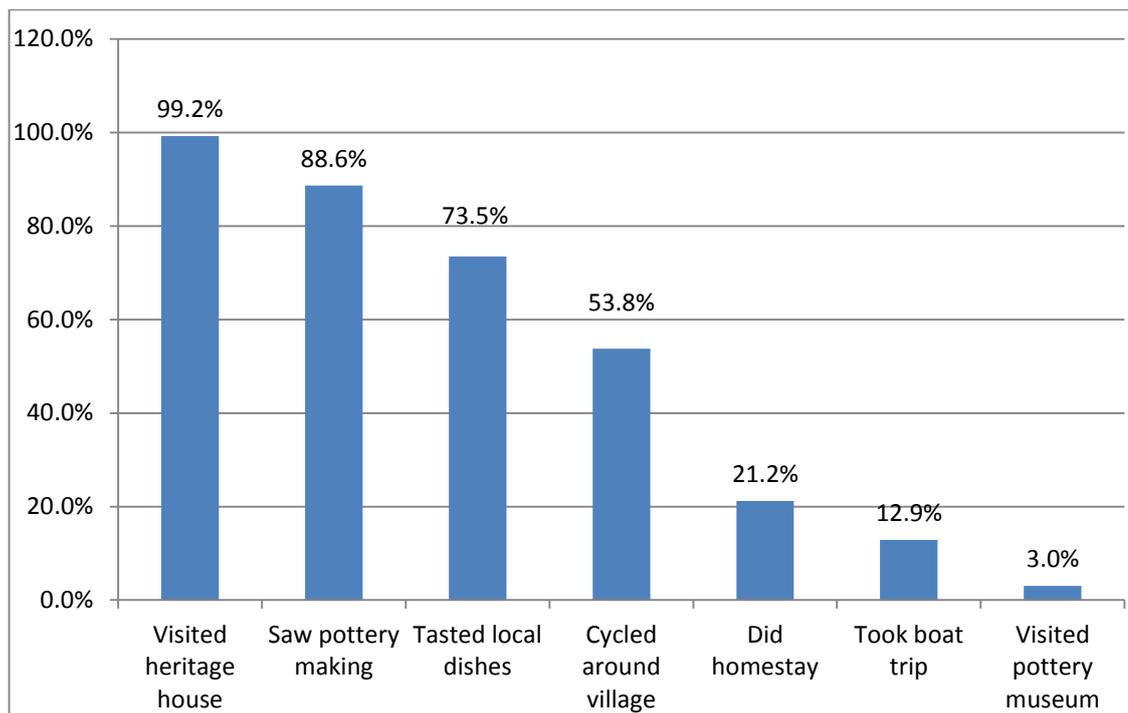


#### 5.1.3.1 The activities of tourists within Phuoc Tich Heritage village

The tourists were asked to indicate which activities they had participated in, or services they had used, during their visit to Phuoc Tich Heritage village (see Figure 5.23). Nearly all of the tourists (99.2%) had seen the architecture and designs of the local Heritage houses, viewing both the interior and exterior of the houses. A large percentage of visitors (88.6%) also stated that they had seen the pottery being made in the pottery production space.

Nearly three quarters (73.5%) of the respondents reported that they had tasted local dishes, and more than a half (53.5%) had enjoyed the cycling activities around the village (see Figure 5.23). The number of tourists who cycled around the village included both the tourists who had used National Way Number 49B to travel to Phuoc Tich and the tourists who had rented a bicycle and cycled around the village. At present, the tourists can only cycle round half of the village, as the roads in the other part are not cement and are muddy.

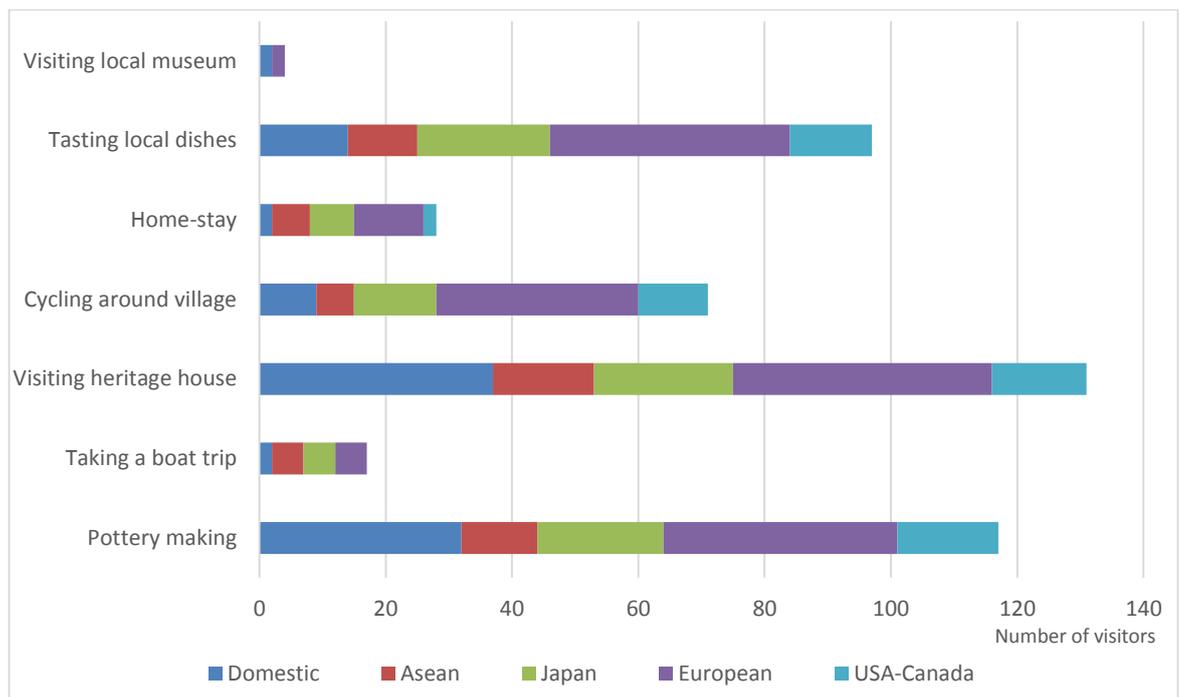
**Figure 5.23: Activities and services the tourist participants had participated in during their stay at Phuoc Tich Heritage village (n = 132)**



More than one fifth of the tourists (21.2%) used a homestay service in one of the Heritage houses. Not many tourists (12.9%) took a boat trip around the village, perhaps because the fuel expense for one boat trip is high (60% of the total cost). The high cost of the boat trip means that this activity is not suitable for a small 4- or 5-person group, and so is not one that a family group would choose.

The breakdown of activities and services that the domestic and international tourists participated in during their visit to Phuoc Tich is presented in Figure 5.24. Only a few domestic and European tourists had visited the local pottery museum, probably because the museum is located inside a private old house, and only the tour operator(s) connected to the previous PTMB know about it – the other tour operators who have the direct contracts with local residents do not have this information.

**Figure 5.24: The activities and services that the tourist participants had used, by source country**



The following comment by a domestic tourist highlighted the shortage of the information about the local museum.

“I have no information, I never knew that such a lovely small museum like this exists in the village. The museum’s owner – he is very friendly, showed and explained many things. I will inform this spot to the tour manager to add this for the next group...” (Vietnamese, tour guide, male, 31–45 age group)

Most of the tourists were also very interested in Phuoc Tich’s green and peaceful environment. The following comments and pictures are examples of what tourist participants thought about Phuoc Tich in this respect.

“This is a very interesting destination on a journey to explore the Central Highlands of Vietnam. Phuoc Tich village is calm, quiet, green with beautiful architecture ancient houses, very beautiful and untouched village, like in another planet if [I] compare to Hochiminh city or Hanoi. It has a unique traditional handicraft. Walking in the village at 6:00 a.m. is [a] magnificent experience... smelling the rural atmosphere, the green environment with many local activities, and a village with its original

purity. It would be boring if we just go to hotels, restaurants and amusement parks in the city.” (French, male, 46–55 age group)

“This beautiful and pristine village can become a very typical tourist spot in the near future in the region, with the pure atmosphere, heritage houses and beautiful pottery, and pleasant local habitants... Phuoc Tich Heritage village adds a new rural tourism product to the current cultural tourism products of Hue Citadel.” (Vietnamese, female, 31–45 age group)

“I want to live in the same village as Phuoc Tich, to hear the rural sounds, to breathe the fresh air of the green environment, get rid of the urban life. Even if it is a bit far for us, it is good to visit the village. We try to use up any second we have at the village. This peaceful and green village should become an important heritage site to increase the local habitants’ standard of living...” (Japanese, JICA volunteer and visitor, female, 31–45 age)

Many homestay tourists looked for activities and more interaction in the evening with local people as part of their travel experience. While some were happy to simply soak up the atmosphere of what was already provided by the village, others were looking for some additional programmes and activities:

“I decided to go to this Heritage village because I am curious, and to gain more knowledge. I want to savour something about the rural and daily activities of local people, meet and talk to local people to learn something about cultural places. I was been told that in Vietnamese there is a family with three generations living together under a Heritage house.” (French, male, 45 years old)

“The village is so beautiful and quiet ... but after dinner, there is nothing to do after dinner time: not any programme or activities, even a coffee shop. We are not coming here for drinking beer or chatting with my friend in the evening. We tried to walk around a bit, but it is quite dark outside. It is hard to go to bed at 8p.m. as local residents [do]...” (Vietnamese, male, 46–55 age group)

The tourists staying overnight certainly expressed an interest and desire to be able to learn more about local culture, way of life and handicrafts through different

commodified experiences. This points to the potential to raise levels of visitor satisfaction and engagement and also to create more economic benefit for the community.

### 5.1.3.2 The tourists' expectation about traditional pottery activities

At Phuoc Tich, traditional pottery production is one of the main cultural activities on offer to visitors (Thong, 2010). All of the research participants were asked how interested they were in the traditional pottery activities, and if they would like to participate in more pottery-related activities at Phuoc Tich Heritage village. A 5-point Likert scale was used, with 1 being 'Not at all interested', up to 5 which is 'Extremely interested' (see Table 5.4).

**Table 5.4: The tourist participants' interest in traditional pottery activities ( $n = 132$ )**

	Mean	Std. Dev.
Want to know more about the history of the local pottery industry	3.68	0.713
Want to make the pottery with the guidance of local potters	3.60	0.686
Want to buy pottery in Phuoc Tich Heritage village	3.50	0.682
Want to design and make a product on my own	3.19	0.568

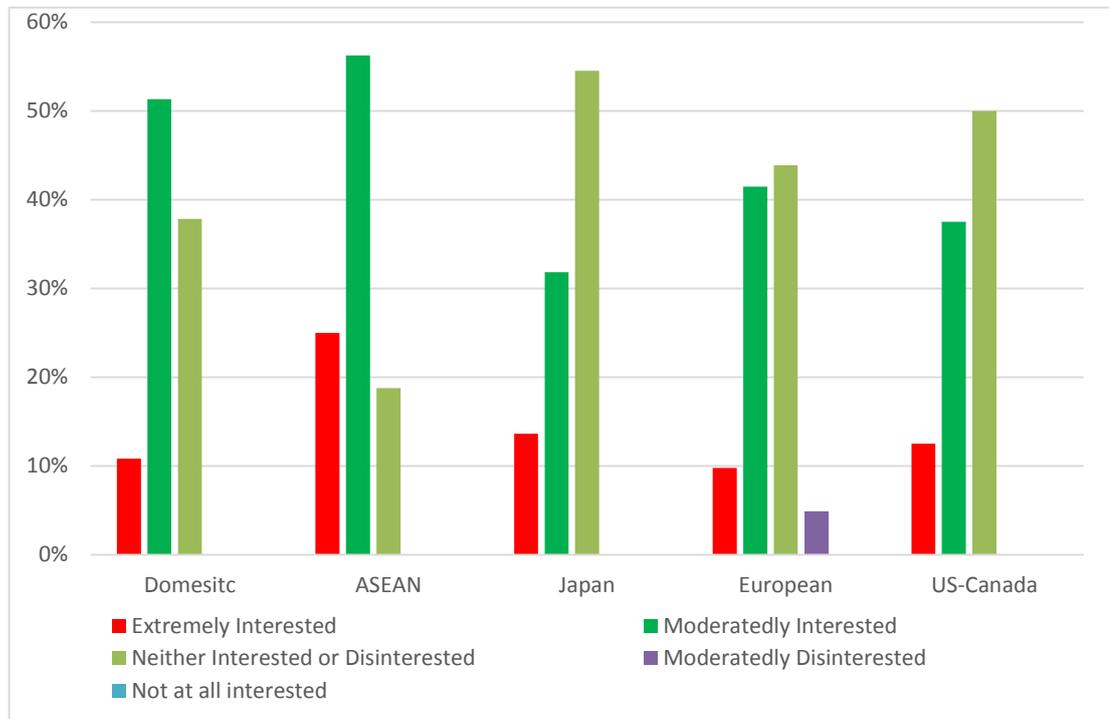
The mean score of 3.68 (out of 5) for “Want to know more about the history of the local pottery industry” reflected the fact that tourists are interested in these experiences. The interviews with the tourists revealed that there were more opportunities that could be developed at Phuoc Tich Heritage village. There were tourists who wanted something “more detailed and meaningful”, and there were also several who wanted to have their own creative pottery experiences.

“I have been given a summary about the history of Phuoc Tich pottery by the tour guide. It is quite interesting with such a long history, but at the village, the local potters just repeated [what we have already known], there should be something else.” (Vietnamese, male, 46–55 age groups)

“Even though Phuoc Tich pottery has the plain and brown colour, but it will more interesting if I can have a small souvenir made by myself. The pottery is a bit heavy, I prefer a small flower vase to put on my desk.” (Japanese, female, 18–30 age group)

More than half of the domestic tourists who visited Phuoc Tich noted that they were moderately or extremely interested in learning more about the history of the local pottery industry (see Figure 5.25).

**Figure 5.25 : The tourist participants’ interest in knowing more about the history of the local pottery industry (n = 132)**



The following comments illustrate domestic tourists’ interest in learning more about the local pottery of Phuoc Tich Heritage village.

“I am working in Hue city, and driving back to Quang Tri province at the weekend. I just know that Phuoc Tich is a National Heritage village with many green hedges, and heritage and old houses. Now I know that there is a traditional handicraft industry [pottery] in the village. This is the very first time I saw it, the pottery is beautiful, but a bit heavy.” (Vietnamese, male, 18–35 age group)

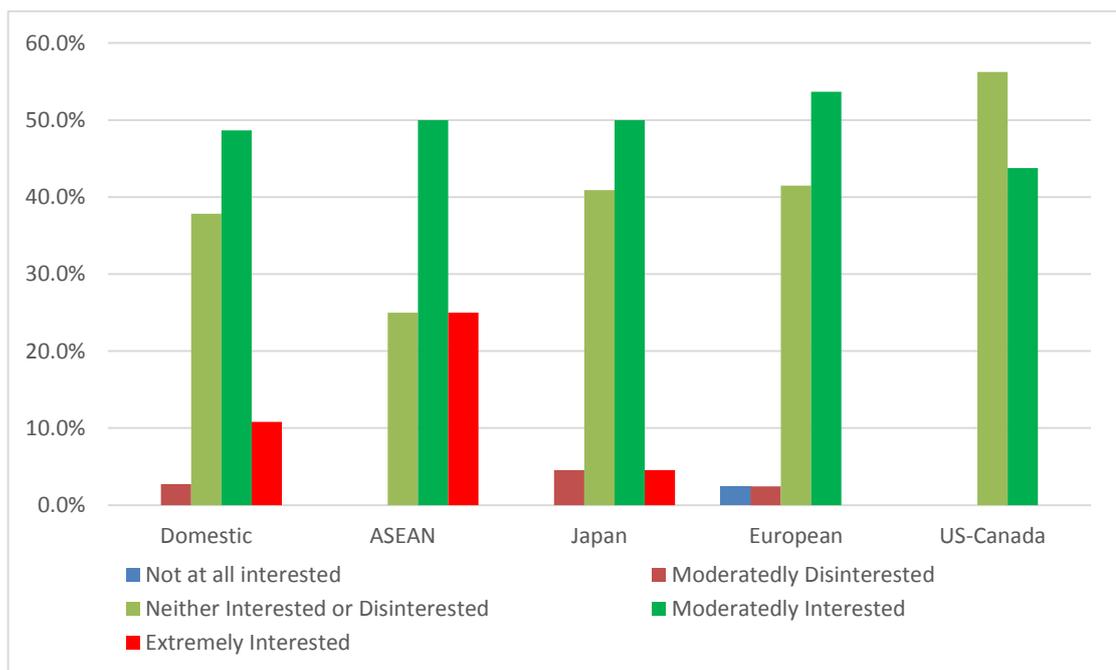
“I have visited Phuoc Tich village one time, but never been to the pottery kiln. The green hedging heritage houses in Phuoc Tich are typical Hue’s architecture like other areas such as Kim Long or Vy Da ward ... Recently, I saw Phuoc Tich pottery at the Traditional Handicrafts Festival, and I now

know that there is a long history of traditional handicrafts there.”  
 (Vietnamese, male, hotel manager, 36–45 age group)

### 5.1.3.3 Participation of tourists in traditional pottery activities

During their visit to the pottery kiln, many of the tourists were eager to join in the pottery-making process with the guidance of local potters (see Figure 5.26). The high mean score of 3.60 (out of 5) for “I want to make the pottery with the guidance of local potters” reflects the tourists’ keen demand for this type of activity (see Table 5.3), and there was not a big difference in interest in this activity between the tourists’ different nationality groups. These tourists are drawn towards interactions with local craft producers and sellers, watching craft demonstrations, and learning about the historical and cultural context of a craft as part of the shopping experience (Yu & Littrell, 2005).

**Figure 5.26: The tourist participants’ interest in making pottery with the guidance of local potters (*n* = 132)**



Below are some tourists’ comments about their participation into the pottery production process, making pottery on their own as learners or designers, or with the guidance from the potters.

“I think it will be an interesting experiences for tourists, when they visit Vietnam. I will buy different products at different villages, so why not a pottery lesson. I suggest different steps for different tourists; of course

something nice to see, to touch and easy to sell ... I am not a skilful person, but I can try with a little help. It's interesting but it's not easy to do it on your own." (French, male, 46–55 age group)

"I think it's a hard but interesting job... but it will take time, something made by myself to memorise the village is very awesome. I cannot make that beautiful shapes of the products, but I can practise it, or under the potters' guidance, and I will sign my name on it." (Japanese, female, 18–30 age group)

Figure 5.27 illustrates a Western tourist making pottery; although he is in an awkward position, he is very keen to be involved in the production process. If the tourist was a Western female, however, it is unlikely she would feel happy sitting in this working position if she was wearing a skirt or dress. An apron from the potters or PTMB would help, as suggested by one tourist:

"They should prepare some aprons for the tourists who want to participate into the production process. I think it is uncomfortable for big Western tourists to sit in the same way as small local residents, but it's still funny." (Vietnamese, female, 18–30 age group)

**Figure 5.27: A tourist making pottery under the instruction of a local potter is working in an awkward position**



Making pottery under the guidance of local potters and then firing that pottery was a new experience for nearly all the tourists. Ek et al. (2008) highlighted that tourists not only consume experiences, but also co-produce, co-design and co-exhibit the potteries. In Phuoc Tich village, the pottery demonstrations for tourists are performed by the older potters, while the young potters are in charge of pottery production. During the time of the research the tourists could experience only the first stages of the pottery production process – how to knead clay and shape pottery – but they were not able to participate in the later stage of firing the pottery. It is not easy to have a completed pot because the costs of firing are high, especially if the kiln is not fully loaded.

In 2014, the local government invested in a small gas-fired kiln. This investment will enable the villagers to make sample products and meet small orders, and also give tourists who are willing to pay for one fire the opportunity to complete their product. Being able to glaze and fire their own pottery can be a very rewarding experience for tourists, as highlighted by the following comments from some of the few visitors who were able to have their products completed in the village during the research period.

“I am really lucky. It is an awesome inspiring moments that I have experience, especially when I received the products that I had made. I love this.” (Vietnamese, female, 18–30 age group)

“Fantastic! I did that for me. It took time and efforts to finish one bowl. It’s very difficult at the beginning, but it’s very interesting ... amazing but it depends much on the tourists and the time they have. ... About the products, however, we don’t sit down and clap for the performers, we become part of them. I created a whistle – a bird, but I don’t know what to do with the unfired products. Earth becomes earth.” (Vietnamese, female, 18–30 age group)

**Figure 5.28: Some simple products tourists have made**



*Source:* The Vietnamese tourist pictured in Figure 5.28; these photos were sent to the researcher in 2013.

Comments made by the tourists during their interviews indicated that there are several factors that constrain direct participation in the pottery production process; for example, the shortage of time at the village for the tourists, the lack of programmed pottery lessons, the length of the lessons, and the fact that some tourists are reluctant to touch wet and dusty clay. Other constraints mentioned include the language barrier, which results in weak communications between international tourists and the PTMB officers and local potters, and the fact that not all the tourist guides understand about pottery techniques and so cannot tell the tourists much. Furthermore, there are insufficient tools and aprons at the kiln for all the tourists to have a go.

There are no retail shops for pottery at Phuoc Tich because the potters focus on selling to tourists in Hue city, not to the tourists visiting the village. If tourists want to buy pottery, there are only two places selling pottery: a limited numbers of products are for sale at the private museum, and at the pottery production place where the potters keep all the products in the kiln. The potters do not even have a display area for the finished products, although during the Festival seasons, the potters stop producing and transform the production place to a product exhibition area.

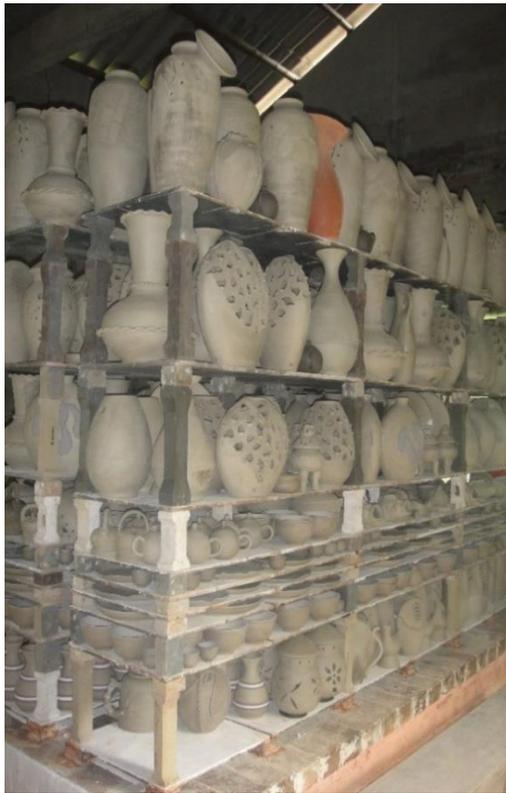
Having a private pottery museum has required great effort from the local residents of Phuoc Tich, but its potential to link into the tourism value chain has not been fully realised. How to connect with the tourists so that they visit the museum, how to enable this private museum to become a tourism spot at Phuoc Tich, how to transmit the pottery's history and the village's history to tourists – these, and others, are the greater issues for the PTMB and local residents. The following comments, made by two French tourists, typify the need for these linkages.

“The potteries are interesting, the clay is very special, and the colour after fired of the pottery is unique... I [am] proud when knowing the people can maintain and develop their traditional handicrafts, but very few potters are working... We came from a far country, so we are keen to see everything here, even better if can copy something. However, we don't want to sit down and clap for the performers, we want to become part of them. Here, tourists and local residents entertain each other to make a true festival night at a quiet village in the rural area.”(French, male, 46–55 age group).

“The traditional potteries are marvellous, beautiful, especially the potteries without glaze ... but they need more investment both in technical and human resources in order to maintain the traditional activities. The village is lack of young people, so how the pottery skills should be preserved? We don't know about the past, but at present have not seen a working village, maybe just a household. We want to buy something unique and representative for the village but there seems to be seems nothing.” (French, female, 46–55 age group)

Most of the tourists who were visiting Phuoc Tich wanted to buy something as souvenirs, symbolic reminders of their experiences at a Heritage village (see Figure 5.28, Figure 5.29 and Figure 5.30). There were some tourists who preferred the plain unglazed pottery decorated with simple regional characteristics, while others preferred the glazed pottery with detailed carvings. There was also demand for larger objects from domestic travellers, with international travellers often preferring smaller objects. The souvenirs the tourists buy may be never used, but they give the travellers pleasure as they talk about where and how these products are made when they return home.

**Figure 5.29: Big pots are loaded before firing**



**Figure 5.30: Potters are making fish-shape wind chimes**



#### 5.1.3.4 Tourist expenditure

The overall goal of community economic development (CED) by linking the pottery at Phuoc Tich Heritage village with tourism is for the local residents to earn more income and improve their quality of life. This can be done three ways: by attracting more tourists, so total tourism spending goes up; by each tourist spending more, so total tourism spending goes up; or by changing the pattern of tourist expenditure so that the fraction that reaches the local residents goes up. Each of these ways should be addressed separately but, of course, the three can happen simultaneously.

Achieving a deeper understanding about tourist expenditure, both of FITs and travellers on package tours, will be helpful for the current and future management of tourism in the village because understanding and then meeting tourists' demands will increase the potential economic yield of tourism for Phuoc Tich Heritage village. The tourists were asked to give detailed information on how much they had spent on the available activities or services and products that were offered by the PTMB and Phuoc Tich village during their visit. These out-of-pocket expenses are paid directly or through PTMB to local residents.

Phuoc Tich Heritage village offers several services that visitors can pay for either separately or as part of a package; each will yield some benefit to local households:

- meals: lunch, dinner and breakfast (for overnight tourists)
- cold beverages (during the meals)
- a bicycle rental service (this is separate from the one-way biking tour package from Hue city to Phuoc Tich village via National Way Number 49B, returning back to Hue by van)
- a boating service
- a homestay service, and
- a pottery performance service (showing the traditional way of making pottery).

In addition to these, Phuoc Tich village launched some new services in 2014:

- cooking: learning about local food making
- folk dance performances
- tours to visit a neighbouring wood-carving village (My Xuyen)

Package tours to Phuoc Tich village are arranged by a tour operator, travel agent or hotel tour desk. The price of the tour includes transportation to and from the village, and often includes food and one cold beverage per meal, lodging and other services at Phuoc Tich. More than a half of the international tourists visiting Phuoc Tich during the research period were package tourists, whereas the majority of the domestic tourists (62.2%) and only a small number of the international tourists (14.1%) who were visiting Phuoc Tich were FITs, and had booked no arrangements prior to travel.

A one-day bicycle tour from Hue city to Phuoc Tich Heritage village typically costs US\$190 solo, although it is cheaper when two tourists book the trip together; this price includes an English-speaking guide, lunch, mineral water and fruit, mountain bikes, and transportation back to Hue in an air-conditioned van. For a FIT, the cost will be around US\$5 for a return ticket by bus, and they just need to pay for the price of the service they use at Phuoc Tich. At present, it seems that the PTMB is only focusing on providing services for groups and has no immediate plan to serve FITs or even to approach these independent travellers to see what services they might want.

Tourist expenditure statistics (excluding economic revenues from tourists during the Hue Festival from the 9–16 April 2012) are presented in Table 5.5.

**Table 5.5: Statistics of tourists' expenditure at Phuoc Tich Heritage village in 2012**

Activities and services	Number of tourists	Net revenue (US\$)	Average expenses (US\$)
Food (drinks excluded)	426	2335.0	5.5
Homestay (including breakfast, and coffee/tea)	41	324.0	7.9
Boat rent	30	300.0	10.0
Bicycle rent	136	136.0	1.0
Pottery performance (served by two persons)	18	90.0	5.0

*Source:* Phuoc Tich Management Board (PTMB) (2013).

The tourists who participated in the research had an average expenditure per person per visit on tourism services such as tasting local dishes, homestay services, boating services and bicycle rental (see Table 5.6) that was consistent with the PTMB's 2012 statistics; any variation between the researcher's numbers and the PTMB's are minimal. Expenditure on other services such as visiting a Heritage house or the local museum are included in the price of the package tour, and directly paid by the tour guide to the local people.

**Table 5.6: The tourist participants' average expenditure at Phuoc Tich Heritage village in 2012 ( $n = 132$ )**

Tourism services	Average expenditure (US\$)	Numbers of participants
Tasting local dishes	6.0	97
Homestay	8.0	28
Taking a boat trip	10.0	17
Cycling around the village	1.0	71
Seeing pottery performance	n/a	117
Visiting heritage house	n/a	131
Visiting local museum	n/a	4

*Note:* The last three items in the table are included in the price of the package tour, and are not individual expenses.

Figure 5.31 presents the out-of-pocket expenditure of the tourists, including those who spent nothing at Phuoc Tich Heritage village. Most of the tourists had spent very little in the village. Although a majority of the tourist participants (76.5%) had bought canned or cold bottled water during their meals at the ancient houses, their

expenditure was nearly always US\$2 or less. Furthermore, fewer than one in five (19.2%) had bought Phuoc Tich pottery, and very few (9.9%) had bought local food.

**Figure 5.31: The tourist participants’ personal expenditure at Phuoc Tich Heritage village (n = 132)**



Generally, the average spent by a one-day visitor is lower than that spent in the village by an overnight tourist (see Table 5.7). This is partly explained by the fact that the cooking classes and folk dance performances usually take place in the afternoon or evening (depending on the request of the tourists), and so these activities – which can yield further income for the villagers – are more suitable for tourists who have more time at the village; i.e. the tourists who are staying overnight, rather than those on a day trip.

**Table 5.7: The average expenditure of a day visitor versus an overnight tourist at Phuoc Tich**

<b>Average expenditure (US\$) for activities and services</b>	<b>Day visitor</b>	<b>Overnight tourist</b>
Tasting local dishes	6.0	6.0
Homestay (included breakfast)	n/a	8.0
Taking a boat trip	10.0	10.0
Cycling around the village	1.0	1.0
Seeing pottery performance	5.0	5.0
Visiting heritage house	n/a	n/a
Visiting local museum	n/a	n/a
	22.0	30.0

There are several explanations for the low average expenditure of tourists at Phuoc Tich Heritage village. Firstly, it is difficult to buy local fresh fruit juice or bottled beverages at the Phuoc Tich shops. Without tourists, it is hard to open these shops to serve just the local consumers all year round, so the shops open only for the tourists who have travelled in a group and booked in advance. During the festival times, though, several villagers do open small shops for about a week, offering local dishes, fresh fruit juice, and chilled canned or bottled beverage for tourists and visitors. Their actions show that the local villagers can take advantage of any economic opportunities that tourism can bring them, as festival times see enough visitors coming to the village to bring economic benefits for the local community. After the festive season, however, the benefits from tourism are unstable and only small scale; the local residents stop participating in the TVC, and return to their usual daily activities or careers.

The researcher noted that both international and domestic tourists are interested in local food at Phuoc Tich village. Food in these rural areas is, in particular, very cheap for international tourists. This represents a be a good economic opportunity for local villagers if the number of international tourists coming to Phuoc Tich Heritage village could be increased so that there are tourists visiting all year round and not just during the peak and festival seasons. A more consistent demand for tasting local dishes would make it more viable for the locals to participate in the TVC.

The researcher found that most of the tourists who engaged in pottery production were keen to buy some pottery; however, just a small number of tourists actually did buy some as souvenirs. This observation matches what the tourists told the researcher. A majority of the participants (80.3%) had indicated that they did want to buy some

Phuoc Tich pottery (see Figure 5.32); however, more than four fifths (81.8%) said they had not actually spent any money on buying pottery.

**Figure 5.32: The tourist participants' desire to buy Phuoc Tich pottery ( $n = 132$ )**

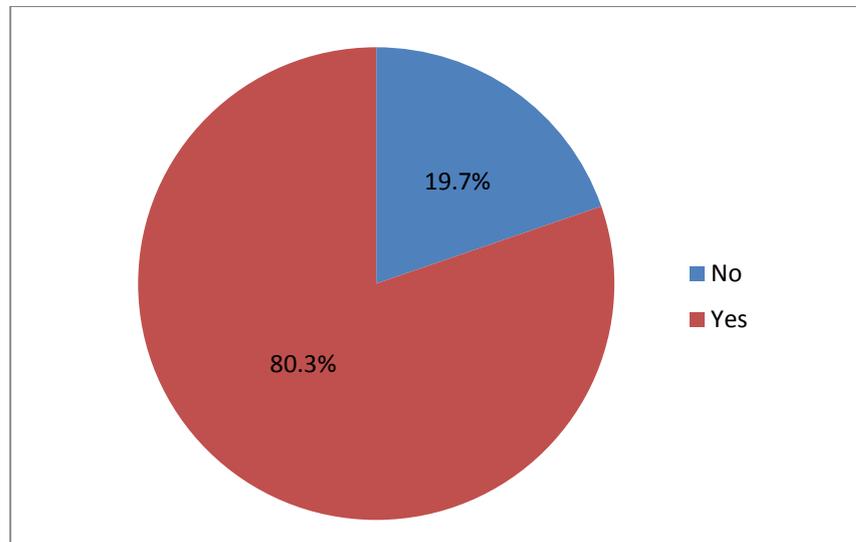
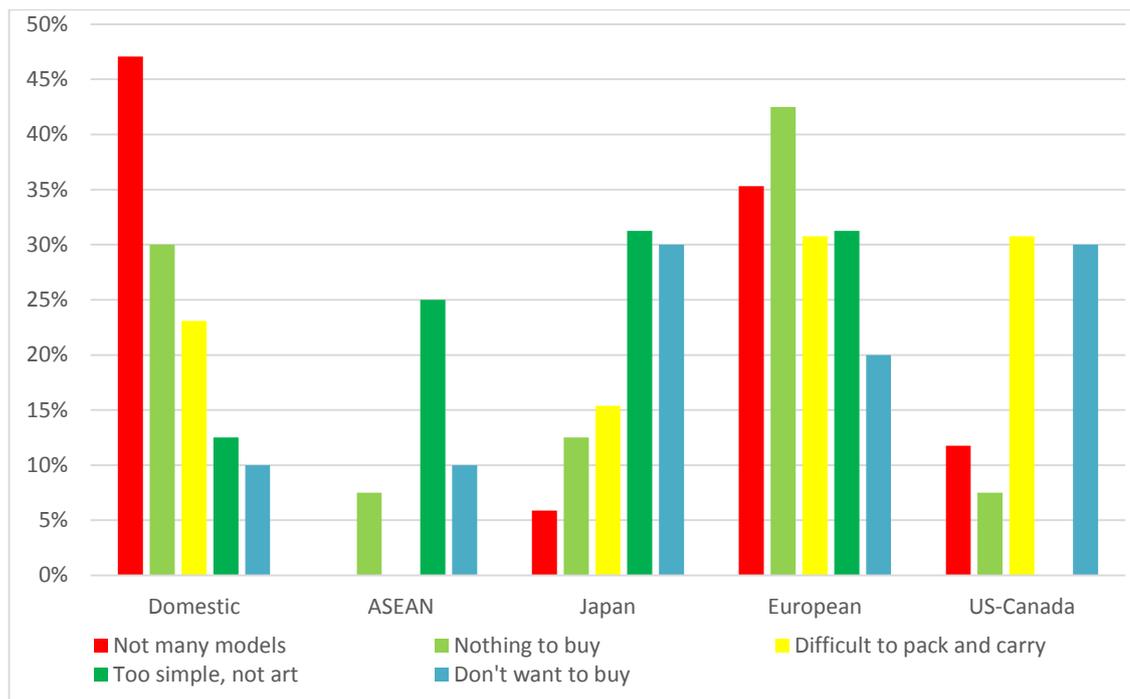


Figure 5.33 presents the reasons why the tourists visiting the village did not want to buy Phuoc Tich pottery. A lack of suitable types of product was the important reason given by domestic tourists as to why they did not want to buy Phuoc Tich pottery, and 'Nothing to buy' was the key reason given by the European tourists. There were many international tourists who claimed that pottery produced at Phuoc Tich village was "not artistic enough, and too simple in design". About one tenth of the participants simply said that they had no intention of buying any kind of souvenirs during their trip to Phuoc Tich Heritage village.

**Figure 5.33: The reasons why the tourist participants didn't want to buy Phuoc Tich pottery (n = 96)**



It is necessary to ask the tourists about their perspectives on the standards of the goods and services being offered, as the information gleaned will help handicraft persons, local residents and PTMB members know more about their buyers and so enable them to adjust and design their products and services. The following three comments are examples of why some tourists did not wish to buy Phuoc Tich pottery.

“I am not a serious shopper, so don't have the desire to buy the product if it is very ordinary, not unique and not art. Moreover, there are no new models, and they look similar to the other products I have seen. Even if I want to buy, they don't have products that are fired.” (French, male, age group 46–55)

“I am just looking for fun and curiosity, and don't have the intention to buy pottery, just want to see how Phuoc Tich pottery is made; the colour of the potteries when fired by the gas kiln is not [as] beautiful as the one which fired by the wooden kiln. Even if I want to buy, the products are too big, not easy to carry. Finally, I decided to buy two rice pots.” (Vietnamese, male, age group 36–45).

“I prefer the colour of the pottery which was fired by wood, because the potteries which were fired by gas may be too flamed or over-cooked. The products are beautiful but they need to invest more in different colours. The colours will depend on the interests, the tastes of different tourists, but they should have several different types of products to satisfy a range of tourists. I want to buy small products for my children, my friends, but it is not easy to bring back on the flight.” (French, male, 46–55 age group)

### 5.1.3.5 Tourists’ traditional pottery shopping place

Since a significant proportion of tourists’ out-of-pocket spending goes on purchasing handicrafts (Ashley et al., 2009), it is important to understand tourists’ shopping behaviours and their preferred places to buy. By understanding tourists’ shopping expenditure patterns, destinations can focus their marketing efforts on increasing the economic benefits of the tourism sector (Alegre & Cladera, 2012; Hurst & Niehm, 2012; Yu & Littrell, 2005). In the context of Phuoc Tich pottery, having this information will help the New PTMB and potters to decide the best pottery distribution channels based on the different market segments. Therefore, the tourist participants were asked to rate their preferred shopping site for the purchase of pottery using a 5-point Likert scale, with 1 being the ‘Least preferred place’, up to 5 which is the ‘Most preferred place’ (see Table 5.8).

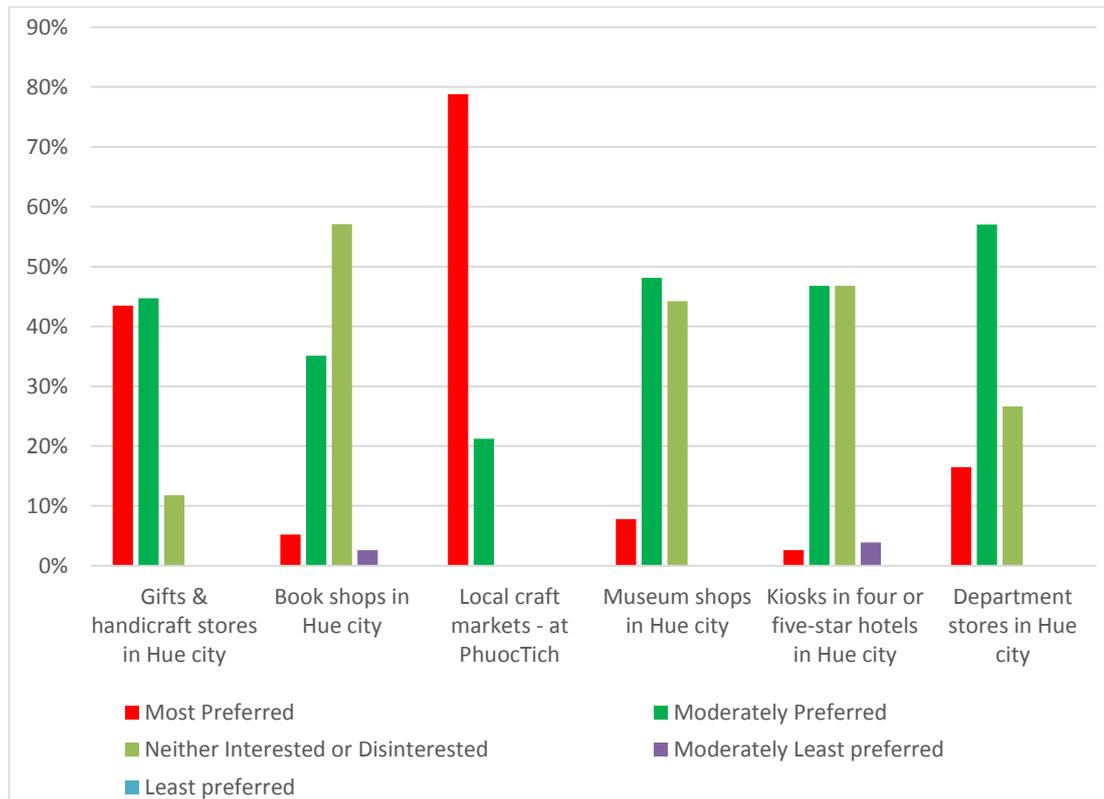
**Table 5.8: Places where the tourist participants prefer to buy Phuoc Tich pottery**  
(*n* = 132)

Preferable place to buy pottery	Mean	Std. Dev.
Local craft markets – at Phuoc Tich Heritage village	4.79	0.41
Gifts and handicraft stores in Hue city	4.32	0.68
Department stores in Hue city	3.90	0.65
Museum shops in Hue city	3.64	0.63
Kiosks in four- or five-star hotels in Hue city	3.48	0.62
Book shops in Hue city	3.43	0.64

Nearly four fifths of the participants (78.8%) stated that their most preferred place for traditional pottery shopping would be the local craft market at Phuoc Tich

Heritage village. This is reflected in the high mean score of 4.79 (out of 5) for this place. The score shows that the tourists who were visiting Phuoc Tich Heritage village prefer to purchase on site, and have the behavioural experience of interacting with local persons when they purchasing products. The second most preferred place to buy traditional pottery was at gifts and handicraft stores in Hue city.

**Figure 5.34: Places where the tourist participants prefer to buy Phuoc Tich pottery (n = 132)**



## 5.2 The most appealing aspects of Phuoc Tich Heritage village

It is important to understand which images of Phuoc Tich Heritage village remain with the tourists. There was a general feeling among the tourists with whom the researcher spoke that being a tourist to Phuoc Tich village involved a range of local cultural traditions and immersing themselves in the environment of the place. The following comment by an international visitor illustrates this point.

“The pristine, hidden charm village with green – nature environment, and famous for the ‘eel-skin-colour’ pottery. The food, culture, landscape and smell of the village are all inseparable. It just seemed like another planet; a delicious one that sort of sucked you in and never let go.” (French tourist, female, 31–45 age group)

Generally, the most appealing images for many domestic tourists are the green hedging of the ancient architecture houses and Phuoc Tich Heritage village's small roads, as well as the effort made by the local residents (including potters) in the conservation and development of their traditional handicraft.

“This is a very beautiful and untouched village. I can find several original ancient houses here. The hundred-years-old houses like these houses in Phuoc Tich are quite rare and precious in Vietnam. The traditional handicraft (pottery) is fine but it needs more investment and attempts from local residents (potters) and other related stakeholders.” (Vietnamese, male, 46–55 age group)

The majority of the international tourists thought the most appealing images of Phuoc Tich village were to do with participating in the traditional pottery production chain and sleeping in ancient houses with traditional architecture, as well as the warm welcome from the local people, and the green hedging and gardens in a rural setting. The following comments exemplify what international tourists say are the most appealing images of Phuoc Tich.

“Participating in pottery production with the potters is really fun. Phuoc Tich has a very beautiful and peaceful landscape with many green trees. This small village is located on the riverbank, and still maintains the hundreds-of-year-old architecture of its houses. It is really very precious, invaluable, unique and authentic. The local food is also good. Walking and visiting the museum in the evening is quite interesting for me. It is also amazing to see the local habitants fishing from the river for their meals.” (Japanese tourist, female, 30–45 age group)

“This is a beautiful, pure and clean village. I really love the brick roads, the green gardens, the atmosphere, the warmly welcome local people, and of course the food. For me, get up early in the morning is a little difficult but extremely fabulous experience when walking around this village, a big frog in the public toilet, and I can hear the chickens' cock-doodle-doo, the sounds of the boats from the river.” (German, male, 46–55 age group)

“It is a very authentic village. There is nothing special to make us go ‘WOW’ but we are full of admiration with everyday life, very impressed



“The fig salad is very good. It is not easy to prepare the figs. I followed the lady, and harvested the figs from the tree in the garden. It is amazing to find all the herbs here for cooking. This is a beautiful Vietnamese rural village with many ancient houses, delicious food, and traditional handicraft. Its uniqueness comes from the fact it seems untouched by the outside world. I am very impressed by the ways the local habitants do the bedroom like ‘a bride room’.” (French, female, 46–55 age group)

Clearly the daily activities or normal habits of local inhabitants, such as fishing from the local river for meals or hanging mosquito netting over beds in the rural areas, can leave the international tourists with happy and with long-lasting images. These may be normal activities in tropical countries like Vietnam, but are new experiences for many Western people and also reminders of a rural past for many domestic visitors who have relocated to urban areas. Many tourists who come from the hustle and bustle of a city environment find the green hedging and natural environment around the village the most appealing image of their visit to Phuoc Tich.

### **5.3 The least appealing elements of Phuoc Tich Heritage village**

For future appropriate management and improvement of Phuoc Tich and its linkages with tourism, it is also important to learn what aspects tourists found least appealing during their visit to the village.

The following summary of comments extracted from the surveys and interviews with the tourists illustrates how international tourists perceive Phuoc Tich Heritage village and its traditional handicraft industry. Fifty-six of the tourist participants' comments related to the least appealing elements of the village. More than a half of the comments (52%,  $n = 29$ ) were critical that there was “nothing to do” and a “lack of activities” in the village, or that Phuoc Tich “just seemed like an isolated and desert planet”, while a fifth of the comments complained that the “the pottery is simple, and not quite impressive”. A dozen of tourists (21%) commented that “the pottery is simple, and not quite impressive”. The following recommendations were made by several tourists to support the above comments.

“[The village should have] more activities or something to do in the evening. After the dinner, apart from walking around in the dark, we went to sleep at 8.30 p.m.” (German, male, 46–55 age group)

“[The village should] have a new lighting system along the roads in the evening, and [should have] a few cultural activities in the evening within or around the village.” (Japanese, male, 18–35 age group)

“...the models [of the pottery] are so simple. [I want to buy], but cannot buy some gifts or tokens of the village.” (French, male, 46–55 age group)

A majority of the domestic tourists ( $n = 15$ , 65%) were surprised to find, for example, that not many local inhabitants participate in the pottery production process and that there are not many remnants left related to the famous pottery history of the village. Several tourists ( $n = 6$ , 26%) had hoped that they could see the fire and feel the temperature of the kiln at the pottery village. There was also the expectation that several households would be producing pottery, whereas there were only two potters working on the day the tourists visited. The following comment highlights the least appealing images of one tourist’s visit to Phuoc Tich Heritage village.

“I am very surprised because not many people doing pottery as I expected. There are not many activities at the village; the public toilet is not for public because it was locked. There are no shops, and many closed houses. At the pottery kiln, the potteries are big and heavy. The potters should create more models, small souvenirs for tourists. A small and beautiful village, a little bit far from other hubs. It likes a deserted village.” (Vietnamese, male, age group 31–45)

When tourists choose to spend money and time at a homestay in Phuoc Tich village, they want to engage in more activities or have an enjoyable experience that they couldn’t have in the daytime. Several participants wanted more opportunities to interact with the local inhabitants while experiencing the social, cultural, spiritual and aesthetic attributes of the village. Some pointed out that these activities or services are not available at Phuoc Tich village, so they had just walked around the village; other tourists chose to do nothing and went to bed early. One German male tourist commented:

“There are very few potters working at the village. I want to buy the pottery but there is nothing at the village. After 5 p.m. there is nothing to do, and I had dinner at 6 p.m. It’s a little bit weird, the lights switched off at 8 p.m. I went to bed and slept. They should organise something for the tourists in the evening.” (German, male, age group 46–55)

A small number of tourists reported that there were no operational activities at the pottery kilns or that the activities at the pottery kiln were not very interesting, and in some cases said they would ask operators to have the kilns removed from the itinerary. The majority of these cases had fallen on a day when the potters were not working, for some personal reasons, and the PTMB had organised “some unexpected parachute” visits to the kiln (Hanh, 2007), or on days when PTMB officers were acting as local guides; however, these officers do not have much knowledge and cannot speak about pottery and Phuoc Tich Heritage village.

#### **5.4 Summary and reflections**

Based on a representative sample, this study found that the general demographic profile of a tourist travelling to Phuoc Tich village is someone who is well educated, middle aged, and with a relatively high discretionary income. Demographic statistics collected from the survey were confirmed by the researcher’s own field observations when he spent nearly four months staying in the village during the peak tourist season. Most of the international visitors were long-haul tourists from Europe, Japan and the US or Canada. The majority of tourists travelling to Phuoc Tich village can be classified as curiosity seekers, motivated by the pull factors of the authenticity and unique characteristics of the village. A significant 77% of tourists stated that seeing how pottery is made was an important or somewhat important motivation behind their choosing to travel to Phuoc Tich. Most of the domestic tourists travelled to Phuoc Tich independently, and more than a half of the tourists visited Phuoc Tich Heritage village with their friends or family members.

Many of the tourists (41.5%) travelled on all-inclusive package tours. The tourist expenditure is low for both FITs and those travelling in group inclusive tours (GITs). This low expenditure can be explained by the local expenditure analysis which revealed that the village is not meeting the tourists’ needs for local products (pottery, foods and beverage) and services; this is a potential market that has yet to be tapped into. This result is consistent with what the researcher had observed while in the field – rarely did he see any tourists spending much on local products and services at local shops. Generally, the participation of daily tourists with local residents in the industry was low, shallow and limited to visiting ancient houses, conversations with local villagers, and village visits. In contrast, homestay tourists commented that they had developed bonds

with some villagers, but that the few activities offered by the village are inadequate. Overall, tourists expressed a desire to interact more with the community.

## Chapter 6: The Local Community

Since the 15th century, the wealth of Phuoc Tich Heritage village has been created by Phuoc Tich residents through agriculture and pottery production, allowing them to bring up and educate children, start new families and build new houses. Nowadays, though, the economy of Phuoc Tich Heritage village is no longer based on agriculture activities (Dan, 2005), and just one third of the households are involved in pottery activities as clay buyers or potters. Many young people in the village prefer to work as stevedores, blue-collar workers in construction projects, or in services. Recently, with support and contributions from different stakeholders, many village patriarchs have made efforts to revive the industry in the hope that pottery will play an important role in making Phuoc Tich village a tourist destination. This chapter presents the findings from the semi-structured interviews and informal conversations with the local residents of Phuoc Tich Heritage village. The chapter focuses on the perception of local residents towards tourists. The activities and services that locals provide to tourists and other related issues are also presented.

### 6.1 Perceptions of local residents towards tourists

A summary of the key perceptions about tourism and tourists, both positive and negative, that emerged from the data collection with local residents is presented in Table 6.1.

**Table 6.1: A summary of local residents’ perceptions about tourism and tourists**

Local residents’ perceptions	Positive perceptions	Negative perceptions
Who are tourists?	Friends from afar	Clash between the local and international cultures
	The people want to see and learn something ‘Heritage’	Heritage assets maybe destroyable
	People who love pure, green environment	Environment issues – too many tourists at the same time
	People tasting food that is less spicy but with a strong fragrance	May have uncomfortable social-cultural impacts
	People taking pictures everywhere	
Impacts of tourism industry	Attracts more infrastructure investments	Causes changes in local cultures and traditions
	Benefits the restoration of heritage houses and traditional customs	Congestion, and noise during the festival times
	Introduces local cultures to the world	
	Increases economic benefit	
	Increases the standard of public facilities, and brings a better life	
	Increases the image of the village	
	Meeting tourists is a valuable experience	
	More employment opportunities for local residents	

**6.1.1 Positive perceptions of local residents about tourists and tourism industry:**

All the interviews revealed that local residents in the village have a range of positive attitudes towards the local tourism industry. At Phuoc Tich Heritage village, local residents consider that tourism brings many more advantages than disadvantages to their village. A majority of the local residents ( $n = 72, 80\%$ ) believe that the tourism industry will play an important role in the village and that industry growth is desirable. The local residents have high hopes and expectations of tourism – it is thought that more tourists will bring greater benefits and should be encouraged.

“Tourism is good, as it can bring more benefits for the village. When our village was recognised as the National Heritage village, we received a lots tourists every year. Our fellowship who are living around Vietnam are very proud. From a deserted village, now we become famous with many tourists

arrival... I hope tourism will bring a new atmosphere and good image for the village.” (60-year-old female resident)

Phuoc Tich villagers are hospitable people; they consider tourists as ‘friends from afar’ and feel that meeting and welcoming the tourists is a valuable experience. According to the villagers, most of the tourists love the green hedging, pure environment, beautiful heritage houses and traditional pottery activities. Most of the tourists are curious and attracted to the Heritage village, especially as it is located in a rural area known for its natural and cultural significance, and they have a real desire to meet with local residents and learn about their distinctive lifestyles.

“The tourists are very friendly and curious. They wander around, ask lots [of] questions, and focus on the architecture and the rural lifestyles. Some of them, I guess, have never seen a cicada on the palm tree. If we talk about tourism... Yes, we have beautiful and green environment, but we have not enough good exploitation on our foods, our culture, especially our pottery... The more we discuss, the more things we should have done for the village.” (60-year-old female resident)

Several elderly residents ( $n = 8$ , 9%) believe that tourism development in the village will help to retain young people as the tourism industry will generate new jobs and assist revitalisation of the flagging economies of rural areas, especially with traditional handicraft production. A few local residents ( $n = 6$ , 7.5%) also believe that the more tourists arrive in the village, the more local government will be prepared to invest into tourism, and this will provide more services, facilities and infrastructure for the local community. Attracting more investment and spending, adding regional revenue streams, and increasing residents’ living standards are the main concerns of several local residents. One elderly male resident said:

“Because of the tourism development, the local government expects many international arrivals, so they have invested in the infrastructures; we have good streets to bike on, all the earth routes within the village have been cemented, the light system has been established along the routes, and the public toilet has been built. Many donor agencies and organisations have come to help the villagers. I believe that tourism will bring good fortune and increase our living standards. The outputs for Phuoc Tich pottery, and tourists coming to the village are what we need.” (Elderly male resident)

Community members often mentioned that tourism has played an important role in the restoration of traditional cultures at Phuoc Tich Heritage village: it has introduced local culture to the world, and helped to revive traditional techniques for handicraft pottery and conserve folk dances and local specialties such as flour cakes, candy flowers and other dishes. One woman had inherited her candy-flower-making techniques from her grandmother, who had served the royal family in the past. She showed the researcher her products (see Figure 6.1), saying:

“My grandmother was a flower-candy maker for the royal family in Hue Imperial City. The techniques were passed to my mother, and now me. My children are living in Hue; they will help me when they come back to Phuoc Tich village. ...It is my honour to present these techniques for tourists who really want to know something authentic and unique.” (Female resident)

**Figure 6.1: A candy flower made by a local resident**



One member of the local dance groups noted:

“We are practising to perform the old folk songs which we often did when we were small children. We have not sung for a long time... and wearing traditional clothing when performing local folk dances and serving guests. We are very happy to practise and present in front of our tourists.” (Female, member of a local dance group)

Tourism also brings a new concept for local residents: Phuoc Tich residents participating in the tourism process want to keep their homes, as well as the surrounding

environment, clean and beautiful to welcome the tourists. Most of the local residents are proud as they are the people of Heritage village. Before any tourism or cultural events occur in the village, all the local residents join together to clean the surrounding environment, to keep the lanes in good condition, and to decorate the main roads. Some community members mentioned that a positive impact from tourism's development was a greater sense of pride in cleanliness of the village. One of the important idioms which is always use to describe the hospitality of the hosts in Vietnam is "Cleanliness is next to godliness".

"I have just had someone come to cut the green hedging and to clean the garden. All the leaves need to be swept out, otherwise the lanes will become very slippery. That is not safe for the tourists. It is better to do it today."  
(Male host of a heritage house)

Beside the local residents' positive perceptions towards tourists and the tourism industry, there has also been some criticism of the tourists. For example, a few local residents stated that because curiosity is still one of the main motivations for travelling, some tourists wander around Phuoc Tich looking for something strange and taking pictures to show how ancient the Heritage village is, but not looking at the village in a considered and thoughtful way.

In the rural areas, especially in Phuoc Tich village, where there are still many old fashioned ideas, the men still sleep on the right side of the house, and women and children rest on the left side of the houses – sleeping in the middle of the ancient houses is not a good token because most of the heritage houses in Phuoc Tich village are houses of worship or temples to the villagers' forefathers. One local resident felt dismayed by what he felt was tourists' intrusive behaviour:

"This house is not ours; it belongs to our ancestor. Every year, all the families in the clan gather together to celebrate. All the furniture have their history. My family is the custodian of this ancient house. We need to protect and maintain [the house] not only for our children, but our children's children. There are several tourists [who] do not understand that. We just open the main gate of the house [for] certain important family's events. To some household patrons, a stranger cannot sleep in the middle of the house where they pray." (Local resident)

One elderly resident complained that a worrying minority of tourists are a bit messy, and do not follow the local customs and habits.

“Several tour guides and tourists don’t know the basic standards when coming to Heritage houses (especially in Thua Thien Hue province, where the rituals have strong impact); it is completely different [from] a normal tourist site...” (Elderly resident)

There are a few local residents who fear that as the number of tourists to Phuoc Tich village increases, residents might find their daily lives disrupted. The activity most commonly suggested as causing harm to the environment is the overcrowding of the village by tourists during festival times. The following two comments illustrate the residents’ concerns:

“Many tourists will lead to a decrease in the quality of life for locals: all the streets are full of people [in festival times], rubbish is everywhere especially after they leave.” (Elderly resident)

“Tourists are good, but with a crowded group, I cannot see what they are doing around my garden or my house. There are several tourists taking pictures and shouting, frighten our egg-laying hens... after the tourists leave, the rubbish is everywhere in our garden.” (Male host of a heritage house)

Because the tourism industry is at an early stage of development at Phuoc Tich Heritage village, it has not yet become a sustainable source of income for local residents. From a starting point of only four heritage houses working with tour operators in 2012, by 2014 there were six heritage houses participating directly in tourism activities. The main reason they had not already done so is, in part, because of the lack of connections between the PTMB and these owners, although there are other reasons, too: some residents have had conflicts with the previous PTMB officers, some still have doubts on the benefits that tourism can bring for them, and some householders fear that increased tourism traffic might damage their houses, which are hundreds of years old.

“I still don’t understand what tourism can bring to me and my family. This is not my house, it belongs to our ancestors. Every single thing in this house has a history, and is related to our grandfathers. Who knows what will

happen if there are too many tourists visiting, and will destroy our furniture or our houses?” (75-year-old male owner of an ancient house)

A small minority of the local residents regard tourism as a secondary choice or, at best, a supplemental source of income for their family, and for their community more generally. One resident noted:

“Tourism is not yet developed here. There are just a few tourists every month. Sometime I have to cancel my tourism support – my cooking turn – to finish the sewing orders from my local customers. Even if the benefit from tourism becomes bigger, it means more tourists arrive, the profits just stay at the households which already have the connections with the tour operators or PTMB. We have not seen any benefits for the other households.” (40-year-old female resident, member of cooking group)

Several local residents complained that the PTMB should re-organise the ways the tourists get into the village. One villager commented:

“The tourists should park their cars at the gate of the village. Even some drive their vans straight into the village, and these vans destroy the brick lanes. Bringing all cars more than seven seats to park inside the village is against Vietnam Heritage Laws.” (Local resident)

Unlike the busy atmosphere during festival week, tourism activities are relatively calm in Phuoc Tich village for the rest of the year. Inadequate remuneration from the PTMB and/or the fact that visiting times are unsuitable for local residents reduce the chance that local residents will, or can, become involved in tourism, and hence reduce the opportunities for tourists to participate in local activities. An elderly woman told the researcher she had agreed to participate in the tourism value chain, guiding tourists in how to make local cakes, but she makes an economic loss if she stops her daily routine work to serve tourists. The woman noted that the amount she receives from the PTMB is comparable what she earns selling flour cakes at the local market, but that the income from tourism is not as reliable as her regular customers at the market.

“Even though I am very worried that I am the final pottery performance person for tourists, but what can I do? I am selling flour cakes [for a] living at local market. The money I received in hand from PTMB is equal to the profit I got from selling the cakes. Sometimes, PTMB asks me to help, but

I need to kneading and wrapping the cakes in the afternoon. You cannot keep the flour overnight outside as it will [go] tough. I steam the cake in the early morning and go to the market at 5:00 a.m. It is not worth to do if the chance for tourism is less, and I lost my frequency customers.” (Elderly female resident).

Life in a rural village in Vietnam is often about subsistence living and the economic returns from producing pottery for tourists are too inconsistent. Workers need to be able to buy the day-to-day necessities for existence, meaning that perhaps they need US\$5 today to survive rather than US\$150 at the end the month. When their day-to-day necessities are met, only then will the residents of Phuoc Tich think about developing tourism or pottery production in their village. Physiological needs must be satisfied prior to moving on to the satisfaction of higher-order needs; once physiological needs are met, then an individual will seek to satisfy the next goal in their hierarchy of needs (Wash, 2011).

All the potters have very positive attitudes towards the tourism industry as tourists and visitors represent an important market. After the first firing of the new gas-fired kiln, many old potters, no matter how bad their health, tried to walk to the kiln to guide the young potters and to transfer their sophisticated skills and techniques to the younger generations. The potters want to make pottery for tourists, but know little about the end users. Instead, the local potters are simply producing pottery, without any new models and designs, just based on the moulds they have. There is little information exchange between the potters and two retailers who sell their products in Hue city to understand which models sell best and who the buyers are. The potters conceded the root causes of this issue.

“I am just the producer, should have someone going around Hue city to do that, but [I] cannot afford that budget. I asked my nephew and niece, they are university students in business administration in Hue city, to help me sometimes... There is much work to be done.” (Potter).

“We do not have enough knowledge and management skills. The success could not happen over the night, we need a multi-pronged and simultaneous approach: training skilled workers, finding capable managers, and

promoting traditional handicraft and tourism products to the right markets.”  
(Potter)

“These young potters are skilled producers, but cannot become good salesmen or planners. They do not have that education level and skills. That needs study a professional person...” (Elderly potter)

The potters do not pay any attention to other sectors in the tourism industry such as the hospitality market, even though hotels and restaurants use lots of chinaware when preparing and serving food and beverages, and even as decorative objects. The potters have no linkages to hotels and restaurants and, even if they did, they do not have the capacity to supply these potential markets. Potters stressed that in order to achieve the potential economic benefits for the village from both tourism and pottery production, it is necessary for local residents and potters to renew their understandings of the value of their culture, and to revitalise the local economy by reviewing the traditional industry and promoting tourism through the utilisation of local resources.

“When we presented the first fire kiln after a long time from Battrang, we made 1500 fired pieces of high-quality pottery, and at the festival many tourists appreciated our products. We are happy that many tourists like the potteries. But human resource is the big problem. We can produce, but cannot go around to meet the buyers, to do accounting, to do other management skills. We are also shortage of labours; nobody wants to work in the village.” (Young potter)

Some potters also held negative feelings towards the visitors, exhibiting the same mixed feelings as other community members.

“The local people are proud and want to introduce the village and its traditional pottery to tourists. However, tour guides or domestic tourists come and shove a camera in our faces, touching our drying products. Imagine if you were doing something in your home and strangers came in and started taking photos of you.” (Potter)

**Figure 6.2: An amateur photographer photographs the potter at the kiln**



Others are critical of the skills and training of the tour guides, who are such a vital link to the tourism sector.

“Some young tour guides do not have the knowledge about the pottery, especially, the wooden-fired kiln is completely different. The history of a Heritage village is needed to be studied carefully ... the differences of the wooden house in Hue city and Phuoc Tich village are immense...” (Elderly potter)

During the festivals, the pottery production area is converted into an exhibition space (see Figure 6.3) and receives many tourists. However, once the main festival week is over, the space reverts back to pottery production. This can be explained by the fact that the local potters do not have sufficient cash flow to keep their products for a long time, and no local resident wants to operate a pottery retail shop in the village.

**Figure 6.3: Pottery exhibition at the kiln during festival week**



Interviews showed that the potters, like other local residents generally, do not understand or know about the shopping behaviours of tourists, especially tourists want to buy something at the places they visit. “Shortage of finance”, “lack of human resource” and “do not know and trust about the success of the tourism industry” were the main reasons given by several local residents to explain why they are afraid to open a stall for selling pottery to tourists at the village throughout the year.

“Not many tourists coming to the village, selling the pottery for the retailers in Hue city – tourist centre – is the better option for me. I cannot [be] selling and producing at the same time... I am still single, and living with my mother. She is on a pension. Pottery just helps me to earn a bare living.” (40-year-old potter)

“How can I and my family live if just selling pottery? Not many people buy it... May be a bistro with a small show case of potteries, and combining with selling other things such as beverages or drinks [coffee shop] and snack-bar. Opening such a small bistro also costs some money, but the whole family have to work together for that...” (40-year-old local resident)

Having a display and retail space for the pottery only during festival weeks is a missed opportunity. Tourist shoppers tend to look for unique products and experiences

they cannot find at home or are distinctive to the tourist destination (Hurst & Niehm, 2012), and shopping is often the most significant expenditure category on vacations and trips (Meng & Xu, 2012).

## **6.2 The offers of local habitants to tourists**

Local cultures, natural resources and historical artefacts are not only potential resources for tourism development, they are also local resources shared by all members of a community (Hainsworth, 2009). Through its culture, heritage, attractions and facilities, Phuoc Tich Heritage village offers local distinctiveness and a strong sense of place to tourists. The elements must both work individually and be well-organised as a coherent whole to provide a unique tourist experience and maximise the benefit to Phuoc Tich Heritage village. In the beginning there was only one heritage house owner, but now more than 20 residents at Phuoc Tich Heritage are participating directly in the tourism value chain.

### ***6.2.1 Pride in the village***

Most of the local residents are proud that their heritage village with a relatively green and pure environment can attract tourists from urban cities to Phuoc Tich Heritage village. One elderly resident suggested several reasons why the village is so attractive:

“The town-men [tourists] love our village because of the green landscape and pure environment. The cemetery is not located within the village. The village is enclosed by the O Lau River, so the groundwater is very clean. We can use the water with a simple filter system...maybe that is the reason to explain why our village has so many old people.” (Elderly resident)

The village is divided into several small hamlets with team leaders to care for the cleanliness and tidy of their areas. Figure 6.4 shows a local resident maintaining an attractive environment by trimming the green hedging of his ancient house.

**Figure 6.4: Paths to an ancient house before and after cutting the green hedges**



### *6.2.2 The introduction of heritage houses for visiting and homestay tourists*

Phuoc Tich Heritage village comprises 117 houses of which 27 are intact ancient houses enclosed by green gardens. Before 2103, only five of the 27 Heritage houses were participating into the tourism chain; two were offering lodging and three households were opening their houses up to visitors without any local tour guides. In 2013, other two of the 27 Heritage houses were involved in tourism, with three houses offering lodging (thus increasing the number of homestay beds available by two, up to 18 beds) and four houses opened up as places to visit. In 2014, one owner of a heritage house decided to join the tourism chain by receiving overnight tourists to stay in his home. The homestay owner gave the following reasons why he decided to join the tourism chain at Phuoc Tich Heritage village:

“I renovated the spare room, and built a new bathroom for my children, who are working in Hue city. When they are not here, we can also receive tourists who want to do homestay. The tourists stay in the new room with modern toilet facilities, and also can visit my wooden heritage house...”

In addition to the eight houses directly involved in tourism as lodging services, private museum, tourism information centre, and those opened up for viewing, there are a few other traditional houses that have the potential to get involved in the tourism value

chain. Several of the residents felt there was potential to utilise the many historical and cultural landmarks within the village that are not currently being presented to the tourists. It would be better if all of the village's attractions – its heritage houses as well as the many historical and cultural landmarks – could be collectively showcased to tourists.

“Our village includes 27 of Hue's old-styled houses, and green gardens, 12 of which have architecturally and aesthetically special values. The houses, which are used for visiting currently, are some of our beautiful ancient houses, but they are not the most beautiful ones with skilful and sophisticated architecture. There are several ancient houses with crab-shell shape, single-compartment houses, three-compartment houses, or ancient houses with shell carving. We can introduce all the ancient houses to tourists.” (Elderly resident).

“In Phuoc Tich Heritage village, there are many historical and cultural landmarks that can be introduced to tourists such as the tomb of Doan ancestor, the Temple of Hoang family with the story about the village founders, the Temple of Pottery's Ancestor, folk stories about the Cay Thi Temple.” (Male resident)

### *6.2.3 Developing visitor experiences at Phuoc Tich Heritage village*

The participation of local residents in the tourism chain means that, little by little, local residents are recognising the benefits that tourism can bring and their potential roles in this as service providers in the tourism chain. Depending on the orders from the PTMB and the length of time the tourists have at Phuoc Tich Heritage village, the villagers can offer several services, activities and products to tourists. During the day, the tourists can participate in several local activities such as making cakes, noodles or flour, while in the evening, the villagers can perform and teach the tourists about their local folk songs and rural games, with language translation support from the tour guides. It would be even better if some of the local residents could speak basic international languages so they could communicate with tourists directly, as suggested by one elderly local resident:

“At Phuoc Tich Heritage village, we [local residents] still use many traditional techniques of making local cakes, candies, flours, rice spaghetti ... which selling to Hue city or nearby towns. The local residents can introduce their important secrets in making these things to tourists, but we

[elderly residents] cannot speak foreign languages. Our grandchildren can [speak international languages], so we need the help from our children who studying in Hue city and back to the village at the weekend or the support from the local tour guide...” (An elderly resident)

There is no better way to get a taste of a destination than by enjoying its authentic cuisine. Local indigenous foods play an important role in the tourism experience, and also have the potential to facilitate a number of community benefits. The supply of food to the tourism sector may be the single largest source of income to local residents (Ashley, 2006a; Giampiccoli & Kalis, 2012).

“Phuoc Tich village is located in a region which is famous for steamed thin rice pancake, rice spaghetti, and dishes with figs. I can guide them [i.e. the tourists] how to make these cakes, flower-candies or how to cook the local dishes. But it is a bit difficult for me to explain everything in foreign languages [English, or Japanese] without the support from the tour guides. I can introduce my important secrets in making a simple dish for tourists, but cannot for a whole meal.” (Female local resident)

Most of the food and beverage ingredients used in visitor fare are regional or local products and, because the local residents lack storage facilities such as fridges or freezers, all the local dishes are bought and made in the same day. Food can be offered at Phuoc Tich Heritage village to groups who book in advance, but if large numbers of FITs arrive, it’s unlikely that their desire to taste local dishes will be able to be satisfied. Two members of the group that cooks for tourists shared their thoughts about the participation of tourists in the food making process.

“The local market opens only for limited hours, from 5 a.m. to 11 a.m. The main ingredients which are used for cooking [meat or fish] need to book in advance one to two days with the salespersons in order to have the good quality. So it is not easy if the tourists want to go shopping for all the main ingredients... Tourists can participate in several steps of cooking process.” (Female local resident)

“There is a difference in taste between the Vietnamese tourists and foreign tourists. The foreigners don’t eat food that is as spicy as Vietnamese do. So we have the different adjustments of ingredients and seasonings. The fishes

must be without or have very few bones. We don't have the soft chicken, as most Western people often eat, so we can just use the boneless parts of the chicken. Fish and chicken are high-price-cost dishes for foreign tourists. The rice cooked in the rice pottery is more tasty and delicious but nowadays we don't produce it anymore. For the drink, they cannot drink Vietnamese coffee in the morning because our coffee is really strong. We always prepare the instant coffee and add hot water for them.” (Female local resident)

The women noted that the menus (if any) are requested by TO/TAs a few days in advance or are created by the operators through discussions with the local women. All the dishes are rural specialties based on local products and ingredients. The researcher noted that the menus, however, are written in Vietnamese, and this can cause some issues for international visitors if a tourist has allergies. Figure 6.5 shows a Japanese tourist learning how to make local cakes, an image that demonstrates that the linkage between food and tourism need not stop at tasting local dishes, but can be extended to include the participation of the tourists and the co-creation of food experiences.

**Figure 6.5: A tourist learning how to make traditional cake**



All the women in the food and beverage groups are trained to cook and to make food decorations in order to serve domestic and international tourists while still maintaining the authentic characteristic of the local dishes (see Figure 6.6)

**Figure 6.6: An elderly woman trains her relative how to make traditional cakes**



Phuoc Tich Heritage village has no professional restaurant to serve local residents and tourists. In 2011, the local government stopped a restaurant project that was being developed with investment from a local resident; it is unclear why this project was stalled. During the festival week, though, there are many temporary food and beverage stalls organised by local residents to serve tourists (see Figure 6.7). One local resident shared his reason for running a food stall:

“Four or five days during the festivals, I and my wife open a small food stall to serve local tourists. We are selling just one or two dishes and fresh juice, obvious, local authentic food such as: fig salad, stewed chicken in clay pots, and sugar cane juice. There are also several other families do this, but we often discuss a bit about the dishes we have in order not to have the same food between the bistros. Our stall is not only a place for tourist to stop to take a rest, but also a good income source in a short time for the family.”  
(Male local resident)

**Figure 6.7: Temporary food and beverage stands serving tourists during festival week**



One local resident commented that Phuoc Tich pottery could be used more within the village itself as a way to highlight its beauty and value to the tourists.

“As a local resident, I want to buy the pottery not for using but for decoration within my heritage house. The young potters should have a real bargain price for us, the local residents. If the pottery cannot be used within the village, how it can conquer to other places [markets]. The eel-skin colour [of Phuoc Tich pottery] matches well with the food served as lunches or dinners inside the ancient houses...” (Local resident and owner of a heritage house).

In other words, the Phuoc Tich pottery must be used within the daily and festival activities of local residents, before the potters start to target other market segments. If the food containers, plates and bowls used when serving local food to tourists are local pottery, then this will increase the pottery’s exposure to potential buyers. Every single opportunity to introduce and present local pottery to tourists should be taken. For example, one interviewee noted that if potters have an order that is not enough for one firing load, they could go to the villagers whose ancient houses tourists often visit and ask them what their pottery needs are so they can join in the production order, too. Figure 6.8 shows a meal prepared for tourists presented on chinaware products that are not traditional to Phuoc Tich Heritage village, while Figure 6.9 shows the food displayed in Phuoc Tich potteries.

**Figure 6.8: A meal prepared for tourists, but displayed on non-traditional chinaware**



**Figure 6.9: Food for tourists should be served in Phuoc Tich potteries**



A further experience that can be introduced for overnight tourists is practising yoga with the local residents. Although the early-morning yoga of local residents starts at 5:00 a.m. and this may not always suit international travellers, locals might like to consider offering a yoga session in the afternoons at a time that might be more attractive to the tourists, say 4.30 p.m. As Phuoc Tich is a rural village, its residents start their day very early, so the possibility of including tourists in yoga sessions would need to be discussed with the tour operators and managed carefully so that the local residents' daily lives are not disrupted. Figure 6.10 shows a group of local residents practising tai chi at the river port.

**Figure 6.10: Local residents doing tai chi at the river port**



#### ***6.2.4 Regulatory and revenue factors***

Tourism and pottery production are economically related activities, and both of these activities are managed by regulations and laws. While many of the residents of Phuoc Tich Heritage village want to or are already participating in the tourism value chain by providing lodging places and food to tourists, they do not know about the tourism-related regulations and rules in their field.

Several community members mentioned that the PTMB should have an agreement with the owners of the heritage houses that defines the benefits and responsibilities from both sides when receiving tourists. Lacking information about paperwork and administration of a household economy, the local habitants felt vulnerable when it comes to income, invoice and tax issues. These issues are highlighted in the following comments from local residents who talked about the difficulties of working with the PTMB.

“It causes a lots trouble for us because we have used our own money to pay for the food, the tourists came, used and gone. But after one month, we still have not received the money. We always receive the money from PTMB very late, sometimes it takes months. We prefer to work direct to the travel agent or tour operator as we got the cash on the same day. PTMB should make it clear about the amount of money per tourist include or exclude of VAT tax, because we just want to know what the budget for one tourist is.”  
(Female villager, member of a cooking group, 55 years old)

“I am selling clothes and cloths at the local market, and paying a fixed tax rate monthly. The deduction of tax is complicated, how and where I can have the official receipts for the tour guides. When receiving the meal orders from PTMB, I just want to know the amount of money which I can use for preparing meals...” (Member of the cooking group)

“Not many tourists are doing homestay at my heritage house. We are just retired teachers, how can we understand the current complex regulations and laws ... It is not easy to do paperwork, and [we] have to register as a business unit. We have the confirmation from the tour operator that she [i.e. the tour operator manager] is in charges for all the paperwork.” (Heritage house owner)

Because of the complexities of the institutional rules for tourism and local community economic development, many villagers felt that the PTMB officer should help the local habitants understand the regulations and rules related to tourism activities. Practical support for community development must be responsive to the community’s aspirations, needs, interests and capabilities. A female resident who participates in the cooking group talked about the delayed payments from the PTMB and the difficulties she has dealing with the paperwork:

“We worked directly with the tour operators in Hue or Danang city nearly for three years, and recently with PTMB officers. Working with the tour operators is more comfortable and advantageous: the information is announced at least one month in advance. The most important is we always receive the money on time, no need [for] receipts. Working with PTMB is a bit difficult: information is often changed; especially the numbers of participants always vary. The money never comes on time ... We need to pay in advance for the shopping; with one or two tourists [that] is no problem, but [to] prepare for big group, i.e. ten persons, is big money. PTMB should help us about that, but they are not.” (Female resident who provides a meal service for tourists)

Most local residents view tourism as one key way to improve the village’s image and to develop the local economy. As one element of the tourism value chain, the residents are the local service suppliers to tourists who visit Phuoc Tich Heritage village. The local residents try to fulfil all of the tourists’ reasonable demands, catering for

different tastes and budgets. The residents of Phuoc Tich village are warm and hospitable people, but several mentioned that not everyone really understands what the standards are for welcoming international tourists. Some residents felt that the only solution is to train the residents in these standards and build their capacity so that their interactions with their visitors leave the tourists with positive images of that destination.

“We are always welcome tourists to visit our village. As the tourists are coming from different regions with different cultures, and not all the villagers have seen a foreigner in their heritage houses. Our children maybe speak and communicate to the tourists, but not the old people in this village. Leave the tourists with positive images of our Heritage village, there must be some basic standards to choose a heritage house as a visiting place such as the cleanliness of the house, the characteristic of the owners.” (Elderly local resident)

Community members also mentioned that several issues relating to food hygiene and the local environment need to be addressed. Four small food and beverage groups were formed from the Women’s Association of Phuoc Tich Heritage Village. The members of these groups meet regularly to discuss the provision of food not only for tourists groups but also during events and festivals of the village. The four groups take turns providing the food and beverages, and within each group, someone with a qualified background is needed to supervise the quality of the food and service in order to ensure consistency.

“We have four groups, but every person has different skills and techniques... The groups are formed based on our personal connections. Even though we have been trained two times how to decorate the food by JICA volunteers. The menus are based on the PTMB orders and also depend on the daily market” (Female resident, member of a cooking group)

“The lunch of this group is organised in my heritage house. I can have a small amount of money for the tables and chairs set up... and the cooking females are in charge of the cooking, cold drinks, and the cleaning.” (Owner of a heritage house)

“I always prepare several cold drinks such as local beer, bottled water, and soft drinks for their meals. Most of the tourists prefer cold local beer or

bottles of water, and just some of them prefer the soft drink.” (Female resident, member of a cooking group)

Besides direct employment in the industry, tourism also provides opportunities for an ‘indirect’ workforce. The households that do not directly participate in the tourism chain – for example, by providing accommodation – can still earn some income by being food and beverage suppliers, traditional folk dancers, or by selling local drinks to the tourists. Along with direct revenue for those villagers providing a homestay service in their ancient houses, members of the food and beverage groups also receive benefits from potential activities that target tourists’ pocket expenditure, such as selling local fresh juice (sugar cane, coconuts and mixed-fruit juices), fresh fruit or snacks to tourists. A challenge to implementing this type of activity is how the local vendors can attract and communicate with tourists, especially given the language barriers.

The following two comments highlight the perceived lack of collaboration between the PTMB and the residents of Phuoc Tich Heritage village:

“The location of PTMB or New PTMB is 10 kilometres from the village. They just come here when having tourists or events. They are very bureaucratic. The relationships between PTMB and other stakeholders are not close enough to develop the industry. There are many households having ancient heritage houses [who] are ready to participate in tourism activities, but PTMB just have the connections with two houses.” (Village officer, 75-year-old male)

“When the tourists visit the heritage house, the host has an amount of money, but when the tourists visit the pottery kiln, we have nothing. The issue here is not the money, but the transparency in cooperation between PTMB and other stakeholders. Sometime the tourists and tour guides arrive, and they disturb our production time.” (Potter)

There is relatively weak collaboration between the PTMB, JICA experts and the local residents in collecting the folk stories about the village. Very few of the local residents of Phuoc Tich Heritage village know about the community website established by the PTMB or the roles of the tourist information centre which was renovated by JICA. All the potentially interesting information, activities and stories, including those about the pottery and local household-related experiences, need to be

collected from local residents and uploaded onto the official community website. Until now, the New PTMB has not initiated any collection of folk stories about the village or its pottery industry.

“One of the main roles of the tourist information centre is the place where every household can share any information they have or want to share to tourists ... every single subject in a heritage village, there are cultural and historical stories behind it. Every household should have some input into its development.” (JICA expert)

An example of the type of tale that can be presented alongside a traditional household item is shown in Figure 6.11. This old lime pot (the older the pot, the whiter the lime) illustrates a faithful love story for the residents of Phuoc Tich Heritage village. Betel chewing is a popular custom among faithful lovers and a practice that began in Vietnam. Each wad of betel consists of a piece of areca nut, a betel leaf and a piece of tobacco. To use it, the lime, in wet form, is poured into and kept in the pot. When needed, the villagers use a stick and take out a little lime to put on the leaf. At any wedding ceremony, there must be a dish of betel and areca nut, which people can share as they enjoy the special occasion. The faithful story tells of an 82-year-old lime pot that was given as a marriage gift to a lady in the village from her husband, a potter of Phuoc Tich who died young. The lady stayed faithful to him, never marrying again, even though she lived to a very old age.

**Figure 6.11: An old lime pot, which illustrates a love story for the residents of Phuoc Tich Heritage village**



One local resident was critical of the PTMB’s lack of collaboration with the local community:

“The public toilet is locked and opened by a PTMB officer for the tourists from their connections. How about other tourists from different tour operators or walk-in tourists? The chief of PTMB doesn’t know about the working hours of the local habitants, in order to set up a reasonable programme to fit not only tourists but also the local habitants. The local residents are getting up very early (4 a.m.) and go to bed at 8 p.m. or 9 p.m. They [PTMB officials] don’t understand and have a good relationship with Phuoc Tich local residents.” (Local resident)

Poor collaboration between PTMB officials and the villagers has been an ongoing issue for some time. For example, a memorandum of understanding about managing tourism activities in the village and how benefits would be shared based on the services offered by the residents was delayed from 2009 until 2013 – a set of agreements was finally signed at the beginning of 2014. The agreements state the responsibilities and benefits of both PTMB officers and local residents, and clearly define the amount of money that local residents or a group of local residents can receive. Every single tourism service or product has its own agreement – visits to ancient houses, bike rental, boating for river tourism, cake making, homestay services, local folk dance

performances, local tour-guide services, meal provision, pottery performances, and visits to the private pottery museum are all covered within the set of agreements.

Two years after the issue was first raised with the researcher in 2012, an agreement that defined the percentage of income from tourism products and services that local residents can receive was officially signed between the New PTMB and local residents. Table 6.2 presents how the visitor revenue is distributed. The table shows that 75% of money for a home visit goes back to the local residents concerned, while a resident who provides a venue for the serving of food and beverages receives 8%. Working as a tour guide, a local resident can receive 70% of the money, and participating in the folk dance performance, the local residents can earn 75% of the revenue.

**Table 6.2: How visitor revenue is distributed in Phuoc Tich Heritage village**

	Local resident / Ancient house owner	Food and beverage	VAT receipt fee	PTMB management fee	Environment fee	Fuel & maintenance	Investment refund	Public order
<b>Ancient house visiting</b>	75%	-	10%	10%	5%	-	-	-
<b>Bike renting</b>	25%	-	10%	10%	5%	-	50%	-
<b>Boating</b>	-	-	10%	5%	5%	60%	20%	-
<b>Cake making</b>	60%	-	10%	20%	10%	-	-	-
<b>Homestay</b>	60%	-	10%	10%	10%	-	-	10%
<b>Local folk dance performance</b>	75%	-	10%	10%	5%	-	-	-
<b>Local tour guide</b>	70%	-	10%	10%	10%	-	-	-
<b>Meals</b>	8%	70%	10%	6%	6%	-	-	-
<b>Pottery performance</b>	75%	-	10%	10%	5%	-	-	-
<b>Private pottery museum</b>	75%	-	10%	10%	5%	-	-	-

Source: Phuoc Tich Management Board (PTMB) (2014) and interview materials.

### *6.2.5 The importance of training*

Linkages between the PTMB and other local capacity-development organisations such as vocational schools and tourism development research centres are relatively weak;

they need to be improved in the future to enable community economic development. An elderly retired potter sadly acknowledged this when he said:

“The difficulty of vocational training for local residents or their children is to mobilise people to go to school, and not derived from their real needs. The fact is that local residents in the village are not yet keen on pottery training. Meanwhile, the output of handicrafts is too ... vague so they do not see the benefits of apprenticeship.” (Elderly potter)

Having community skills and knowledge is an essential tool to assist in tourism and local community development, particularly in traditional handicraft villages (Aref et al., 2010). The need to build human resources development strategies and policies at traditional handicraft villages has been noted repeatedly in recent planning strategies of many provinces in Vietnam. ‘Human resources’, however, are not only the handicraft persons, but also the members of the local management board, the entrepreneurs, and even the local residents who provide services to tourists. Moscardo (2008) argued that a lack of knowledge of tourism has been used in many developing countries to justify the exclusion of local residents and other community stockholders from involvement in marketing decisions, and there exists little information on how to resolve this problem.

The villagers of Phuoc Tich feel they need to have skills and knowledge so that they can comply with the standards of the tourism and traditional handicrafts industries; the villagers can acquire the skills and knowledge through training given by the PTMB or TA/TOs. The minimum standards for homestay in local resident houses, as defined in VNAT’s requirements, should be met. The following comments from a local resident and a PTMB officer illustrate this lack of knowledge about lodging requirements.

“I do not know about this. I just followed the instructions from the tour operator since 2009. How can I know the existence of such requirements... maybe it is used for big accommodation in big cities...if the tourists need something, the tour guides or the tour operator manager will inform me... so far, all the homestay tourists are happy.” (Heritage house owner)

“This is the first time, I heard about this lodging requirements. Can you send me a copy of the requirements?” (PTMB officer)

A significant portion of the training needs to take place in the community, as most residents cannot afford the time or money to study outside of the village. Most of

the local residents have only finished some lower level of formal education and they are also very busy with their daily lives, so although they are extremely enthusiastic, they could not realistically participate in any formal tourism training programme outside of the village. Special training programmes need to be developed and tailored to meet local residents' requirements and capacities.

Figure 6.12 shows local residents and some PTMB officers participating in a short course on hygiene and food-preparation skills, and Figure 6.13 shows a local resident practising how to prepare a bed for tourist. These trainings were initiated by the New PTMB and took place in the middle of April 2014. The pictures were taken by a PTMB officer and sent to the researcher.

**Figure 6.12: A class about hygiene and food preparation**



**Figure 6.13: A local resident practises how to prepare a bed for tourists**



*Source:* Phuoc Tich officer.

Before 2013, under the management of the old PTMB, there was very limited opportunity for local tour guides. Since the New PTMB was formed in 2013, however, the situation has changed, and three retired people and one middle-aged resident have trained as local tour guides and joined the tourism chain. Local tour guides are the ones who can provide tourists with the precious information about their Heritage village and traditional handicraft products. Local residents are also ideally suited as local tour guides

because they can provide their own original stories about the lands, the people, the pottery, the cultures and every single corner within the village (Figure 6.14). And of course, by entering the tourism value chain as tour guides, the local residents can increase their income.

“My grandfather told my dad that this rice pot has been used for the King, and my dad told me that. I gathered these old potteries in order to remind my children about their ancestor traditional handicraft. This handicraft was the main source of income, in the past, to build this heritage house, and to feed all the family.” (Old potter)

**Figure 6.14: An old potter retells the history behind an old pot**



### ***6.2.6 The obstacles to pottery development***

The villagers identified several barriers that are constraining the development of pottery in Phuoc Tich Heritage village. Firstly, there is a tension between conservation and development of the pottery production process. The villagers' priority is being able to earn a living from their pottery products, while conservation is only a secondary consideration. If the potters cannot live on their traditional products and heritage lifestyles, why do they need to conserve their ancestors' activities? Figure 6.15 and Figure 6.16 illustrate the traditional and modern ways of making pottery.

**Figure 6.15: Old potters demonstrating to tourists the traditional way of making pottery**



**Figure 6.16: Young potters making potteries for festivals, using the modern gas-fired kiln**



Secondly, the old potters use more clay in their potteries, which results in a product that is heavy and thick and hence more difficult to sell. In contrast, the young potters use less clay and fire their potteries in gas kilns, so their products are thinner, lighter and more sophisticated. The old potters just perform the pottery-making process for tourists as an occasional income source and because of their passion for the process; the wood-fired kiln is heated only once a year at festival time.

The third barrier to the development of the pottery industry at Phuoc Tich Heritage village, from the perspectives of the community, is the failure of the potters to diversify the products they make. The pottery industry cannot develop if the potters stay with only a limited range of pottery moulds. Indeed the dozens that they use all originally came from the Batrang pottery centre, where four Phuoc Tich potters did their apprenticeships for six months in 2009 before returning to the village to revive the traditional handicraft. The potters interviewed feel that the diversification of traditional handicraft products is an urgent issue for Phuoc Tich village, as all the potters are turning out the vases or 'jar cubes' based on the models from Batrang products. This practice has meant there is no distinctive difference between the potteries from Phuoc Tich and those from Batrang. Several potters and community members argued that the local

potters need to ‘brand’ the traditional handicraft village, and establish relationships with people or entrepreneurs who have ability and capacity to access new markets, not only in Thua Thien Hue province but also throughout the country, with a long-term goal of exporting overseas. The following comments support this point of view.

“Our traditional handicraft should have someone artists who specialise in mould designs. In our village, there are several drawing teachers, but the unstable income from pottery cannot attract their attention. Young potters are just simple pottery producers, following the existence pathways, not yet an artist or a creator” (Elderly male resident)

“Traditional handmade pottery has a unique style – it is not the cool, dry product made from machines. You cannot copy from other potters, as the traditional handicrafts express primitive, naïve, and simple but unique characteristics; the products also show the personalities and souls of the potters. Even the cracked products or those with ‘minor flaws’ can be more attractive to tourists than the flashy items on display.” (Elderly potter)

The young potters just focus on producing the pottery according to their own tastes and experiences, or following the existing moulds, without the creativity – but neither approach reflects an understanding of the buyers’ needs. This shows that many of the traditional handicraft persons and local residents living in the rural areas still maintain the old Vietnam mantra of “Comfort is better than pride”. This way of thinking is limiting when it comes to defining new market segments, capturing information about the market’s needs, or making buyers aware of the villagers’ ability and capacity to supply; i.e., in the context of Phuoc Tich Heritage village, giving buyers information about the skills of their potters and the quality of their products, and the prices of the products or services the villagers can offer. Obviously, this way of thinking is particularly disadvantageous for traditional handicraft villages that are new to and situated far away from the market.

“To resolve the traditional handicraft problem at Phuoc Tich village, the solutions must come from the needs (tastes) and preferences of tourists, and these must be taken into account at all stages of the process: from production, to packaging, and through to distribution ” (Elderly resident)

My community interviews and discussions with local residents, potters and officers from the PTMB enable me to present a summary of the evolution of community resources and festival attendance related to local pottery (see Table 6.3).

**Table 6.3: Reports about pottery production at Phuoc Tich Heritage village**

Year	Firing time	Pottery	Revenue (US\$)	Notes	Festivals attendance
2009	1 x gas-fired kiln	Handmade potteries	\$0.00	<ul style="list-style-type: none"> <li>- First fired with gas-fired kiln</li> <li>- Advertising gifts</li> <li>- Products don't meet the needs of the market</li> <li>- Limited tourism purchases</li> </ul>	- Thua Thien Hue Handicraft Festival
2010	1 x gas-fired kiln	Handmade potteries	\$500.00	<ul style="list-style-type: none"> <li>- Potteries on consignment</li> <li>- Fired with 1/4 of full-loading kiln</li> <li>- Advertising gifts</li> <li>- Some growth in tourist purchases</li> </ul>	<ul style="list-style-type: none"> <li>- Vicrafts Festival</li> <li>- Thua Thien Hue Cultural Festival</li> <li>- Festival of Tam Giang Lagoon – Thua Thien Hue province</li> </ul>
	1 x wood-fired kiln			<ul style="list-style-type: none"> <li>- Advertising gifts</li> <li>- Products ordered by local government</li> </ul>	
2011	1 x gas-fired kiln	Jars, jugs	\$0.00	- Re-fired the products of wood-fired kiln	- No festivals attended
	1 x wood-fired kiln			<ul style="list-style-type: none"> <li>- Products don't meet the needs of the market</li> <li>- Advertising gifts</li> <li>- Pottery inventory</li> </ul>	
2012	2 x gas-fired kiln	Handmade potteries	\$1500.00	<ul style="list-style-type: none"> <li>- Potteries on consignment</li> <li>- Pottery inventory</li> <li>- Tourism interest grows</li> </ul>	<ul style="list-style-type: none"> <li>- Thua Thien Hue Cultural Festival</li> <li>- Festival of Tam Giang Lagoon – Thua Thien Hue province</li> </ul>
	1 x wood-fired kiln		Less than \$250.00	<ul style="list-style-type: none"> <li>- Testing new potteries with wood-fired kiln</li> <li>- Advertising gifts</li> <li>- Pottery inventory</li> </ul>	

Source: Interviews, Phuoc Tich Management Board (PTMB) (2012).

With a limited number of firings each year much of the production was allocated to promotional/advertising gifts during the regional and local festivals. A few products are kept for sale; however, those that remained were not always to the tourist's tastes.

In 2012, the majority of the products were sent to the two retailers in Hue city on consignment contracts, and just a few pieces were available for tourists to purchase at the kiln or the museum during their visit to the village. One potter explained:

“Not many pottery products remain at the village, as the majority of the potteries are on consignment contracts. After firing, we deliver the products to the two retailers in Hue city in order to receive the money for the latest sales. We keep just few pieces inside the kiln... We are trying to participate [in] the Hue traditional handicraft festival as we can sell more and get the cash. During that time, many people come to help.” (Potter)

Another barrier to the development of the pottery industry at Phuoc Tich Heritage village is the conflict between the potters (the producers) and two of the retailers over payment. The potters receive 50% payable on delivery from one retailer, with the remainder of the monies owed being paid in small monthly instalments as the potteries are sold. With the second retailer, the potters receive even less initially – just 10% of the contract – with the outstanding balance, again, being paid in small monthly instalments until all the potteries are sold. These partial-payment contracts create apparent financial issues for the potters because they cannot make reliable estimates of expected income and expenses. The terms also mean that the potters cannot accumulate capital that is needed for re-investment into future pottery production.

“With the support from the local government, we can put our pottery here. However, with the consignment contracts, we receive the money in dribs and drabs... Sometime, we cannot negotiate about the terms and conditions.” (Potter)

The old potters are happy as the traditional heritage can be kept; they guide their grandchildren about pottery techniques with their experiences, and described these new products as “Battrang techniques with Phuoc Tich characteristics”. The younger generation, though, has a different view:

“We are very proud with the new products, introduced to all guests in the festival, but still worried about the future: the outputs, the markets, who are the buyers? Where are the markets?” (Potter)

### 6.3 Summary and reflections

Most of the interviewees from the village said they thought receiving tourists is a very positive force for the village, focusing on the economic benefits produced from both tourism and its links to the pottery industry. Generally tourism was viewed as being good for them, a community economic development that was producing multiple positive results. The majority of those interviewed reported that tourism had changed their village in a positive way, creating increased employment opportunities, and bringing economic benefits and the opportunity to revive the traditional handicraft industry.

The local community thought there were too many tourists during the festival period, but not enough tourists visiting during the rest of the year. The villagers also believed that it is important to find ways to sell their traditional handicrafts, and felt they were not much involved in the tourism planning process, despite there being a general desire to be involved. Other negative impacts identified by the local residents included the unequal distribution of profits among the villagers and a disrespect from some tourists for traditional culture. Consultation between the local community and other stakeholders was infrequent and informal, resulting in fractured relationships and increased tension. How to increase the productivity of the local residents with diversification of products and services, especially to meet the demands of tourists, is a key issue. The local residents are the hosts when tourists visit Phuoc Tich Heritage village; however, they alone cannot control the outputs of their pottery productions or tourism products and services. Developing a range of ways to collaborate at Phuoc Tich village is an appropriate approach to transform the villagers' way of thinking, shifting them from thinking in terms of personal production with unambitious outputs to making linkages between households and successful entrepreneurs to increase economic returns.

The local residents regard the development of tourism and the village's pottery as a 'lucky' turn of events, rather than a result of conscientious planning. Their poverty and immediate needs means that the villagers look for quick results, an income that will give them short-term profits and satisfy their short-term financing requirements. The villagers have yet to develop an understanding of the supply and demands of the market, and still need to acquire the skills that will enable them to develop a community development programme that will bring them long-term and sustainable economic security to their village.

## Chapter 7: Government Officials and External Stakeholders

Individuals from several organisations external to Phuoc Tich village participated in the research, offering their perceptions with regard to the links between tourism and handicrafts. These organisations were suppliers of basic raw materials such as clays or gas for pottery production, the tour operators and travel agents (as wholesalers and retailers), hotels (as consumers), and pottery retail shops (as mediators). This chapter reports on the perspectives of these external stakeholders in the Phuoc Tich tourism–pottery value chain. To understand how the local authority personnel and experts guide and support the development of the pottery industry, the tourism industry and the economy of the local community, the researcher also interviewed key informants from the provincial, district and communal levels of local government. The first part of the chapter focuses on the perceptions of the Vietnamese government officials and JICA experts, while the second part of the chapter presents the findings from interviews with entrepreneurs who have connections to the pottery and tourism industries at Phuoc Tich Heritage village.

### 7.1 Vietnamese government officials

One provincial-level officer, who is in charge of the development of tourism in Thua Thien Hue province, and three district-level officers agreed to join the study. Two communal-level officers and the chief of the village also participated in the interviews. The key informant interviews with the government officials were designed to generate information, recommendations, ideas and insights into Phuoc Tich’s policies, past histories and future plans from a range of perspectives.

The People’s Committee of Phong Dien District set up the Phuoc Tich Management Board (PTMB) in 2009 after Phuoc Tich was selected as a National Heritage village. The first and primary objective of the PTMB was to effectively manage, preserve and utilise particular historic sites within Phuoc Tich village (The People’s Committee of Phong Dien Province, 2009). At that time, the objective of developing tourism and the pottery industry was vague.

“The District Office of Culture and Information was the local management office, responsible for advising the District People’s Committee on its coordination of activities by other provincial authorities so as to supervise

preservation activities, as well as managing, researching, locating and listing historic sites, and inspecting and cooperating with authorized agencies to investigate the activities of preservation, repair, restoration, management and utilization of the historic sites of Phuoc Tich Heritage village... All business activities in the area of historic sites must obey this Ordinance ... Visitors coming to Phuoc Tich Ancient Village must obey the instructions of the Management Board and other regulations, laws and rules on protecting and promoting cultural heritage.” (The People’s Committee of Phong Dien Province, 2009, p. 2)

The researcher noted that since 2013, although preservation activities are still the primary goals of the New PTMB, community economic development (CED) and the role of tourism have also been highlighted in the regional documents. Since then, Phuoc Tich Heritage village has participated in several tourism promotion fairs to increase its connections with the tourism industry.

“Explore all the potential economic resources of Phuoc Tich Heritage village in order to increase the income for local residents and regional budget... Providing services related to tourism, research, and study in accordance to current heritage and cultural regulations.” (The People’s Committee of Phong Dien Province, 2013)

A PTMB officer shared his thoughts about the roles of the village’s management board:

“Ancient houses and pottery are also cultural artefacts that should be conserved and promoted. PTMB is looking at the cultural conservation of the pottery and concentrating on the tourism industry to get more tourists, and finding finance to build a small gas kiln for tourists who often need small objects. In terms of tourism development, we have one staff member to do that.” (PTMB (district-level) officer)

All of the Vietnamese government officials interviewed, from provincial to district and local levels, stressed the important roles of traditional handicrafts and tourism in the development of the region’s and community’s economies. Many policies have been made by the local authorities to encourage the local residents to develop the community’s economy.

“Not only support from the provincial, district and local government, but also the assistance from foreigner governments have been given to Phuoc Tich village and its habitants in order to have the preservation, repair, restoration, management and utilisation of the historic sites... but it seems that it not essential. It takes time and the main issue is the human resources for Phuoc Tich.” (Provincial-level officer)

“Pottery is an important traditional handicraft of Phong Dien district, and Thua Thien Hue province. It had a big role in the past, and we try our best to conserve the industry inherited from our ancestors... Many policies, not only the financial policies to call for the investment in pottery productions and tourism development, but also training and educational policies for local residents and potters have been implemented at Phuoc Tich village... such as the participation of Phuoc Tich village in the Hue festivals or the traditional handicrafts festivals... or finding the outputs of the pottery.” (District-level officer).

The district government officers have also supported the outputs of the potters by connecting with regional people to set up two major retail outlets for Phuoc Tich pottery. One shop was located at a bus stop on National Way 1, ten kilometres from Phuoc Tich Heritage village, and the second was situated in Huyen Tran Princess Temple, eight kilometres from the centre of Hue Imperial Citadel. The locations for these two shops were chosen by officials; however, their decisions were based on perceived opportunities rather than information from significant tourist- or buyer-related market research. Needless to say, the two retail shops did not last long.

“We try to support Phuoc Tich potters by introduce several locations for pottery selling...The locations’ owners are very happy to help as they can sell the very famous pottery of the region. Up to now, however, these two retailers are closed...Not many business transactions.” (District-level officer)

All of the government officials want to increase the number of tourists and visitors for community economic development but were often frustrated by the limited information on the industry and by their dependence on travel agents and operators.

“The numbers of tourists coming to Phuoc Tich village in a year is very little. Mostly the domestic tourists are very high in festival periods, but year round is minimal. The international tourists is high in peak season, at the end of the year. We don’t have any information about the market’s segments and tourists’ profiles. We just follow what the other TA/TO ordered. We should take the initiative in all work, and have measurement methods to know if the tourists are satisfied or what we should develop more. Maybe more connections with other local tour guides in the tourism value chain should be created.” (PTMB officer)

At present, the PTMB has no immediate intention to serve or even to approach the free and independent traveller (FIT). The current situation at Phuoc Tich, where there are no local bistros or food stalls and no system for collecting entrance tickets, means that FITs are not encouraged to spend money during their visit the village. One district-level official shared his thoughts on this issue:

“Currently, we are focused on the group travellers that come through several tour operators, and agents, all the visitors of the People’s Committee of Phong Dien District... We do not have enough human resources for free and independent travellers. Normally, there are thousands of local visitors coming during the festivals, but after that just a few tourists per day. In the long term, when we can sell the entrance tickets for the individual travellers, we will think about this.” (PTMB officer)

All of the government interviewees agree that one of the promising main outcomes of revitalising Phuoc Tich pottery is the potential to link it to the tourism industry. However, the officials are also aware that the products need to be suitable to meet tourists’ demands and needs:

“Gifts and souvenirs for tourists are important. The potters should focus on those products which have the local characteristics. These new models should be ready to serve a new market segment. The wood-fired potteries which were made completely by hand are heavy and hard to sell. If aiming for economic objectives, potteries must invest and produce something nicer and fit-in-hand products.” (District-level officer)

Just one PTMB officer mentioned a different possible way for Phuoc Tich pottery to develop, namely to produce bowls and plates for the restaurants and coffee shops in Hue city.

“There is no denying the fact that gifts and souvenirs are the most important products. But why they [the potters] do not try to produce the products for the restaurants and coffee shops in Hue city, as the standards are not [as] high as the souvenirs and gifts for tourists... The requirements of bowls, plates, dishes and cups...are not too high.” (PTMB officer)

One PTMB officer commented on the tourists’ behaviour and how it varies from market to market.

“We do not have a deep understanding about or measure the satisfactions of the tourists and visitors who come to Phuoc Tich Heritage village, but we can know that most Japanese tourists like local activities with local people, local food, and pottery performance in the traditional way... German tourists, however, like cycling around, or the architectures of the old houses...so far all the feedback from the tour operators are good.” (PTMB officer).

The chief of the village, as a member of the PTMB and also a villager, was clear about the local residents’ thoughts about being involved in tourism.

“The local habitants are very economical people (as their characteristics); they will compare the time they spend and the benefits they get from tourism [pottery performance] and their daily livelihood. So the other stakeholders should [not] forget this information... Because of the unclear information from PTMB, several households want to do tourism independently from the PTBM by connecting directly to the TA/TOs.” (The chief of Phuoc Tich village)

When discussing the current linkages between tourism and the traditional handicraft at Phuoc Tich Heritage village, the chief of the village talked about the difficulties in reviving the traditional pottery process.

“The tourists coming to Phuoc Tich Heritage village to see this, not the new way of production. By using the two persons, one person pushes the turning

table, while the other shaping the pottery, in term of culture, this method creates the differences of Phuoc Tich pottery to other pottery...however, just a few old potters can do the pottery performance.” (The chief of the village)

This key informant also explained the difference between pottery production and pottery performance for tourists.

“Both are Phuoc Tich Heritage pottery. However, the young potters manage the pottery production on their own; they have to work on pay, the credit from the local government. [Whereas] the pottery performance are performed by old potters when we [PTMB] have the requirements from TO/TAs... The old potters will have a small amount of income when doing that.” (The chief of the village)

#### ***7.1.1 Vietnamese government officials’ perspectives about the linkages between pottery, tourism and CED:***

All the Vietnamese government officials, from provincial to district and local levels, try to use every possible means to increase the connections between tourism and CED. Several interviewees noted that the expectation of the local residents is high when a normal village is designated as ‘National Heritage’. However, the officers said that the residents have a ‘local and smallholder’ way of thinking – they think of business activity only in the short term without any long-term planning for development, and many simply sit back and wait for government funding. The following comments, from a provincial-level officer and a district-level PTMB officer, illustrate this point.

“When changing from a normal quiet-all-year-round village to a National Heritage village, the expectation of everyone, not only the local residents but also the local government officers, are very high... We try any chance we have to promote the pottery, and the village... However, there is not enough human resource from both sides –local residents and local government – to turn [the village] into a good destination for tourists and visitors.” (Provincial-level officer)

“Phuoc Tich Heritage village is famous now. There are, however, two households [young men] out of 117 households ... doing pottery currently. To revive the handicraft as a livelihood for the local habitants, or to go back

to the golden age, is an impossible mission. The fact is that there is not enough human resource to develop the pottery and tourism at Phuoc Tich Heritage village... I have been working more than 15 years in the cultural conservation and information department, and several years as a receptionist at a hotel. There is just one person, who has the tourism background, assisting me in the tourism development in the village.” (PTMB officer).

The PTMB officer also complained that there is no consistency in the quality of the services from local residents or they suddenly refuse to receive visitors.

“The tourists are on the way coming to Phuoc Tich, when suddenly the heritage house owner came to tell me that some urgent business required his immediate going to Hue city, or the quality of the meals is not the same all the time... so I have to changed to other houses.” (PTMB officer)

One member of the PTMB also explained that the villagers’ “small thinking” and focus on “short-term success” are the main reasons why the pottery industry at Phuoc Tich Heritage village has not developed as the local government had hoped it would.

“The potters think that their traditional handicraft can survive with one or two fires per year. They do not need to work very hard or concentrate on production. They work by snatches, and have [a] break whenever they want as they are their own bosses.” (PTMB officer)

A key PTMB officer admitted that the absence of financial funding for long-term projects and the shortage of human resources at Phuoc Tich Heritage village, both for pottery production and for tourism development, create development challenges for the community.

“We don’t have any information about the market’s segments and tourists’ profiles. We just follow what the other TA/TO ordered. We should take the initiative in all work, and have measurement methods to know if the tourists are satisfied or what we should develop more. Maybe more connections with other local tour guides in the tourism value chain should be created. Without the financial support from local government and JICA, the potters

cannot participate in the Hue Festival 2014 as in the other past years.”  
(PTMB officer)

Many government officials admitted that several of the factors blocking the development of tourism at Phuoc Tich Heritage village stem from the fact that the local community have limited connections to tourism. In part this is driven by challenges relating to skills and training. The chief of the village also recognises this problem, as evidenced in the following comment.

“More than 60% of the community are old people. There are not sufficient young people interested in participating in tourism-training skills and pottery-training courses... Even though the local residents are warm, welcome and hospitable people, their communication skills with tourists are limited, especially when receiving foreigner tourists. Furthermore, the connections and cooperation with tourism-related entrepreneurs in order to create the tourism itineraries to Phuoc Tich Heritage village are weak.” (The chief of the village)

One officer at the district level believes that a lack of tourism knowledge and training at the management level is the main reason why tourism at the village has not developed to its full potential.

“We have got many good policies from the top management and regional managers, but we do need the right implementation, as well as the best practices. Most of the employees of PTMB (or New PTMB) are amateurs in tourism industry, just one employee and the director of PTMB have tourism background. So everything is new and [has to] be learnt from the beginning.” (PTMB officer)

One PTMB officer was concerned that the board may be paying too much heed to the JICA experts’ advice, at the expense of CED.

“JICA is more focused on how to revitalise the pottery industry with old production methods [rather] than finding ways for CED. [JICA] focuses on the conservation side. Following JICA’s advice, PTMB is targeting how to wake the pottery industry up, rather than [how] to develop the industry with a business focus. PTMB want the potters doing the potteries all by hands with turning tables and fire by wood. The pottery cannot just revive by some

pottery demonstration. It needs to develop pottery souvenirs for tourists, financing, and to develop human resource, finding the outputs, distribution channels, and tourists' participation into pottery production process. The current connections are very vague and blur.” (PTMB officer)

### *7.1.2 Investment from provincial and district government*

The provincial and district-level governments have invested considerably in infrastructure and renovation around Phuoc Tich Heritage village in the past few years. At the beginning of 2014, the bank of the O Lau River, which circles around the village, was embanked with brick and stone to prevent erosion of the land during floods and the rainy season (see Figure 7.1). The riverbank was recently planted with several local flowers. When the embankment project began to be implemented, there were many protests from local and regional scientists, environmentalists and several local residents who were against this project as much vegetation had to be cut down. Needless to say, this project is good for most of the local residents, but it would have been better if the greenery had been able to be kept. One district officer commented:

“We try to allocate the financial sources to invest in the infrastructure not only for Phuoc Tich people, but also for tourists and visitors. We embank the O Lau river on Phuoc Tich village side with brick and stone to prevent erosion of the land during flood season... We also upgrade the main road [that] circles the village with bricks. In the near future, we will embank the lotus pond of the village, and call for the investment for a small coffee shop at the edge of the lotus pond.” (District-level officer)

**Figure 7.1: Embanking the river bank around the village**



*Source:* PTMB officer.

The main road of Phuoc Tich Heritage village was also upgraded, in 2012, from red soil to brick (see Figure 7.2). The brick surface is ideal for tourists to walk and bike on in the summer and dry seasons, but in the rainy season and the peak tourism season from September to January, the brick road can be slippery or totally unusable for tourists (see Figure 7.3).

Further investment in the village's infrastructure has come from non-governmental organisations. For example, in 2013 JICA paid for the installation of private toilets inside the tourist information centre, which has reduced the risk for tourists on rainy days as they no longer have to use the public toilet which is right on the riverbank and difficult to reach by foot.

**Figure 7.2: Tourists biking on a sunny day on the village's main road**



**Figure 7.3: The main road of Phuoc Tich village floods in the rainy season**



The Internet was seen by all of the government officials who were interviewed as being an important tool for the development of tourism and promotion of the linkages between tourism and pottery. There are currently two websites about the village: one is managed by the Phuoc Tich Fellowship Association, and one is managed by the PTMB, and each has a different purpose. The website managed by the Phuoc Tich Fellowship Association is mainly for village people who now living away from Phuoc Tich; it is designed to enable the sharing of local news and village information. The other website, which was established in 2014 and is managed by the PTMB, is the official site about Phuoc Tich Heritage village; its main purpose is promote CED by providing information about tourism products and services at Phuoc Tich.

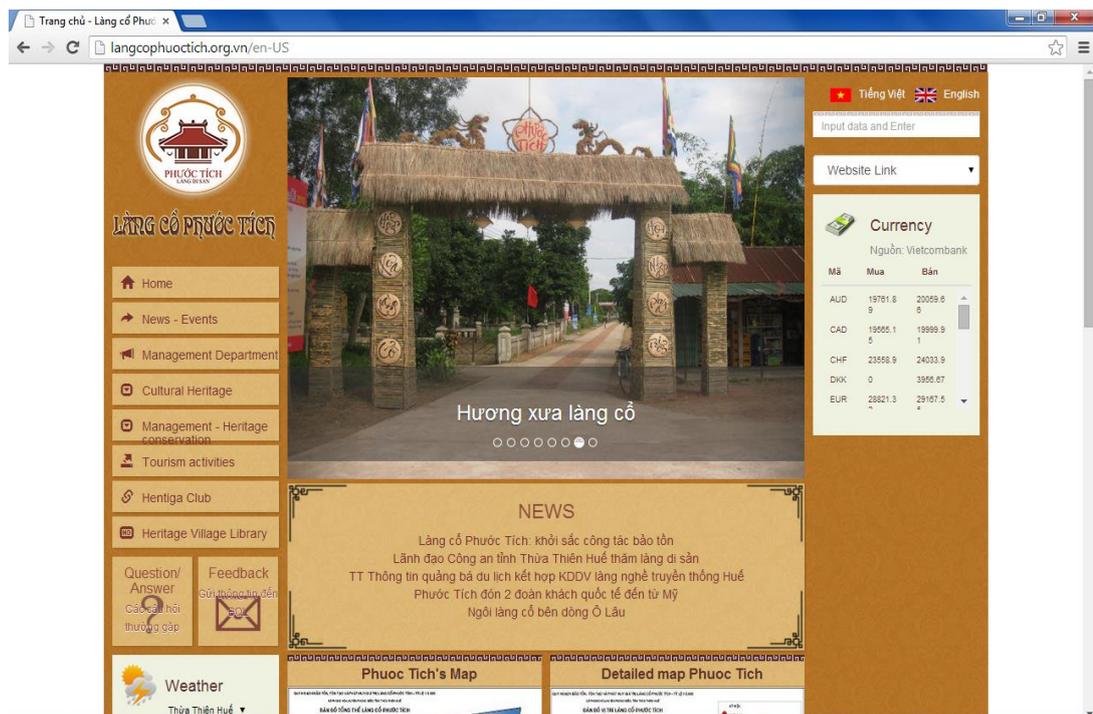
“We created a new website about Phuoc Tich Heritage village not only for the tourists, and visitors but also try to target the tour operators. We also put the logo of several tour operators which have the connections to Phuoc Tich.” (PTMB officer)

PTMB’s simple website (see Figure 7.4) mentions a few unique village-based experiences, including daily itineraries, local menus and some activities. The website is

in Vietnamese, and while there is an English translation button, the translation does not extend to images like the two maps of the village. Moreover, the site is rarely updated, the descriptions are brief, it contains no reviews or recommendations from locals and tourists, and it lacks crucial information such as how to get to the village (i.e. transport options and routes). The PTMB officer also admitted that they do not have anybody with the knowledge and skills to maintain a website in several foreign languages.

“The tourists and visitors can find the half-day, one-day or two-day/one-night tour programmes with many useful information and pictures. We try to update all the latest information about Phuoc Tich Heritage village on the website, but sometimes there is not enough human resource to do so... In this rural area, it is hard to find a good English-speaking employee. We have to try our best.” (PTMB officer)

**Figure 7.4: The simple website of Phuoc Tich Heritage village**



The website does not contain any grass-roots content and information on how tourists can experience local products and everyday life – some of those interviewed felt there is certainly potential to provide information or pictures of the types of local products and services available to tourists. This website is only the most basic information supply channel. In order to attract potential tourists, the website needs to use video marketing tools with beautiful scenes and attractive pictures.

Regardless of these marketing initiatives online and the development of improved infrastructure, some of the government officials interviewed felt that the critical thing missing for Phuoc Tich village was external investment.

“There was a policy from the top leaders that if Phuoc Tich residents cannot develop their own village, we should call for an external business to come and invest in Phuoc Tich pottery for the CED. At that time, the local residents could become the workers on their own land with their own industry. Their only duty is, now, just produce good quality pottery. The external investor is the manager, the salesmen... who in charge of the outputs and markets.” (District-level officer)

One tourism company, which specialises in community tourism in the central and northern regions of Vietnam and whose main market source is Western countries, wanted to diversify its products and so has invested in Phuoc Tich Heritage village. It took two years of discussion with the owners of several ancient houses to persuade them to offer a homestay service. In 2009, the company signed a three-year agreement with the owners of two ancient houses to invest and furnish their houses to become homestays for tourists. One of the main challenges to opening up a homestay in a heritage house is that these ancient houses are a most solemn location to Vietnamese people. Furthermore, especially in the rural areas, Vietnamese people are not familiar with the practice of opening up and welcoming a foreigner into one’s home for a visit and to sleep overnight. Unfortunately, since the Vietnamese economy was hit by the global economic recession in 2009 and 2010, the number of tourists booking homestays and visiting Phuoc Tich Heritage village through this tour operator has decreased sharply.

## **7.2 JICA officials**

The Japanese International Cooperation Agency (JICA) has played an important role complementing the investment from provincial and district government in Phuoc Tich Heritage village. For example, in 2012, JICA funded a group of Japanese experts from Showa University to come to the village to train 20 more local residents in pottery-making techniques using Phuoc Tich’s traditional materials and designs. One wood-fired kiln with 600 products and one gas-fired kiln with 450 products such as jars, pots, and jugs were tested for exhibition in the 2012 Hue Cultural Festival. JICA has also supported Phuoc Tich by funding the building of the courtyard and rest rooms at the pottery factory. JICA experts hope that all the cultural heritage, famous landscapes,

handicrafts, festivities and local community daily life in this Heritage village will provide the main ingredients for tourism development.

“The pottery in Phuoc Tich village has a long history. The pottery industry was not only performed [as an] interchange culture between Cham and Viet ethnics, but Phuoc Tich pottery [has] also appeared in Japanese pottery history...that is the main reason why JICA sent several pottery experts to help the Phuoc Tich’s pottery industry.” (Regional JICA officer)

In 2012, for some personal reasons, one of the homestay owners refused to receive JICA experts and tourists from the New PTMB. At the same time, the second homestay was in the middle of a major restoration process. Therefore, JICA invested in upgrading another heritage house so that it could become a homestay, initially for JICA experts to stay in when they worked at Phuoc Tich village. This third homestay has one double and three single beds, so can accommodate a maximum of five tourists per night. The conflict between the first two homestay ancient houses and the New PTMB has led to several inconvenient instances when JICA experts have arrived at the same period as homestay tourists, which has led to the experts having to sleep in other villagers’ houses several times.

JICA enjoys a close relationship with local residents through their volunteers, who are university students from a range of backgrounds. Every volunteer stays one year in Vietnam and does several projects with a social focus. Whenever they have any programmes, JICA volunteers work directly with the local residents and tourism officers from higher levels, i.e. from VNAT or the Department of Tourism of Thua Thien Hue Province. However, the PTMB, as the representative of local government, has no information about JICA’s projects in Phuoc Tich: they do not know what JICA is currently doing or its future plans. Furthermore, despite being the beneficiaries of many projects from this aid agency, the PTMB and local residents are unsure about asking JICA about potential future projects. This nervousness is further compounded by the communication challenges of a Japanese organisation working in a Vietnamese village: many of the JICA volunteers cannot speak Vietnamese, and while some of the volunteers speak English, none of the PTMB members nor any of the local residents speak either Japanese or English.

In Phuoc Tich, JICA has focused on training potters and developing production skills, training local women in culinary skills, and establishing a tourist information

centre. According to JICA experts, however, they are not focused on developing capacity for local government, designing and promoting tourism products, developing distribution channels for pottery, or marketing of tourism products. At Phuoc Tich, the JICA experts' primary objective is the conservation of the old pottery and the ancient houses, while community economic development through tourism based on pottery and local residents' activities is only a secondary objective. As part of its primary objective, JICA targets the old pottery production techniques (i.e. without moulds) and conservation of the heritage houses (i.e. restoring all the damaged and run-down ancient houses; see Figure 7.5).

“Phuoc Tich Heritage is one of our five-village project in Vietnam. We try to build several first step for Phuoc Tich Heritage village; for example, training the pottery techniques for local residents. Anyone who wants to study can come... We also invite professional potter coming here to help in producing the new glaze or enamel for Phuoc Tich potters... and conservation of the heritage houses, i.e. restoring all the damaged and degraded ancient houses.” (JICA expert)

**Figure 7.5: JICA experts and the local residents visit an ancient house that has fallen into disrepair**



The JICA expert shared his point of view that a programme that accommodates JICA's objectives, as the PTMB often does, may not always be what the potters and local residents really want. The expert explained what he was doing at the village:

“The ideals of JICA is just the beginning of a creativity process; therefore, PTMB and local government should be proactive in thinking and making new action programmes, finding new markets. The utilisation of an ancient house which is located in the middle of the village to become a tourism information centre is complicated for tourists. PTMB and local government should think about the gate of the village, perhaps a selling ticket office... We also utilise our architecture map as a tourist map, and we are going to draw a tourist map of Phuoc Tich Heritage village with lots of activities after we complete the tourist map at Duong Lam village. We focus more on how to mobilise and bring the information – resources – from local residents to become tourism products.” (JICA expert)

This JICA expert also emphasised the role of the tourism information centre in Phuoc Tich Heritage village as the tourism resource centre where local residents can exchange information with the PTMB. The key important ideal here is the collaboration between the stakeholders, and the mobilisation of all potential information and resources from the village, from every single household, for the development of tourism in the village and hence community economic development. One JICA expert commented:

“Local residents can write down, and transfer this information they have to PTMB... such as what they can offer to tourists: what techniques or skills they have; or what souvenirs related to the old pottery industry from their ancestors.” (JICA expert)

In 2014, with the support from JICA, Phuoc Tich potters received a Japanese catalogue for the products they produce. The brochure, presented in Figure 7.6, is more a summary report of JICA’s achievements than a business sales kit because it was only published in one language – Japanese. Needless to say, the potters, local residents and English-speaking tourists cannot benefit from this brochure because they do not read Japanese. The brochures are not distributed to all local residents or potters, but are kept in the village’s tourism information centre for Japanese tourists.

**Figure 7.6: Phuoc Tich pottery catalogue produced in Japanese by JICA**



*Source:* New PTMB officer.

A JICA expert had an idea for improving linkages between the local residents and the tourism value chain, suggesting that the inclusion of a performance in the old way of pottery production into the tourist itinerary would help to differentiate Phuoc Tich Heritage village’s products and bring in a small income for the older residents. He then went on make some other suggestions:

“The tourism products of Phuoc Tich are at a start of the industry and simple; they may not really meet tourists’ needs. The option of opening up more and different ancient houses to visitors needs to be explored. More investment in homestay for tourists needs to be done, and a standard restaurant should be built.” (JICA expert)

The same expert had some concerns, though, about the challenges facing the PTMB, including the limited management skills of those on the board, and a lack of support from some of the villagers.

“PTMB doesn’t know how to do tourism management because they are totally new, no experience. They are also lacking the support from local residents. We try to guide them, and help the local people as much as we can. PTMB could identify developing alternative forms of tourism as a long-term objective for CED.” (JICA expert)

### **7.3 Pottery raw material suppliers**

Two local suppliers and two local retailers participate in the pottery production chain. One local supplier provides the gas for fuelling the kilns and the other one sells the clays for the potteries; both suppliers are located in the region, not far from the village. Clay can be divided into several classes, based on its characteristics and at what temperature the clay must be fired in order for it to become mature or reach its optimum hardness and durability. Clay bodies can also be produced by mixing dry clays and additives with water.

“I have the business with the potters since they started to fire the gas kiln. The gas is directly bought from the authorised agent in Dong Ha city, Quang Tri province, [it is closer and] better price than from Hue city. Big containers need several hours for the transportation. This year [2012], they bought two times. It seems that they now produce more than previous years. ...it is good if Phuoc Tich potters can preserve their traditional handicraft.” (Gas supplier)

“The clays is from the land near the river, where the soil was fulfilled with deposits of silt when the floods arrive. We dig the topsoil to improve the impoverished soil [i.e. it is good for the planting of crops] and they [the potters] buy the clays. We dig several places for them to choose. We sell the clays around US\$50/ton. They bought the clay last year [2011]...it is good if they can produce and continue their traditional handicraft.” (Clays supplier)

These comments from the suppliers regarding the relative ease of the links between them and the potters are confirmed by the following comments from potters

themselves. One potter talked about the sourcing of clays, and the other about the ease of using gas.

“In the past, our grandfathers had to exchange the pottery products for the clays. Nowadays, the clay bodies can be bought from the Dien Khanh area (in Quang Tri province), around 30 km from the village. Before accessing and choosing the clays, it is necessary to excavate about 0.4 to 0.6 metres of topsoil. We have also tested several different clays in Phong Dien district, and they are also good for making pottery.” (Potter)

“We have no problems with the gas. It is hard to find the wood nowadays, and you need to dry it before firing. Firing by gas, it takes around 12 to 15 hours, and very clean. We just need to inform the gas supplier one day in advance, as we use the big gas containers. We always have four containers for firing kilns and the other four for reserve.” (Potter)

#### **7.4 Pottery retailers**

There is no pottery retail shop located inside Phuoc Tich Heritage village; however, there are four local retailers who participate in this pottery production and tourism value chain. As retail entrepreneurs in the pottery production chain, the local residents are the linkage between the local producers and the retail shops (and eventually the end users, or tourists). Most of the tourists bought potteries at the kiln when they asked the potters directly, or with the help of a guide, if they could purchase a product. As detailed in section 7.1, two shops had been established by district government officers in the region, but these had to close due to insufficient economic returns.

“I am a resident of Phuoc Tich village but not living within the village. Our pottery need to be popularised, so I set up a small pottery shop in my stopover restaurant. The buses stopped over for gasoline and the passengers have 30 minutes for a break. There are many customers visited our shops, but they just went around and asked for the price. I think they don't buy the potteries because of the heavy weight. The potters should produce thinner and light potteries.” (Manager of one of the closed retailer shops)

The two major retail outlets are situated in the tourist areas in Hue city: one is located in a backpacker quarter (Tinh Hoa shop), and the other located on the ground floor of Phuong Nam bookshop, which has recently been renovated to become a

multifunction centre that includes a discotheque, an art gallery and a coffee shop. The Tinh Hoa shop has a good location, but it is closed during the day, only opening from 4 p.m. to 10 p.m. when the owner is back from his office (see Figure 7.7).

**Figure 7.7: One of just two retailers who sell Phuoc Tich pottery in Hue city is closed during the day, opening only after 4 p.m.**



The shop's owner, a 42-year-old male, is passionate about regional and local traditional handicrafts, and uses the ground floor of his house as a retail shop. He explained:

“I renovated the ground floor of my house to become a retail shop. I employ an English-speaking student to sell. All the products are the traditional handicrafts of Thua Thien Hue province. Through these activities, I hope I can support the handicraft persons and the unprivileged people a way of living. However, the shop [only] opens from 4 p.m. to 10 p.m. as I and my wife have to work [during the] daytime. I have been to Phuoc Tich village to see how the potteries have been made. They are nice, all the small things ... sell fast. But the big things are slow. I ordered the potters for new models and more products but they are very slow to meet the orders.” (Owner of the Tinh Hoa shop)

As the intermediary between the producers (the potters) and the end users (the tourists), the shop owner has important information for the potters. He says he sells pottery to both Vietnamese and foreign tourists, and that most of them are FITs who are walking around the backpacker area and just drop into his shop. The retailer says the Vietnamese and international tourists look at different things when choosing their purchases: most of the Vietnamese buyers focus on the products' utility or price, whereas the foreign tourists are more concerned with the products' designs, uniqueness or the colour in the images. The retailer commented that most of the foreign tourists like the pottery, but hesitate to buy the larger items as their weight makes them difficult to package or transport. He also advised the potters that they should contact the retailers regularly to find out what the market wants and needs.

“The potters (as producers) should contact me [as I am the retailer; i.e. the intermediaries] to learn about the needs and interests of the tourists (as the buyers), and should put themselves in the tourists' shoes to understand their needs. With this knowledge and understanding, the potters will be better able to develop products that meet the tourist market.” (Owner of the Tinh Hoa shop)

This retailer suggested that Phuoc Tich potters should produce pottery that is 'authentic' in look and feel, but also portable; i.e. potteries that can easily fit in one's hand. He advised the Phuoc Tich villagers to design pottery in a plain style with simple packaging. He was critical of the current tourist offerings, saying that “the potters are working with amateur attitudes”, lack creativity in building new moulds, do not have many products for sale, and need to know more about the tourists' tastes. The pottery at Phuoc Tich Heritage village is mostly being produced to conserve the villagers' cultural heritage and for use at annual regional festivals; it is not being produced with a focus on ongoing sales, i.e. as a business concern. The retailer said:

“Pottery is a very buyer-selective product, and it takes time and endeavour to sell one souvenir product. The products, which are fired by the wood-fired kiln, are slow to sell to pottery-experienced buyers. The others, gas-fired, are easier to sell to any kinds of buyers. Most of the buyers ... focus on the price and the weight of the potteries. Moreover, the potteries for tourists should have several utility functions; i.e. small pots [that] can be used as a flower vase or container. Products should fit-in-hand, and not [be

too] heavy for the tourists to transport by car, by bus or even by airplane. Learning about the facts of this local industry is a must for me before opening this business.” (Owner of the Tinh Hoa shop)

The second major retail outlet for Phuoc Tich potteries in Hue city is the Phuong Nam bookshop. Figure 7.8 shows the Phuoc Tich pottery located in a corner (the left-hand side of the picture) amongst the other famous traditional handicrafts of Thua Thien Hue province; for example, lacquer, embroidered pictures, wood carvings, conical hats, kites, rattan products, weavings, etc. The manager of the bookshop wants to display a whole range of the traditional handicrafts of the central region, and help tourists to learn about the region’s culture, history and people. The saleswoman at the shop said that most people know little about Phuoc Tich pottery. All the recent newspaper and media articles have focused on Phuoc Tich as an ancient or Heritage village, but have made no mention of the village’s traditional and aesthetically interesting pottery. The domestic visitors from Hue city and neighbouring provinces are no strangers to ancient and wooden houses, so an appropriate marketing strategy is needed to highlight the pottery aspect of the village. Appropriate marketing strategies would take into account the markets that the potters want to focus on.

**Figure 7.8: Phuoc Tich pottery displays in the second major retailer in Hue city, Phuong Nam bookshop**



Both pottery retailers complained that there is a lack of support from the government and tour operators when doing business. The complexity of the administration and the general low level of education of the villagers is a constraint that hinders the linkages between the potters and the retailers. Local potters do not have enough knowledge of the law that requires them to produce tax receipts, have a business tax code, etc. and local government officers should be offering them training in this.

Phuoc Tich potteries is just a small part of a bigger industry of traditional handicraft products in Vietnam. Retailers interviewed noted that when combining the pottery and other regional handicraft products together, it is important to pay attention to the quality of products to ensure that a single poor-quality product does not harm or reflect badly on the other products; for example, if the Pho Trach weave bags are not well processed, they can be damaged by worms easily and so be unable to carry the pottery properly.

### **7.5 Tour operators**

Three main tour operators who sell Phuoc Tich Heritage village as a destination participated in this research. The main role of these three tour operators (the wholesale agents) is as mediators between the primary suppliers of tourism services (in the context of this study, the residents of Phuoc Tich Heritage village, and the PTMB) and the retailers or final consumers (the tourists). Some tourists had their trip arranged to Phuoc Tich Heritage village by the concierge or front desk of the hotels where they were lodging. The tourist package product is often marketed under the tour operators' brands, and therefore the tour operators can be considered not only as intermediaries, but also as producers (Holloway et al., 2009). The tour operators will also identify what sells best, as well as obstacles to selling the destination, including a lack of product and experience diversity.

One tour manager, who has an in-depth perspective of Vietnam culture in all its many aspects, noted that:

“We offer tourists not just a sightseeing experience with a walking guidebook as an escort, explore Vietnam through the rural vacations, but information with all the benefits of local experts who know how to interpret the region's history and traditions. It's also traditional and modern music, art and performing arts, architecture, martial arts, literature, cuisine, belief

structures, ethnic minority cultures and all the other elements that make up Vietnam culture. The more activities and multi-destinations...the more attractive the itinerary is.” (Tour operator manager)

When talking about the characteristics and behaviour of the tourists who travel to Phuoc Tich Heritage village or other rural areas, all the tour operators said that the people living in the developed world come to Vietnam looking for “unspoilt lands”, to view the “wildlife [and] experience traditional cultures”, or simply to savour the “peace and beauty of open space”. Many tourists also seek new experiences and a wider understanding of the world they live in, and are prepared to travel around the world to find these experiences. Some tourists want to leave the hustle and bustle of the big cities behind and breathe the pure air in the rural areas, while other tourists want opportunities to participate in social activities with local residents.

**Figure 7.9: Tourists enjoying a performance from kindergarten children of the neighbouring village**



When discussing the linkages between the products of Phuoc Tich Heritage village and the tourism sector, all the tour operator managers agreed about the potential linkages between the two, and that tourism could help CED in the village. The tour operators discussed several factors preventing the development of the linkages between the tourism sector and Phuoc Tich Heritage village. A major factor that constrains tour operators from lengthening their time at Phuoc Tich Heritage village is the current limited range of tourism-related activities. All the features of the village and village life

that have tourism-related potential, such as agriculture, food, pottery, folk legends and music from local residents and the community, should be collected and examined to see if they can be developed into products and services for tourists. With well-prepared and good scripts, many of the villagers' daily activities could become tourism products to attract tourists. This will diversify and differentiate Phuoc Tich village's tourism products and services, and make it more likely that the tourists will extend the time they spend in the village – and hence the income they bring into the community. One tour operator had some suggestions:

“The local people are very friendly and amicable; however, the products and services at Phuoc Tich Heritage village are monotonous. The recent activities are limited to a narrow pitch range of daily activities. There are so many things in rural areas which many foreigner tourists haven't seen before such as making bean cakes, fabricating rice vermicelli or folding paper flowers... Define the simple steps which the tourists can participate such as shaping simple products, drawing...” (Tour operator)

There was some awareness on the part of the tour operators that there are opportunities to extend the links between tourism and local life and culture. As part of the diversification of activities for her tourist group, one tour operator explained about ‘the social visit’ of an international tourist group to an elementary school in a neighbouring village (see Figure 7.9).

“What can my tourists do from 4 p.m. to 6 p.m., before the dinner? ... In order to diversify the tourism products, and create the differentiation to other competitors, at Phuoc Tich Heritage village our tour operator has increased the interaction activities of the tourists and local residents to lengthen the time at the local village by creating several charity works for local pupils. We contacted the principal of the school, talked about the group's project and discussed with the tourists about the programme, the time. All the things are prepared by the tourists such as giving notebooks, stationeries, candies and biscuits.” (Tour operator)

While not directly benefitting Phuoc Tich, the addition of another visitor experience through exposure to a neighbouring village does lead to a greater overall visitor experience, a longer stay and a host of other indirect benefits.

The quality of the products and tourism services is another factor seen by external stakeholders as constraining the development of tourism at Phuoc Tich Heritage village. According to statistics from the PTMB, seven domestic movie groups came and filmed at Phuoc Tich Heritage village in 2012 alone, and this is great publicity for the village. However, investment is needed to upgrade the facilities, infrastructure and services (the homestays, local tour guides and other tourism-related service providers) so that they reach VNAT's standards, and this upgrade needs to happen before the village is promoted and marketed as a tourist destination. A tour operator said "The way they fill the lanes with the muddy soil is unsecure and slippery for the tourists to walk around" and "The darkness of the routes within the village also limit the tourists to discover Phuoc Tich in the evening", indicating that the current standard of the infrastructure is both unsafe and unsatisfactory for tourists. The following comments from two tour operators also refer to the village's current poor facilities and services.

"They want to have international tourists to come to the village, but all the signage inside the villages is in Vietnamese aimed at domestic tourists during Hue Festival period. It is better to have a tourist map than using the geological map to travel around the village." (Tour programme coordinator)

"I understand that Phuoc Tich village is in a rural area, so PTMB should concentrate more on the quality of pottery and services, pure and peaceful environment and rural activities. The products and services at the village should be improved before receiving more tourists. If not, it will make a bad image to tourists and tour operators." (Female tour operator)

Participation in the pottery production chain is a new experience for most of the tourists, but the tour operators feel that the potters and hosts must be well prepared. Watching a tourist following the instruction of local potters, one tour operator had a practical suggestion that would make the experience easier for the travellers:

"Even though the tourists cannot bring the things [home] with them, it is an interesting activity. It is better if the potters or the hosts should prepare some aprons for the tourists who want to participate into production process, since our tourists stay there just one night, they don't bring much clothes for changing." (Tour operator)

Vietnamese people living in rural areas have a ‘village psychology’ mind set: everything is packaged and sealed in a boundary of bamboo hedges, with all the residents of the village sharing the culture, festivals and a common way of thinking. None of the villages collaborate with the other villages unless there is an extraordinary situation such as a natural disaster like a flood, or a war. Connections among the stakeholders within the tourism chain are lacking, especially between the PTMB and tour operators. Some tour operators prefer to work directly with the local people, minimising their dealings with the intermediaries, partly because they have had connections with the villagers long before the PTMB was established. Another reason why the tour operators would rather bypass the PTMB is because it is inefficient in its management of tourism at Phuoc Tich Heritage village. One tour operator complained:

“They [PTMB] don’t know how to do tourism. The local residents must participate in the programme; they should become the local tourist guides, not the officers. It is not just the itinerary, or the detailed plan with community activities in the village, but the local community – themselves – who [should] run the programme proactively.” (Tour operator)

The linkages between Phuoc Tich Heritage village and its neighbouring villages are also weak. For example, there is only limited collaboration between Phuoc Tich and My Xuyen village, which specialises in wood carving and is another tourist destination, and this is a missed opportunity because combining the two destinations would add value to a tour package. Likewise, there is only loose collaboration between Phuoc Tich Heritage village and other nearby tourist destinations such as Alba Thanh Tan Hot Springs (30 kilometres from Phuoc Tich on National Way Number 1), Tam Giang Lagoon eco-tour (20 kilometres from Phuoc Tich on National Way Number 49B), and La Vang pilgrimage centre (five kilometres from Phuoc Tich, in Quang Tri province). Collaborating to establish stronger linkages (within one province or between several provinces) could result in different combinations of tourism products and services being offered to tourists through a variety of different itineraries. If these destination were all within the same administrative unit of local government, this would be an advantage for such a strategic alliance as together these sites may be able to leverage strong political support. A high-ranking officer of Alba Thanh Tan Hot Springs visited Phuoc Tich village twice to build connections with the PTMB, but the result was not what he had hoped for or expected:

“I sent many employees [to] visit Phuoc Tich Heritage village to see any chances for the linkage, and I myself talked directly to the PTMB officer for the collaboration between our company and Phuoc Tich village to create a cultural and medical tour, but seems that it is not his interest... We are waiting too long for that.” (High-ranking officer of Alba Thanh Tan Hot Springs)

Figure 7.10 reproduces text from the website of Alba Thanh Tan Hot Springs, showing a tour being offered to resort guests to Phuoc Tich Heritage village. This tour was initiated by the resort’s tour operator, and so is only a one-way link from Alba Thanh Tan Hot Springs to Phuoc Tich. One tour operator stated that it would be ideal if managers at the two tour destinations could collaborate to extend and strengthen this linkage so that it goes two ways, with tourists visiting Phuoc Tich Heritage village being offered the opportunity to also visit the Hot Springs. Collaboration like this increases the attractiveness of both destinations.

**Figure 7.10: An advertisement for Alba Thanh Tan Hot Springs connecting with Phuoc Tich Heritage village**

**ABOUT ALBA THANH TAN HOT SPRINGS**

Alba is a group of health-oriented products and services including Alba Thanh Tan Hot Springs, boutique hotels in Hue city, bottled mineral water, and other products based on the mineral water in combination with herbs and natural fruity extracts.

Every year, we welcome more than 150,000 guests to our Alba Resort and Alba Hotel located in Hue, the ancient imperial city of Vietnam. Attracted by our historic 68° hot spring with proven health benefits since the imperial times, visitors come for the day or for one week to enjoy the holistic wellness that we advocate, combining modern science with ancient healing services. Our famous Alba mineral water is on sale at our facilities and throughout Vietnam, together with our Alba herbal treatment products.



**DISCOVERY OF HUE CRAFT VILLAGES**

Hue is a place where gather the most craft villages in Vietnam. The tour will bring you the oldest pottery village - Phuoc Tich, sculpture village My Xuyen, and smith village Hien Luong. You can also enjoy Hue signature site, Tam Giang Laguna. (Alba Thanh Tan– Hien Luong village – Tam Giang Laguna –My Xuyen village – Phước Tich village)

7h30 – 8h30 : Moving from Alba Thanh Tan Hot Springs to Hien Luong smith village at Phong Hien commune.  
 8h30 – 11h00: Visiting Tam Giang Laguna  
 11h00 – 13h30: Lunch at Tam Giang Laguna  
 13h30 – 17h30: Visitting My Xuyen and Phuoc Tich village  
 17h30: Return to Alba Thanh Tân Hot Springs

**Tour price:** The price is inclusive of: a/c car, tour guide, Alba natural mineral water, tax and service charges.

Car	4	8	16
Price	1.600.000	1.800.000	2.250.000

The price is not inclusive of: lunch (100,000VND/pax or made upon request), and personal expenses outside of the program. For more information about Hue traditional craft villages, please visit: <http://www.langnghe.org.vn/hue.htm>

Tour operators also raised concerns about the pricing policies of the PTMB. The PTMB nearly doubled the price of breakfast to VND80,000, whereas a normal breakfast with hot drinks in Hue city is around VND40,000. Operators are worried that this high price will increase the homestay cost and deter tourists from booking overnight stays at Phuoc Tich. This concern is illustrated by the following comment, made by the manager of one of the tour operations during his interview.

“I cannot imagine why breakfast is so expensive at Phuoc Tich. With VND80,000 I can also have a buffet breakfast in Hue city. If the price is that high, I think I will replace Phuoc Tich with another village that can offer a cheaper price and is closer to Hue city.” (Tour operator manager)

The issue of breakfast was raised in another way by tour operators. There was a feeling that while the residents serve Western-style breakfast to their guests, many tourists would actually prefer an authentic local meal. The manager of one tour operation was even willing to accommodate the tourists who wanted to experience local food and those who prefer to eat a Western-style breakfast.

“Having the local breakfast such as *Pho* [beef noodle soup] or *Bun bo Hue* [Hue-style beef noodle soup] just like the villagers is the authenticity which we offer to our tourists. If our tourists want the international breakfast – eggs, cereals, tomatoes, yoghurt – we will drive them back to Hue city to have buffet breakfast with variety of food choices – [The local host] should prepare local meals for homestay tourists.” (Tour operator manager)

### **7.6 The hotel industry’s role**

Seven managers of four- and five-star hotels in the Hue Imperial Citadel participated in the research. All of the managers agreed that there are two potential linkages that could connect Phuoc Tich pottery with the hotels and hospitality sector.

The first connection is that the pottery could become authentic tableware to be bought by the hotels to enhance their guests’ pleasure; it could be used from everyday gatherings to special events in the restaurants, or as attractive features in the guests’ room. The connections to the hotel industry have already been set up, but it seems that Phuoc Tich potters do not have the capacity to meet the hotels and restaurants’ demands due to the shortage of moulds and lack of creativity in the potteries’ design. When exploring this potential linkage, one Vietnamese hotel manager, who has 15 years’ experience in the industry, doubted that the Phuoc Tich potters could possibly produce the fine products required by four- and five-star hotels:

“I wouldn’t see their ability. It is easier said than done. Every restaurant or hotel room has its theme (Western, Asian, Vietnamese style) so all the potteries and cutleries are meticulously designed in the dominated interior with the harmonious architecture between tradition and modernity, fully and match the themes.” (Hotel manager)

The second potential linkage between the Phuoc Tich potters and the hotel sector in Hue city is having kiosks in the lobbies of the four- and five-star hotels to sell pottery as souvenirs. At present, however, there are no such sales outlets in Hue hotels. For

example, Figure 7.11 shows many quality fine arts for sale in a boutique in a hotel in Hue city, including embroidery from Thua Thien Hue province and pottery from other provinces – but no Phuoc Tich pottery is on display.

**Figure 7.11: A souvenir shop in a four-star hotel in Hue City**



The simple quality of the pottery cannot satisfy the hospitality industry’s demand for “sophisticated and elegant products”. This mismatch in styles is the main reason why Phuoc Tich potters cannot sell their products in the upmarket hotels in Hue city, as shown by the following comments made by hotel managers in their interviews.

“The product is unique, but the quality may be an issue. Without glaze, the products look very simple under the yellow light [the atmosphere of a lobby]. Our range of gifts has been selected to echo the true hotel’s experience... Whether clothing, provisions, beauty products and handicraft souvenirs – all are memento of our guests’ vacation” (Hotel manager)

“Every gift reflects the charm, elegance and environment of our hotels, and helps [to] recall the thoughtful, welcoming service we offer. Phuoc Tich pottery is a bit natural, and plain... Maybe it suits as antique exhibition object, [something] for visiting... [but] not yet for something [our guests] can buy and bring [home].” (Hotel manager)

“Our gift shop stocks a variety of local souvenirs and goods unique to Hue city. The gifts are selected from local artisans and respected producers and reflect the culture, heritage and experience of a place. Leaving aside the red, eel-skin colour, Phuoc Tich pottery is big and heavy. If compare to other red-colour skin potteries in our lobby, Phuoc Tich pottery is better for commodity, not yet a gift for tourists... Furthermore, they should produce many products having the Phuoc Tich characteristics.” (Hotel manager)

The third linkage is through the hotel tour desks. All the four- and five-star hotels have their own tour desk or concierge division which organises tours for the hotel guests. The tour desk can sell a tour package to Phuoc Tich Heritage village (acting as a travel agent, or intermediary to the tour operator), or can organise the tour programme themselves (acting as a tour operator by calling a freelance tour guide, using the hotel’s car, and booking the meals at some restaurants either on the way or at Phuoc Tich village itself).

“We have the concierge counter which can offer tourists the programme to Phuoc Tich Heritage village. If the village has several basic services for tourists, we can add this new itinerary and sell to our guests. We should visit in one day.” (Hotel manager)

This linkage between Phuoc Tich Heritage village and the tour desks in the hotels in Hue city brings benefits both to the hotels and to the local community. The linkage has only recently been established, though, and further work is needed to strengthen it. Some of the managers said that better information about Phuoc Tich Heritage village should be communicated by PTMB officers and tour operators to hotel staff and managers so that there is greater awareness of this tour option.

## **7.7 Summary and reflections**

All the external stakeholders interviewed for the research were generally enthusiastic about future tourism and pottery development in Phuoc Tich Heritage village. Nevertheless, there are many constraints hindering potential linkages between tourism and pottery at the village. Four key constraints emerged from the interviews with the external stakeholder group.

Firstly, *the role of tourism is not recognised at the district level*. Many of the comments made by key members of the PTMB suggest that they think of the pottery industry only in terms of the material outputs of the production process; i.e. they do not appreciate the cultural aspects of the pottery production process. Yet it is the cultural aspect of the pottery that attracts the tourist just as much – if not more – than the actual products. This perspective of the local government officials means that they do not appreciate the economic potential of linking pottery with tourism. Tourism is not just about serving the curiosity or explorations of the tourists, it is also a tool for poverty alleviation – but only if it has the right plan and right implementation, and for that it will need support at the district level.

Secondly, *not only the local residents, but also PTMB officials lack tourism management knowledge*. There was an underlying feeling among the JICA experts and the TA/TOs that the PTMB does not have enough knowledge about or skills in tourism management; for example, knowledge and skills in how to connect products and services to create specific tourism products, how to market these products, how to build an image, and how and where to define a market segment. The recent investments in Phuoc Tich Heritage village have not resulted in sustainable outputs. The director of the PTMB, who has a background in culture conservation, thinks of Phuoc Tich pottery in terms of an intangible culture, and so pays little attention to using pottery as a livelihood or as a way for the villagers to develop the local economy. Furthermore, PTMB officials do not seem to collaborate with local and regional destinations to create value-added itineraries; for example, with Alba Thanh Tan Hot Springs (which is 30 kilometres from Phuoc Tich), or with the operators of the Tam Giang Lagoon eco-tour (which is just 20 kilometres from Phuoc Tich Heritage village).

Thirdly, *the PTMB used existing power imbalances and the lack of awareness at the community level to exploit tourism resources without providing local communities with their fair share or returns*. Several stakeholders feel that the PTMB obscured the benefits each household might get if they became involved in the tourism process. Withholding information from other stakeholders is a barrier to the development of the whole community or village. It is necessary to have an agreement between the PTMB and the local residents involved in providing tourism services (i.e. the owners of the ancient houses, the potters and the cooking groups) with clear information about the percentage of benefits or income that every household or participant can earn. The villagers are naturally very frugal people; by having a clear indication of the income that

they could earn, the villagers would be able to compare the time they would be spending with the benefits they would receive, and so be able to make an informed decision as to whether they want to participate in the tourism value chain. Because the PTMB currently does not provide clear information, several households want to provide services independently of the board, connecting directly to the TO/TAs as they did in the past. The lack of transparency has also meant that some households have been put off tourism, while others are hesitant to participate because they do not know what tourism can bring them. PTMB officers think the villagers have a “farmer’s thinking”; on the contrary, the local residents think the PTMB is profiting from their ancient houses and Heritage village. One of the JICA experts said:

“I hope the local residents and PTMB will cooperate together. In the next five years, Phuoc Tich Heritage village will get better. JICA will organise familiarisation trips for Japanese TA/TOs to the centre of Vietnam, and include not only Phuoc Tich but other ancient villages in the packages.”  
(JICA expert)

Fourthly, the remoteness of Phuoc Tich Heritage village contributes to the *lack of human resource at the local level*. This is not an insurmountable barrier, though, as the villagers and PTMB officers’ lack tourism-specific skills and negligible experience could be corrected through training support from external stakeholders. The quality of the human resource in both the tourism and pottery industries is weak in rural areas, and this is true at Phuoc Tich Heritage village.

The most basic of all needs is for a livelihood; i.e. employment. The framework and pattern of any community economic development has to generate sustainable work opportunities at a level of productivity that will enable community households to meet minimum consumption standards. Among the officers at the PTMB, there is a critical lack of marketing knowledge about both the tourists and what kinds of potteries they would buy. To build a courteous and professional image for Phuoc Tich, the PTMB needs to know more about the tourists who are coming to this Heritage village; specifically, knowledge about their motivations for coming to Phuoc Tich, the activities they would like to participate in during their stay, and their opinions about the demonstrations and local households’ activities (Anholt, 2010; Buncle & Keup, 2009; Puczko et al., 2007).

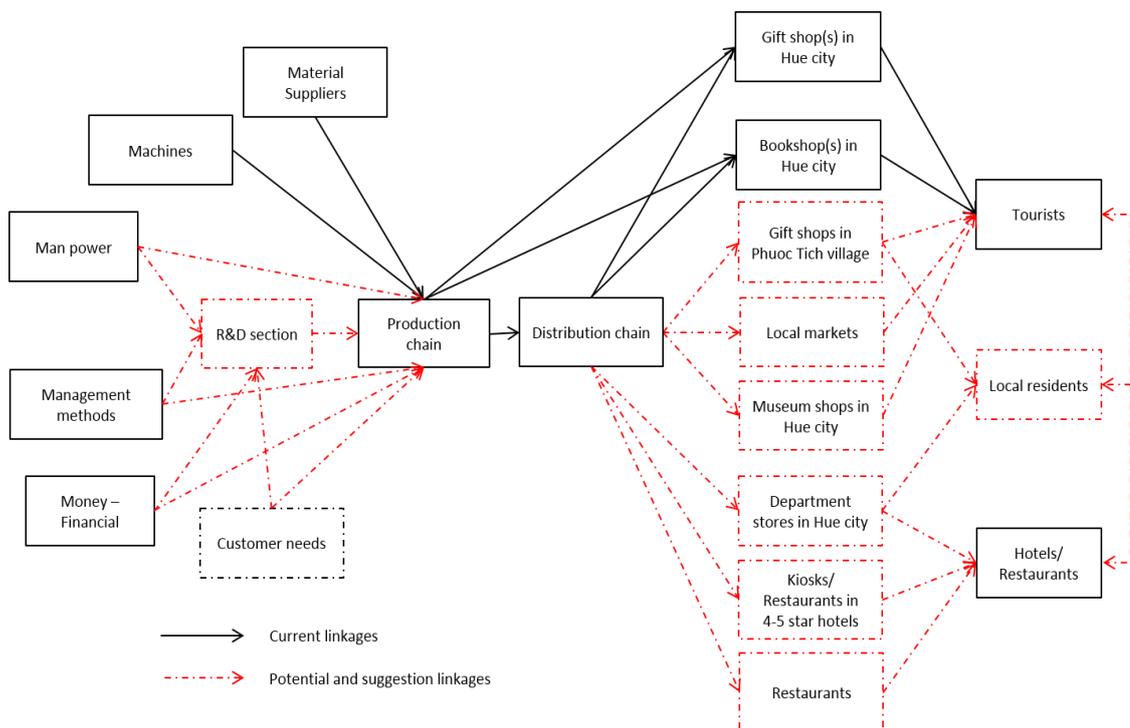
The views of the external stakeholders often echo those of other informants in this study, and sometimes indicate a lack of mutual understanding of the current situation and of means of maximising potential benefits for stakeholders by developing stronger linkages between the tourism and pottery businesses. In Chapter 8, the findings from the three distinct groups – the tourists, local community and external stakeholders – are brought together, highlighting the cross-cutting themes that have emerged from this study.

## Chapter 8: Discussion of Cross-Cutting Themes

This thesis has used the value chain analysis approach to examine the linkages between the tourism industry and traditional handicrafts at Phuoc Tich Heritage village; it has focused on these linkages from the perspective of multiple stakeholders. Adopting an interpretivist paradigm, the study has captured an understanding of the tourism–pottery value chain through the voice of its related stakeholders. After in-depth analysis of the field work, it is possible to identify areas where the pottery production and tourism chains can be combined.

Figure 8.1 presents an extension of the pottery production chain and shows several potential linkages that could be integrated into the Phuoc Tich tourism value chain (TVC). The bold lines indicate the current linkages between the Phuoc Tich pottery production and tourism value chains, and the dashed lines represent the potential linkages that could enhance the integration of Phuoc Tich pottery into the TVC.

**Figure 8.1: An extension of Phuoc Tich pottery production chain**



All of these linkages will require Phuoc Tich potters to invest in and improve the pottery moulds and qualities of their products if they are to meet the high demands of the hospitality industry and its guests. Phuoc Tich potteries are still based on the traditional designs of a ‘National Heritage village’, but these designs will need to be

modified. More than 13% of tourists interviewed during the research, as well as the retailers, mentioned that the traditional styles of Phuoc Tich pottery are too large and heavy, making the pottery difficult to pack and carry. The potters need to listen to the tourists' demands for smaller, lightweight potteries that can be bought as souvenirs and easily carried in hand luggage. They also need to listen to the requirements, both in terms of design and quantities, of the regional bistros, restaurants or hotels if they are to ever develop long-term economic contracts with these players in the hospitality sector.

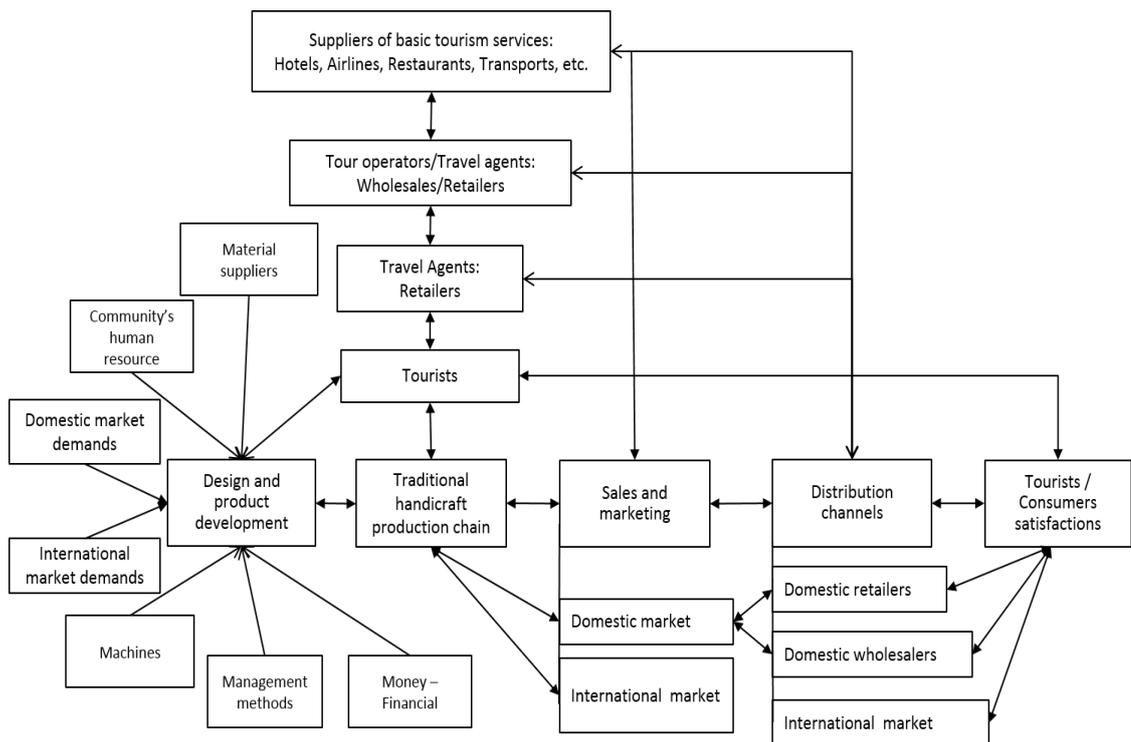
Most of the Phuoc Tich potters consider Hue city to be the major market for their products, but while they continue to focus on retailing to consumers and tourists in the city, they are ignoring the potential of other distribution channels. It has already been noted that there are difficulties with the contractual terms and conditions imposed by the two major retail outlets on the potters, and this is not the only problem: the prices of the potteries are inflated by the sellers and sales through the two shops are slow and erratic, which means the potters' income stream is unreliable. Furthermore, relying on just two retailers makes the potters very vulnerable. All of these factors make it imperative that the potters look for alternative ways of selling their products. There are at least two other distribution channels that the potters should be looking at developing: selling to the tourists who travel from far away to visit Phuoc Tich Heritage village and who are ready to shop for some souvenirs to remember their visit, and to hotels and restaurants which are ready to buy the potteries to use in their establishments, if the potters can meet their demands.

Figure 8.2 presents the connection of the traditional handicraft (pottery) into a TVC. In this modified framework, the tourist is located in the centre of the framework, a position that emphasises their role in the TVC. An understanding of tourists' demands and behaviours is one of the important inputs for design and product development, and the tourists' full satisfaction is the only output of the value chain. Without tourists or travellers, tourism activities cannot exist. While the market is the fundamental and key element at the beginning of any tourism development process, from the supply side, it is the local community that is the main component of any ongoing development.

The local community, as the owners of the community tourism heritage and the hosts of the destination, has an important role in developing the products and services that bear local characteristics to satisfy the tourists; of course, the community does this with the support from other related stakeholders such as local government, local

entrepreneurs, donor agencies or NGOs. Since tourism relies on the involvement of different industries at a wide range of levels, it is good management practice if all the roles of multiple stakeholders are clearly defined so that the stakeholders know that their primary objective is not only to serve the tourists but also, and especially, to bring benefits for community economic development (CED). As the market is always unstable, any CED programmes through tourism have to be based on the most up-to-date tourist data.

**Figure 8.2: The integration of a traditional handicraft chain into a tourism value chain**



The interviews were not only helpful in identifying potential areas to strengthen and develop the chains but also highlighted a number of cross-cutting themes that need to be addressed if the linkages are to be built, strengthened and potentially sustained over time. Below is the list of the revised areas, and each of these cross-cutting themes is now discussed in turn.

- A higher-yield small-scale industry
- A desire to increase pottery-tourism linkage
- Better collaboration and communication
- Education and management skills
- Improved marketing activity
- The need for research
- Infrastructure
- Retaining authenticity
- The challenge of inequality
- A positive future

### **8.1 A higher-yield small-scale industry**

While they were each viewing tourism development from a different perspective, all of the stakeholders had a similar vision for tourism development in the village. A clear way forward for sustainable tourism development at Phuoc Tich Heritage village is to emphasise an approach that increases the monetary yield from tourists. The tourist numbers need to be low enough so the overall experience of a heritage village with a traditional handicraft is not compromised, but at the same time the yield needs to be increased to provide sufficient income for the local community. All of the local residents and local government officials wanted to extract more benefit from the tourists. It is better if a yield-driven strategy can meet the needs of all the stakeholders, because then it will create more sustainable outcomes. Such a strategy should focus on increasing the economic benefit per tourist by emphasising the strengthening of economic impacts rather than simply increasing the number of tourists.

While there is a relatively common vision between stakeholders, there is still a need to build better understanding and links between the residents of Phuoc Tich Heritage village, local government officials and JICA experts. The local residents want to host larger groups of tourists than are currently being hosted but still at levels that can be managed; however, there is no local knowledge about how to do that. JICA, on the other hand, as an expert in sustainable development, thinks the village should focus on the niche market of tourists who like to experience cultural values and slow living and who are willing and able to pay a higher premium for the experience.

Food represents one example of how common ground can be found in order to increase a higher yield for CED. While the tourists want a more authentic experience, and with the tour operators saying that the tourists are not looking for Western fare, the use of local ingredients and recipes to make the local meals by the local community will satisfy all the stakeholders' demands. Provision of local food not only fits the villagers' skill sets but also builds linkages to the local community. Furthermore, for a better yield and to satisfy tourists' different preferences, the local residents of the cooking groups should be developing several possible menus that they can offer to the PTMB and visiting tourists; the different menus would offer meals using a variety of local foods and at a range of prices.

Local residents can increase the potential for greater involvement in the tourism industry by increasing the number of small bistros providing local food and fresh fruit juice within the village, not only during the festivals periods but also all year round. The households that do not directly participate in the tourism chain – for example, by providing accommodation – can still earn some income by being food and beverage suppliers, traditional folk dancers, or by selling local fresh juices or cool drinks to the tourists. Along with direct revenue for the owners of the ancient houses who host the homestay service, members of the food and beverage groups also receive benefits from potential activities that target tourists' pocket expenditure, such as selling local fresh juice (sugar cane, coconuts and mixed-fruit juices), fresh fruit or snacks to tourists. A challenge to implementing this type of activity is how the local vendors can attract and communicate with tourists, especially given the language barriers.

## **8.2 A desire to increase pottery–tourism linkages**

The findings of this thesis indicate that the stakeholders involved in Phuoc Tich Heritage village all want to increase and consolidate the linkages between pottery and tourism. All of the stakeholders who participated in the study agreed that the current linkages were limited and could be improved. All of the participants were aware of the importance and potential of pottery production and tourism activities as ways to increase income for their households and create more jobs for local residents, so supporting the economic development of the local community. The current weak linkages between the pottery and tourism industries reflects the low involvement of traditional handicraft communities in the tourism planning and management process.

The tourists and local community are both key elements in the tourism–pottery value chain. A visit to Phuoc Tich Heritage village enables the tourists to experience a rural lifestyle that is very different from that of city dwellers. At Phuoc Tich Heritage village, many tourists want to directly participate in the local residents' daily activities and try their hand at pottery production. This involvement in the pottery chain and other local activities will enhance the tourists' authentic experience of the village. Tourism is not just travelling, tasting local foods and ambling; it is also a memorable experience in the tourist's life. With the fast pace of development of the tourism industry, tourists' expectations are changing and so, then, are the specific needs for their trip.

Based on both interviews and surveys, the study finds that participating in traditional handicraft production processes should be considered an attractive tourism activity at a traditional handicraft village. Tourists, as creative and expressive beings, plan their journeys, 'do' things, and exhibit their experiences; thus, tourists play an active part in the production and circulation of experiences (Ek et al., 2008). The tourists become emotionally involved and truly engage with the simple and slow life at Phuoc Tich Heritage village as they explore local food and cultural behaviours of rural people in an environment that is hundreds of years old. Through this interaction with the residents, the tourists also significantly contribute to enhancing the tourism products. This means that the tourists not only passively take part in the tour and experience the destination, but also actively play the role of the creator of their tourist activities.

Local residents, local government officials, local potters and tourists all agree that tourists want to learn skills and create potteries by themselves at Phuoc Tich Heritage village. The TO/TAs also agreed that the opportunities for the visitors to become involved in pottery production should be created. The local potters are not only bringing the local products and services to tourists but also explaining and communicating their cultural connotations or legendary stories to them. Further and deeper linkages could be made if the skilled artisans were to collect well-known potteries, organise a gallery with exhibits of the history of village and the development of the pottery industry, and set up a retail outlet so that tourists can choose the handicraft products that meet their interests. The gallery might also include information about the architecture, traditional characteristics and history behind the ancient houses, for which the village is so well known. There was a common feeling among all the stakeholders that there is the need and potential to create a stronger experience for tourists, leaving them with an emotionally deep and lasting impression about local cultural values and

the spirit of the destination. This participation will enhance the tourists' likelihood of making a return visit. It will also significantly increase the likelihood that the tourists will encourage others to visit the destination, once they have returned home.

Another challenge facing the development of linkages between tourism and pottery at Phuoc Tich Heritage village is the fact that the peak season for international tourists from Europe and Northern America is October to January, but those months at Phuoc Tich Heritage village are the low-production season for pottery. Weather conditions are critical for the pottery process, and humidity is high during these months. Without the drier to dry the unfired products, the pottery jobs at the kiln are limited, and all the activities in the pottery production process (clay kneading, pottery shaping or pouring clay into moulds, and drying) take longer. It is costly to invest in a dry system if the production process cannot produce high yields, for the rate of return will be low. Nevertheless, there are other activities that tourists can participate in; for example, pottery lessons by old potters or working on the pottery production chain painting, glazing and marking.

The segment-target-position strategy requires the potters of Phuoc Tich Heritage village to develop unique and unmatched pottery products and tourism services that meet tourists' demands. This strategy can also apply to traditional handicraft (pottery) products: because the strategy emphasises the demands of each market, it implies that manufacturers do not need to mass produce and sell cheap goods, but can access and dominate selected markets by the specificity of their products. The producer develops products (pottery) or services (tourism) with distinct and unique attributes or benefits to appeal to a particular segment of the market.

### **8.3 Better collaboration and communication**

Nearly all of the interviewed stakeholders believe that there is a need for a better networking and communication to aid current and future development of tourism at Phuoc Tich Heritage village. Weak networking and communication between the stakeholders is reflected in the limited participation by the local residents in the destination planning and design and local management processes, and has resulted in monotonous tourism products and services. The broader literature shows that dialogue, cooperation and collaboration among the various stakeholders is vital to minimise potential contradictions and conflicts (Aas, Ladkin, & Fletcher, 2005). If common ground between the different interested parties can be found, then heritage can be

developed in a way that preserves the resources of the local community and is beneficial to all.

There is also a need for better ways of providing information to tourists. With the development of information and communication technology, tourists will search for information about destinations in advance. Those responsible for marketing a destination must have attractive and informative websites, otherwise a significant opportunity is missed. Closer to the destination, there must be maps and adequate information on the major routes to the destination as, without it, there is a risk of tourists getting lost and missing the destination completely and then the community will miss potential income and/or brand image opportunities. For the same reason, detailed signage is also important within the village to ensure that tourists get to see all its attractive features. Yet while signage on major highways, for example, is the responsibility of local and regional government, community-based tourism is the model that is implemented by the local residents and which benefits their livelihoods. Only when local residents truly benefit from tourism and tourism-related activities, will community-based tourism develop and reach its full potential.

There is a need to increase the communication channel between Phuoc Tich Heritage village and entrepreneurs in the travel and hotel industry. Restaurants, hotels and other tourism enterprises can help local small-scale producers of traditional handicrafts, in both the formal and informal sectors, to market themselves to potential buyers. Hotels and restaurants are in an ideal position to support the potters of Phuoc Tich Heritage village, not only by using the pottery in their establishments but also by promoting the pottery as souvenirs. Indeed, some managers have already started allowing local handicraft producers to sell and perform on designated days within their hotels, or they have displays of traditional handicrafts. However, to develop this linkage further, the Phuoc Tich potters must satisfy the demands of hotel and restaurant managers, in terms of both the quality and types of products they offer for sale. Thus, to understand their demands, there needs to be significant collaboration between the potters and the hotel and restaurant managers, as well as with the policy makers. Feedback from tourists also shows the need to enhance the range and array of products available – especially with regard to the size and quality of the pottery, as well as the opportunity to engage more deeply in the pottery experience.

Both community members and government officials want increased levels of networking and communication with each other, showing there is common ground on which to build. Local community members desire greater involvement in the tourism planning and development process of their village, while government officials showed enthusiasm for increasing their levels of communication with the residents. Villagers interviewed for the study felt their communication with government officials in the industry was sporadic, informal and largely ineffective. The interviews also revealed that there must be some reconciliation between the parties before progress can be made in improving communication and trust between the two groups. Specifically, government officials need to address the historical distrust felt by the local community. The local residents believe that potentially interesting information, activities and stories, including those about the pottery and local household-related experiences, need to be collected as part of the tourism development process and shared with the tourists.

In general, government consultation with the local community has been limited to one-off meetings, from which local participants rarely receive any feedback.

“There is no clear responsibility and authority for each PTMB member. During the past two years (2010–2011), there was just one meeting between the eight members before the Hue Festival.” (Elderly former PTMB officer)

Three government offices are involved in the development of tourism and pottery production at Phuoc Tich Heritage village: the Department of Industry and Trade, which is in charge of the traditional handicraft industry; the Department of Agriculture and Rural Development, which is in charge of rural and peri-urban development; and the Department of Tourism, Culture and Sport, which is in charge of tourism development, traditional cultures and heritage houses. Without collaboration between these three departments, everybody will have doubts about the results of CED project. Furthermore, the PTMB works independently and does not collaborate with these three departments. It is necessary to have an identified leader in order for these three departments to work together, or to recruit someone from each department whose role it is to liaise with the other two departments and with the PTMB. In Vietnam, where most government-supported development interventions still reflect a centralised and top-down approach (Hainsworth, 2009), the local residents have a passive role in all the tourism-related activities. The local residents just receive the information from the PTMB or the tour operators, and have no voice in the planning of their tourism products.

These top-down and non-collaborative processes have led to unsuccessful commercial projects in competitive tourism markets.

There is also the need for improved communication between JICA and the other stakeholders. Even though donor agents or NGOs appear to show a relatively high degree of responsiveness to community needs, their values and priorities may sometimes conflict with the interests of the communities and the economic viability of community-based tourism ventures (Forstner, 2004).

There was also a strong feeling expressed that Phuoc Tich Heritage village should connect with other heritage villages to create a completely new multi-destination, multi-purpose itinerary for tourists, with different features and activities at each stop (Pavlovich, 2003). For example, combinations such as Phuoc Tich Heritage village and Thanh Tan Alba hot spring, or Phuoc Tich Heritage village and La Vang pilgrimage centre, would not only bring enhanced economic prosperity to Phuoc Tich Heritage village but also to other remote areas.

#### **8.4 Education and management skills**

The stakeholders involved in the Phuoc Tich Heritage village all believe there is a need for further education and training if tourism is to fulfil its potential as a driver for community economic development (CED). The current lack of education and training in tourism management is seen as a constraint by all of the participants in the study, and is the main reason why CED through tourism has not yielded the benefits for Phuoc Tich Heritage village that were expected and hoped for. All of the stakeholders agreed that education and training to date has been limited and could be improved.

The local potters lack skills in market research, selling and negotiation, so they need training and support in this area. This training has to go beyond simply the art of making pottery and extend into business management skills. The local potters require a multi-pronged and simultaneous approach with training aimed at creating skilled workers who are also capable managers with a knowledge of how to design and promote pottery for the tourism market. As well as the traditional artisan, the village needs a new type of potter, one who has the ability to design new products, organise the production process, manufacture the products, and do business. These new multi-skilled potters will need to participate in short training courses or study tours to enhance their professional skills, management abilities and legal knowledge, and their achievements and capacities should be recognised in a new formal qualification. The local government officials

suggested that a new collaboration between Phuoc Tich potters and businessmen who have the ability to support them in model designs, technical issues and finding markets would also greatly assist community development.

Stakeholders clearly believe that there is a need to improve the governance of local government officials involved in CED at Phuoc Tich Heritage village. Tour operators were concerned over the future of their business with the village, and were doubtful the PTMB would be able to make any real progress towards developing a sustainable industry. Indeed, one tour operator went so far as to say that the tourism industry is being poorly managed by local government officials. There is a need for local government officials to improve their knowledge of and skills in tourism management, probably through courses run by professional organisations or institutes.

Both local residents and government officers expressed their desire to learn a foreign language, particularly English. The two stakeholder groups both believe that the language barrier is currently blocking free communication and exchange with tourists, and is a constraint on the development of Phuoc Tich Heritage village. The local residents would like to be able to hold basic conversations with the tourists when they arrive the village. The interviews showed that it would be worthwhile if short courses in basic foreign languages (particularly English) could be offered to the local residents, as this would enable them to communicate more easily with the tourists and display their menus in the tourists' own languages. The local officers also mentioned that there is the need to communicate and promote the information on the website and in the leaflets in foreigner languages, not just in Vietnamese. When staying in the study villages during his fieldwork, the researcher noted that the local officers could hardly speak English, even though they were operating as local guides; instead, the officers spoke in Vietnamese and had to rely on the tourists' own tour guides to translate for them.

Finding talented handicraft persons, and those with potential, can be achieved through running skill competitions, giving awards for products that characterise Phuoc Tich cultures, and awards and recognition for 'gold hands' handicraft persons. It is important to improve the professional skills of handicraft persons by supporting the local and regional residents. Such support could be, for example, financial support for apprentices (like the partial subsidy of training fees currently offered by local government) or for current potters (for example, by sending local people to train in other famous locations, as happened in 2009 when the People's Committee of Phong Dien

District sent four young men from Phuoc Tich Heritage village to Batrang for training in traditional pottery techniques). In particular, people who do research and conservation should be tasked with developing antiquities collections and reintroducing traditional decorative patterns, which have been neglected or kept hidden away in the houses for a long time. Finally, the old potters should encourage their grandchildren to play with clays and soil during the summer time, and teach them how to make simple products such as toys, whistles and wind chimes.

Any development at Phuoc Tich Heritage village needs to include programmes aimed at improving the quality of the products and services. Improvements will come through better product development, systematic operations, a competitive business model, a superior quality of service, and targeted marketing strategies – but these improvements must not be at the expense of the quintessential experience. Tourism is not only a way of experiencing (new) places, societies and cultures; it is also about being together with close friends and family members (Haldrup & Larsen, 2010). The majority of the tourists who came to Phuoc Tich during the data collection period travelled in groups with friends, colleagues or family, and this finding has significant implications for future planning: the PTMB needs to organise activities that are suitable for families and groups. However, the researcher also recommends that the tourists' itinerary not be an unrelenting schedule of activities. Instead, the villagers and the PTMB need to develop opportunities and places that enable groups and families to gather together, relax and enjoy each other's company. Furthermore, a system of regulations should be set in place to minimise the types of tourists who do not bring any benefits to the local residents and cause annoyance to their hosts.

As tourism is an interdisciplinary business, managers who run a tourism organisation need skills, experience, a sound management team, and a management and business network. The creation of a mixed tourism–pottery value chain will help Phuoc Tich village to strengthen and enhance the performance of the tourism and pottery interface to obtain economic benefits from both tourism and pottery production. The creation of such a chain has to begin by an administrative order, but clear practical plans will then be needed for development of the chain. To achieve this two-step development process, it is necessary to clarify and separate the two functions of the PTMB, namely administrative management and business management. Mainstreaming may require the PTMB to be transformed from an administrative organisation to a tourism cooperative

or a community-based company with the capacity to carry out its own marketing and promotion of its tourism and traditional handicraft activities.

One of the key issues of CED through tourism is to identify the local stakeholders, especially local community involvement, within the network of community-based tourism planning, to establish an integrated process to ensure key stakeholders' interests are heard. This process will be difficult to implement if some or all of the key stakeholders – in this case, the residents of Phuoc Tich village, the owners of the ancient houses, the potters, and the staff of the PTMB – do not have deep understanding of what tourism is, what the elements of tourism are, who the tourists are and what are their characteristics, and how members of the tourism industry connect to those in other industries.

Likewise, the cooks and owners of the heritage houses do not know – but need to know – that they must keep receipts for the payments they receive. Enhancing community knowledge and skill is one aspect of building community capacity for tourism development in local communities (Moscardo, 2008).

Knowledge about marketing and management, about the tourists' motivations and needs, and about how local pottery production can be used to attract tourists, should all be included in training for local residents by professional organisations or institutes. At the moment, many tourists come to Phuoc Tich Heritage village but do not know what to see or understand the culture and practices of local pottery production, and so they do not find their visit interesting.

The search for common interests and the tension in trying to reach a balance between the old and new would be less difficult if all the development and conservation problems had solutions that meet the same essential need for jobs and incomes, and would leave all local residents better off. Even so, it is necessary to have an approach based on the connections between conservation and development, developing cultural conservation strategies that create alternative sources of incomes for the local residents, with different short-term targets and long-term sustainability objectives.

### **8.5 Improved marketing activity**

There was a strong awareness among all stakeholders that finding an adequate market for tourism and the village's pottery is important to ensure the economic sustainability of Phuoc Tich Heritage village. Investment in and increasing the marketing of both the

destination and its products, as well as using different types of marketing tools in a professional way, will help to achieve this goal. There is a need to develop a set of marketing and promotional tools to position the products and services of Phuoc Tich Heritage village in a more effective way, with a special focus on the Internet and online platforms. The main partners of traditional handicraft villages are not only TO/TAs who connect the tourists to the village, but also hospitality industry entrepreneurs such as hotels and restaurants who promote the handicrafts to the hospitality industry and the tourists. Promotion of tourism at traditional handicraft village hastens the process of linking the products and services of traditional handicraft villages to the market through tourism activities, and attracts more tourists to come to the villages (Rid et al., 2014; Trau, 2012; Voeten, 2012).

Currently, there is only one signboard to the village on the whole 40-kilometre stretch of National Way Number 1 from Hue city to Phuoc Tich village (see Figure 8.3). Some of the external stakeholders and a few villagers noted that a system of signboards in foreign languages on the main routes into the village from Hue city (the hub) (i.e. along National Way Number 1 and also National Way Number 49B) is needed.

**Figure 8.3: The only signboard to Phuoc Tich Heritage village from Hue city**



The lack of signage makes it even more difficult for the tourist who decides to travel independently, without tour guides from Hue city, along National Way Number 49B to Phuoc Tich village, and the situation is similar coming from the other direction:

there is just one bilingual signboard on the road from Dong Ha city (in Quang Tri province) to Phuoc Tich village.

Producing pottery such as chinaware, bowls, plates and dishes for hotels and restaurants, is an additional form of production that Phuoc Tich potters could develop; i.e. mass high-quality production for the hospitality sector. Arriving in Hue city, tourists could taste the local specialties from the same kind of bowl as the King of the Nguyen dynasty used to use, while at the same time learning about the region's famous historic pottery. There was a feeling among some stakeholders, especially the government, that the villagers of Phuoc Tich need to 'up the pace' of their marketing of their tourism activities and potteries. This will require the villagers to change their role from being passive players in the market to more actively promoting their products and services in a many different ways, and for this they will need support from the PTMB.

The role of the Internet in the development of interaction between tourists and a local community was not often highlighted by the stakeholders. Both the quality and quantity of the information on Phuoc Tich Heritage village's website needs to be improved and increased. Reviews from tourists who have experienced events at the village and more pictures showing the significance of the activities will provide additional information for the potential visitor. Ideally, the website could also have the capacity to directly accept bookings from tourists who wish to visit the village. It is recommended that a Comments tab be included to encourage FITs to communicate with the local community about their experience with the local products and services – and someone needs to monitor this and ensure that the feedback reaches the right people or businesses, and then it is acted on. This type of feedback will give the villagers important information about the areas that are satisfying the tourists' needs, and also those areas that still need to be improved.

As well as developing the website, the PTMB officials and villagers should ensure that the Wikipedia entry on Phuoc Tich Heritage village is expanded and kept up to date with all the latest information on products and services available to tourists, as this online encyclopaedia is free and a widely used source of information by potential tourists from all over the globe. Any marketing strategy needs to take advantage of the Internet and mass media to promote Phuoc Tich village, as the worldwide reach of the Internet and mass media means that the promotion can easily occur, not only at the regional and provincial level, but also on a national and global scale. A priority for the

PTMB, then, must be to build a bilingual (Vietnamese-English) website for Phuoc Tich pottery and tourism.

Although at present only a small number (8.3%) of tourists visiting Phuoc Tich village book their tours through hotel tour desks, this is still a potential linkage for the PTMB to increase the source of tourists. Some stakeholders suggested that PTMB should also begin to introduce a tour programme to high school students in the region, not only raising the awareness about the pottery industry, its revival and works, but also letting the students know what and how the tourism industry can contribute to their local community.

To stimulate interest in interacting with the local community, the PTMB clearly needs to take more time to provide tourists with information about Phuoc Tich's culture and products, and use local guides with good social skills to enrich the experiences tourists have with local residents. Again there is a role for the Internet here: to prepare people more thoroughly for opportunities for interaction. Detailed research is required to identify a programme for human resource development and management that meets the training needs both of local residents and PTMB officers.

The PTMB needs more practical support from provincial and commune level governments, NGOs and professional consultants, including information about the market and how to enhance and strengthen trade-promotion activities. It also needs information about how to protect the copyright of products, and how to organise and form business units with the participation of Phuoc Tich villagers for the development of the village. The success of any CED at Phuoc Tich Heritage village will, therefore, be dependent on the engagement of the PTMB with both the villagers and other stakeholders. The establishment and strengthening of market-based, sustainable and commercially viable solutions to strengthen the traditional pottery industry and help to develop the local economy in order to alleviate poverty will require engagement and collaborative input from all the stakeholders.

By participating in handicraft industry exhibitions, Phuoc Tich potters will be giving their products greater exposure to potential new markets. The potters and PTMB need to be more proactive in contacting potential intermediaries in the market. Likewise, the villagers need to be more proactive in marketing tourism experiences at handicraft villages, as this will pull the tourists to the Phuoc Tich Heritage village and so increase

the exposure of the potteries and other tourism products and activities to the targeted markets.

Knowing that the majority of tourists who come to Phuoc Tich travel in groups with friends, colleagues or family, should lead the PTMB to organise activities that are suitable for groups, especially activities for families or groups of friends. The board would be well advised to develop ‘places and ways of being together’, with a focus on opportunities for group participation and time for families to be together, rather than an unrelenting schedule of activities. While travelling together, couples, families and friends are actually together, not separated by work, homework, leisure activities and geographical distances (Ek et al., 2008), and this togetherness is a time to treasure. Indeed, it can be an integral part of the planning process, as evidenced by this comment:

“My family and our friend’s family have known each other for years. We often plan and book the tours for travelling together with their families, and our children do love that. We want our children to see and learn how an Oriental culture family is.” (French, male, 46–55 age group)

The relatively small numbers coming to purchase pottery can be explained by the fact that the marketing materials for Phuoc Tich Heritage village are not influencing tourists’ purchasing needs; in particular, the tourists have few images and limited information about the pottery before they arrive. Based on the interviews with officials from the New PTMB, the researcher noted that this can be partially explained by the fact that previous generations of the board had promoted the destination as a famous Heritage village with a beautiful environment and ancient houses, and there was less focus on the pottery, probably because the revival of the pottery industry was in its early stages at that time. For long periods, there were no linkages between the pottery and tourism industries except for several pottery performance shows. There is not even a simple brochure about the types of products the potters produce. This has resulted in pottery playing only a minor role as a potential income stream to alleviate poverty in the village.

Some villagers suggested that households should be encouraged to use Phuoc Tich pottery in their daily activities, and especially when serving tourists within the village. Incorporating the local pottery into the tourism chain alongside the local food offerings would be a significant marketing strategy. If the food containers, plates and bowls used when serving local food to tourists are local pottery, then this will increase

the pottery's exposure to potential buyers. The PTMB could suggest to potters that they produce chinaware for serving meals for tourists. Every single opportunity to introduce and present local pottery to tourists should be taken. As one villager noted: If the potters have an order that is not enough for one firing load, they should go to the villagers whose ancient houses tourists often visit and ask them what their pottery needs are so they can join in the production order, too. Phuoc Tich pottery must be 'living', used within the daily and festival activities of local residents, before the villagers start to target other market segments.

Displays of pottery products should not be limited to just two festival weeks – there should be art displays all year round at every corner within the village. All the heritage houses should have signboards in front of them, and the big long-lived trees on the main routes within the village, and which are particular to the region, should have name tags, too. Furthermore, all the direction signboards inside Phuoc Tich Heritage village should be made of pottery; this will improve the infrastructure serving tourists, contribute to the marketing of pottery, and create a unique and appealing feature for this ancient pottery village.

One specific characteristic of traditional handicraft products that differentiates them from mass-produced items is that handicrafts are stamped with the features of the local people and land where they are made; this link to people and location is the irreplaceable attractiveness of traditional handicrafts. As only the second recognised Heritage village in Vietnam, and the only one in the central region and Thua Thien Hue province, Phuoc Tich has the full support of regional and local government in the development of its pottery industry and tourism in the region – although this support is more in principle than in concrete, practical terms. It is undeniable that the traditional handicrafts of Phuoc Tich village are becoming less attractive to tourists, and that tourists have difficulty differentiating Phuoc Tich potteries from others produced elsewhere. This failure of Phuoc Tich potters to develop a unique and distinctive pottery product is limiting the potential development of the tourism–pottery chain at the village.

## **8.6 The need for research**

There is no question that the ability to improve product offerings and also the marketing approach for Phuoc Tich must be informed by a deeper understanding of the tourist as well as the needs of other components of the tourism value chain.

The research conducted for this thesis has provided the first detailed information on the characteristics of the tourists visiting Phuoc Tich Heritage village. The research has already had a number of positive spin-offs for the village. For example, the finding that tourists struggled to find their way around the village in an informed way has led to the development and use of an improved map of the village. The interviews and surveys with visitors also showed that they rated travel articles and documentaries as important or somewhat important in influencing their decision to travel to the village (see Table 5.1, Chapter 5). Research into tourists' information sources has to be a priority for the PTMB, because by finding out which channels or sources of information are influencing tourists' travel choices, the board will be able to target its marketing effectively.

It is also essential that both the local residents/potters and PTMB officers learn more about what the buyers want so that the village's products and services can be shaped to meet the tourists' needs. By understanding tourists' motivations for visiting Phuoc Tich village, the PTMB and local residents can focus on maintaining the activities that scored highly in the research participants' satisfaction ratings and improve other activities that did not score so well. In particular, PTMB officers need to work with the local residents to identify activities that will enable tourists to learn about the daily lives of local people and participate in interesting activities with them, and develop appropriate programmes that incorporate these activities for tourists.

Both the PTMB and the local community expressed a clear desire to see further research being conducted in the future and this study is seen to provide a template for that future work. There is also a desire to improve communication with tour operators and to learn from their insights into what the tourists wants. Tour operators are in a unique position of listening to and talking to tourists – and so the tour operators represent a potentially powerful source of information for the PTMB and the villagers.

### **8.7 Improving tourism-related facilities and infrastructure**

One key finding from the section on tourists' demands is that the tourists are very interested in shopping for souvenir products (pottery) at Phuoc Tich Heritage village. The Phuoc Tich potters expressed a desire to develop a shop managed by themselves, or at least managed by local residents within the village, to sell all kinds of products such as souvenirs, gifts and other small, portable objects. This will not only satisfy the tourists' demands but also return a better yield to the local potters because they would not have to pay transportation costs and commission to other intermediate parties. Tour

operators also stressed the fact that the people of Phuoc Tich need to open a stall for selling pottery to tourists at the village throughout the year. The stall could be located next to the kilns or situated at any of the traditional houses. To maximise the income revenue from such a stall, information regarding variables related to tourist shopping behaviour may be useful. One local resident pointed out that:

“It’s not easy to buy the pottery at the village during the non-festival period, because we don’t have souvenir shops – many tourists come and ask. Just a few old people can speak some French. We learnt English in high school, but as you know in the rural areas, we didn’t practise much so almost forget. Maybe I should open one souvenir shop at the gate of the village or one small coffee shop near the riverbank.”

The ability to make the most of the village experience is also hampered by basic infrastructural needs. In addition to the major flood-related remediation currently being undertaken, key stakeholders expressed a clear need for an improved lighting system along the main routes within the village. Feedback from villagers and tour operators reveals that some homestay tourists feel the current lack of lighting constrains them from discovering the village in the evening (see Figure 8.4). Of course, as well as being installed, any lighting system would also need to be periodically checked and maintained.

**Figure 8.4: The lighting system along some of the main routes within Phuoc Tich Heritage village is inadequate**



## 8.8 Retaining authenticity

Based on the interviews, the study finds that there is a challenge facing authenticity, cultural protection and sense of place when linking traditional handicraft production processes to tourism activity at Phuoc Tich Heritage village. The challenge to its uniqueness and sense of place first really began when Phuoc Tich was designated a National Heritage village, as the quiet village on the O Lau River then became a recognised tourist destination.

When CED projects have the goal of developing both a traditional product and also tourism, as in the case of Phuoc Tich Heritage village, management is often characterised by a series of conflicts where conservationists perceive heritage tourism as compromising conservation goals for the benefit of profit (Aas et al., 2005). However, there are reciprocal effects between conservation and development – by developing tourism, the potters and local residents will earn an income which will enable them to also address their conservation goals.

Most of the new pottery being produced in Phuoc Tich has been adopted from Batrang designs, which is a reflection of the fact that the first four new potters trained there in 2009. Batrang designs have been around for a long time and market well, but their adoption has confused several old potters who said these models are not representative of Phuoc Tich pottery at all. At the same time, the young potters of Phuoc Tich need to create and design their own unique models to meet the shifting tastes and needs of the tourists – but they also need to remember that tourists like the traditional styles, too.

“I have visited many pottery villages in the north and centre of Vietnam, but just in Phuoc Tich Heritage village, I found something very special, something very age-old of Hue’s characteristics, especially the earth-ware colour. Even the industry was fallen for a long period, but the revival recently still maintains the old characteristics.” (Male middle-aged tourist)

There is a paradox between the issues of conservation and development. At Phuoc Tich village, this appears in the daily conversations with the old potters and other elderly residents. They reflect on the past and worry about the future of the industry. Will we use modern or traditional techniques to manufacture handicrafts? Can ‘traditional’ handicrafts be produced by machinery or do they need to be completely handmade? Which characteristics of Phuoc Tich pottery from the past can be maintained

and transferred to future generations? What are the limitations in the imitation or the creativeness in pottery production? For the young potters, however, they think of the revival of Phuoc Tich pottery only in terms of whether the products can be sold. The young potters are struggling with the markets, the outputs of the production process, and determining which types of products – household utilities or souvenirs, etc. – will increase the attractiveness of the handicraft industry in the village.

With wood- and gas-fired kilns, the pottery industry can be revived, but it will be through the new pottery products that the markets will be stimulated. After several years, the local potters are still only at the experimental stage, using trial and error and making small products with beautiful textures, patterns, unique glazes and exquisite decorations, which can be sold for use at luxurious places or to tourists. Between 2010 and 2012, scientists, lecturers and students at Hue University of Fine Arts worked with the local potters to develop and upgrade the applicability of Phuoc Tich pottery. The purpose of this project was to improve the aesthetics and utility of pottery based on the real needs of local consumers, not to improve products for sale to tourists. The outcome of these collaborations in terms of the suitability of the new products, and therefore sales, is unclear, and there have been no further approaches from the University to the potters or to the PTMB since 2012.

In 2012, Japanese International Cooperation Agency (JICA) experts came to assist the villagers of Phuoc Tich by training the local potters to produce the pottery using old techniques in clay kneading, pottery shaping and glaze production and by firing with wood-fired kilns. The learners are all middle-aged residents, because of the lack of younger workers. On orders from the New PTMB, however, the pottery activities offered for tourists are limited to performances by several old potters. The younger potters are so busy with their own pottery works that they refuse to receive tourists from the New PTMB because it takes up their time, uses their materials, and disrupts their own production schedules.

The enhanced linkage to tourism requires evolution of the pottery moulds and an improvement in the quality of the village's products. Phuoc Tich potteries are still based on the traditional designs of a 'National Heritage village', but these designs will need to be modified. Several of the tourists who were interviewed, especially those from long-haul destinations, as well as the retailers, mentioned that the traditional Phuoc Tich pottery is too large and heavy, making it difficult to pack and carry. The potters need to

listen to the tourists' demands for smaller potteries that can be bought as souvenirs and easily carried in hand luggage. They also need to listen to the requirements, both in terms of design and quantities, of the regional bistros, restaurants or hotels if they are to develop long-term economic contracts with these players in the hospitality sector.

The PTMB should not only focus on the physical attributes of the tourism products but also develop tourism experiences that concentrate on the stories the tourists will listen to at the village, and the emotions, feelings and sensations they will have when staying at Phuoc Tich. All the stories about the shaping and development process of Phuoc Tich village should be passed on to tourists so that they can learn and understand something about the culture and history of the village. Collections of local old tales about the potteries and about local traditional folk dances are precious sources of information for tourists, as well as important sources of information for conservation. Planning and delivery of such stories requires carefully planning if the story is to be presented in the best way and the tourists are to be satisfied with the experience. It would be better still if these stories could also be told on the Internet and accessed via smart phones. The ability to link products to historical stories, though, requires training on the part of the local people. It is critical that the tourists' desire to be able to experience everyday life and to gain a deeper 'sense of place' be developed and incorporated into both existing and new tourism products. This theme was reflected in many comments from the tourists, residents and tourism operators alike.

Every local dish and herb in the garden has its own story which could be passed on to the tourists by the local residents. The tourists are then not only tasting the food, but through these stories, they will recognise and remember more about the local specialties, connecting the meal experience closely to the destination. In Phuoc Tich Heritage village, the techniques of how to make local dishes and all the stories around the dishes are passed through generations. There are many folk stories, not only about the local food and herbs, but also about every ancient tree in Phuoc Tich Heritage village – but not many storytellers. The century-old trees within the village and the herbs growing in the local residents' gardens can become part of the tourism products.

“There are many folk stories around the ingredients to make the food; for example, how to plant the herb, which kind of foods it should be combined with to create Yin-yang in food matching, how to cook the herb so that it still retains its quality and flavours and, for medicinal herbs such as

citronella, fig, gingers, lemongrass, pennywort, peppermint and so forth, how it is used in folk remedies... My parents learnt these stories from my grandparents, and now they passed these experiences to us.”(Elderly local resident)

Some villagers also mentioned a disrespect on the part of some tourists for traditional culture. The activity most commonly suggested as causing harm to the environment is the overcrowding of the village by tourists during festival times. The following comment is typical of the residents’ concerns.

“Several tourist guides don’t know the basic standards when coming to Heritage houses (especially in Thua Thien Hue province, where the rituals have strong impact); it is completely different [from] a normal tourist site. Many tourists will lead to a decrease in the quality of life for locals: all the streets are full of people [in festival times], rubbish is everywhere especially after they leave.” (Elderly resident)

### **8.9 The challenge of inequality**

Another common theme that emerged from the interviews with both the local residents and government officials is concern about unequal growth and community equality. Most of the local residents had expected a higher degree of development with more tourists coming to the village. The local government has invested heavily in the village since 2009; however, the results have been less than both the local community and government officials had expected or hoped for. Several government officials also indicated they were concerned about the instability of the community’s economic development.

New PTMB officials expressed some dissatisfaction about the relatively slow development of handicraft activities in the village. There was a suggestion that external investors could be invited to contribute to the development of the pottery industry at Phuoc Tich. The local community, however, was less interested in external investors and more focused on having opportunities to build their own capacity. The local residents also alluded to the unequal distribution of profits. The PTMB did not provide clear information about the amount of money for every villager, and this lack of transparency has put several households off being involved in tourism, while others are hesitant to participate because they do not know what benefits tourism can bring them.

Consultation between the local community, the PTMB and TOs is infrequent and informal, resulting in fractured relationships and tension. The PTMB was not public and transparent about its financial operations relating to tourism, and this has led to the unequal distribution of tourism profits among the villagers. There is no doubt that the local residents have received fewer benefits from tourism activities that they had expected they would, and many are waiting to see what tourism can really offer them and their community.

In 2013, when the director of the PTMB was moved to another position, he failed to pass on valuable tourism-related information; the New PTMB officers, for example, did not receive a list of the tour operators with connections to Phuoc Tich Heritage village. One PTMB officer admitted that:

“I have asked him [the former director of PTMB] many times for the list of the tour operators who often send tourists to the village, but he procrastinated to give that. After his moving, there were several financial documents cannot be solved until now.” (PTMB officer)

#### **8.10 A positive future**

Despite the various problems and concerns outlined in the preceding sections, the local residents, local government officials, JICA experts and tour operators interviewed during the study were generally enthusiastic about the future development of the traditional handicraft–tourism linkage as a key contributor to community economic development at Phuoc Tich Heritage village. The four stakeholder groups acknowledge pottery tourism is one of the only remaining possible sources of viable income and economic independence for the village.

All of the residents of Phuoc Tich were optimistic about the future development of a tourism–pottery value chain, believing tourism would bring increased economic opportunities for their community while also reviving their traditional handicraft. They were enthusiastic about future development of the tourism industry because they believe it offers the greatest economic potential for their village, and they are keen to offer their best products and services to “faraway friends” (tourists). As for the pottery industry, the residents are hoping for production levels high enough to justify firing all year round and levels that would involve many local residents.

Government officials and tour operators were also enthusiastic about future development of the pottery and tourism industries. These two groups of stakeholders believe not only the top authorities but also the local residents have recognised that linking these two industries offer the greatest economic potential for the village, and the district, with the operators pointing to a clear rise in demand for this type of ‘local’ visitor experience. Nevertheless, the local people and the PTMB were clear that while they hoped for growth in visitor numbers, they wanted that growth to occur within acceptable limits and to be managed well. Some JICA experts expressed concern that Phuoc Tich Heritage village would struggle to remain an unspoilt tourism destination, with the increasing numbers travelling to the region. One tour operator also shared their fear that increasing the numbers of tourists could harm the local environment and affect the quiet life of the local residents. Even those who expressed concern, though, were clear that effective management could go a long way to mitigate potentially negative impacts. Thus, the future successful development of the tourism–pottery value chain will come down to effective training, research and strategies, with the latter being focused on quality and yield rather than large-scale low-value visitation.

### **8.11 Summary**

All the stakeholders involved in Phuoc Tich Heritage village believe that there is potential for a revival and increase in pottery production and that linking this traditional handicraft with tourism will assist many households to create, or supplement, a sustainable livelihood. The research has identified areas in which to extend, modify and develop the tourism–pottery chain in ways that will strengthen the linkages between pottery production, tourism and community economic development at Phuoc Tich. The multi-stakeholder approach adopted by the researcher has enabled the identification of a series of cross-cutting themes that have been highlighted by a range of stakeholders as being essential to developing, extending and enhancing the linkages between pottery and tourism. Future development will involve creating a high-yield, low-scale industry that can bring together the tourism and pottery value chains. The industry needs considerable investment in education and training, at both operational and governance levels, and has considerable work to do in the marketing area. Any product development and marketing must also be underpinned with effective research.

Perhaps most importantly, there is a need to better understand the delicate balance between retaining authentic traditions in pottery and village life and meeting the

demands and needs of the tourism industry. The ability to generate revenue must dovetail with the desire to protect traditions and a village way of life. It is also critical that the environmental dimensions of everyday life be protected for the future generations. It is clear, also, that the challenges associated with the unequal flow of tourism revenues through the community be addressed, with a focus on trying to extend the indirect benefits of tourism as broadly as possible.

## Chapter 9: Conclusions

The overall aim of this doctoral study is to examine the strengths and weakness of using the value chain analysis (VCA) approach to understanding the economic linkages between tourism and community economic development (CED) in traditional handicraft villages by using the case of Phuoc Tich Heritage village and its traditional pottery. Much of the value of the study's findings comes from the adoption of an interpretivist approach which captures the voices of the people (Grundy, 1987) with a real stake in the pottery-tourism nexus.

This concluding chapter presents a synthesis of the findings of the study, and an evaluation of the contributions of the research including a reflection on the contributions of the research to the literature on the VCA approach. The chapter starts with a summary of the answers to the five initial research questions. Secondly, the chapter tries to disentangle the multiple factors that determine the concrete form of the tourism–pottery value chain, and proposes the active integration of tourists into the traditional handicraft chain as one of the ways to establishing better linkages to tourism. Thirdly, it proposes a framework for the analysis of the linkages between these different forms of value chain; and fourthly, attention is given to the methodological contribution of the study, the use of multiple interpretive research methods, and the complexity of stakeholders' participation. Implications arise from the analysis of the research findings, and from these implications, recommendations are made, both for Phuoc Tich Heritage village and for other small communities elsewhere. A future research agenda is proposed, which recommends further investigation into the practicalities of integrating traditional handicrafts into tourism as a programme for community economic development. The chapter concludes with some final comments.

### 9.1 Research questions

In this section the five key areas that the research questions focus on are addressed.

#### *9.1.1 Value chains for the pottery and tourism industries*

The first research question focused on the current value chains for pottery production and for the tourism industry at Phuoc Tich Heritage village, and how the two chains interconnect. The study has used stakeholder interviews, surveys and secondary data analysis to identify all of the elements of these two value chains. The research has

highlighted the linkages between the pottery production and tourism value chains and has identified ways these linkages could be enhanced and developed in order to alleviate poverty and promote community economic development within the village.

The integration of the two chains can be linked at, but not limited to, several stages, such as at the design and product development stage where the tourist can design or develop a product, with or without the instruction from local potters. The tourist can also experience the traditional handicraft chain at the production stage by producing a handicraft, with or without the local potters' direction. There are also indirect connections where the linkages between the tourism and traditional handicraft chains could be enhanced; for example, by developing sales and marketing activities through several intermediaries such as tour operators, travel agents and retailers. The distribution channel to the suppliers of tourism and hospitality industry services (i.e. hotels, restaurants, airlines, etc.) is also a potential linkage which could be developed to increase the integration of the pottery and tourism value chains. Integration of the two chains has already created more opportunities in terms of CED for Phuoc Tich Heritage village – opportunities for both the local potters and the wider community. It has also resulted in better experiences for the tourists, thus increasing their satisfaction at Phuoc Tich, which in turn, generates profit for the local community.

### ***9.1.2 About the demand-side stakeholder: The tourists***

The second and third research questions asked about the characteristics of the key stakeholders and the roles that they play in the Phuoc Tich tourism–pottery value chain. This section will focus specifically on the characteristics, behaviours and specific roles of the demand-side stakeholder; i.e. the tourists.

The study found the general demographic profile of a tourist travelling to Phuoc Tich Heritage village is someone who is well educated, middle aged, and with a relatively high discretionary income. Demographic statistics collected from the survey were confirmed by the researcher's own field observations when he spent nearly four months staying in the village during the peak tourist season. Most of the international visitors were long-haul tourists from Europe, Japan and the US or Canada. The majority of tourists travelling to Phuoc Tich village can be classified as curiosity seekers, motivated by the pull factors of the authenticity and unique characteristics of the village. Most of the domestic tourists travelled to Phuoc Tich independently, and more than a half of the tourists visited Phuoc Tich Heritage village with their friends or family

members. The research results also suggest that these tourists, with high levels of education, are interested in seeing the pottery being made – indeed, a significant 77% of tourists stated that seeing how pottery is made was an important or somewhat important motivation behind their choosing to travel to Phuoc Tich. The tourists also indicated that they would like to learn more about the culture and lifestyles of the local people when they are travelling to rural or peri-urban destinations. Most of the domestic tourists travelled to Phuoc Tich independently, and more than a half of the tourists visited Phuoc Tich Heritage village with their friends or family members. The research results also suggest that these tourists with high levels of education are interested in seeing the pottery being made, and knowing more about the culture and lifestyles of the local people when they are travelling to rural or peri-urban destinations.

Most of those tourists travelled on all-inclusive package tours. However, for the FIT tourists, a local expenditure analysis revealed that the village is not meeting their needs for local products (pottery, foods and beverage) and services; this is a potential market that has yet to be tapped into. This result is consistent with what the researcher had observed while in the field – rarely did he see any tourists spending much on local products and services at local shops. Generally, the interaction between the day-trip tourists and local residents was low, shallow and limited to visiting ancient houses, conversations with local villagers, and village visits. In contrast, the homestay tourists commented that they had developed bonds with some of the villagers, although they also noted that the few activities offered by the village are inadequate. Overall, tourists expressed a desire to interact more with the community.

### ***9.1.3 About the supply-side stakeholders: The local community, government, and the tourism industry***

This section will now address the second part of research questions 2 and 3, and examine the characteristics, behaviours and specific roles of the supply-side stakeholders involved in the Phuoc Tich tourism–pottery value chain; i.e. the local community, the local producers, the entrepreneurs: suppliers, tourism operators, and the key informants: planners and government officials.

The local residents are the hosts when tourists visit Phuoc Tich Heritage village; however, they alone cannot control the outputs of their pottery production or tourism products and services. Developing a range of ways that will enable the villagers to collaborate among themselves and with the other key supply-side stakeholders in the

Phuoc Tich tourism–pottery value chain is an appropriate approach to transform the villagers’ way of thinking, shifting them from thinking in terms of personal production with unambitious outputs to making linkages between households and successful entrepreneurs to increase economic returns. Most of the residents interviewed for the study said they thought receiving tourists was a very positive force for the village, with their comments focusing on the economic benefits derived from both the tourism and the pottery industries. Tourism, generally, was viewed as being good for the local residents, a community economic development that was producing multiple positive results. The majority of those interviewed reported that tourism had changed their village in a positive way, creating increased employment opportunities, and bringing economic benefits and the opportunity to revive the traditional handicraft industry.

All of the Vietnamese government officials interviewed, from provincial to district and local levels, as well as the experts from JICA, stressed the important roles of traditional handicrafts and tourism in the development of the regional and local community economies. The government officials are trying to use every possible financial, legal and political means to increase the connections between tourism and CED. Without their support (mainly financial, legal, and governance), development of the tourism–pottery value chain will be limited, and the chain may be unable to operate even at the most basic level. Many government officials, however, admitted that several of the factors blocking the development of tourism at Phuoc Tich Heritage village stem from the fact that the local community has limited connections to tourism.

It is clear that intermediary organisations between the producers and the end users (i.e. between the handicraft village community and the tourists) such as tourism entrepreneurs (i.e. tour operators, travel agents, hotels and restaurants) and pottery retailers are important factors in the Phuoc Tich tourism–pottery chain. The profile, effectiveness and credibility of Phuoc Tich as a tourism destination is the basis of the trust that is needed for the strategic partnering that will enable development of the tourism market. All the tour operator managers acknowledged the potential linkages that could be developed between Phuoc Tich Heritage village’s products and services and the tourism sector, and were aware that tourism could be a powerful force in helping community economic development in the village. Likewise, all of the hotel managers interviewed for the study agreed that there are several potential linkages that could connect Phuoc Tich pottery with the hospitality sector. However, the managers also highlighted concerns about the mismatch between the rustic feel of the traditional

pottery and the need for a higher-quality product if the pottery is to be used in four-and five-star hotels. These concerns reinforce the need for product development if the pottery industry at Phuoc Tich is to become a viable, economic concern.

All the external stakeholders interviewed for the research were generally enthusiastic about future tourism and pottery development at Phuoc Tich Heritage village, despite the various problems and concerns outlined in the preceding sections. Any policies that will reduce the constraints and barriers to developing efficient tourism at traditional handicraft villages should be encouraged, as this will improve the local community economy and raise the competitive advantages of Phuoc Tich Heritage village.

#### ***9.1.4 Examination of the strengths and weaknesses of the value chain analysis (VCA) approach in the Phuoc Tich Heritage village setting***

The aim of the fourth research question was to examine the strengths and weaknesses of the value chain approach in the Phuoc Tich Heritage village setting.

The VCA approach used in this study has found that the critical determinants of trade are the linkages between local residents, local potters, intermediaries such as tour operators, potter retailers and hotels, and finally, the tourists as the end-users of the chain; furthermore, this is true whether the linkages are domestic, regional or global (Mitchell, 2012). The modified value chain (presented by the researcher in Figure 8.2) not only has increased the number of ways the local residents can develop their community's economy, but also created better opportunities for tourists to experience the authenticity of the local cultures. Furthermore, VCA is particularly useful for the local potters who are trying to expand their industry, because this approach will help them to understand the advantages and disadvantages of pottery production links in the chain, as well as the factors that will promote – or constrain – their entry into new markets. For example, the VCA used in this study has found that poor quality is a factor that is currently constraining the expansion of Phuoc Tich pottery into the hospitality sector as souvenirs or decorative objects. Likewise, the VCA has highlighted that diversification of the product range to include chinaware, bowls, plates and dishes will increase the chance of their being sold to restaurants for tableware, while an expansion of the range to include smaller, more lightweight items that can be easily fitted into tourists' hand luggage will meet the tourists' demands for portable souvenirs.

The VCA approach was used to incorporate the input of local residents, local potters and other providers of local goods and services, as well as intermediaries such as tour operators, pottery retailers and hotels, and other relevant stakeholders in different segments of the value chain, such as government officials and NGO experts. Using the VCA approach, the researcher was able to analyse how the local community of Phuoc Tich Heritage village currently engages with the other stakeholders in the tourism–pottery chain and also identify all the key linkages along the chain where market-based interventions might increase the performance of the chain and so support community economic development at the village. The researcher also used VCA to explore the local segments of the tourism value chain, i.e. the local linkages between the residents and tourism, and this analysis helped the researcher to understand how local residents can engage, or engage more beneficially, in the traditional handicraft and tourism value chains. All stakeholders along a specific value chain need to cooperate and to coordinate their activities to keep the buyers (in this case, the tourists) happy if the community is to achieve its goal of economic development.

The tourism destination environment at Phuoc Tich Heritage village is complex and dynamic with linkages and interdependencies involving multiple stakeholders with diverse and divergent views and values. The research presented in this thesis uses the VCA approach to develop a better integration of context at a range of scales, understanding the complexity of not just what is within the chain but also the context within which the chain is embedded, including the multiple stakeholders' perspectives. When implementing VCA to a complex industry such as tourism, the main weaknesses of this approach is that value chain structures have become more and more complex in recent times; thus, building a value chain framework is quite a data- and resource-intensive process.

#### ***9.1.5 Examination how the value chain approach can be strengthened further, especially with respect to non-economic dimensions***

The fifth research question asked how the value chain approach can be strengthened further, especially with respect to non-economic dimensions.

All the residents from Phuoc Tich Heritage village who participated in the study are aware of the importance of pottery production and tourism activities as potential sources for increasing income for their households, and for creating more jobs for local residents to support the economic development of their community. Nearly all of the

interviewees consider that better networking and communication is needed to support current and future development of tourism at Phuoc Tich. Rather than simply increasing the numbers of tourists, it would be better if Phuoc Tich Heritage village were to follow a yield-driven strategy, focusing on increasing the economic benefit per tourist, as this approach would meet the needs of all the stakeholders and also mitigate the potential negative side effects of tourism on the local environment and the villagers' traditional way of life.

The value chain approach can be strengthened further to ensure the economic sustainability of Phuoc Tich Heritage village. All the stakeholders understand there is a need for education and training to ensure that tourism's contribution to the village's economy will result in more sustainable outcomes. There is also a need to develop a set of tools that market, promote and position the products and services of Phuoc Tich Heritage village more effectively than is happening at present. Finding an adequate market for tourism and the village's pottery by using different types of marketing tools in a professional way will help the village to achieve its goal of sustainable community economic development.

The value chain approach can be used as an analytical framework for a policy-making process that involves all related stakeholders, especially the beneficiary stakeholder. Information generated through VCA will provide insights to stakeholders involved in the policy processes and support the decision making. The development and improvement of community collaboration will influence the structures, systems and relationships of all the stakeholder groups who define the value chain. It will help the local community to improve (or upgrade) their products and process, and thereby contribute to and benefit from the chain's competitiveness, and to create wealth and escape poverty.

## **9.2 Contribution to the value chain analysis approach**

While the pottery chain was used as a case study to understand all the factors involved in a handicraft value chain, the tourism value chain identifies how the tourism-related stakeholders engage in the system. For the local residents of tourism destinations, as well as other stakeholders, the tourism value chain contains the promise of potentially increasing the benefits from their traditional handicraft or daily production chain if they can meet the demands of the tourists. Without sustained economic growth in their traditional handicraft activities, there is little hope of addressing the poverty and

inequality that is so pervasive in rural Vietnam. The residents, therefore, view the growing integration of the tourism and pottery production chains into their village's economy as an opportunity for their community to enter into a new era of economic and industrial growth, reflected not only in the possibility of reaping higher incomes but also in the improved availability of better-quality and increasingly differentiated final products.

By using the VCA approach, the research has highlighted that the critical determinant of the tourism–traditional handicraft chain is the integration of the linkages between all the suppliers, producers, intermediaries, and finally, the tourists, who are the end-users of the chain. The research emphasised the importance of understanding both the demand and supply sides of the tourism value chain; i.e. the needs and interests of the tourists (the demand side) at all stages of their tourism experience – before they arrive at Phuoc Tich as well as during and after they participate in the tourism chain – and also the needs of the local community, who are the main component of the supply side. At the same time, it is essential to understand the perspectives of the other key stakeholders, including government officials, donor agents and NGO experts, and intermediary organisations between the producers (the local community) and the end users (the tourists) such as tour operators, travel agents, hotels, restaurants, retailers, and other professional entrepreneurs.

In terms of CED, the integration of activities will create value and better experiences for the tourists, thus increasing their satisfaction with the destination; this, in turn, generates profit for local residents and entrepreneurs. Poverty reduction through tourism can be maximised when there is a development of actions from different levels, including products and services development, marketing, planning, policy and investment. However, this approach soon becomes quite complex, especially when there are linkages within the chain or between two or more chains. Successful linkages require collaboration, and so the success of a chain is highly dependent on the sound collaborative skills of its stakeholders.

In more recent years, a few researchers have proposed that a value chain model should be adopted for the tourism industry and emphasised the importance of governance issues (Romero & Tejada, 2011; Song et al., 2012). In this modified tourism–pottery value chain (see Figure 8.2), the PTMB, as the representative of the district government in the area, has the every possible financial, legal and political

means to increase the connections between tourism and CED. As tourism is in its very early stages of development at Phuoc Tich Heritage village, the PTMB has the role to enforce and regulate standards that will affect the availability, quality and price of the tourism products and services offered at the destination. The research has also identified multiple factors that determine the concrete form of this modified value chain governance. The key issue in terms of how the PTMB governs this modified tourism–pottery value chain is the need to shape the production of pottery and tourism products and services to meet the demands of the tourists. This will require considerable effort from different supply-side stakeholders, but it must happen if Phuoc Tich Heritage village’s economy is to develop in a long-term and sustainable way.

The research has systematically examined various dimensions of the tourism–pottery value chain, from input elements to outcome results (i.e. tourists’ satisfaction). The key to successful value chain development will be a thorough analysis of the current modified value chain. This will give clarity about what the systematic problems in the chain are as well as what interventions are required. Policy, destination management and marketing, integration of distribution channels, and sustainability of the tourism–pottery value chain should all be part of this analysis. Although much progress has been achieved, there is still a long way to go to develop effective models of a chain that can facilitate both a handicraft production chain and a tourism value chain suitable for all destinations. Nevertheless, this research has taken a further step along that way.

### **9.3 Contribution to broader research methodology**

This thesis illustrates that the adoption of an interpretivist paradigm can be an appropriate approach for analysing multiple stakeholders’ perspectives due to the explorative nature of using VCA to research tourism and a traditional handicraft for community economic development. Specifically, the mixed methods approach used in the study enabled a deeper understanding of the perspectives of the local residents and other stakeholders when trying to identify constraints to linkages between tourism and traditional handicrafts when the goal is sustainable community economic development.

This research also reinforces the value of adopting a mixed methods approach to better understand the linkages between the handicraft production and tourism industries, meaning that a similar approach could be used in the future to gain a deeper understanding of tourism and traditional handicraft development elsewhere in Thua Thien Hue province, maybe in other regions, and even in other Southeast Asian

countries. The importance of carefully explaining the purpose of the study to the research participants, getting ongoing support from government officials, leaders and senior residents at Phuoc Tich village and Thua Thien Hue province, and having a strong awareness of cultural intricacies when conducting research in the region should be noted. These features are important in overcoming potential barriers related to the researcher and the background of those participating in the research.

This doctoral research employed multiple interpretive research tools with a range of stakeholders to investigate their perspectives on tourism development, an approach that builds on several studies (for example: Hasse & Milne (2005), Stewart & Draper (2009), and Windsor (2013)). Using semi-structured interviews and observations as well as surveys at the same time allowed data to be generated and collected in a number of different ways. This gave the researcher a rich pool of data to draw on for the interpretation of multiple stakeholders' perspectives. The semi-structured interview is an approach that enabled the researcher to choose key 'what' and 'how' issues to explore and discuss in detail with the stakeholders from the tourism and traditional handicraft industries, and so capture a rich breadth and depth of information on the complexities involved in the linkages between the two industries.

#### **9.4 Contribution to Phuoc Tich Heritage Village**

This doctoral study makes several practical contributions to the development of Phuoc Tich Heritage village.

As the tourism industry at Phuoc Tich Heritage village is still in its very earliest stages of development, the research has provided a baseline data set of tourist characteristics with a specific focus on travel motivations. By understanding tourists' motivations for visiting Phuoc Tich village, PTMB officers and local residents can focus on maintaining the activities that scored highly in the tourists' satisfaction ratings and improve other activities that did not score so well. A deep understanding of the motivations of tourists is essential as this knowledge will aid the PTMB in its planning and development of the economy of Phuoc Tich Heritage village through pottery and tourism.

The outcomes of the research have also helped to seed some linkages and communication between the potters and professional entrepreneurs in the hospitality industry. The findings of the research will be valuable to key groups such as local government officials and JICA experts as they try to develop adequate policies and

approaches that can better lead to the survival of the pottery sector, and the opening up of new opportunities for the local community to maintain sustainable livelihoods through the links between tourism and traditional handicrafts.

The researcher has established a close relationship with the local community, and is building a relationship of active engagement with the New PTMB officers as well as maintaining an ongoing engagement with other key stakeholders. The researcher regularly exchanges information and updates about development in Phuoc Tich Heritage village with the New PTMB officers and local residents. The simple printed tourists map (see Figure 5.19) was re-drawn by the researcher from Dan's (2005) report, has been printed by the PTMB and is provided free for tourists. Unfortunately, the map is currently available only in English so its translation into other languages is a job for the future. The key findings of the research will be given back to the community in the coming months to help the local residents make better and more-informed decisions in the future.

### **9.5 Contribution to collaboration theory for community economic development in rural areas**

This doctoral research highlighted that the participation of local community is a key mechanism behind successful working partnerships, decision making and representation in community structures. The central factor to establishing participation in CED is stakeholder collaboration, which has been widely recognised as a key aspect by numerous authors (for example, Aas et al., 2005; Allred et al., 2011; Arnaboldi & Spiller, 2011; Graci, 2013; Hainsworth, 2009; Jamal & Stronza, 2009). The research emphasises the dynamics that influence the collaborations that integrate tourism and other chains within the context of tourism destination development.

Adopting a multiple-stakeholders perspective and examining the views of both the major demand-side stakeholder group (i.e. tourists) and the supply-side stakeholder groups (i.e. the local community, local entrepreneurs, government, TA/TOs, donor agencies/NGO experts), this thesis sheds new light on the current understanding of tourism and traditional handicraft development for CED. Collaborations in tourism development should include multiple stakeholders as each stakeholder controls different resources, such as knowledge, expertise, constituency and capital which can contribute to local tourism development.

The findings showed that if a tourism-related traditional handicraft industry is to be successful in rural areas, better collaboration is required between all of the related stakeholders. There is a need for all interested parties to collaborate together to improve the destination, making it a better place for tourists to visit by understanding and satisfying their motivations, and a better place for local people to live by understanding and meeting their needs. In addition, this research finds that tourists' participation in a traditional handicraft production chain could increase the 'authenticity' experience which tourists value so highly. The research design based on mixed methodology, documentary methodology, a VCA approach and multiple stakeholders' perspectives allowed these findings to emerge.

### **9.6 Contribution beyond Phuoc Tich Heritage village**

Locating this study in the Phong Dien district of Thua Thien Hue province has reduced its international applicability. However, even though the case study's social and cultural context cannot be directly applied to other settings, findings from the research can still inform other villages in the traditional handicraft sector that want to engage to tourism industry as a tool for CED, particularly in Vietnam and other countries in Southeast Asia.

The tourism industry is considered by all levels of Vietnamese government and by donor agencies to be an importance force for their regional economic development programmes in the country (VNAT, 2013b). The industry is seen as an attractive development option in part because, if well collaborated and managed, it has the potential to generate income while also sustaining the cultural and natural resources of small communities (Hasse & Milne, 2005; Hummel et al., 2013; Mitchell, 2012; Spenceley & Meyer, 2012). The research indicates that poverty reduction through tourism has the potential to be maximised when there is a diverse range of coordinated actions from different levels, including development of products and services, as well as effective marketing, planning, policy and investment.

Local governments in many areas have turned to the tourism industry as a source of sustainable economic development. The challenge for local governments is how to manage the development of tourism in such a way that it can bring long-lasting economic benefits but not degrade the quality of life of local residents and the natural and cultural resources of local communities. One way to build the economic

development potential of tourism is to link it more effectively to other sectors of the economy (Dwyer et al., 2010; Kim, Goh, & Yuan, 2010; Tao & Wall, 2009).

This research has used the case of Phuoc Tich Heritage village and a VCA approach to gain a deeper understanding of the current linkages between a traditional handicraft industry and tourism. The findings highlight themes and issues of relevance to other traditional handicraft villages in Vietnam, especially to small community economies. Thus, the study contributes to the literature on tourism and traditional handicrafts, and the roles of these two industries in community economic development. Furthermore, while tourism routes to the bigger cities in Vietnam are well developed, tour operators have still to develop routes into smaller villages in rural areas. The tourists to Phuoc Tich Heritage village who participated in this research were very much interested in taking part in local experiences that would help them get a 'sense of industry' while in the village. This identified tourist desire means that local communities like Phuoc Tich have the opportunity to explore ways to create and nurture linkages between the tourism and traditional handicraft industries. The strengthening of linkages between tourism and traditional handicrafts is critically important to poverty alleviation in rural and peri-urban areas.

Undeniably the richness, diversity and attractiveness of traditional handicraft villages is potentially of great interest to both domestic and international tourists, but so far tourism-related activities in most of the regions in Vietnam still remain undeveloped and untapped. There are many obvious reasons for this: poor infrastructure makes it difficult for tourists to find and get to and around the remote villages, the artisans don't know how to access potential markets, there is limited information about rural tourism on the Internet or even within the country itself for the interested tourist, there has been little promotion of available activities, and linkages between traditional handicraft villages and tour operators/travel agents are still weak. All of these factors limit the capacity of local communities to take many more tourists and to develop value-added tourism products – a situation which, in turn, does not encourage entrepreneurs to invest in tourism-related activities or tourists to visit. Any policies that will reduce the constraints and barriers to developing efficient tourism at traditional handicraft villages should be encouraged; such policies will help to improve rural economies and raise the competitiveness advantages of Vietnam's tourism industry.

## 9.7 Future research

Further research is needed to investigate more deeply the factors that both facilitate and constrain the development of linkages between tourism and the traditional pottery industry at Phuoc Tich Heritage village and other heritage villages in Vietnam. A better understanding of all the factors involved in both the traditional pottery and tourism industries, along with the collaboration of the multiple stakeholders involved in the two industries, is imperative to ensuring the development and sustainability of any future tourism–pottery (traditional handicraft) value chain. The market is always unstable, and any forecasting of market trends can only be inferred from the latest data and figures, so research must be ongoing.

It is vital that tourist data continue to be collected if possible, perhaps by engaging tour operators to assist with the collection of surveys or relevant email addresses for online surveys. Further research is needed not only into the basic demographic characteristics of tourists and data about yield, but also into understanding the demand side of the tourism value chain; i.e. the tourists' needs and interests, particularly in areas directly linked to the process of pottery production. It would, for example, be good to develop qualitative research that can inform potters on the tourists' preferences when it come to the transportability of pottery items.

Research on the multiple stakeholders in a value chain structure, particularly from inputs to outcomes in the tourism value chain, has been carried out mostly in isolation, with the interrelationships between the stakeholders largely ignored. These relationships should be extensively investigated. It is recommended that future studies investigate how to enhance effective communication between and management of the multiple stakeholders involved in different stages of the tourism–pottery value chain. Although the findings of this study show the potential economic opportunities offered by 'new experience tourists', more research is required to better understand the nature and potential impacts, both positive and negative, of alternative tourism development on Phuoc Tich Heritage village and other villages in Vietnam.

It is recommended that the current vocational school system at Thua Thien Hue province should be examined in terms of how to attract young people to participate in traditional handicraft industries, both to meet the demand of the tourism industry and to revive traditional customs. Appropriate training programmes would need to be

developed to ensure that the graduating students will be able to meet the demands of tourists for tourism- and handicraft-related activities and experiences.

### **9.8 Final comments**

The research has uncovered the value of using of a value chain analysis approach to understanding the economic linkages between tourism and community economic development in a traditional handicraft village. The study has introduced the use of multiple interpretive research methods to study the complexity of stakeholders' participation in an interdisciplinary industry like tourism and strengthen the VCA. The focus on tourism is important because the industry is seen as a possible driver of community economic development in rural areas. Participation of tourists in a handicraft chain is one way to establish better linkages between traditional industries and tourism, enhancing the tourist's satisfaction while helping to alleviate poverty. The more the tourist is satisfied, the more benefits will be generated for the local community.

This thesis has provided detailed data on the tourism–pottery value chain and has shown it is an important tool that can be used to understand the interplay between tourism and traditional pottery at Phuoc Tich Heritage village. The thesis has also offered detailed data on the complexity of community economic development with perspectives presented from all of the key stakeholder groups of Phuoc Tich Heritage village. Such analysis is critical because it is the stakeholders' attitudes that will help – or hinder – the traditional handicraft and tourism industries to move forward and be managed more sustainably. Collaboration between the stakeholders and development of sustainable linkages between the two industries will provide real benefits for the Phuoc Tich community, improve tourist experiences, and assist tourism managers and government to plan and regulate development of the tourism–pottery value chain. The modified VCA approach may also be a useful tool in the CED of other handicraft villages.

Many traditional handicrafts promotion programmes have been carried out in Vietnam; however, these programmes have focused largely on industry processes and commerce rather than on creating linkages with the tourism sector. Connection between the Vietnam Association of Craft Villages (Vicrafts) and the Vietnam Tourism Association, for example, is lacking. As the President of the Vietnam Travel Association, Mr. Binh, said:

“Vietnam is lacking a long-term and comprehensive plan on handicraft tourism. Some provinces have the plans, but the plans are unrealistic or lack

serious applications. The management of traditional handicraft villages is often overlap and lack of consensus.” (MOCST, 2013).

With the recognition and support not only of government officers but also JICA experts, all the stakeholders believe that there is a positive future for tourism and handicraft linkages in Phuoc Tich village. However, there is also a clear concern about the lack of collaboration and partnerships between key stakeholders, and there are tensions over the distribution of the economic benefits from the promotion of tourism. These are just two of the complex and multi-faceted issues that will need to be addressed if potential opportunities for community economic development in Phuoc Tich Heritage village are to be achieved.

Stakeholders have invested considerable money and time in developing traditional pottery activities in Phuoc Tich village. While the community and others are realistic enough to know that “pottery is no longer a main source of their livelihood” (Dan, 2005, p. 1) and that this situation cannot be changed soon, they certainly see an opportunity to raise the economic value and benefit from the pottery sector through the growth of linkages to another powerful and potential source of income and jobs: tourism. At the time of writing this concluding statement, the researcher has received encouraging information regarding the development of traditional pottery and its connections with tourism in Phuoc Tich Heritage village. The New PTMB has been working with the research findings from this thesis to broaden its communication with key stakeholders and to gain a deeper perspective on how it can better meet tourist needs. Tourist numbers are up and the range of potential tourism-related experiences has been broadened. The focus is now on providing a pottery sale outlet in the village and on building links to other tourism-related businesses in Hue. On the latter point, Phuoc Tich potters have just finished an order of more than 200 rice pots for a tourism-focused restaurant in Hue city – hopefully a harbinger of further tourism and traditional handicraft linkages to come.

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## Appendix 1: AUT Ethics Approval



A U T E C  
S E C R E T A R I A T

9 January 2014

Simon Milne  
Faculty of Culture and Society

Dear Prof. Simon Milne

Ethics Application: **12/194 Tourism and community economic development: A Value Chain Analysis (VCA) of the traditional handicraft village of Phuoc Tich, Vietnam.**

On 13 August 2012 you were advised that the Auckland University of Technology Ethics Committee (AUTEC) had approved your application.

Following a routine check of our files, it appears we have not yet received a progress report of your research. As part of the conditions of your ethics approval, submission to AUTEC of the following is required.

- A brief annual progress report using the EA2 Research Progress Report / Amendment Form, available at <http://www.aut.ac.nz/researchethics/forms>, or
- A brief Completion Report about the project using the EA3 form, which is available online through <http://www.aut.ac.nz/researchethics/forms>. This report is to be submitted either when the approval expires on 9/7/2015 or when the project is completed;

It is also a condition of approval that AUTEC is notified of any adverse events occurring during the research, or if the research will now not be conducted. If there has been any alteration to the research, (including changes to any documents provided to participants) then AUTEC approval must be sought using the EA2 form.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please contact us at [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz).

Yours sincerely

A handwritten signature in black ink, appearing to read 'Kate O'Connor'.

Kate O'Connor  
Executive Secretary  
Auckland University of Technology Ethics Committee

Cc: Giang Nguyen-Duong [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz)

## **Appendix 2: Information Sheet - Local Residents & Potters**

### ***Participant Information Sheet***

***Date Information Sheet Produced:*** 31 July 2012

***Project Title:*** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

### **An Invitation to participate in tourism research:**

My name is Giang NGUYEN DUONG. I am a PhD student in New Zealand Tourism Research Institute (NZTRI), Faculty of Culture and Society, Auckland University of Technology (AUT), New Zealand. My supervisor is Professor Simon MILNE, Director of the New Zealand Tourism Research Institute. I would be grateful if you could participate in my research on the tourism industry and the handicraft village at Phuoc Tich. As a key individual in Phuoc Tich village and Thua Thien Hue's handicraft (pottery) sector, you are a very important part of the local economy. I invite you to assist me in this research on enhancing the links between tourism and handicraft (pottery) in Phuoc Tich village.

### **Why are we doing this research?**

We are trying to understand the links between the production and supply of pottery and the people who provides tourism services to tourists and other customers. We are using the Phuoc Tich pottery village as a case study to explore these important relationships. This research is being conducted as part of my Doctorate of Philosophy at AUT University, in New Zealand. The results will also be used in academic journal and conference presentations.

### **Why is this research important?**

Your contribution to this study is valuable. By understanding *your* perspectives on the links between the different people involved in tourism and handicraft pottery in Phuoc Tich village, we can identify how to strength these relationships for the economic benefits of the community. The findings will enable us to develop effective ways of collaborating which will support the pottery manufacturers, the tourism businesses and the community leaders. We hope to devise a model which can be applied in other communities.

### **How was I chosen for this invitation?**

You have been identified and selected from a list of local residents in Phuoc Tich village, including potters, and are invited to contribute to this research. Your participation is entirely voluntary.

### **How will I contribute to this research?**

I would like to ask you a series of questions in a guided conversation (a semi-structured interview). The main themes we will cover in this interview include general information about your handicraft (pottery) activities, type and quantity of produce, selling arrangements, marketing channels and distribution, seasonality, and post-production handling techniques. If

you agree to the interview, I shall ask you to sign the consent form, giving your permission. An audio recording may also be made if you are in agreement. The interview will take approximately 45-60 minutes of your time. The details of your interview will be kept confidential.

**How does your contribution fit within the research project?**

Your interview is one of three sources of information that I am collecting for this study. I am also conducting a questionnaire survey with potters, local residents and tourists in Phuoc Tich village. Later, I will conduct other interviews with the local entrepreneurs on their perceptions with regard to the links between tourism and handicraft. Finally, I will also interview key decision makers at communal and provincial level.

**Are there any the discomforts and risks for the participants?**

No, I can assure you that I have considered your well-being. You are giving your valuable time and information to help with this research. You may withdraw yourself or any information that you provide for this project at any time during the information gathering period, without being disadvantaged in any way. The information you provide will be treated in the strictest confidence and will only be viewed by myself as the researcher and my supervisors.

**How will these discomforts and risks be alleviated?**

All questions are optional, and you may choose not to answer some questions. The interview is designed to gain an understanding of how tourism and handicraft (pottery) can be better linked in Phuoc Tich village, so there are no right or wrong answers. Any information you provide will be interesting. I am strictly bound by my University ethics procedures and processes and will not pass on any information to others. Your participation and answers to all questions will be voluntary.

**What are the benefits?**

This research will result in a better understanding of the potential that exists for the creation of linkages between tourism and traditional handicraft villages, including Phuoc Tich. This part of the study will offer valuable insights on the contributions that handicraft can make in sustainably enhancing the links between the handicraft (pottery) and tourism sectors in Thua Thien Hue province.

**How will my privacy be protected?**

All answers are confidential and in no way will be linked to your personal details. Your details will be confidential and not distributed to anyone other than the researcher and his supervisors. The results will be presented collectively and no individuals will be identifiable in the research thesis or outcomes.

**What are the costs of participating in this research?**

The only cost to participate will be your time – approximately 45-60 minutes.

**What opportunity do I have to consider this invitation?**

I will first contact you approximately 1 week before the suggested interview date. You can consider your participation during this time. I will then contact you again to see if you would like to be interviewed and if so, to make an appointment to visit you at your home at a time that suits you. The answers will be recorded through note taking, and/or audio recording but only with your written consent.

**How do I agree to participate in this research?**

To participate in this research, simply confirm an appointment time when I contact you, either in person or by telephone. I will also ask you to sign a Consent form (copy attached) that gives me your written consent to participate in the interview.

**Will I receive feedback on the results of this research?**

Yes. When the research is completed, *all* the participants who wish to receive a summary will be sent one by email or by post. As the researcher, I will also arrange to present my findings to the villagers and to local tourism authorities. This summary will also be available on our institute website [www.tri.org](http://www.tri.org). The findings of this research may also be used in academic presentations and publications.

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Prof. Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), phone +64 9 9219245.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Dr. Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), phone +64 9 921 9999 ext. 6902.

**Whom do I contact for further information about this research?**

Researcher Contact Details: Giang Nguyen Duong, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), phone 84-93-793-3369

*Approved by the Auckland University of Technology Ethics Committee on 13th, August, 2012, AUTEK Reference number 12/194.*

## Appendix 3: Information Sheet - Local Entrepreneurs



### Participant Information Sheet

**Date Information Sheet Produced:** 31 July 2012

**Project Title:** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicrafts village in Thua Thien Hue province, Vietnam.

#### **An Invitation**

My name is Giang NGUYEN DUONG. I am a PhD student in New Zealand Tourism Research Institute (NZTRI), Faculty of Culture and Society, Auckland University of Technology (AUT), New Zealand. My supervisor is Professor Simon MILNE, Director of the New Zealand Tourism Research Institute. I would be grateful if you could participate in my research on the tourism industry and the handicraft village at Phuoc Tich. As a key individual in Phuoc Tich village, & Thua Thien Hue's handicraft (pottery) sector, you are a very important part of her economy. You are invited to participate in this research on enhancing the links between tourism and handicraft (pottery) in Phuoc Tich village, Thua Thien Hue province.

#### **What is the purpose of this research?**

The research focuses on Phuoc Tich pottery village in Thua Thien Hue province, Vietnam. The research uses Value Chain Analysis based approaches to examine the interrelationships between production/supply activities, service providers, and customers. A mixed methodology involving surveys, observations and semi-structured interviews will be used to understand the perspectives and actions of multiple stakeholders, including public sector officials, suppliers of raw materials, residents, tourism operators, hotels and the tourists. The research will aid our understanding of tourism-related value chains by linking the handicraft and tourism chains at Phuoc Tich, and provide information that can aid in strengthening the linkages between the industry and community economic development (CED) in Vietnam and, more generally, in less-developed countries. The research will also highlight the value of case-based research and the importance of adopting multiple-stakeholder approaches to understanding the connections between tourism and CED. This research is being conducted as part of my Doctor of Philosophy at AUT University, in New Zealand. The results will also be used in journal and conference publications, for academic purposes only.

#### **How was I chosen for this invitation?**

You have been identified and are invited to contribute to this research. Participation is entirely voluntary.

#### **What will happen in this research?**

The study will focus on enhancing the links between tourism and handicraft villages in Phuoc Tich village. The first part of the study will revolve around a mixture of semi-structured

interviews and self-administered survey in Phuoc Tich village with potters, local residents and tourists. The second part of the study is the semi-structured interviews with the local entrepreneurs on their perceptions with regard to the links between tourism and handicraft in Phuoc Tich village. I will also conduct final semi-structured interviews with key informants.

Through a semi-structured interview, I would like to ask you a series of questions relating to the second part of this research. Questions will focus on the general information on your business, sources of handicraft (pottery) suppliers, type, volume and cost of buying local and imported produce, preference on local vs. imported handicraft (pottery) equipment, monthly tourist numbers and its effect on equipment purchases and issues in buying local produce.

The interview will be conducted with your permission, indicated through the signing of a consent form and an audio recording may also be made if you are in agreement. Your contribution to this study is valuable as it will help put together the research as a whole, incorporating all the different stakeholders involved in tourism and handicraft (pottery) in Phuoc Tich village, Thua Thien Hue province.

**What are the discomforts and risks?**

The interview will take approximately 45-60 minutes of your time. You are giving your valuable time and information to help with this research and I can assure you that I have considered your well-being. The information you provide will be treated in the strictest confidence and will only be viewed by the researcher and his supervisors.

**How will these discomforts and risks be alleviated?**

All questions are optional, and you may choose not to answer some questions. The interview is designed to gain an understanding of how tourism and handicraft (pottery) can be better linked in Phuoc Tich village, so there are no right or wrong answers. Any information you provide will be interesting. I am strictly bound by my University ethics procedures and processes and will not pass on any information to others. Participation and answers to any questions will be voluntary.

**What are the benefits?**

This research will result in a better understanding of the potential that exists, for the creation of linkages between tourism and traditional handicraft villages, including Phuoc Tich. This part of the study will offer valuable insights on the contributions that handicraft can make in sustainably enhancing the links between the handicraft (pottery) and tourism sectors in Thua Thien Hue province.

**How will my privacy be protected?**

All answers are confidential and in no way will be linked to your personal details. Your details will be confidential and not distributed to anyone other than the researcher and his supervisors.

The results will be presented in aggregate and no individuals will be identifiable in the research thesis or outcomes.

**What are the costs of participating in this research?**

The only cost to participate will be your time – approximately 45-60 minutes.

**What opportunity do I have to consider this invitation?**

The interview will be set up approximately 1 week before it is conducted. You can consider your participation during this time. I will contact you to see if you would like to be interviewed and if so, to make an appointment to visit you at your home at a time that suits you. The answers will be recorded through note taking but only with your written consent.

**How do I agree to participate in this research?**

To participate in this research, simply confirm an appointment time when I contact you, via in person or telephone. I will also ask you to sign a Consent form (copy attached) that gives me your written consent to participate in the interview.

**Will I receive feedback on the results of this research?**

The findings of this research may be used in presentations and publications with an academic context. The results of this research will also be available on our institute website [www.tri.org](http://www.tri.org). A summary of the research findings of between one to four pages of standard A4 papers will be distributed to interview participants (if requested). Once completed, I shall offer to present my findings to the villagers and to local tourism authority.

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Prof. Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), phone +64 9 9219245.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Dr. Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), phone +64 9 921 9999 ext. 6902.

**Whom do I contact for further information about this research?**

Researcher Contact Details: Giang Nguyen Duong, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), phone 84-93-793-3369

***Approved by the Auckland University of Technology Ethics Committee on 13th, August, 2012, AUTEK Reference number 12/194.***

## Appendix 4: Information Sheet – Key Informants



### *Participant Information Sheet*

**Date Information Sheet Produced:** 31 July 2012

**Project Title:** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

### **An Invitation**

My name is Giang NGUYEN DUONG. I am a PhD student in New Zealand Tourism Research Institute (NZTRI), Faculty of Culture and Society, Auckland University of Technology (AUT), New Zealand. My supervisor is Professor Simon MILNE, Director of the New Zealand Tourism Research Institute. I would be grateful if you could participate in my research on the tourism industry and the handicraft village at Phuoc Tich. As a key individual in Phuoc Tich village, & Thua Thien Hue's handicraft (pottery) sector, you are a very important part of her economy. You are invited to participate in this research on enhancing the links between tourism and handicraft (pottery) in Phuoc Tich village, Thua Thien Hue province.

### **What is the purpose of this research?**

The research focuses on Phuoc Tich pottery village in Thua Thien Hue province, Vietnam. The research uses Value Chain Analysis based approaches to examine the inter-relationships between production/supply activities, service providers, and customers. A mixed methodology involving surveys, observations and semi-structured interviews will be used to understand the perspectives and actions of multiple stakeholders, including public sector officials, suppliers of raw materials, residents, tourism operators, hotels and the tourists. The research will aid our understanding of tourism-related value chains by linking the handicraft and tourism chains at Phuoc Tich, and provide information that can aid in strengthening the linkages between the industry and community economic development (CED) in Vietnam and, more generally, in less-developed countries. The research will also highlight the value of case-based research and the importance of adopting multiple-stakeholder approaches to understanding the connections between tourism and CED. This research is being conducted as part of my Doctor of Philosophy at AUT University, in New Zealand. The results will also be used in journal and conference publications, for academic purposes only.

### **How was I chosen for this invitation?**

You have been identified and selected from an inventory of local authority personnel and experts in tourism, handicrafts or community economic development both in communal and regional levels in Thua Thien Hue province, and are invited to contribute to this research. Participation is entirely voluntary.

### **What will happen in this research?**

The study will focus on enhancing the links between tourism and handicraft villages in Phuoc Tich village. The first part of the study will revolve around a mixture of semi-structured interviews and self-administered survey in Phuoc Tich village with potters, local residents and tourists. The second part of the study is the semi-structured interviews with the local entrepreneurs on their perceptions with regard to the links between tourism and handicraft in Phuoc Tich village. I will also conduct final semi-structured interviews with key informants.

Through a semi-structured interview, I would like to ask you a series of questions relating to the final part of this research. The main themes that will be covered in this interview will include, existing and potential links between tourism and handicraft (pottery) sectors, constraints in enhancing these linkages, importation and local handicraft (pottery) production levels, promotion and marketing issues and favourable policies for building stronger bonds between the two sectors in Phuoc Tich village, and in Thua Thien Hue province. The interview will be conducted with your permission, indicated through the signing of a consent form and an audio recording may also be made if you are in agreement. Your contribution to this study is valuable as it will help put together the research as a whole, incorporating all the different stakeholders involved in sustainable tourism and handicraft (pottery) in Phuoc Tich village, Thua Thien Hue province.

**What are the discomforts and risks?**

The interview will take approximately 45-60 minutes of your time. You are giving your valuable time and information to help with this research and I can assure you that I have considered your well-being. The information you provide will be treated in the strictest confidence and will only be viewed by the researcher and his supervisors.

**How will these discomforts and risks be alleviated?**

All questions are optional, and you may choose not to answer some questions. The interview is designed to gain an understanding of how tourism and handicraft (pottery) can be better linked in Phuoc Tich village, so there are no right or wrong answers. Any information you provide will be interesting. I am strictly bound by my University ethics procedures and processes and will not pass on any information to others. Participation and answers to any questions will be voluntary.

**What are the benefits?**

This research will result in a better understanding of the potential that exists, for the creation of linkages between tourism and traditional handicraft villages. This part of the study will offer valuable insights on the contributions that handicraft can make in sustainably enhancing the links between the handicraft (pottery) and tourism sectors in Thua Thien Hue province.

**How will my privacy be protected?**

All answers are confidential and in no way will be linked to your personal details. Your details will be confidential and not distributed to anyone other than the researcher and his supervisors. The results will be presented in aggregate and no individuals will be identifiable in the research thesis or outcomes.

**What are the costs of participating in this research?**

The only cost to participate will be your time – approximately 45-60 minutes. To thank you for your participation, I offer to send a brief summary of what I have found to Hue University, and you will be able to obtain a copy of this from them.

**What opportunity do I have to consider this invitation?**

The interview will be set up approximately 1 week before it is conducted. You can consider your participation during this time. I will contact you to see if you would like to be interviewed and if so, to make an appointment to visit you at your home at a time that suits you. The answers will be recorded through note taking but only with your written consent.

**How do I agree to participate in this research?**

To participate in this research, simply confirm an appointment time when I contact you, via in person or telephone. I will also ask you to sign a Consent form (copy attached) that gives me your written consent to participate in the interview.

**Will I receive feedback on the results of this research?**

The findings of this research may be used in presentations and publications with an academic context. The results of this research will also be available on our institute website [www.tri.org](http://www.tri.org)

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Prof. Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), phone +64 9 9219245.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Dr. Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), phone +64 9 921 9999 ext. 6902.

**Whom do I contact for further information about this research?**

Researcher Contact Details: Giang Nguyen Duong, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), phone 84-93-793-3369

***Approved by the Auckland University of Technology Ethics Committee on 13th, August, 2012, AUTEK Reference number 12/194***

## Appendix 5: Information Sheet - Tourists (Interviewing)



### *Participant Information Sheet*

#### ***Date Information Sheet Produced:***

31 July 2012

***Project Title:*** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

#### **An Invitation**

My name is Giang NGUYEN DUONG. I am a PhD student in New Zealand Tourism Research Institute (NZTRI), Faculty of Culture and Society, Auckland University of Technology (AUT), New Zealand. My supervisor is Professor Simon MILNE, Director of the New Zealand Tourism Research Institute. I would be grateful if you could participate in my research on the tourism industry and the handicraft village at Phuoc Tich. As a key individual in Phuoc Tich village, & Thua Thien Hue's handicraft (pottery) sector, you are a very important part of her economy. You are invited to participate in this research on enhancing the links between tourism and handicraft (pottery) in Phuoc Tich village, Thua Thien Hue province.

#### **What is the purpose of this research?**

The research focuses on Phuoc Tich pottery village in Thua Thien Hue province, Vietnam. The research uses Value Chain Analysis based approaches to examine the inter-relationships between production/supply activities, service providers, and customers. A mixed methodology involving surveys, observations and semi-structured interviews will be used to understand the perspectives and actions of multiple stakeholders, including public sector officials, suppliers of raw materials, residents, tourism operators, hotels and the tourists. The research will aid our understanding of tourism-related value chains by linking the handicraft and tourism chains at Phuoc Tich, and provide information that can aid in strengthening the linkages between the industry and community economic development (CED) in Vietnam and, more generally, in less-developed countries. The research will also highlight the value of case-based research and the importance of adopting multiple-stakeholder approaches to understanding the connections between tourism and CED. This research is being conducted as part of my Doctor of Philosophy at AUT University, in New Zealand. The results will also be used in journal and conference publications, for academic purposes only.

#### **How was I chosen for this invitation?**

You have been identified and are invited to contribute to this research. Participation is entirely voluntary.

#### **What will happen in this research?**

The study will focus on enhancing the links between tourism and handicraft villages in Phuoc Tich village. The first part of the study will revolve around a mixture of semi-structured interviews and self-administered survey in Phuoc Tich village with potters, local residents and tourists. The second part of the study is the semi-structured interviews with the local entrepreneurs on their perceptions with regard to the links between tourism and handicraft in Phuoc Tich village. I will also conduct final semi-structured interviews with key informants.

I would like to ask you a series of questions relating to the first part of this research through a semi-structured interview. The main themes that will be covered in this interview will include about your motivations that cause you to choose the traditional handicraft villages to be your travel destination, and your expectations when participate into the pottery production chain and interact with the potters.

The interview will be conducted with your permission, indicated through the signing of a consent form and an audio recording may also be made if you are in agreement. Your contribution to this study is valuable as it will help put together the research as a whole, incorporating all the different stakeholders involved in sustainable tourism and handicraft (pottery) in Phuoc Tich village, Thua Thien Hue province.

**What are the discomforts and risks?**

The interview will take approximately 45-60 minutes of your time. You are giving your valuable time and information to help with this research and I can assure you that I have considered your well-being. The information you provide will be treated in the strictest confidence and will only be viewed by the researcher and his supervisors.

**How will these discomforts and risks be alleviated?**

All questions are optional, and you may choose not to answer some questions. The interview is designed to gain an understanding of how tourism and handicraft (pottery) can be better linked in Phuoc Tich village, so there are no right or wrong answers. Any information you provide will be interesting. I am strictly bound by my University ethics procedures and processes and will not pass on any information to others. Participation and answers to any questions will be voluntary.

**What are the benefits?**

This research will result in a better understanding of the potential that exists, for the creation of linkages between tourism and traditional handicraft villages, including Phuoc Tich. This part of the study will offer valuable insights on the contributions that handicraft can make in sustainably enhancing the links between the handicraft (pottery) and tourism sectors in Thua Thien Hue province.

**How will my privacy be protected?**

All answers are confidential and in no way will be linked to your personal details. Your details will be confidential and not distributed to anyone other than the researcher and his supervisors. The results will be presented in aggregate and no individuals will be identifiable in the research thesis or outcomes.

**What are the costs of participating in this research?**

The only cost to participate will be your time – approximately 45-60 minutes.

**What opportunity do I have to consider this invitation?**

The interview will be conducted if you want to participate into the research. The answers will be recorded through note taking but only with your written consent.

**How do I agree to participate in this research?**

To participate in this research, simply confirm an appointment time when I contact you, via in person or telephone. I will also ask you to sign a Consent form (copy attached) that gives me your written consent to participate in the interview.

**Will I receive feedback on the results of this research?**

The findings of this research may be used in presentations and publications with an academic context. The results of this research will also be available on our institute website [www.tri.org](http://www.tri.org)

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Prof. Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), phone +64 9 9219245.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Dr. Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), phone +64 9 921 9999 ext. 6902.

**Whom do I contact for further information about this research?**

Researcher Contact Details: Giang Nguyen Duong, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), phone 84-93-793-3369

***Approved by the Auckland University of Technology Ethics Committee on 13th, August, 2012, AUTEK Reference number 12/194.***

## Appendix 6: Information Sheet – Tourists (Surveys)



### Project Information: Tourism and the Handicraft Village

Dear Sir/Madam,

My name is Giang NGUYEN DUONG. I am a PhD student in New Zealand Tourism Research Institute (NZTRI), Faculty of Culture and Society, Auckland University of Technology (AUT), New Zealand. My supervisor is Professor Simon MILNE, Director of the New Zealand Tourism Research Institute. I would be grateful if you could participate in my research on the tourism industry and the handicraft village at Phuoc Tich. The research uses Value Chain Analysis based approaches to examine the inter-relationships between production/supply activities, service providers, and tourists (customers). The research will aid our understanding of tourism-related value chains by linking the handicraft and tourism chains at Phuoc Tich, and provide information that can aid in strengthening the linkages between the industry and community economic development in Vietnam and, more generally, in less-developed countries.

This survey will ask you a variety of questions about your motivation and experience at Phuoc Tich village. There are no right or wrong answers here, I am just interested in gathering your opinions on the handicraft village, and your answers will provide important information which will help the villagers to improve their local economic benefits associated with tourism activities.

When you return your survey, it will be processed by me at NZTRI, AUT, New Zealand. When the study is complete we can, if you request, provide you with a summary report by email. General research findings will also be available from the website of our institute [www.nztri.org](http://www.nztri.org). The results will also be used in journal and conference publications, for academic purposes only. All the answers are confidential and can in no way be linked to your personal details. By completing this survey you are giving consent to be part of this research. When filling out the survey, please answer all questions wherever applicable. Please remember that your participation in the survey is entirely voluntary, you may withdraw from the research at any point in this form. If you have any queries, or you are not clear about the meaning of any words used in the survey, please ask the survey administrator for clarification. The results will also be used in journal and conference publications, for academic purposes only. I would like to express my profound thanks for your time and assistance.

**Researcher – Giang NGUYEN DUONG**

**Contact:**

New Zealand Tourism Research Institute,  
Faculty of Society and Culture  
Auckland University of Technology  
Private Bag 92006, Auckland 1020, New Zealand  
Tel: 09 921 9999 ext. 6410 or + 84 937 933 369

**Project supervisor: Professor Simon MILNE**

**Contact:**

Director of New Zealand Tourism Research Institute,  
Faculty of Society and Culture  
Auckland University of Technology  
Private Bag 92006, Auckland 1020, New Zealand  
Tel: + 64 9 9219245.

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Prof. Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), phone +64 9 9219245.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEK, Dr. Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), phone +64 9 921 9999 ext. 6902.

Researcher Contact Details: Giang Nguyen Duong, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), phone 84 937 933 369

***Approved by the Auckland University of Technology Ethics Committee on 13th, August, 2012, AUTEK Reference number 12/194 Reference number 12/194***

## QUESTIONNAIRE SURVEY

### PART 1: YOUR VISIT TO PHUOC TICH VILLAGE.

- My journey to Phuoc Tich village is organised by:  
 Myself       Tour Operator / Travel Agent     Work colleagues  
 A hotel tour desk    Other, please clarify: .....  
 If a package, what did it include? .....  
 How much did the package cost? .....
- Who are you travelling with on this journey? (Tick as many as apply)  
 Alone     My friends     Family member     Work colleagues     Others
- Is this your first visit to Phuoc Tich village?  Yes  No, I have visited ..... times before.

	Unimportant	Somewhat unimportant	Neutral	Somewhat important	Important
4. Please circle <b>one</b> number on the scale 1 (Unimportant) to 5 (Important) to indicate the relative importance for you of <b>each</b> of the following sources of information you used when deciding to come to Phuoc Tich					
Tourist Information Centre					
Tour Operator or Travel Agent					
Travel Articles or Documentaries					
Travel Book, Travel Guide or Brochure					
Tourism Websites, Destination Websites					
Social Media (Facebook, Twitter, Blogs)					

- Which activities have you done within the village on this trip? (Tick as many as apply)  
 Pottery making    Taking a boat trip    Visiting heritage house    Cycling inside the village  
 Homestay    Tasting local dishes    Other, please describe: .....

	Unimportant	Somewhat unimportant	Neutral	Somewhat important	Important
6. Here are some statements about your MOTIVATION for visiting Phuoc Tich village. Please circle <b>one</b> number on the scale 1 (Unimportant) to 5 (Important) to indicate the relative importance for you of <b>each</b> of the following statements. “ <b>I came to Phuoc Tich because...</b> ”					
I wanted to <b>buy</b> pottery					
I wanted to see <b>pottery being made</b>					
I wanted to see the <b>authenticity</b> and <b>surroundings</b> of a rural village					
I wanted to know more of the <b>unique history</b> of the village					
I wanted to learn more about the <b>daily life</b> of the local people					
I want to participate in <b>interesting activities</b> with the local people					
I wanted to know more about the <b>cultural events</b> of the local people					

### PART 2: YOUR EXPERIENCES IN PHUOC TICH VILLAGE.

- Here are some statements about FINDING YOUR WAY to and around Phuoc Tich village. Please circle **one** number on the scale 1 (Strongly Disagreed) to 5 (Strongly Agreed) to indicate your level of agreement for **each** of the following statements.

	Strongly Disagreed	Disagreed	Neutral	Agreed	Strongly Agreed
7. Here are some statements about FINDING YOUR WAY to and around Phuoc Tich village. Please circle <b>one</b> number on the scale 1 (Strongly Disagreed) to 5 (Strongly Agreed) to indicate your level of agreement for <b>each</b> of the following statements.					
There is good <b>direction</b> and <b>signage</b> around Phuoc Tich village					
There is good <b>availability</b> of tourism information about Phuoc Tich village and its landmarks					
It is easy to <b>find</b> the historic landmarks within Phuoc Tich village					
It is easy to <b>communicate</b> and interact with the local people					

- Here are some statements relating to how interested you are in participating in the **POTTERY** activities in Phuoc Tich village. Please circle **one** number on the scale 1 (**Not at all Interested**) to 5 (**Extremely Interested**) to indicate the relative importance for you of **each** of the following statements.

	Not at all Interested	Moderately Disinterested	Neither Interested or Disinterested	Moderately Interested	Extremely Interested
8. Here are some statements relating to how interested you are in participating in the <b>POTTERY</b> activities in Phuoc Tich village. Please circle <b>one</b> number on the scale 1 ( <b>Not at all Interested</b> ) to 5 ( <b>Extremely Interested</b> ) to indicate the relative importance for you of <b>each</b> of the following statements.					
I want to know about the history of the local pottery industry					

I want to design and make a product on my own					
I want to make the pottery with the guidance of local potters					
I want to buy pottery in Phuoc Tich village					

9. How much money have you <b>spent</b> in Phuoc Tich village during your visit?	Amount (in USD or Vietnamese Dong)
Buying pottery	
Buying local food	
Buying prepackages snack	
Buying local fresh fruit or juice	
Buying chilled canned or bottled beverage	
Other expenditure, please describe:.....	

10. If you did not buy any pottery, what are the three (03) **MAIN REASONS**?

- (1) .....
- (2) .....
- (3) .....

11. Please circle **one** number on the scale 1 (**Least preferred**) to 5 (**Most preferred**) to indicate the relative importance for you of **each** of the following preferable places to buy Phuoc Tich pottery.

	Least preferred	Least preferred	Moderately Disinterested	Neither Interested or Preferred	Moderately Preferred	Most preferred
Gifts & handicraft stores in Hue city						
Book shops in Hue city						
Local craft markets						
Museum shops in Hue city						
Kiosks in four or five-star hotels in Hue city						
Department stores in Hue city						

12. What did you find **most attractive** or **appealing** about Phuoc Tich village during this visit?

.....  
 .....

13. What did you find **least attractive** or **appealing** about Phuoc Tich village on your recent visit?

.....  
 .....

14. Is there anything that could have improved your visit to Phuoc Tich village?

.....  
 .....

**PART 3: INFORMATION ABOUT YOU (For statistical purposes only)**

- 15. What is your gender? ( ) Female ( ) Male
- 16. What is your age? ( ) 18 – 30 ( ) 31 – 45 ( ) 46 – 55 ( ) 56 – 65 ( ) 66 or more
- 17. What is your country of residence/nationality?  
 .....
- 18. What is the highest level of education you have completed?  
 ( ) High school ( ) Bachelor’s degree ( ) Master’s degree  
 ( ) Doctoral degree ( ) Other, please clarify: .....
- 19. Which category best describes your total personal annual income (in USD)? (\* Use Vietnamese currency in Vietnamese version)  
 ( ) Less than \$20,000 ( ) \$20,000 – \$40,000 ( ) \$40,001 – \$60,000 ( )  
 \$60,001 – \$80,000 ( ) \$80,001 – \$100,000 ( ) \$100,001 – \$150,000  
 ( ) \$150,001 – \$200,000 ( ) Over \$201,000

**THANK YOU VERY MUCH!**

**Appendix 7: Consent Form**



**Project title:** Tourism and Community Economic Development: a Value Chain Analysis of the Traditional Handicraft Village of Phuoc Tich, Vietnam.

**Project Supervisor:** Prof. Dr. Simon Milne

**Researcher:** Giang Nguyen Duong

- I have read and understood the information provided about this research project in the Information Sheet dated 31 July 2012.
- I have had an opportunity to ask questions and to have them answered.
- I understand that participants are over the age of 18.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to take part in this research.
- I wish to receive a copy of the summary of the research findings (please tick one):

Yes  No

Participant’s signature: .....

Participant’s name: .....

Participant’s Contact Details (if appropriate):

.....  
.....  
.....  
.....

Date:

***Approved by the Auckland University of Technology Ethics Committee on 13/August/2012, AUTEK Reference number 12/194.***

## Appendix 8: Semi-structured Interview Guide – Local Residents & Potters

**Project Title:** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

### Interview Purpose:

- To understand how the potter commodity chain operates, and the collaboration with other stakeholders
- To seek the opportunity to increase the links between the pottery commodity chain and tourism value chain

Interview structure	Indicative question areas	Time
<b>Introduction</b>  <b>Context setting</b>	<ul style="list-style-type: none"> <li>• Establish the relationship/interaction with the local residents, the potters.</li> <li>• Please tell me a little about yourself and your work: how old, how long in the village/business...etc</li> <li>• The experience, motivation, employment prior to pottery of potters.</li> </ul>	5'
<b>Discussion area 1</b>  Description of the pottery commodity chain	<ul style="list-style-type: none"> <li>• Describe the pre-, post-production process, storage and transportation of the products from the village to the buyers.</li> <li>• How do you see the importance of the handicraft (i.e. pottery) fit within the development of community economy?</li> <li>• Would you like your children to do the potter in the future? Do you think they love this industry?</li> </ul>	10'
<b>Discussion area 2</b>  Perspectives about tourists	<ul style="list-style-type: none"> <li>• How would you describe the tourists?</li> <li>• What tourist experiences could you offer to the tourists?</li> <li>• How do you measure and assess your buyers (tourists) satisfaction with their visit to the village or the products?</li> </ul>	10'
<b>Discussion area 3</b>  Collaboration between local residents, potters and local authority personnel	<ul style="list-style-type: none"> <li>• Please describe, if any, the financial or pottery advice you have received from the local authority prior to setting up your pottery.</li> <li>• What level and type of education (including pottery &amp; tourism-related training) have you received?</li> <li>• Describe the types of support you feel you need from the government in order to achieve your future handicraft goals (planning, research, marketing, product development, financial ...)</li> </ul>	10'
<b>Discussion area 4</b>  Collaboration between local residents, potters and tourism-related stakeholders	<ul style="list-style-type: none"> <li>• What pottery products do you feel have the potential to best link with the tourism sector? Discuss</li> <li>• How do you sell your village products to the tourism sector through hotels, restaurants, tour operators, or directly to tourists, etc?</li> <li>• What problems do you encounter in selling your products to the tourism sector?</li> <li>• Please describe any tourism products and experiences that you currently provide for tourists (hotels, educational tours, etc.). Why do you provide these services?</li> </ul>	10'
<b>Any other comments</b>	Any other comments you may have about the village and the pottery industry now and in the future.	5'

## Appendix 9: Semi-structured Interview Guide - Local Entrepreneurs

**Project Title:** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

### Interview Purpose:

- To understand how the potter commodity chain and the tourism value chain operate, and the collaboration with other stakeholders
- To seek the opportunity to increase the links between the pottery commodity chain and tourism value chain

Interview structure	Indicative question areas	Time
<b>Introduction</b>  <b>Context setting</b>	<ul style="list-style-type: none"> <li>• Establish the relationship/interaction with the local residents, the potters.</li> <li>• Please tell me a little about yourself and your work: how old, how long in the village/business...etc</li> <li>• The experience &amp; motivations of the local entrepreneurs in the industry.</li> </ul>	5'
<b>Discussion area 1</b>  Description of the pottery commodity chain/tourism value chain	<ul style="list-style-type: none"> <li>• Please describe the tourism products and experiences that you currently provide for tourists (specific market, tours, food, accommodation, activities, etc.). What makes you provide these services?</li> <li>• How do you see the importance of tourism and handicraft (i.e. pottery) for the development of the local community economy?</li> <li>• Please describe key elements of the pottery /tourism production chain that you are involved in.</li> </ul>	10'
<b>Discussion area 2</b>  Perspectives about tourists	<ul style="list-style-type: none"> <li>• How would you describe your buyer (tourists)? Discuss the characteristics and the behaviours of your clients / tourists.</li> <li>• What could you offer to your buyers (tourists)?</li> <li>• How do you measure the satisfaction of your buyers (tourists)?</li> </ul>	10'
<b>Discussion area 3</b>  The point of views about handicrafts (pottery).	<ul style="list-style-type: none"> <li>• What, if any, handicraft products do you use in your business?</li> <li>• What local handicraft products do you purchase (types, approx. quantity, cost, % of total expenses, etc.)?</li> <li>• What are the imported handicrafts that you purchase (types, approx. quantity, cost, % of total expenses, etc.)? Please describe the reasons why you purchase imported handicrafts.</li> <li>• What do you feel are the present constraints preventing you from purchasing local handicraft products?</li> <li>• What local handicraft products do you feel has the potential to best link with the tourism sector? Discuss.</li> </ul>	10'
<b>Discussion area 4</b>  Collaboration between local residents, potters and tourism-related stakeholders	<ul style="list-style-type: none"> <li>• What problems do you encounter in promoting the local products to the tourism sector?</li> <li>• What do you feel is the potential for building closer links between tourism and handicraft village?</li> <li>• Please describe how local authority has helped you in communicating with tourists and local residents.</li> <li>• What do you think are the constraints that hinder the development of linkages between tourism and handicraft village?</li> </ul>	15'
<b>Any other comments</b>	Any other comments you may have	5'

## Appendix 10: Semi-structured Interview Guide – Key Informants

**Project Title:** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

### Interview Purpose:

- To understand how the local authority personnel and experts guide and support the development of the pottery industry, tourism industry and the economy of local community.
- To seek the opportunity to increase the links between the pottery commodity chain and tourism value chain.

Interview structure	Indicative question areas	Time
<b>Introduction</b>  <b>Context setting</b>	<ul style="list-style-type: none"> <li>• Establish the relationship/interaction with the local authority personnel and experts.</li> <li>• Please tell me a little about yourself and your work: how old, how long in this section, industry...etc</li> <li>• Please describe the fundamental characteristics of the sector (tourism/handicraft/other) you are responsible for.</li> </ul>	5'
<b>Discussion area 1</b>  Description of the role of pottery commodity chain/tourism value chain in community economic development	<ul style="list-style-type: none"> <li>• How do they see the important of tourism and handicraft (i.e. pottery) for the community economy development?</li> <li>• Describe the role of the pottery commodity chain.</li> <li>• What pottery products do you feel have the potential to best link with the tourism sector? Discuss.</li> <li>• Which are the policies the local authorities have made to encourage the local residents to develop the community economy? Can you explain?</li> </ul>	10'
<b>Discussion area 2</b>  Perspectives about tourists	<ul style="list-style-type: none"> <li>• How could they describe the tourists?</li> <li>• What could they offer to the tourists?</li> <li>• How do you measure the satisfaction of tourists or those purchasing pottery?</li> </ul>	10'
<b>Discussion area 3</b>  The linkages between pottery, tourism and community economic development	<ul style="list-style-type: none"> <li>• How would you define the current linkages between tourism and handicraft (pottery)?</li> <li>• What potential is there for building closer links between tourism and handicraft (pottery)? Please describe.</li> <li>• What do you feel are the most effective ways to enhance the links between tourism and handicraft (pottery)?</li> <li>• Which are the policies (planning, research, marketing, product development, financial...) that the local authorities have made to encourage the others stakeholders participate into rural community economic development? Please describe.</li> <li>• What do you feel is the potential of the handicraft (pottery) sector to increase its productive capacity in order to meet the needs of the tourism sector?</li> <li>• What do you think are the constraints (if any) that hinder the development of linkages between tourism and handicraft (pottery)?</li> </ul>	20'
<b>Discussion area 4</b>  The role of the local authority personnel and experts	<ul style="list-style-type: none"> <li>• How can communication and understanding between the above stakeholders be enhanced?</li> <li>• How do you think Government can enhance the linkages between tourism and handicraft (pottery), and provide 'handicraft-related experiences and products' for future tourists?</li> <li>• What do you feel is the future outlook of the sector you are responsible for?</li> </ul>	10'
<b>Any other comments</b>	Any other comments you may have	5'

## Appendix 11: Semi-structured Interview Guide - Tourists

**Project Title:** Tourism and Community Economic Development: A Value Chain Analysis of traditional handicraft village of Phuoc Tich, Vietnam.

### Interview Purpose:

- To understand the role of tourists in the tourism–pottery chain and their contribution to the economy of local community.
- To seek the opportunity to increase the links between the pottery commodity chain and tourism value chain.

Interview structure	Indicative question areas	Time
<b>Introduction</b>  <b>Context setting</b>	<ul style="list-style-type: none"> <li>• Establish the relationship/interaction with the tourist</li> <li>• Please tell me some information about you: where are you from, how your trip is organised, who are you travelling with... etc</li> <li>• Have you ever been to a similar handicraft village before?</li> <li>• What do you feel about handicraft activities and Phuoc Tich pottery village? (Atmosphere, products, people, food, location, transportation...)</li> </ul>	5'
<b>Discussion area 1</b> Perspectives about tourism in rural areas	<ul style="list-style-type: none"> <li>• What are the main reasons for you choosing to travel to a rural area: the nature, the people, the food, the culture, the products or the social activities? Others? Discuss.</li> </ul>	10'
<b>Discussion area 2</b> The tourist' expectation and motivation about traditional handicraft	<ul style="list-style-type: none"> <li>• What were you expecting about the traditional handicraft products?</li> <li>• What do you feel when you will create and/or make a product yourself by participation into the production process?</li> <li>• Which activities have you done within the village?</li> <li>• How much and on what have you spent in the village during your visit?</li> <li>• What did you find most and least attractive about Phuoc Tich village on your recent visit?</li> </ul>	20'
<b>Discussion area 3</b> The linkages between tourism and community economic development	<ul style="list-style-type: none"> <li>• How did you know this handicraft village?</li> <li>• Where would you prefer to buy Phuoc Tich pottery</li> <li>• What are the reasons why you decide to buy / not to buy these products?</li> </ul>	10'
<b>Any other comments</b>	Any other comments you may have	5'

## Appendix 12: Protocol for Observations

### Protocols for observations of tourists' behaviours when tourists visit the traditional handicraft (pottery) village.

**Project Title:** Tourism and Community Economic Development: a Value Chain Analysis of the Traditional Handicraft Village of Phuoc Tich, Vietnam.

The researcher wishes to understand how tourists currently participate in the pottery commodity chain at the village. The data collection is to take place in the specified period between August 15<sup>th</sup> to December 01<sup>st</sup> 2012 when the number of tourists at the village is high.

**Visitor observation study – data collection:** The primary data collection method will be observations by the researcher who will note patterns of visitor behaviours at the Phuoc Tich village. The purpose of making these observations is to identify the “portraits” of the tourists, how tourists participate and interact in the village, a description of the physical setting, where do tourists go to, where do tourists stop, the interactions with the local residents or craft persons, the other activities the tourists are involved in, as well as reflective notes such as the researcher’s personal thoughts, speculation, feelings, problems, ideas, hunches, impressions, and prejudices. No individual will be able to be identified in this data collection procedure.

#### 1. **Behaviours:**

##### - **Behaviours that are considered appropriate to be recorded in the study.**

The researcher is focusing on tourists’ behaviours which indicate:

- How tourists participate in the village.
- How tourists participate in the pottery production chain.

These behaviours may include:

- Passively viewing the village and the pottery production chain.
- Standing in front of the handicraft production process and taking pictures.
- Talking with the tour guide or the potters.
- Participating in the potters’ production processes.
- Seeking and/or receiving guidance from tour guide in how to make the pottery.
- Having meals in local restaurants, and visiting heritage places.

##### - **Behaviours that are considered to be inappropriate for consideration in study are**

- Behaviour where a person is demonstrably in distress.

If any of the above behaviours has an adverse impact on visitor experience, then the researcher will not include these in the analysis. Nothing from these behaviours will be reported in research findings but it will be recorded that it was part of the field work but not used.

#### 2. **Communication between the researcher and the local residents and potters:** The researcher will introduce himself to all local residents and potters at the potter production chain during the data collection period. The chief of the village and the local residents will be aware of the research, and the researcher will answer any questions asked of him and provide copies of the project information sheets if requested.

Neither local residents, potters nor tourists are not required to perform or act in any way different from normal, and so no value judgements are made their behaviour.

3. **Events:** The researcher will cease the data collection when the tourists stop their visiting at the pottery production chain in order to move to other places.
4. **Personal conduct:** At all times the researcher will conduct himself in a manner that is consistent with AUTECH ethical guidelines. This conduct relates to communication and shared experiences with the participants before, during and after the observation.

### Appendix 13: Observational Checklist

Date: ...../...../2012	Age:.....	Code:
Time of arrivals: .....	Gender:.....	

	Portraits of the tourist	Comments
Description of the physical setting		
Description of the interactions between tourists and local residents / potters:  What do they do?  What do they say?		
Description of the other activities the tourists are involved in:  What do they do?  What do they say?		

Time of departure:.....

## Appendix 14: Information Sheet – Local Residents & Potters – Vietnamese

### **PHIẾU THÔNG TIN NGHIÊN CỨU**

**Ngày hoàn thành trang thông tin:** 31/ 07/ 2012



**Tên đề tài:** Du lịch và phát triển kinh tế cộng đồng: Mô hình phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam.

#### **Lời mời:**

Tôi tên là Nguyễn Đường Giang, hiện đang là Nghiên cứu sinh tại Viện Nghiên cứu Du lịch New Zealand, Khoa Văn hóa và Xã hội, Trường Đại học Công nghệ Auckland (AUT), New Zealand. Giáo viên hướng dẫn của tôi là Giáo sư Tiến Sĩ Simon MILNE, Giám đốc Viện Nghiên cứu Du lịch New Zealand. Xin trân trọng kính mời Ông/Bà tham gia vào cuộc phỏng vấn, đề tài này nhằm thúc đẩy mối liên kết giữa du lịch và làng nghề truyền thống tại làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Là một thành viên của làng nghề, Ông/Bà có vai trò rất quan trọng trong việc phát triển nền kinh tế của làng gốm. Sự tham gia của Ông/Bà là tự nguyện, do đó Ông/Bà có thể dừng việc trả lời phỏng vấn của mình tại bất cứ lúc nào trong quá trình phỏng vấn.

#### **Mục đích của nghiên cứu này là gì?**

Nghiên cứu tập trung vào làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Nghiên cứu sử dụng mô hình phân tích chuỗi giá trị để xem xét các mối quan hệ giữa sản xuất /hoạt động cung ứng, nhà cung cấp dịch vụ, và khách hàng. Phương pháp hỗn hợp bao gồm khảo sát, quan sát và phỏng vấn sẽ được sử dụng để tìm hiểu quan điểm và hành động của các bên liên quan, bao gồm cả cơ quan chính quyền, nhà cung cấp nguyên liệu, người dân, các nhà khai thác du lịch, khách sạn và khách du lịch. Nghiên cứu sẽ giúp chúng ta hiểu thêm về chuỗi giá trị du lịch bằng cách liên kết chuỗi thủ công mỹ nghệ và du lịch ở Phước Tích, và cung cấp thông tin mà nhờ đó có thể giúp tăng cường mối liên kết giữa các ngành công nghiệp và Phát triển kinh tế cộng đồng (CED) tại Việt Nam, cũng như các quốc gia chậm phát triển nói chung. Nghiên cứu cũng sẽ làm nổi bật giá trị của nghiên cứu trường hợp và tầm quan trọng của việc áp dụng phương pháp tiếp cận của các bên liên quan đến sự hiểu biết mối liên hệ giữa du lịch và CED. Nghiên cứu này được tiến hành như là một phần của chương trình học Tiến sĩ của tôi tại Đại học AUT. Kết quả cũng sẽ được sử dụng trong các tạp chí và các ấn phẩm hội nghị.

#### **Làm thế nào tôi chọn phỏng vấn?**

Ông/Bà đã được xác định và lựa chọn từ thống kê người dân, thợ gốm trong làng Phước Tích, và ông bà được mời để đóng góp vào nghiên cứu này. Việc tham gia là hoàn toàn tự nguyện.

#### **Chuyện gì sẽ xảy ra trong nghiên cứu này?**

Nghiên cứu tập trung vào tăng cường mối liên kết giữa du lịch và làng nghề thủ công trong làng Phước Tích. Phần đầu của nghiên cứu sẽ xoay xung quanh phỏng vấn và làm khảo sát trong Phước Tích làng với thợ gốm, các cư dân địa phương và khách du lịch. Phần thứ hai của nghiên cứu là các cuộc phỏng vấn với các doanh nghiệp địa phương nhận thức của họ đối với các liên kết giữa du lịch và thủ công mỹ nghệ tại làng Phước Tích. Tôi cũng sẽ tiến hành phỏng vấn cuối cùng với những người cung cấp thông tin quan trọng.

Tôi muốn hỏi bạn một loạt câu hỏi liên quan đến phần đầu tiên của nghiên cứu này thông qua một cuộc phỏng vấn. Những chủ đề chính sẽ được đề cập trong cuộc phỏng vấn này sẽ bao gồm thông tin chung của thủ công mỹ nghệ (gốm) hoạt động, loại và số lượng của sản phẩm, bán sắp xếp các kênh tiếp thị và phân phối, thời vụ, và kỹ thuật xử lý sau sản xuất. Buổi phỏng vấn sẽ được tiến hành với sự cho phép của bạn bằng việc bạn ký vào đơn cho phép và câu trả lời của bạn sẽ được ghi lại thông qua các ghi chú.

Sự đóng góp của bạn vào nghiên cứu này vô cùng giá trị vì nó sẽ giúp kết hợp các nghiên cứu thành tổng thể, kết hợp tất cả các bên liên quan khác nhau liên quan đến du lịch và thủ công mỹ nghệ (gốm sứ) tại làng Phước Tích, tỉnh Thừa Thiên Huế.

#### **Những bất tiện và rủi ro là gì?**

Cuộc phỏng vấn kéo dài tầm 45-60 phút. Ông/bà dành khoảng thời gian quý báu của mình để đóng góp cho nghiên cứu này, tôi xin cam đoan tôi đã xem xét sức khỏe của ông bà. Những thông tin mà Quý Ông/bà đóng góp sẽ hoàn toàn được bảo mật, và chỉ được sử dụng bởi Nghiên cứu sinh và Giáo sư hướng dẫn.

#### **Làm thế nào những bất tiện và rủi ro được giảm bớt?**

Tất cả các câu hỏi là tùy chọn, ông bà có thể chọn trả lời hoặc không trả lời một số câu. Tuy nhiên, cuộc phỏng vấn được thiết kế để hiểu được bằng cách nào du lịch và làng nghề truyền thống có thể kết hợp được với nhau tốt hơn ở làng Phước Tích, do đó không hề đúng hoặc sai khi trả lời. Tôi bị ràng buộc chặt chẽ bởi ban đạo đức của trường AUT theo các thủ tục và quy trình và tôi sẽ không cung cấp bất kỳ thông tin nào cho những người khác. Sự tham gia và câu trả lời cho bất kỳ câu hỏi sẽ là tự nguyện.

#### **Những lợi ích là gì?**

Nghiên cứu này sẽ đưa đến một sự hiểu biết tốt hơn về tiềm năng của việc tạo ra các mối liên kết giữa du lịch và các làng nghề truyền thống. Phần này của nghiên cứu sẽ cung cấp những hiểu biết có giá trị về những đóng góp mà thủ công mỹ nghệ đóng góp vào tăng cường liên kết bền vững giữa thủ công mỹ nghệ (gốm), ngành du lịch tỉnh Thừa Thiên Huế.

#### **Sự riêng tư của tôi sẽ được bảo vệ như thế nào?**

Tất cả các câu trả lời đều được giữ kín và không có thể liên kết với các thông tin cá nhân của ông/bà. Thông tin của ông/bà sẽ được giữ bí mật và không được cung cấp cho bất cứ ai khác

ngoài các người nghiên cứu và giáo sư hướng dẫn. Kết quả sẽ được trình bày tổng hợp và không có cá nhân có thể nhận dạng được trong các luận án nghiên cứu hoặc kết quả.

**Chi phí tham gia trong nghiên cứu này là gì?**

Chi phí duy nhất tham gia sẽ là thời gian của ông/bà - khoảng 45-60 phút. Để cảm ơn ông/bà đã tham gia của ông/bà, tôi cung cấp để gửi một bản tóm tắt ngắn gọn về những gì tôi đã tìm thấy Đại học Huế, và ông/bà sẽ có thể có được một bản sao của chúng.

**Tôi có cơ hội gì để tôi phải xem xét lời mời này?**

Cuộc phỏng vấn sẽ được thiết lập 1 tuần trước khi nó sẽ được tiến hành. Ông/bà có thể xem xét sự tham gia của ông/bà trong thời gian này. Tôi sẽ liên lạc với ông/bà để xem nếu ông/bà muốn được phỏng vấn và nếu như vậy, để làm cho một cuộc hẹn để thăm ông/bà ở nhà của ông/bà tại một thời gian phù hợp với ông/bà. Câu trả lời sẽ được ghi lại thông qua ghi chú nhưng chỉ với sự đồng ý bằng văn bản của ông/bà.

**Làm thế nào để tôi đồng ý tham gia trong nghiên cứu này?**

Để tham gia trong nghiên cứu này, chỉ cần xác nhận thời gian hẹn khi tôi liên lạc với ông/bà, thông qua trực tiếp hoặc điện thoại. Tôi cũng sẽ yêu cầu ông/bà đăng ký một bản đồng ý (bản sao kèm theo) mang lại cho tôi sự đồng ý bằng văn bản để tham gia cuộc phỏng vấn.

**Tôi có thể nhận được thông tin phản hồi về kết quả của nghiên cứu này?**

Những phát hiện của nghiên cứu này có thể được sử dụng trong bài thuyết trình và các ấn phẩm học thuật. Kết quả của nghiên cứu này cũng sẽ có trên trang web của chúng tôi [www.tri.org](http://www.tri.org)

**Tôi phải làm gì nếu tôi có mối quan tâm về nghiên cứu này?**

Bất kỳ mối quan tâm nào về tính chất của dự án này phải được thông báo tới Giám sát dự án, Giáo sư Tiến sĩ Simon Milne: email: [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), điện thoại +64 9 9219245.

Mối quan tâm về việc tiến hành các nghiên cứu cần được thông báo cho Thư ký điều hành, AUTECH, Tiến sĩ Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), điện thoại +64 9 921 9999, ex 6902.

**Tôi cần liên hệ với ai để biết thêm thông tin về nghiên cứu này?**

Chi tiết liên hệ: NCS. Nguyễn Đường Giang, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), điện thoại +84 93 793 3369

**Phê duyệt của Đại học Công nghệ Auckland, Ủy ban Đạo đức, ngày 13/08/2012, AUTECH tham khảo số 12/ 194.**

## Appendix 15: Information Sheet – Local Entrepreneurs – Vietnamese

### PHIẾU THÔNG TIN NGHIÊN CỨU

Ngày hoàn thành trang thông tin: 31/ 07/ 2012



**Tên đề tài:** Du lịch và phát triển kinh tế cộng đồng: Mô hình phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam.

#### **Lời mời:**

Tôi tên là Nguyễn Đường Giang, hiện đang là Nghiên cứu sinh tại Viện Nghiên cứu Du lịch New Zealand, Khoa Văn hóa và Xã hội, Trường Đại học Công nghệ Auckland (AUT), New Zealand. Giáo viên hướng dẫn của tôi là Giáo sư Tiến Sĩ Simon MILNE, Giám đốc Viện Nghiên cứu Du lịch New Zealand. Xin trân trọng kính mời Ông/Bà tham gia vào cuộc phỏng vấn, đề tài này nhằm thúc đẩy mối liên kết giữa du lịch và làng nghề truyền thống tại làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Là một thành viên của làng nghề, Ông/Bà có vai trò rất quan trọng trong việc phát triển nền kinh tế của làng gốm. Sự tham gia của Ông/Bà là tự nguyện, do đó Ông/Bà có thể dừng việc trả lời phỏng vấn của mình tại bất cứ lúc nào trong quá trình phỏng vấn.

#### **Mục đích của nghiên cứu này là gì?**

Nghiên cứu tập trung vào làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Nghiên cứu sử dụng mô hình phân tích chuỗi giá trị để xem xét các mối quan hệ giữa sản xuất /hoạt động cung ứng, nhà cung cấp dịch vụ, và khách hàng. Phương pháp hỗn hợp bao gồm khảo sát, quan sát và phỏng vấn sẽ được sử dụng để tìm hiểu quan điểm và hành động của các bên liên quan, bao gồm cả cơ quan chính quyền, nhà cung cấp nguyên liệu, người dân, các nhà khai thác du lịch, khách sạn và khách du lịch. Nghiên cứu sẽ giúp chúng ta hiểu thêm về chuỗi giá trị du lịch bằng cách liên kết chuỗi thủ công mỹ nghệ và du lịch ở Phước Tích, và cung cấp thông tin mà nhờ đó có thể giúp tăng cường mối liên kết giữa các ngành công nghiệp và Phát triển kinh tế cộng đồng (CED) tại Việt Nam, cũng như các quốc gia chậm phát triển nói chung. Nghiên cứu cũng sẽ làm nổi bật giá trị của nghiên cứu trường hợp và tầm quan trọng của việc áp dụng phương pháp tiếp cận của các bên liên quan đến sự hiểu biết mối liên hệ giữa du lịch và CED. Nghiên cứu này được tiến hành như là một phần của chương trình học Tiến sĩ của tôi tại Đại học AUT. Kết quả cũng sẽ được sử dụng trong các tạp chí và các ấn phẩm hội nghị.

#### **Làm thế nào tôi chọn phỏng vấn?**

Ông/bà đã được xác định và lựa chọn từ thống kê người dân, thợ gốm trong làng Phước Tích, và ông/bà được mời để đóng góp vào nghiên cứu này. Việc tham gia là hoàn toàn tự nguyện.

#### **Chuyện gì sẽ xảy ra trong nghiên cứu này?**

Nghiên cứu tập trung vào tăng cường mối liên kết giữa du lịch và làng nghề thủ công trong làng Phước Tích. Phần đầu của nghiên cứu sẽ xoay xung quanh phỏng vấn và làm khảo sát trong Phước

Tích làng với thợ gốm, các cư dân địa phương và khách du lịch. Phần thứ hai của nghiên cứu là các cuộc phỏng vấn với các doanh nghiệp địa phương quan điểm của họ đối với các liên kết giữa du lịch và thủ công mỹ nghệ tại làng Phước Tích. Tôi cũng sẽ tiến hành phỏng vấn cuối cùng với những người cung cấp thông tin quan trọng.

Tôi muốn hỏi ông/bà một loạt câu hỏi liên quan đến phần thứ hai của nghiên cứu này thông qua một cuộc phỏng vấn. Câu hỏi tập trung vào những thông tin chung về công việc của ông/bà, nhà cung cấp hàng thủ công mỹ nghệ, chủng loại, số lượng và chi phí mua các sản phẩm địa phương hoặc các sản phẩm nhập, ưu thích hàng hóa địa phương so với hàng nhập, số lượng du khách đến hàng tháng và hiệu quả của việc mua bán các sản phẩm địa phương.

Cuộc phỏng vấn chỉ được tiến hành với sự cho phép của ông/bà thông qua hình thức ký đơn cho phép và câu trả lời của ông/bà sẽ được ghi chú lại. Sự đóng góp của ông/bà vào nghiên cứu này vô cùng giá trị vì nó sẽ giúp kết hợp các nghiên cứu thành tổng thể, kết hợp tất cả các bên liên quan khác nhau liên quan đến du lịch và thủ công mỹ nghệ (gốm sứ) tại làng Phước Tích, tỉnh Thừa Thiên Huế.

### **Những bất tiện và rủi ro là gì?**

Cuộc phỏng vấn kéo dài tầm 45-60 phút. Ông/bà dành khoảng thời gian quý báu của mình để đóng góp cho nghiên cứu này, tôi xin cam đoan tôi đã xem xét sức khỏe của ông bà. Những thông tin mà Quý Ông/bà đóng góp sẽ hoàn toàn được bảo mật, và chỉ được sử dụng bởi Nghiên cứu sinh và Giáo sư hướng dẫn..

### **Làm thế nào những bất tiện và rủi ro được giảm bớt?**

Tất cả các câu hỏi là tùy chọn, ông bà có thể chọn trả lời hoặc không trả lời một số câu. Tuy nhiên, cuộc phỏng vấn được thiết kế để hiểu được bằng cách nào du lịch và làng nghề truyền thống có thể kết hợp được với nhau tốt hơn ở làng Phước Tích, do đó không hề đúng hoặc sai khi trả lời. Tôi bị ràng buộc chặt chẽ bởi ban đạo đức của trường AUT theo các thủ tục và quy trình và tôi sẽ không cung cấp bất kỳ thông tin nào cho những người khác. Sự tham gia và câu trả lời cho bất kỳ câu hỏi sẽ là tự nguyện.

### **Những lợi ích là gì?**

Nghiên cứu này sẽ đưa đến một sự hiểu biết tốt hơn về tiềm năng của việc tạo ra các mối liên kết giữa du lịch và các làng nghề truyền thống. Phần này của nghiên cứu sẽ cung cấp những hiểu biết có giá trị về những đóng góp mà thủ công mỹ nghệ đóng góp vào tăng cường liên kết bền vững giữa thủ công mỹ nghệ (gốm), ngành du lịch tỉnh Thừa Thiên Huế.

### **Sự riêng tư của tôi sẽ được bảo vệ như thế nào?**

Tất cả các câu trả lời đều được giữ kín và không có thể liên kết với các thông tin cá nhân của ông/bà. Thông tin của ông/bà sẽ được giữ bí mật và không được cung cấp cho bất cứ ai khác ngoài các người nghiên cứu và giáo sư hướng dẫn. Kết quả sẽ được trình bày tổng hợp và không có cá nhân có thể nhận dạng được trong các luận án nghiên cứu hoặc kết quả.

### **Chi phí tham gia trong nghiên cứu này là gì?**

Chi phí duy nhất tham gia sẽ là thời gian của ông/bà - khoảng 45-60 phút. Để cảm ơn ông/bà đã tham gia của ông/bà, tôi cung cấp để gửi một bản tóm tắt ngắn gọn về những gì tôi đã tìm thấy Đại học Huế, và ông/bà sẽ có thể có được một bản sao của chúng.

**Tôi có cơ hội gì để tôi phải xem xét lời mời này?**

Cuộc phỏng vấn sẽ được thiết lập 1 tuần trước khi nó sẽ được tiến hành. Ông/bà có thể xem xét sự tham gia của ông/bà trong thời gian này. Tôi sẽ liên lạc với ông/bà để xem nếu ông/bà muốn được phỏng vấn và nếu như vậy, để làm cho một cuộc hẹn để thăm ông/bà ở nhà của ông/bà tại một thời gian phù hợp với ông/bà. Câu trả lời sẽ được ghi lại thông qua ghi chú nhưng chỉ với sự đồng ý bằng văn bản của ông/bà.

**Làm thế nào để tôi đồng ý tham gia trong nghiên cứu này?**

Để tham gia trong nghiên cứu này, chỉ cần xác nhận thời gian hẹn khi tôi liên lạc với ông/bà, thông qua trực tiếp hoặc điện thoại. Tôi cũng sẽ yêu cầu ông/bà đăng ký một bản đồng ý (bản sao kèm theo) mang lại cho tôi sự đồng ý bằng văn bản để tham gia cuộc phỏng vấn.

**Tôi có thể nhận được thông tin phản hồi về kết quả của nghiên cứu này?**

Những phát hiện của nghiên cứu này có thể được sử dụng trong bài thuyết trình và các ấn phẩm học thuật. Kết quả của nghiên cứu này cũng sẽ có trên trang web của chúng tôi [www.tri.org](http://www.tri.org)

**Tôi phải làm gì nếu tôi có mối quan tâm về nghiên cứu này?**

Bất kỳ mối quan tâm nào về tính chất của dự án này phải được thông báo tới Giám sát dự án, Giáo sư Tiến sĩ Simon Milne: email: [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), điện thoại +64 9 9219245.

Mối quan tâm về việc tiến hành các nghiên cứu cần được thông báo cho Thư ký điều hành, AUTECH, Tiến sĩ Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), điện thoại +64 9 921 9999, ex 6902.

**Tôi cần liên hệ với ai để biết thêm thông tin về nghiên cứu này?**

Chi tiết liên hệ: NCS. Nguyễn Đường Giang, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), điện thoại +84 93 793 3369

**Phê duyệt của Đại học Công nghệ Auckland, Ủy ban Đạo đức, ngày 13/08/2012, AUTECH tham khảo số 12/194.**

**PHIẾU THÔNG TIN NGHIÊN CỨU**

**Ngày hoàn thành trang thông tin:** 31/ 07/ 2012

**Tên đề tài:** Du lịch và phát triển kinh tế cộng đồng: Mô hình phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam.

**Lời mời:**

Tôi tên là Nguyễn Đường Giang, hiện đang là Nghiên cứu sinh tại Viện Nghiên cứu Du lịch New Zealand, Khoa Văn hóa và Xã hội, Trường Đại học Công nghệ Auckland (AUT), New Zealand. Giáo viên hướng dẫn của tôi là Giáo sư Tiến Sĩ Simon MILNE, Giám đốc Viện Nghiên cứu Du lịch New Zealand. Là thành viên chính trong làng nghề truyền thống, Ông/Bà có vai trò rất quan trọng trong việc phát triển nền kinh tế của làng gồm Xin trân trọng kính mời Ông/Bà tham gia vào cuộc phỏng vấn, đề tài này nhằm thúc đẩy mối liên kết giữa du lịch và làng nghề truyền thống tại làng gồm Phước Tích, tỉnh Thừa Thiên Huế.

**Mục đích của nghiên cứu này là gì?**

Nghiên cứu tập trung vào làng gồm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Nghiên cứu sử dụng mô hình phân tích chuỗi giá trị để xem xét các mối quan hệ giữa sản xuất /hoạt động cung ứng, nhà cung cấp dịch vụ, và khách hàng. Phương pháp hỗn hợp bao gồm khảo sát, quan sát và phỏng vấn sẽ được sử dụng để tìm hiểu quan điểm và hành động của các bên liên quan, bao gồm cả cơ quan chính quyền, nhà cung cấp nguyên liệu, người dân, các nhà khai thác du lịch, khách sạn và khách du lịch. Nghiên cứu sẽ giúp chúng ta hiểu thêm về chuỗi giá trị du lịch bằng cách liên kết chuỗi thủ công mỹ nghệ và du lịch ở Phước Tích, và cung cấp thông tin mà nhờ đó có thể giúp tăng cường mối liên kết giữa các ngành công nghiệp và Phát triển kinh tế cộng đồng (CED) tại Việt Nam, cũng như các quốc gia chậm phát triển nói chung. Nghiên cứu cũng sẽ làm nổi bật giá trị của nghiên cứu trường hợp và tầm quan trọng của việc áp dụng phương pháp tiếp cận của các bên liên quan đến sự hiểu biết mối liên hệ giữa du lịch và CED. Nghiên cứu này được tiến hành như là một phần của chương trình học Tiến sĩ của tôi tại Đại học AUT. Kết quả cũng sẽ được sử dụng trong các tạp chí và các ấn phẩm hội nghị.

**Làm thế nào tôi chọn phỏng vấn?**

Ông/Bà đã được xác định và lựa chọn từ nhân sự chính quyền địa phương và các chuyên gia trong ngành du lịch, làng nghề truyền thống hoặc phát triển kinh tế cộng đồng ở cả địa phương và vùng ở tỉnh Thừa Thiên Huế, và ông bà được mời để đóng góp vào nghiên cứu này. Việc tham gia là hoàn toàn tự nguyện.

**Chuyện gì sẽ xảy ra trong nghiên cứu này?**

Nghiên cứu tập trung vào tăng cường mối liên kết giữa du lịch và làng nghề thủ công trong làng Phước Tích. Phần đầu của nghiên cứu sẽ xoay xung quanh phỏng vấn và làm khảo sát trong

Phước Tích làng với thợ gốm, các cư dân địa phương và khách du lịch. Phần thứ hai của nghiên cứu là các cuộc phỏng vấn với các doanh nghiệp địa phương quan điểm của họ đối với các liên kết giữa du lịch và thủ công mỹ nghệ tại làng Phước Tích. Tôi cũng sẽ tiến hành phỏng vấn cuối cùng với những người cung cấp thông tin quan trọng.

Tôi muốn hỏi Ông/Bà một loạt câu hỏi liên quan đến phần cuối của nghiên cứu này thông qua một cuộc phỏng vấn. Những phần chính được bao gồm trong phỏng vấn gồm những mối liên hệ hiện có và tìm tòi giữa du lịch và khu vực thủ công mỹ nghệ, những khó khăn trong việc tăng cường những liên kết đó, mức độ giữa hàng thủ công nhập vào và ở tại địa phương, khuyến mãi, tiếp thị sản phẩm và những chính sách ưu tiên trong việc xây dựng cầu nối tốt hơn giữa hai ngành ở làng Phước Tích, tỉnh Thừa Thiên Huế.

Cuộc phỏng vấn chỉ được tiến hành với sự cho phép của Ông/Bà thông qua hình thức ký đơn cho phép và câu trả lời của Ông/Bà sẽ được ghi chú lại. Sự đóng góp của Ông/Bà vào nghiên cứu này vô cùng giá trị vì nó sẽ giúp kết hợp các nghiên cứu thành tổng thể, kết hợp tất cả các bên liên quan khác nhau liên quan đến du lịch và thủ công mỹ nghệ (gốm sứ) tại làng Phước Tích, tỉnh Thừa Thiên Huế.

#### **Những bất tiện và rủi ro là gì?**

Cuộc phỏng vấn kéo dài tầm 45-60 phút. Ông/Bà dành khoảng thời gian quý báu của mình để đóng góp cho nghiên cứu này, tôi xin cam đoan tôi đã xem xét sức khỏe của ông bà. Những thông tin mà Quý Ông/bà đóng góp sẽ hoàn toàn được bảo mật, và chỉ được sử dụng bởi Nghiên cứu sinh và Giáo sư hướng dẫn.

#### **Làm thế nào những bất tiện và rủi ro được giảm bớt?**

Tất cả các câu hỏi là tùy chọn, ông bà có thể chọn trả lời hoặc không trả lời một số câu. Tuy nhiên, cuộc phỏng vấn được thiết kế để hiểu được bằng cách nào du lịch và làng nghề truyền thống có thể kết hợp được với nhau tốt hơn ở làng Phước Tích, do đó không hề đúng hoặc sai khi trả lời. Tôi bị ràng buộc chặt chẽ bởi ban đạo đức của trường AUT theo các thủ tục và quy trình và tôi sẽ không cung cấp bất kỳ thông tin nào cho những người khác. Sự tham gia và câu trả lời cho bất kỳ câu hỏi sẽ là tự nguyện.

#### **Những lợi ích là gì?**

Nghiên cứu này sẽ đưa đến một sự hiểu biết tốt hơn về tiềm năng của việc tạo ra các mối liên kết giữa du lịch và các làng nghề truyền thống. Phần này của nghiên cứu sẽ cung cấp những hiểu biết có giá trị về những đóng góp mà thủ công mỹ nghệ đóng góp vào tăng cường liên kết bền vững giữa thủ công mỹ nghệ (gốm), ngành du lịch tỉnh Thừa Thiên Huế.

#### **Sự riêng tư của tôi sẽ được bảo vệ như thế nào?**

Tất cả các câu trả lời đều được giữ kín và không có thể liên kết với các thông tin cá nhân của Ông/Bà. Thông tin của Ông/Bà sẽ được giữ bí mật và không được cung cấp cho bất cứ ai khác

ngoài các người nghiên cứu và giáo sư hướng dẫn. Kết quả sẽ được trình bày tổng hợp và không có cá nhân có thể nhận dạng được trong các luận án nghiên cứu hoặc kết quả.

**Chi phí tham gia trong nghiên cứu này là gì?**

Chi phí duy nhất tham gia sẽ là thời gian của Ông/Bà - khoảng 45-60 phút. Để cảm ơn Ông/Bà đã tham gia của Ông/Bà, tôi cung cấp để gửi một bản tóm tắt ngắn gọn về những gì tôi đã tìm thấy Đại học Huế, và Ông/Bà sẽ có thể có được một bản sao của chúng.

**Tôi có cơ hội gì để tôi phải xem xét lời mời này?**

Cuộc phỏng vấn sẽ được thiết lập 1 tuần trước khi nó sẽ được tiến hành. Ông/Bà có thể xem xét sự tham gia của Ông/Bà trong thời gian này. Tôi sẽ liên lạc với Ông/Bà để xem nếu Ông/Bà muốn được phỏng vấn và nếu như vậy, để làm cho một cuộc hẹn để thăm Ông/Bà ở nhà của Ông/Bà tại một thời gian phù hợp với Ông/Bà. Câu trả lời sẽ được ghi lại thông qua ghi chú nhưng chỉ với sự đồng ý bằng văn bản của Ông/Bà.

**Làm thế nào để tôi đồng ý tham gia trong nghiên cứu này?**

Để tham gia trong nghiên cứu này, chỉ cần xác nhận thời gian hẹn khi tôi liên lạc với Ông/Bà, thông qua trực tiếp hoặc điện thoại. Tôi cũng sẽ yêu cầu Ông/Bà đăng ký một bản đồng ý (bản sao kèm theo) mang lại cho tôi sự đồng ý bằng văn bản để tham gia cuộc phỏng vấn.

**Tôi có thể nhận được thông tin phản hồi về kết quả của nghiên cứu này?**

Những phát hiện của nghiên cứu này có thể được sử dụng trong bài thuyết trình và các ấn phẩm học thuật. Kết quả của nghiên cứu này cũng sẽ có trên trang web của chúng tôi [www.tri.org](http://www.tri.org)

**Tôi phải làm gì nếu tôi có mối quan tâm về nghiên cứu này?**

Bất kỳ mối quan tâm nào về tính chất của dự án này phải được thông báo tới Giám sát dự án, Giáo sư Tiến sĩ Simon Milne: email: [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), điện thoại +64 9 9219245.

Mối quan tâm về việc tiến hành các nghiên cứu cần được thông báo cho Thư ký điều hành, AUTECH, Tiến sĩ Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), điện thoại +64 9 921 9999, ex 6902.

**Tôi cần liên hệ với ai để biết thêm thông tin về nghiên cứu này?**

Chi tiết liên hệ: NCS. Nguyễn Đường Giang, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), điện thoại +84 93 793 3369

**Phê duyệt của Đại học Công nghệ Auckland, Ủy ban Đạo đức, ngày 13/08/2012, AUTECH tham khảo số 12/ 194.**

## ***PHIẾU THÔNG TIN CHO DU KHÁCH***

**Ngày hoàn thành trang thông tin:** 05 / 07/ 2012

**Tên đề tài:** Du lịch và phát triển kinh tế cộng đồng: Mô hình phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam.

### **Lời mời:**

Tôi tên là Nguyễn Đường Giang, hiện đang là Nghiên cứu sinh tại Viện Nghiên cứu Du lịch New Zealand, Khoa Văn hóa và Xã hội, Trường Đại học Công nghệ Auckland (AUT), New Zealand. Giáo viên hướng dẫn của tôi là Giáo sư Tiến Sĩ Simon MILNE, Giám đốc Viện Nghiên cứu Du lịch New Zealand. Xin trân trọng kính mời Ông/Bà tham gia vào cuộc phỏng vấn, đề tài này nhằm thúc đẩy mối liên kết giữa du lịch và làng nghề truyền thống tại làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Là một thành viên của làng nghề, Ông/Bà có vai trò rất quan trọng trong việc phát triển nền kinh tế của làng gốm. Sự tham gia của Ông/Bà là tự nguyện, do đó Ông/Bà có thể dừng việc trả lời phỏng vấn của mình tại bất cứ lúc nào trong quá trình phỏng vấn.

### **Mục đích của nghiên cứu này là gì?**

Nghiên cứu tập trung vào làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Nghiên cứu sử dụng mô hình phân tích chuỗi giá trị để xem xét các mối quan hệ giữa sản xuất /hoạt động cung ứng, nhà cung cấp dịch vụ, và khách hàng. Phương pháp hỗn hợp bao gồm khảo sát, quan sát và phỏng vấn sẽ được sử dụng để tìm hiểu quan điểm và hành động của các bên liên quan, bao gồm cả cơ quan chính quyền, nhà cung cấp nguyên liệu, người dân, các nhà khai thác du lịch, khách sạn và khách du lịch. Nghiên cứu sẽ giúp chúng ta hiểu thêm về chuỗi giá trị du lịch bằng cách liên kết chuỗi thủ công mỹ nghệ và du lịch ở Phước Tích, và cung cấp thông tin mà nhờ đó có thể giúp tăng cường mối liên kết giữa các ngành công nghiệp và Phát triển kinh tế cộng đồng (CED) tại Việt Nam, cũng như các quốc gia chậm phát triển nói chung. Nghiên cứu cũng sẽ làm nổi bật giá trị của nghiên cứu trường hợp và tầm quan trọng của việc áp dụng phương pháp tiếp cận của các bên liên quan đến sự hiểu biết mối liên hệ giữa du lịch và CED. Nghiên cứu này được tiến hành như là một phần của chương trình học Tiến sĩ của tôi tại Đại học AUT. Kết quả cũng sẽ được sử dụng trong các tạp chí và các ấn phẩm hội nghị.

### **Làm thế nào tôi chọn phỏng vấn?**

Ông/Bà đã được xác định và lựa chọn từ những du khách tham quan tại làng Phước Tích, và ông/bà được mời để đóng góp vào nghiên cứu này. Việc tham gia là hoàn toàn tự nguyện.

### **Chuyện gì sẽ xảy ra trong nghiên cứu này?**

Nghiên cứu tập trung vào tăng cường mối liên kết giữa du lịch và làng nghề thủ công trong làng Phước Tích. Phần đầu của nghiên cứu sẽ xoay xung quanh phỏng vấn và làm khảo sát trong Phước Tích làng với thợ gốm, các cư dân địa phương và khách du lịch. Phần thứ hai của nghiên cứu là các cuộc phỏng vấn với các doanh nghiệp địa phương nhận thức của họ đối với các liên kết giữa du lịch và thủ công mỹ nghệ tại làng Phước Tích. Tôi cũng sẽ tiến hành phỏng vấn cuối cùng với những người cung cấp thông tin quan trọng.

Tôi muốn hỏi quý khách một số câu hỏi liên quan đến phần đầu tiên của nghiên cứu này thông qua một cuộc phỏng vấn. Những chủ đề chính sẽ được đề cập trong cuộc phỏng vấn này sẽ bao gồm thông tin về động cơ và mục đích khi quý khách chọn làng nghề là điểm du lịch và những cảm nghĩ khi tham gia vào quy trình sản xuất gốm và giao tiếp với thợ gốm. Buổi phỏng vấn sẽ được tiến hành với sự cho phép của quý khách bằng việc quý khách ký vào đơn cho phép và câu trả lời của quý khách sẽ được ghi lại thông qua các ghi chú.

Sự đóng góp của quý khách vào nghiên cứu này vô cùng giá trị vì nó sẽ giúp kết hợp các nghiên cứu thành tổng thể, kết hợp tất cả các bên liên quan khác nhau liên quan đến du lịch và thủ công mỹ nghệ (gốm sứ) tại làng Phước Tích, tỉnh Thừa Thiên Huế.

#### **Những bất tiện và rủi ro là gì?**

Cuộc phỏng vấn kéo dài tầm 45-60 phút. Ông/bà dành khoảng thời gian quý báu của mình để đóng góp cho nghiên cứu này, tôi xin cam đoan tôi đã xem xét sức khỏe của ông bà. Những thông tin mà Quý Ông/bà đóng góp sẽ hoàn toàn được bảo mật, và chỉ được sử dụng bởi Nghiên cứu sinh và Giáo sư hướng dẫn.

#### **Làm thế nào những bất tiện và rủi ro được giảm bớt?**

Tất cả các câu hỏi là tùy chọn, ông bà có thể chọn trả lời hoặc không trả lời một số câu. Tuy nhiên, cuộc phỏng vấn được thiết kế để hiểu được bằng cách nào du lịch và làng nghề truyền thống có thể kết hợp được với nhau tốt hơn ở làng Phước Tích, do đó không hề đúng hoặc sai khi trả lời. Tôi bị ràng buộc chặt chẽ bởi ban đạo đức của trường AUT theo các thủ tục và quy trình và tôi sẽ không cung cấp bất kỳ thông tin nào cho những người khác. Sự tham gia và câu trả lời cho bất kỳ câu hỏi sẽ là tự nguyện.

#### **Những lợi ích là gì?**

Nghiên cứu này sẽ đưa đến một sự hiểu biết tốt hơn về tiềm năng của việc tạo ra các mối liên kết giữa du lịch và các làng nghề truyền thống. Phần này của nghiên cứu sẽ cung cấp những hiểu biết có giá trị về những đóng góp mà thủ công mỹ nghệ đóng góp vào tăng cường liên kết bền vững giữa thủ công mỹ nghệ (gốm), ngành du lịch tỉnh Thừa Thiên Huế.

#### **Sự riêng tư của tôi sẽ được bảo vệ như thế nào?**

Tất cả các câu trả lời đều được giữ kín và không có thể liên kết với các thông tin cá nhân của ông/bà. Thông tin của ông/bà sẽ được giữ bí mật và không được cung cấp cho bất cứ ai khác

ngoài các người nghiên cứu và giáo sư hướng dẫn. Kết quả sẽ được trình bày tổng hợp và không có cá nhân có thể nhận dạng được trong các luận án nghiên cứu hoặc kết quả.

**Chi phí tham gia trong nghiên cứu này là gì?**

Chi phí duy nhất tham gia sẽ là thời gian của ông/bà - khoảng 45-60 phút. Để cảm ơn ông/bà đã tham gia của ông/bà, tôi cung cấp để gửi một bản tóm tắt ngắn gọn về những gì tôi đã tìm thấy Đại học Huế, và ông/bà sẽ có thể có được một bản sao của chúng.

**Tôi có cơ hội gì để tôi phải xem xét lời mời này?**

Cuộc phỏng vấn sẽ được thiết lập 1 tuần trước khi nó sẽ được tiến hành. Ông/bà có thể xem xét sự tham gia của ông/bà trong thời gian này. Tôi sẽ liên lạc với ông/bà để xem nếu ông/bà muốn được phỏng vấn và nếu như vậy, để làm cho một cuộc hẹn để thăm ông/bà ở nhà của ông/bà tại một thời gian phù hợp với ông/bà. Câu trả lời sẽ được ghi lại thông qua ghi chú nhưng chỉ với sự đồng ý bằng văn bản của ông/bà.

**Làm thế nào để tôi đồng ý tham gia trong nghiên cứu này?**

Để tham gia trong nghiên cứu này, chỉ cần xác nhận thời gian hẹn khi tôi liên lạc với ông/bà, thông qua trực tiếp hoặc điện thoại. Tôi cũng sẽ yêu cầu ông/bà đăng ký một bản đồng ý (bản sao kèm theo) mang lại cho tôi sự đồng ý bằng văn bản để tham gia cuộc phỏng vấn.

**Tôi có thể nhận được thông tin phản hồi về kết quả của nghiên cứu này?**

Những phát hiện của nghiên cứu này có thể được sử dụng trong bài thuyết trình và các ấn phẩm học thuật. Kết quả của nghiên cứu này cũng sẽ có trên trang web của chúng tôi [www.tri.org](http://www.tri.org)

**Tôi phải làm gì nếu tôi có mối quan tâm về nghiên cứu này?**

Bất kỳ mối quan tâm nào về tính chất của dự án này phải được thông báo tới Giám sát dự án, Giáo sư Tiến sĩ Simon Milne: email: [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), điện thoại +64 9 9219245.

Mối quan tâm về việc tiến hành các nghiên cứu cần được thông báo cho Thư ký điều hành, AUTECH, Tiến sĩ Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), điện thoại +64 9 921 9999, ex 6902.

**Tôi cần liên hệ với ai để biết thêm thông tin về nghiên cứu này?**

Chi tiết liên hệ: NCS. Nguyễn Đường Giang, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), điện thoại +84 93 793 3369

**Phê duyệt của Đại học Công nghệ Auckland, Ủy ban Đạo đức số 13/ 08 / 2012, AUTECH tham khảo số 12 / 194.**

### *Fiche d'information aux participants en français*

*Fiche d'information Date de production:* 05 Juillet 2012

**Titre Du Projet:** Tourisme et développement économique communautaire: une analyse de la chaîne de valeur du Village de l'Artisanat traditionnel de Phuoc Tich, Vietnam

#### **Une invitation**

Mon nom est Giang Nguyen Duong. Je suis un étudiante au doctorat en Nouvelle-Zélande Tourisme Institut de recherche (NZTRI), Faculté de la société et la culture, Auckland University of Technology (AUT), la Nouvelle-Zélande. Mon superviseur est professeur Simon MILNE, Directeur de la Nouvelle-Zélande Tourisme Research Institute. Comme une personne clé dans Phuoc Tich village, et dans le secteur du tourisme de Thua Thien Hué, vous êtes une partie très importante de son économie. Vous êtes invités à participer à cette recherche concernant le renforcement des liens entre le tourisme et l'artisanat (poterie) à Phuoc Tich village, province de Thua Thien Hué.

#### **Quel est le but de cette recherche?**

La recherche se concentre sur le village de poterie de Phuoc Tich poterie dans la province de Thua Thien Hué, Vietnam. La recherche utilise des approches fondées sur l'analyse de la chaîne de valeur afin d'examiner les interrelations entre la production / les activités de fourniture, les fournisseurs de services et les clients. Une méthodologie mixte comprenant des enquêtes, des observations et des interviews semi-structurées ~~seront~~ sera utilisée pour comprendre les perspectives et les actions de multiples intervenants, y compris les fonctionnaires du secteur public, les fournisseurs de matières premières, les résidents, les opérateurs touristiques, les hôtels et les touristes. La recherche nous aidera à mieux comprendre les chaînes de valeur liées au tourisme en associant l'artisanat et les chaînes du tourisme à Phuoc Tich, et fournira des informations qui peuvent aider à renforcer les liens entre l'industrie et la Communauté de Développement Économique (CED) au Vietnam et, plus généralement, dans les pays moins développés. La recherche mettra également en évidence la valeur de des cas typiques et l'importance d'adopter de multiples parties prenantes des approches afin de comprendre les liens entre le tourisme et DEC. Cette recherche est menée dans le cadre de mon doctorat en philosophie à l'Université AUT. Les résultats seront également utilisés dans le journal et les publications de conférence.

#### **Comment ai-je été choisi pour cette invitation?**

Vous avez été identifiés et sélectionnés à partir d'un inventaire des touristes qui visitent les villages d'artisanat traditionnels, et sont invités à contribuer à cette recherche. La participation est entièrement volontaire.

#### **Qu'est-ce qui se passera au cours de-cette recherche?**

L'étude se concentrera sur le renforcement des liens entre le tourisme et des villages artisanaux à Phuoc Tich. La première partie de l'étude s'articule autour d'un mélange des interviews semi-structurées et auto-administrées de l'enquête à Phuoc Tich avec des potiers, des résidents locaux et

les touristes. La deuxième partie de l'étude est les interviews semi-structurées avec les entrepreneurs locaux sur leurs perceptions à l'égard des liens entre le tourisme et l'artisanat à Phuoc Tich. Je vais aussi mener des interviews finales semi-structurées avec des informateurs clés.

Je voudrais vous poser une série de questions relatives à la première partie de cette recherche par le biais d'une interview semi-structurée. Les principaux thèmes qui seront abordés dans cette interview comprendra vos motivations qui vous font choisir les villages d'artisanat traditionnels, étant votre destination de voyage, et vos attentes quand vous participez à la chaîne de production de poterie et d'interagir avec les potiers.

L'interview sera menée, avec votre permission, par la signature d'un formulaire de consentement et vos réponses seront enregistrées par la prise des notes. Votre contribution à cette étude est précieuse car elle nous aidera à mettre ensemble la recherche dans son ensemble, intégrant toutes les différentes parties prenantes impliquées dans le tourisme durable et de l'artisanat (poterie) à Phuoc Tich, province de Thua Thien Huê.

#### **Quels sont les inconvénients et risques?**

L'interview durera environ 45-60 minutes. Vous donnerez votre temps précieux et les informations pour aider cette recherche et je peux vous assurer que j'ai pris connaissance de votre bien-être. Les informations que vous fournissez seront traitées dans la plus stricte confidentialité et sera perçu seulement par le chercheur et ses superviseurs.

#### **Comment ces inconvénients et risques vont être atténués?**

Toutes les questions sont facultatives, et vous pouvez choisir de ne pas répondre à certaines questions. Cependant, l'entrevue est conçue pour acquérir une compréhension de la façon dont le tourisme et l'artisanat (poterie) peuvent être mieux liés au village Phuoc Tich, donc il n'y a pas de réponses justes ou fausses. Toute information que vous fournissez sera intéressante. Je suis strictement lié par mes procédures et processus d'éthique de l'Université et ne transmettrai pas n'importe quelle information à d'autres. La participation et les réponses aux questions seront un acte de volonté.

#### **Quels sont les avantages?**

Cette recherche se traduira par une meilleure compréhension du potentiel qui existe, pour la création des liens entre le tourisme et les villages d'artisanat traditionnel. Cette partie de l'étude offrira de précieux renseignements sur les contributions que peuvent apporter à l'artisanat durable renforçant les liens entre l'artisanat (poterie) et du tourisme dans la province de Thua Thien Huê.

#### **Comment ma vie privée sera protégée?**

Toutes les réponses sont confidentielles et en aucun cas, seront liées à vos données personnelles. Vos coordonnées resteront confidentielles et non révélées à toute personne autre que le chercheur et ses superviseurs. Les résultats seront agrégés et personne n'est identifiable dans la thèse de recherche ou les résultats.

#### **Quels sont les coûts de participation à cette recherche?**

Le seul coût pour participer sera votre temps - environ 45-60 minutes. Pour vous remercier de votre participation, je vous propose d'envoyer un bref résumé de ce que j'ai trouvé pour vous (si demandé) et à l'Université de Huê.

**Quelle opportunité dois-je considérer quant à cette invitation?**

L'entrevue sera réalisée si vous souhaitez participer à la recherche. Les réponses seront enregistrées par la prise de notes, mais seulement avec votre consentement écrit.

**Comment puis-je accepter la participation à cette recherche?**

Pour participer à cette recherche, il suffit de confirmer le temps du rendez-vous quand je vous contacte, soit directement soit par téléphone. Je vais aussi vous demander de signer un formulaire de consentement (copie ci-jointe) qui me donne votre consentement écrit pour participer à l'entrevue.

**Vais-je recevoir la rétroaction sur les résultats de cette recherche?**

Les résultats de cette recherche peuvent être utilisés dans des présentations et des publications avec un contexte académique. Ils seront également disponibles sur notre site web [www.tri.org](http://www.tri.org)

**Que dois-je faire si j'ai des préoccupations au sujet de cette recherche?**

Toute question concernant la nature de ce projet doit être notifiée dans un premier temps au superviseur du projet, Professeur Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), téléphone +64 9 9219245.

Les préoccupations concernant la conduite de la recherche doivent être notifiées au Secrétaire exécutif, AUTEK, Dr. Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), téléphone +64 9 921 9999, ext 6902.

**Qui dois-je contacter pour de plus amples informations à propos de cette recherche?**

Contact du chercheur: Giang Nguyen Duong, e-mail: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), téléphone +84 93 793 3369.

**Approuvé par l'Université de Technologie de Auckland Comité d'éthique le 13 Aout 2012, Numéro de référence AUTEK 12/194.**

## Appendix 19: Consent Form – Vietnamese

### PHIẾU ĐỒNG Ý THAM GIA PHỎNG VẤN



**Tên đề tài:** Du lịch và phát triển kinh tế cộng đồng: Ứng dụng phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, Việt Nam.

**Giáo sư hướng dẫn:** Giáo Sư Tiến Sĩ Simon MILNE

**Nghiên cứu sinh:** Nguyễn Đường Giang.

- Tôi đã đọc và hiểu thông tin về công trình nghiên cứu này tại Trang thông tin đề ngày 04/07/2012.
- Tôi đã có cơ hội để hỏi các câu liên quan và được trả lời.
- Tôi biết rằng cuộc phỏng vấn này sẽ dành cho những người trên 18 tuổi,
- Tôi biết rằng cuộc phỏng vấn này sẽ được thu âm và chuyển biên.
- Tôi hiểu rằng tôi có thể không tham gia hoặc không cung cấp bất cứ thông tin gì cho nghiên cứu này vào bất cứ lúc nào trước khi hoàn thành cuộc phỏng vấn, không phải chịu bất cứ sự bất tiện nào.
- Nếu tôi không tham gia, tôi hiểu rằng tất cả các thông tin liên quan, hoặc các phần liên quan đến việc phỏng vấn này sẽ được hủy bỏ
- Tôi đồng ý tham gia vào nghiên cứu này
- Tôi mong muốn được nhận một bản báo cáo của nghiên cứu này.

Chọn một: Có  Không

Chữ ký của người tham gia : .....

Tên của người tham gia: .....

Địa chỉ liên lạc (nếu thích hợp)

.....  
.....  
.....

Ngày :

Được thông qua bởi Hội Đồng Đạo Đức của Trường Đại Học Công Nghệ Auckland (AUTEK) ngày 13/08/2012, mã số: 12/194.

**FORMULAIRE DE CONSENTEMENT**

**Titre Du Projet:** Tourisme et développement économique communautaire: une analyse de la chaîne de valeur du Village de l'Artisanat traditionnel de Phuoc Tich, Vietnam.

**Superviseur du projet:** Prof. Simon MILNE

**Chercheur:** Giang NGUYEN DUONG

- J'avais lu et compris les règles fournies à propos de ce projet de recherche dans le Feuilleton d'information daté le 04 Juillet 2012.
- J'avais eu l'occasion de poser des questions et d'obtenir des réponses.
- Je comprends que cette recherche est pour les personnes de plus de 18 ans.
- Je comprends que les notes prises au cours des interviews seront également enregistrées sur bande audio et transcrites.
- Je comprends que je peux, n'importe quand et sans être désavantagé en aucune façon, retirer moi-même ou toute information que j'avais fournie à ce projet avant l'accomplissement de la collection des données.
- Si je me retire, je comprends que toutes les informations pertinentes, y compris les bandes et les transcriptions, ou parties de celles-ci, seront détruites.
- Je suis d'accord pour participer à cette recherche.
- Je souhaite recevoir une copie du résumé des résultats de la recherche (s'il vous plaît, cochez une case): Oui  Non

Participant de la signature:.....

Nom du participant: .....

Détails contacter les participants (le cas échéant):

.....  
.....  
.....

Date:

**Approuvé par l'Université de Technologie de Auckland Comité d'éthique le 13 Aout 2012,  
Numéro de référence AUTEK 12/194.**

## THÔNG TIN DỰ ÁN NGHIÊN CỨU

### Kính chào Quý du khách.

Tôi tên là Nguyễn Đường Giang, hiện đang là Nghiên cứu sinh tại Viện Nghiên cứu Du lịch New Zealand, Khoa Văn hóa và Xã hội, Trường Đại học Công nghệ Auckland (AUT), New Zealand. Giáo viên hướng dẫn của tôi là Giáo sư Tiến Sĩ Simon MILNE, Giám đốc Viện Nghiên cứu Du lịch New Zealand. Tôi rất biết ơn Quý du khách về việc tham gia vào cuộc điều tra này. Đề tài nghiên cứu này sẽ tập trung vào làng gốm Phước Tích, tỉnh Thừa Thiên Huế, Việt Nam. Đề tài nghiên cứu sử dụng mô hình phân tích chuỗi giá trị để xem xét các mối quan hệ giữa sản xuất /hoạt động cung ứng, nhà cung cấp dịch vụ, và khách hàng. Nghiên cứu này sẽ giúp chúng ta hiểu thêm về chuỗi giá trị du lịch bằng cách liên kết chuỗi thủ công mỹ nghệ và du lịch ở Phước Tích, và cung cấp thông tin mà nhờ đó có thể giúp tăng cường mối liên kết giữa các ngành công nghiệp và Phát triển kinh tế cộng đồng (CED) tại Việt Nam, cũng như các quốc gia chậm phát triển nói chung. Không có câu trả lời đúng hay sai trong bản câu hỏi này, ở đây tôi chỉ muốn thu nhập những thông tin về suy nghĩ và ý kiến của Quý du khách trong việc phát triển du lịch tại các làng nghề truyền thống nhằm giúp người dân địa phương có được những lợi ích kinh tế khi tham gia vào hoạt động du lịch.

Khi Quý du khách hoàn thành việc trả lời, các thông tin sẽ được phân tích tại Viện Nghiên cứu Du lịch New Zealand. Khi nghiên cứu hoàn thành, nếu Quý du khách có nhu cầu, chúng tôi sẽ gửi báo cáo tóm tắt đến cho Quý du khách thông qua thư điện tử. Những kết quả nghiên cứu cơ bản cũng sẽ có ở trang web của Viện Nghiên cứu Du lịch New Zealand [www.nztri.org](http://www.nztri.org). Tất cả những thông tin của Quý du khách sẽ hoàn toàn được bảo mật. Bằng việc hoàn thành bản câu hỏi này cũng chính là sự đồng ý của Quý du khách trong việc tham gia vào nghiên cứu này. Xin quý du khách nhớ rằng việc trả lời các câu hỏi này là hoàn toàn tự nguyện, và Quý du khách có thể dừng việc trả lời bất cứ lúc nào và bất cứ câu hỏi nào trong bản câu hỏi này. Nếu có những thông tin gì chưa rõ trong bản câu hỏi, xin vui lòng hỏi Người hướng dẫn để được làm rõ.

Xin chân thành cảm ơn sự giúp đỡ và thời gian quý báu của Quý du khách.

#### Nghiên cứu viên – Nguyễn Đường Giang

##### Địa chỉ:

New Zealand Tourism Research Institute,  
Faculty of Society and Culture  
Auckland University of Technology  
Private Bag 92006, Auckland 1020, New Zealand  
Tel: 09 921 9999 ext 6410 hoặc +84 93 793 3369

#### Giáo viên hướng dẫn: GS.TS. Simon MILNE

##### Địa chỉ:

Director of NZTRI, Faculty of Society and Culture  
Auckland University of Technology  
Private Bag 92006, Auckland 1020, New Zealand  
Tel: + 64 9 9219245.

Bất kỳ mối quan tâm nào về tính chất của dự án này phải được thông báo tới Giám sát dự án, Giáo sư Tiến sĩ Simon Milne: email: [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), điện thoại +64 9 9219245.

Mỗi quan tâm về việc tiến hành các nghiên cứu cần được thông báo cho Thư ký điều hành, AUTEK, Tiến sĩ Rosemary Godbold, email: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), điện thoại +64 9 921 9999, ex 6902.

#### Tôi cần liên hệ với ai để biết thêm thông tin về nghiên cứu này?

Chi tiết liên hệ: NCS. Nguyễn Đường Giang, email: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), điện thoại +84 93 793 3369

**Phê duyệt của Đại học Công nghệ Auckland, Ủy ban Đạo đức số 13 / 08 / 2012, AUTEK tham khảo số 12/194.**

## BẢN CÂU HỎI

### PHẦN 1: THÔNG TIN VỀ CHUYẾN ĐI CỦA QUÝ KHÁCH ĐẾN LÀNG CỔ PHƯỚC TÍCH.

- Chuyến du lịch đến Làng cổ Phước Tích của Quý du khách được tổ chức bởi:  
 Tự tổ chức                       Công ty, đại lý du lịch     Đối tác kinh doanh  
 Quầy tour trong khách sạn    Hình thức khác, xin liệt kê:.....  
 Nếu đây là tour chọn gói, bao gồm: .....  
 Giá tiền của tour chọn gói: .....
- Trong chuyến du lịch này, Quý du khách đã đi du lịch cùng với: (Có thể chọn nhiều đáp án)  
 Một mình                       Bạn bè                       Gia đình                       Đồng nghiệp     Khác
- Đây là lần đầu tiên Quý du khách đến Làng cổ Phước Tích?  Đúng                       Không, lần thứ ...

	Quan Trọng	Trung Bình	Không Quan Trọng Lắm	Cực Kỳ Không Quan Trọng
Với mức độ từ 1 ( <b>Cực kỳ không quan trọng</b> ) đến 5 ( <b>Rất quan trọng</b> ) để nêu lên tầm quan trọng, Quý du khách hãy chỉ ra mức độ quan trọng của những <b>kênh thông tin</b> đã chọn khi đi du lịch tại làng cổ Phước Tích.				
Trung tâm Thông tin Du lịch				
Công ty Lữ hành / Đại lý Du lịch				
Các bài báo, điểm tin về du lịch				
Các sách hướng dẫn du lịch, tạp chí chuyên ngành du lịch				
Các trang web về du lịch, về điểm đến				
Thông tin trên mạng xã hội Facebook, Zing Việt Nam, Blogs...				

- Quý du khách đã tham gia những hoạt động nào tại Phước Tích trong chuyến đi này? (Có thể chọn nhiều câu trả lời)  
 Làm gốm                       Đi xe đạp quanh làng     Tham quan nhà cổ     Đi thuyền trên sông  
 Ngủ lại qua đêm     Ăn thức ăn địa phương                       Hoạt động khác, xin nêu tên: .....

	Quan Trọng	Trung Bình	Không Quan Trọng Lắm	Rất Không Quan Trọng
Với mức độ từ 1 ( <b>Rất không quan trọng</b> ) đến 5 ( <b>Rất quan trọng</b> ) để nêu lên tầm quan trọng, Quý du khách hãy chỉ ra những lý do đã chọn khi du lịch tại làng cổ Phước Tích. “ <b>Tôi quyết định du lịch đến làng cổ Phước Tích vì...</b> ”				
Tôi muốn <b>mua gốm</b>				
Tôi muốn xem <b>cách thức làm gốm</b>				
Tôi muốn xem <b>vẻ đẹp và khung cảnh</b> của làng quê				
Tôi muốn tìm hiểu về <b>lịch sử độc đáo</b> của làng cổ Phước Tích				
Tôi muốn tìm hiểu về <b>đời sống hàng ngày</b> của người dân địa phương				
Tôi muốn tham gia vào các <b>hoạt động thú vị</b> cùng với người dân địa phương				
Tôi muốn tìm hiểu về các <b>sự kiện văn hóa</b> của người dân địa phương				

### PHẦN 2: TRẢI NGHIỆM CỦA QUÝ DU KHÁCH TẠI LÀNG CỔ PHƯỚC TÍCH.

- Khi nói về việc **di chuyển, đi lại ở trong làng cổ Phước Tích**: Quý du khách đồng ý hay không đồng ý với các ý kiến sau, theo mức độ từ 1 (**Hoàn toàn không đồng ý**) đến 5 (**Hoàn toàn đồng ý**).

	Hoàn Toàn Không	Không Đồng Ý	Trung Bình	Đồng Ý	Hoàn Toàn Đồng Ý
Có đầy đủ các hướng dẫn du lịch và bảng hiệu ở trong làng					
Có sẵn các thông tin du lịch cần thiết về làng cổ và các điểm cần tham quan trong làng					
Rất dễ dàng trong việc tìm kiếm các điểm tham quan trong làng cổ					
Rất dễ dàng trong việc giao lưu và thông tin với người dân địa phương					

- Khi nói về **sự thú vị** trong việc tham gia vào các **hoạt động tại làng cổ Phước Tích**: Quý du khách đồng ý hay không đồng ý với các ý kiến sau, theo mức độ từ 1 (**Không Thú Vị chút nào**) đến 5 (**Rất Thú Vị**).

	Không Thú Vị Chút nào	Một chút Thú Vị	Trung Bình	Khá Thú Vị	Rất Thú Vị

Tôi biết về lịch sử của nghề gốm của làng cổ Phước Tích					
Tôi tự mình thiết kế và làm thử 1 sản phẩm gốm cho riêng mình					
Tôi tham gia làm gốm với sự trợ giúp của các nghệ nhân làm gốm					
Tôi mua gốm tại làng cổ Phước Tích					

9. Khi tham quan làng cổ Phước Tích, Quý du khách đã chi trả bao nhiêu tiền cho các hoạt động sau:	<b>Số tiền (VNĐ)</b>
Mua gốm	
Mua các món ăn ở trong làng	
Mua các bịch snack (bánh, kẹo...)	
Mua nước trái cây hoặc trái cây tươi	
Mua nước uống đóng chai, hoặc lon	
Các chi tiêu khác, xin liệt kê:.....	

10. Hãy nêu 3 lý do, giải thích tại sao Quý du khách không muốn mua gốm tại làng Phước Tích.

- (1) .....
- (2) .....
- (3) .....

11. Với mức độ từ 1 (**Rất không yêu thích**) đến 5 (**Rất yêu thích**) để nêu lên tầm quan trọng, Quý du khách hãy chỉ ra nếu quyết định mua gốm Phước Tích, Quý du khách sẽ muốn mua gốm ở:

	Rất không yêu thích	Không yêu thích	Trung Bình	Yêu thích	Rất yêu thích
Các tiệm bán quà lưu niệm, mỹ nghệ ở Tp. Huế					
Các tiệm bán sách ở Tp. Huế					
Chợ tại địa phương ở Phước Tích					
Các cửa hàng ở các bảo tàng ở Tp. Huế					
Các quầy hàng lưu niệm trong khách sạn 4-5 sao tại Tp. Huế					
Các quầy hàng trong trung tâm mua sắm tại Tp. Huế					

12. Quý du khách đã tìm thấy điều gì **tốt đẹp nhất, ấn tượng nhất** trong chuyến du lịch đến làng cổ Phước Tích?

13. Quý du khách đã nhận thấy điều gì **chưa tốt, chưa hài lòng** trong chuyến du lịch đến làng cổ Phước Tích?

14. Quý du khách có đóng góp ý kiến gì thêm để nâng cao chất lượng chuyến du lịch đến làng cổ Phước Tích?

### PHẦN 3: THÔNG TIN CÁ NHÂN CỦA QUÝ DU KHÁCH (Chỉ sử dụng cho mục đích thống kê)

15. Giới tính: ( ) Nữ ( ) Nam
16. Độ tuổi? ( ) 18 – 30 ( ) 31 – 45 ( ) 46 – 55 ( ) 56 – 65 ( ) > 66
17. Quý du khách đến từ tỉnh, thành nào? .....
18. Bằng cấp đào tạo cao nhất mà Quý du khách đã hoàn thành?  
 ( ) Trung học ( ) Đại học ( ) Thạc sỹ ( ) Tiến sỹ ( ) Khác, xin liệt kê:...
19. Thu nhập bình quân hàng tháng của Quý du khách là (Đơn vị tính: Việt Nam đồng)  
 ( ) dưới 8 triệu ( ) 8.1 – 15 triệu ( ) 15.1 – 20 triệu ( ) 20.1 – 25 triệu  
 ( ) 25.1 – 30 triệu ( ) 30.1 triệu – 35 triệu ( ) Trên 35 triệu

**XIN CHÂN THÀNH CẢM ƠN!**

## INFORMATIONS SUR LE PROJET

**Cher Monsieur / Madame,**

Mon nom est Giang Nguyen Duong. Je suis un étudiante au doctorat en Nouvelle-Zélande Tourisme Institut de recherche (NZTRI), Faculté de la société et la culture, Auckland University of Technology (AUT), la Nouvelle-Zélande. Mon superviseur est professeur Simon MILNE, Directeur de la Nouvelle-Zélande Tourisme Research Institute. Je vous serais reconnaissant si vous pouviez participer à mes recherches sur l'industrie du tourisme et le village artisanal à Phuoc Tich. La recherche utilise des approches fondées sur la chaîne de valeur d'analyse afin d'examiner les interrelations entre la production / fourniture activités, prestataires de services, et les touristes (les clients). La recherche aidera notre compréhension des chaînes de valeur liées au tourisme en associant l'artisanat et au tourisme des chaînes Phuoc Tich, et fournir des informations qui peuvent aider à renforcer les liens entre l'industrie et le développement économique communautaire au Vietnam et, plus généralement, en moins- les pays développés. L'enquête vais vous poser une série de questions sur votre motivation et son expérience au village Phuoc Tich. Il n'y a pas bonnes ou mauvaises réponses ici, je suis seulement intéressé à recueillir vos opinions sur le village artisanal, et vos réponses fourniront des renseignements importants qui aideront les villageois à améliorer leurs retombées économiques locales liées aux activités touristiques.

Lorsque vous retourner votre sondage, il sera traité par moi à NZTRI, AUT, la Nouvelle-Zélande. Lorsque l'étude est terminée, nous pouvons, si vous demandez, vous fournir un rapport de synthèse par e-mail. Résultats de la recherche générale sera également disponible sur le site de notre institut [www.nztri.org](http://www.nztri.org). Toutes les réponses sont confidentielles et ne peut en aucun cas être lié à vos informations personnelles. En remplissant ce questionnaire, vous donnez votre consentement à faire partie de cette recherche. Lorsque vous remplissez l'enquête, s'il vous plaît répondre à toutes les questions le cas échéant. S'il vous plaît rappelez-vous que votre participation au sondage est entièrement volontaire, vous pouvez retirer de la recherche à n'importe quel point dans ce formulaire. Si vous avez des questions, ou vous n'êtes pas clair sur le sens de tous les mots utilisés dans l'enquête, s'il vous plaît demander à l'administrateur d'enquête de clarification.

Je tiens à exprimer mes vifs remerciements pour votre temps et de l'assistance.

**Chercheur:** Giang NGUYEN DUONG

**Contacteur:**

New Zealand Tourism Research Institute,  
Faculty of Society and Culture  
Auckland University of Technology  
Private Bag 92006, Auckland 1020, New Zealand  
Tel: 09 921 9999 ext 6410 or + 84 937 933 369

**Superviseur du projet:** Prof. Simon MILNE

**Contacteur:**

Director of New Zealand Tourism Research  
Institute, Faculty of Society and Culture  
Auckland University of Technology  
Private Bag 92006, Auckland 1020, New Zealand  
Tel: + 64 9 9219245.

Toute question concernant la nature de ce projet doit être notifié dans un premier temps au superviseur du projet, Professeur Dr. Simon Milne: email [simon.milne@aut.ac.nz](mailto:simon.milne@aut.ac.nz), téléphone +64 9 9219245.

Les préoccupations concernant la conduite de la recherche doivent être notifiées au Secrétaire exécutif, AUTEK, Dr. Rosemary Godbold, e-mail: [rosemary.godbold@aut.ac.nz](mailto:rosemary.godbold@aut.ac.nz), téléphone +64 9 921 9999, ext 6902.

Contact du chercheur: Giang Nguyen Duong, e-mail: [gnguyend@aut.ac.nz](mailto:gnguyend@aut.ac.nz), téléphone + 84 93 793 3369

**Approuvé par l'Université de Technologie de Auckland Comité d'éthique le 13 Aout 2012, Numéro de référence AUTEK 12/194.**

## ENQUÊTE QUESTIONNAIRE

### PARTIE 1: VOTRE VISITE AU VILLAGE PHUOC TICH.

- Mon voyage au Phuoc Tich village est organisé par:  
 Moi-même  Tour Opérateur / Agent de Voyage  Les collègues de travail  
 Un bureau d'excursion d'hôtel  Autres, s'il vous plaît préciser: .....  
 Si un voyage à forfait, qu'at-il inclure? .....  
 Quel est le prix du voyage à forfait? .....
- Qui êtes-vous voyager avec ce voyage? (Plusieurs réponses possibles)  
 Seul  Mes amis  Membre de la famille  Les collègues de travail  D'autres
- Est-ce votre première visite au Phuoc Tich village?  Oui  Non, J'ai visité .....fois avant.

	Important	Assez important	Neutre	Assez sans important	Sans Important
4. S'il vous plaît encrer <b>un</b> chiffre sur l'échelle 1 ( <b>Sans Important</b> ) à 5 ( <b>Important</b> ) pour indiquer l'importance relative pour vous de chacune des sources d'information suivantes vous avez utilisé au moment de décider de venir à Phuoc Tich					
Centre d'Information Touristique					
Tour Opérateur ou Agent de Voyage					
Articles de Voyage ou Documentaires					
Carnet de Voyage, Guide de Voyage ou Une brochure					
Sites Touristiques, Sites des Destinations					
Les Réseaux Media (Facebook, Twitter, blogs)					

- Quelles activités avez vous fait au sein du village dans cette visité? (Plusieurs réponses possibles)  
 Faire de la poterie  Prendre une excursion en bateau  Visiter la Maison du Patrimoine  
 Home-stay  Cyclisme à l'intérieur du village  Dégustation des plats locaux  
 Autres, s'il vous plaît préciser: .....

	Important	Assez important	Neutre	Assez sans important	Sans Important
6. Voici quelques déclarations sur votre <b>MOTIVATION</b> pour visiter village Phuoc Tich. S'il vous plaît encrer <b>un</b> chiffre à l'échelle 1 (Sans Important) à 5 (Important) pour indiquer l'importance relative de <b>chaque</b> pour vous des affirmations suivantes. " <b>Je suis venu au Phuoc Tich, car...</b> "					
Je voulais <b>acheter</b> la poterie					
Je voulais voir la <b>poterie faite</b>					
Je voulais voir <b>l'authenticité</b> et <b>ses environs</b> d'un village rural					
Je voulais en savoir plus sur <b>l'histoire unique</b> du village					
Je voulais en apprendre davantage sur <b>la vie quotidienne</b> des populations locales					
Je veux participer à des <b>activités intéressantes</b> avec les populations locales					
Je voulais en savoir plus sur <b>les événements culturels</b> de la population locale					

### PARTIE 2: VOS EXPERIENCES EN PHUOC TICH VILLAGE.

- Voici quelques déclarations de trouver votre CHEMIN autour de Phuoc Tich village. S'il vous plaît encrer **un** chiffre à l'échelle 1 (**Fortement en désaccord**) à 5(**Fortemen à d'accord**) pour indiquer votre niveau d'accord pour **chacune** des affirmations suivantes.

	Fortement en désaccord	En désaccord	Neutre	À d'accord	Fortemen à d'accord
7. Il y a la bonne <b>direction</b> et <b>de la signalisation</b> autour du village					
Il y a une bonne <b>disponibilité de l'information</b> touristique sur le village et les sites					
Il est <b>facile de trouver</b> des sites historiques dans le village					
Il est facile de <b>communiquer et d'interagir</b> avec les populations locales					

- Voici quelques déclarations relatives à l'intérêt que vous êtes à participer aux activités suivantes dans Phuoc Tich village. S'il vous plaît encrer **un** chiffre à l'échelle 1 (**Pas du tout intéressé**) à 5 (**Extrêmement intéressés**) pour indiquer l'importance relative de **chaque** pour vous des affirmations suivantes

	Extrêmement intéressés	Modérément intéressés	ni intéressée	Modérément désintéressée	Pas du tout intéressé
8. Il y a la bonne <b>direction</b> et <b>de la signalisation</b> autour du village					
Il y a une bonne <b>disponibilité de l'information</b> touristique sur le village et les sites					
Il est <b>facile de trouver</b> des sites historiques dans le village					
Il est facile de <b>communiquer et d'interagir</b> avec les populations locales					

Je veux savoir sur l'histoire de l'industrie de la poterie locale					
Je tiens à concevoir et fabriquer un produit sur mon propre					
Je veux faire de la poterie avec les orientations données par les potiers locaux					
Je veux acheter poterie dans le village					

9. Combien d'argent avez vous passé dans le village au cours de votre visite?	<b>Montant (en USD ou en Vietnamien Dong)</b>
Acheter poterie	
Acheter de la nourriture locale	
Acheter des packs de collation	
Acheter des fruits frais ou jus de fruits frais	
Acheter des boissons froid en conserve ou en bouteille	
D'autres dépenses, s'il vous plaît préciser:.....	

10. Si vous n'avez pas acheté la poterie, ces sont les TROIS principales raisons?

- (1) .....
- (2) .....
- (3) .....

11. S'il vous plaît encercler **un** chiffre sur l'échelle de 1 (**Le moins préféré**) à 5 (**Le plus préféré**) pour indiquer l'importance relative pour vous de chacun des endroits suivants préférables pour acheter Phuoc Tich poterie.

	Le moins préféré	Modérément moins apprécié	Ni intéressés ou désintéressés	Modérément préférée	Le plus préféré
Les boutiques de cadeaux à Hue					
Les boutiques des les librairies à Hue					
Les marchés locaux au Phuoc Tich					
Les boutiques dans les musées à Hue					
Les kiosques dans les 4-5 étoiles hôtels à Hue					
Grands magasins à Hue					

12. Qu'avez vous trouvé le **PLUS attractif** ou **Plus satisfaisant** au sujet de Phuoc Tich village sur votre récente visite?

.....

13. Qu'avez vous trouvé le **MOINS attractif** ou **Moins satisfaisant** au sujet de Phuoc Tich village sur votre récente visite?

.....

14. Y at-il quelque chose qui aurait pu améliorer votre visite à Phuoc Tich village?

.....

### **PARTIE 3: INFORMATIONS SUR VOUS (À des fins statistiques uniquement)**

15. Quel est votre sexe? ( ) Femelle ( ) Mâle

16. Quel est votre âge? ( ) 18 – 30 ( ) 31 – 45 ( ) 46 – 55 ( ) 56 – 65 ( ) 66 ou plus

17. Quel est votre pays de résidence/nationalité?.....

18. Quel est le plus haut niveau de scolarité que vous avez terminé?

( ) Lycée ( ) Baccalauréat ( ) Maîtrise

( ) Doctorat ( ) Autres, s'il vous plaît préciser: .....

19. Quelle catégorie décrit le mieux votre revenu personnel total annuel (en USD)?

( ) Moins de \$20,000 ( ) \$20,000 – \$40,000 ( ) \$40,001 – \$60,000

( ) \$60,001 – \$80,000 ( ) \$80,001 – \$100,000 ( ) \$100,001 – \$150,000

( ) \$100,001 – \$150,000 ( ) Plus de \$200,000

**MERCI BEAUCOUP!**

## Appendix 23: Semi-structured Interview Guide – Local Residents & Potters – Vietnamese

**Đề tài nghiên cứu:** Du lịch và phát triển kinh tế cộng đồng: Ứng dụng phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, Việt Nam.

### Mục đích phỏng vấn:

- Quy trình sản xuất gốm và sự hợp tác với các bên liên quan.
- Tìm kiếm cơ hội để gia tăng sự liên kết giữa quy trình sản xuất gốm và chuỗi giá trị trong du lịch.

Cấu trúc phỏng vấn	Các câu hỏi dự kiến	Thời gian
<b>Phần giới thiệu</b>	<ul style="list-style-type: none"> <li>• Thiết lập mối quan hệ với người dân địa phương và nghệ nhân làm gốm</li> <li>• Hãy nêu một số thông tin về Quý ông bà và công việc của mình: độ tuổi, thời gian đã sinh sống tại làng...</li> <li>• Kinh nghiệm, mục đích, thời gian và công việc làm gốm tại Làng</li> </ul>	5'
<b>Thảo luận 1</b> Mô tả quy trình sản xuất gốm	<ul style="list-style-type: none"> <li>• Xác định tầm quan trọng của việc sản xuất gốm trong việc phát triển kinh tế của làng cổ Phước Tích</li> <li>• Anh chị có muốn con cái của mình tiếp tục nghề truyền thống này? Anh chị có nghĩ rằng con cái của mình có yêu quý nghề này?</li> <li>• Mô tả những công việc trước, trong và sau quá trình sản xuất, lưu trữ và vận chuyển sản phẩm gốm từ làng cổ đến những người mua hàng.</li> </ul>	10'
<b>Thảo luận 2</b> Quan điểm về du lịch và du khách	<ul style="list-style-type: none"> <li>• Anh chị hãy mô tả du khách, du lịch là những người như thế nào?</li> <li>• Là người dân địa phương, anh chị có thể cung cấp gì cho du khách?</li> <li>• Làm thế nào để đo lường và đánh giá những người mua hàng (hoặc du khách) có thỏa mãn, hài lòng khi du lịch hoặc mua gốm tại làng cổ Phước Tích?</li> </ul>	10'
<b>Thảo luận 3</b> Sự hợp tác giữa các bên liên quan: Người dân, Nghệ nhân gốm và các cấp chính quyền địa phương	<ul style="list-style-type: none"> <li>• Hãy mô tả, nếu có, sự hỗ trợ về tài chính hoặc kỹ thuật gốm từ các cấp chính quyền địa phương.</li> <li>• Anh chị có được đào tạo, huấn luyện gì liên quan đến gốm hoặc du lịch hay không?</li> <li>• Hãy mô tả những hỗ trợ mà Anh/chị cần được giúp đỡ từ các cấp chính quyền địa phương để có thể phát triển nghề gốm trong tương lai: hoạch định, nghiên cứu, tiếp thị, phát triển sản phẩm, tài chính...</li> </ul>	10'
<b>Thảo luận 4</b> Sự hợp tác giữa các bên liên quan: Người dân, nghệ nhân gốm và các nhà làm du lịch	<ul style="list-style-type: none"> <li>• Những sản phẩm gốm nào mà Anh chị cảm thấy tiềm năng nhất để có thể xâm nhập vào ngành du lịch? Thảo luận</li> <li>• Làm cách nào để Anh chị có thể bán những sản phẩm gốm cho những đơn vị kinh doanh trong ngành du lịch như khách sạn, nhà hàng, các công ty lữ hành hoặc trực tiếp cho du khách...?</li> <li>• Những khó khăn mà anh chị đã gặp phải khi xâm nhập vào thị trường này là gì?</li> <li>• Hãy mô tả bất cứ sản phẩm và kinh nghiệm nào mà anh chị có được khi cung cấp những sản phẩm gốm này cho thị trường du lịch? Tại sao Anh chị đã làm như vậy?</li> </ul>	10'
<b>Đóng góp</b>	Những ý kiến đóng góp có thể có.	5'

## Appendix 24: Semi-structured Interview Guide – Local Entrepreneurs – Vietnamese

**Đề tài nghiên cứu:** Du lịch và phát triển kinh tế cộng đồng: Ứng dụng phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, Việt Nam.

### Mục đích phỏng vấn:

- Quy trình sản xuất gồm và sự hợp tác với các bên liên quan.
- Tìm kiếm cơ hội để gia tăng sự liên kết giữa quy trình sản xuất gồm và chuỗi giá trị trong du lịch.

Cấu trúc	Các câu hỏi dự kiến	
<b>Phần giới thiệu</b>	<ul style="list-style-type: none"> <li>• Thiết lập mối quan hệ với nhà quản lý của doanh nghiệp</li> <li>• Hãy nêu một số thông tin về Quý ông bà và công việc của mình: độ tuổi, thời gian đã làm việc trong lĩnh vực này ...</li> <li>• Kinh nghiệm, mục đích, thời gian và công việc trong ngành nghề kinh doanh của doanh nghiệp</li> </ul>	5'
<b>Thảo luận 1</b> Mô tả quy trình sản xuất của doanh nghiệp trong lĩnh vực gồm / du lịch	<ul style="list-style-type: none"> <li>• Hãy mô tả quy trình sản xuất hoặc chuỗi giá trị du lịch của công ty</li> <li>• Hãy mô tả sản phẩm liên quan đến gồm hoặc du lịch mà công ty của Anh chị đang cung cấp cho ngành gồm (nguyên vật liệu, nhiên liệu, kỹ thuật ...), cho du khách trong ngành du lịch (tuyến điểm, các sản phẩm ăn uống hoặc các hoạt động liên quan đến địa phương). Lý do chính tại sao Anh chị cung cấp các loại sản phẩm, dịch vụ này.</li> <li>• Anh chị đánh giá như thế nào về tầm quan trọng của gồm (nghề truyền thống) và của du lịch trong việc phát triển kinh tế địa phương?</li> </ul>	10'
<b>Thảo luận 2</b> Quan điểm về du lịch, du khách	<ul style="list-style-type: none"> <li>• Hãy mô tả người mua hàng (du khách) của công ty Anh chị? Hãy thảo luận những đặc điểm và tính cách của người mua hàng (du khách).</li> <li>• Công ty Anh chị đã cung cấp cho họ những gì?</li> <li>• Công ty anh chị đã đo lường sự thỏa mãn của khách hàng (du khách) như thế nào?</li> </ul>	10'
<b>Thảo luận 3</b> Quan điểm về nghề truyền thống	<ul style="list-style-type: none"> <li>• Những sản phẩm nghề truyền thống nào mà Anh chị đang sử dụng trong công ty của mình?</li> <li>• Những sản phẩm nghề truyền thống tại địa phương mà công ty của Anh chị đã mua là gì? Chi phí, chủng loại, số lượng ....</li> <li>• Những sản phẩm nhập khẩu nào mà công ty Anh chị đang sử dụng : chi phí, số lượng, chủng loại...? Những lý do nào mà công ty Anh chị đã mua và sử dụng những sản phẩm này?</li> <li>• Những khó khăn, trở ngại nào đã hạn chế việc mua và sử dụng những sản phẩm nghề truyền thống của địa phương?</li> <li>• Những sản phẩm gồm truyền thống nào của địa phương mà Anh chị nghĩ có tiềm năng để phục vụ, kết nối trong ngành du lịch? Thảo luận.</li> </ul>	10'
<b>Thảo luận 4</b> Sự hợp tác giữa các bên liên quan: Người dân, nghề nhân gồm và các nhà làm du lịch	<ul style="list-style-type: none"> <li>• Những khó khăn nào mà Anh chị gặp phải trong việc đưa những sản phẩm truyền thống địa phương vào ngành du lịch?</li> <li>• Những ý kiến đề xuất để có thể tạo mối liên kết giữa ngành du lịch và làng nghề truyền thống?</li> <li>• Hãy mô tả sự đóng góp của các cấp chính quyền địa phương giúp đỡ công ty Anh chị trong việc tiếp cận với người dân địa phương và du khách.</li> <li>• Những cản trở nào đang làm giảm đi sự liên kết giữa ngành du lịch và làng nghề?</li> </ul>	15'
<b>Đóng góp</b>	Những ý kiến đóng góp có thể có.	5'

## Appendix 25: Semi-structured Interview Guide – Key Informants – Vietnamese

**Đề tài nghiên cứu:** Du lịch và phát triển kinh tế cộng đồng: Ứng dụng phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, Việt Nam.

### Mục đích phỏng vấn:

- Tìm hiểu việc giúp đỡ của các cấp chính quyền địa phương, chuyên gia trong việc hướng dẫn và hỗ trợ sự phát triển của nghề gốm truyền thống, của ngành du lịch và nền kinh tế địa phương.
- Tìm kiếm những cơ hội nhằm gia tăng sự liên kết giữa nghề gốm và ngành du lịch

Cấu trúc phỏng vấn	Các câu hỏi dự kiến	
<b>Phần giới thiệu</b>	<ul style="list-style-type: none"> <li>• Thiết lập mối quan hệ với nhà quản lý, nhà chuyên gia</li> <li>• Hãy nêu một số thông tin về Quý ông bà và công việc của mình: độ tuổi, thời gian đã làm việc trong lĩnh vực này ...</li> <li>• Mô tả về lĩnh vực mà Anh chị đang phụ trách (du lịch, nghề gốm...)</li> </ul>	5'
<b>Thảo luận 1</b> Vai trò của nghề gốm truyền thống và du lịch trong phát triển kinh tế địa phương	<ul style="list-style-type: none"> <li>• Anh chị đánh giá như thế nào về tầm quan trọng của du lịch và nghề thủ công truyền thống (nghề gốm) trong việc phát triển kinh tế địa phương?</li> <li>• Mô tả vai trò, ảnh hưởng của Anh chị đến quy trình sản xuất gốm.</li> <li>• Theo Anh chị, sản phẩm gốm nào có khả năng liên kết tốt nhất với ngành du lịch? Thảo luận.</li> <li>• Những chính sách nào đã được các cấp chính quyền ban hành nhằm khuyến khích, động viên người dân tham gia vào việc phát triển kinh tế địa phương? Xin vui lòng giải thích.</li> </ul>	10'
<b>Thảo luận 2</b> Quan điểm về du lịch, du khách	<ul style="list-style-type: none"> <li>• Anh chị mô tả, suy nghĩ gì về du khách?</li> <li>• Là nhà quản lý ở địa phương, Anh chị sẽ mang lại gì cho du khách?</li> <li>• Làm thế nào để đánh giá và đo lường sự hài lòng của du khách hay những người mua gốm?</li> </ul>	10'
<b>Thảo luận 3</b> Những liên kết giữa nghề gốm, ngành du lịch và phát triển kinh tế địa phương	<ul style="list-style-type: none"> <li>• Anh chị hãy liệt kê những liên kết hiện tại giữa nghề gốm và ngành du lịch tại địa phương?</li> <li>• Những liên kết mới hoặc liên kết tiềm năng giữa nghề gốm và ngành du lịch là gì? Hãy mô tả.</li> <li>• Theo Anh chị, cách thức tốt nhất nào để phát triển các mối liên kết giữa nghề gốm và ngành du lịch?</li> <li>• Những chính sách gì mà các cấp chính quyền đã làm (hoạch định, nghiên cứu, tiếp thị, cải tiến sản phẩm, tài chính...) để khuyến khích sự tham gia của các bên liên quan nhằm phát triển kinh tế địa phương? Hãy mô tả.</li> <li>• Anh chị suy nghĩ gì về việc nghề gốm nên gia tăng năng lực sản xuất để đáp ứng các yêu cầu của khách hàng trong ngành du lịch. Theo Anh chị, nhữn khó khăn nào đang cản trở sự phát triển những mối liên kết giữa nghề gốm và ngành du lịch?</li> </ul>	20'
<b>Thảo luận 4</b> Vai trò của các cấp chính quyền	<ul style="list-style-type: none"> <li>• Làm thế nào để gia tăng thông tin và sự hiểu biết giữa các bên liên quan?</li> <li>• Anh chị nghĩ như thế nào về việc Cơ quan các cấp có thể thúc đẩy sự liên kết giữa nghề gốm và ngành du lịch, và cung cấp sản phẩm du lịch trải nghiệm gốm cho du khách?</li> <li>• Anh chị suy nghĩ như thế nào về ngành nghề mà mình đang phụ trách.</li> </ul>	10'
<b>Đóng góp</b>	Những ý kiến đóng góp có thể có.	5'

## Appendix 26: Semi-structured Interview Guide –Tourists – Vietnamese

**Đề tài nghiên cứu:** Du lịch và phát triển kinh tế cộng đồng: Ứng dụng phân tích chuỗi giá trị tại làng nghề truyền thống Phước Tích, Việt Nam.

### Mục đích phỏng vấn:

- Vai trò của du khách trong chuỗi du lịch và những đóng góp của họ vào nền kinh tế địa phương
- Tìm kiếm những cơ hội nhằm gia tăng sự liên kết giữa nghề gốm và ngành du lịch

Cấu trúc phỏng vấn	Các câu hỏi dự kiến	
<b>Phần giới thiệu</b>	<ul style="list-style-type: none"> <li>• Thiết lập mối quan hệ với du khách</li> <li>• Hãy nêu một số thông tin về Quý du khách: Đến từ đâu, độ tuổi, chương trình tour được tổ chức bởi công ty hay tự đi một mình...</li> <li>• Đây là lần đầu tiên Quý du khách đến Phước Tích? Anh chị đã từng đi du lịch đến những làng nghề tương tự như Phước Tích chưa?</li> <li>• Anh chị suy nghĩ gì về các hoạt động của làng nghề truyền thống, về làng gốm Phước Tích (khung cảnh của làng, sản phẩm gốm, người dân địa phương, thức ăn địa phương, phương tiện di chuyển, giao thông, thông tin...)</li> </ul>	5'
<b>Thảo luận 1</b> Quan điểm về du lịch tại vùng quê nông thôn	<ul style="list-style-type: none"> <li>• Những lý do chính tại sao Anh chị lại chọn chương trình du lịch đi tham quan làng quê: khung cảnh thiên nhiên, người dân địa phương, thức ăn địa phương, các sản phẩm địa phương hay các chương trình văn hóa lễ hội tại địa phương? Lý do khác? Thảo luận.</li> </ul>	10'
<b>Thảo luận 2</b> Những mong muốn và động cơ của du khách về làng nghề truyền thống	<ul style="list-style-type: none"> <li>• Anh chị mong đợi những gì từ sản phẩm thủ công nghệ truyền thống?</li> <li>• Anh chị cảm thấy như thế nào khi cùng tham gia làm gốm với các nghệ nhân, hoặc tự tạo ra 1 sản phẩm gốm cho mình?</li> <li>• Các hoạt động nào ở trong làng mà Anh chị đã tham gia?</li> <li>• Anh chị có mua sắm gì ở trong làng không? Xin liệt kê?</li> <li>• Đặc điểm gì Anh chị thích nhất, và không thích nhất tại Làng Phước Tích?</li> </ul>	20'
<b>Thảo luận 3</b> Những iên kết giữa du lịch và phát triển kinh tế cộng đồng	<ul style="list-style-type: none"> <li>• Bằng cách nào Anh chị đã biết đến làng cổ Phước Tích?</li> <li>• Anh chị sẽ mua gốm ở đâu?</li> <li>• Anh chị hãy nói về những lý do mà mình mua / không mua sản phẩm gốm?</li> </ul>	10'
<b>Đóng góp</b>	Những ý kiến đóng góp có thể có.	5'

## Appendix 27: Semi-structured Interview Guide – Tourists – French

**Titre Du Projet:** Tourisme et développement économique communautaire: Une analyse de la chaîne de valeur du Village de l'Artisanat traditionnel de Phuoc Tich, Vietnam

**Le but de l'entrevue:**

- Pour comprendre le rôle de touristes dans la chaîne touristique de la poterie et de leur contribution à l'économie de la communauté locale.
- Pour rechercher la possibilité d'accroître les liens entre la filière poterie et de la chaîne de valeur du tourisme

Structure de l'entrevue	Questions indicatives	Temps
<b>Introduction</b>	<ul style="list-style-type: none"> <li>• Établir la relation / interaction avec les touristes</li> <li>• S'il vous plaît dites-moi quelques informations sur vous: où êtes-vous, comment votre voyage est organisé, qui voyagez-vous avec... etc</li> <li>• Avez vous déjà été à un village d'artisanat similaire avant?</li> <li>• Que pensez-vous sur les activités d'artisanat et le village de Phuoc Tich poterie? (Atmosphère, les produits, les gens, la nourriture, l'emplacement, le transport...)</li> </ul>	5'
<b>Discussion 1</b> Perspectives sur le tourisme dans les zones rurales	<ul style="list-style-type: none"> <li>• Quelles sont les principales raisons de vous choisir pour se rendre à une zone rurale: la nature, les gens, la nourriture, la culture, les produits ou les activités sociales? D'autres? Discutez-en.</li> </ul>	10'
<b>Discussion 2</b> Le touriste 'attente et de la motivation sur les artisanat traditionnel	<ul style="list-style-type: none"> <li>• Que pensiez-vous sur les produits de l'artisanat traditionnels?</li> <li>• Qu'est-ce que vous ressentez quand vous allez créer et / ou fabriquer un produit vous-même dans le processus de production par la participation?</li> <li>• Les activités qui ont fait que vous dans le village?</li> <li>• Qu'est-ce que vous achetez dans le village? Combien ça coûte?</li> <li>• Qu'avez vous trouvé le plus attractif / le moins attractif sur le Phuoc Tich village?</li> </ul>	20'
<b>Discussion 3</b> Les liens entre le tourisme et le développement économique communautaire	<ul style="list-style-type: none"> <li>• Comment avez vous connu ce village artisanal?</li> <li>• Où préféreriez-vous pour acheter Phuoc Tich poterie?</li> <li>• Quelles sont les raisons pour lesquelles vous décidez d'acheter / ne pas acheter des produits?</li> </ul>	10'
<b>Les autres commentaires</b>	<ul style="list-style-type: none"> <li>• Tous les commentaires que vous pourriez avoir</li> </ul>	5'