

BUILDING “CREATIVE TOURISM” IN DUONG LAM ANCIENT VILLAGE

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Abstract - Duong Lam ancient village is well known as a national cultural heritageⁱ and given the Award of Merit of UNESCOⁱⁱ. However, the relic reservation and ancient space are threatened by industrialization and modernization. Traditional livelihoods and old houses are insufficient and inconvenient for daily life. The traditional tourism model as one of the main factors has led to the conflict inside that ancient village between the beneficiaries and non-beneficiaries. Hence, it is essential to shift the old tourism model in Duong Lam to a new creative tourism model, which is more sustainable, stable and effective by applying the model of creative tourism. Briefly, this research aims at answering the questions so-called if creative tourism model is suitable for tourism development in Duong Lam and how can it be applied to this village.

Keywords - Creative tourism model; Creative; Cultural heritage, Duong Lam ancient village.

I. INTRODUCTION

Richards and Raymond (2000) were the first to present a definition of creative tourism (Cardoso, 2014). Later, in the paper “Creativity and tourism: The state of the art”, Richards (2011) has mentioned Creative tourism as a new trend of tourism. And this model has been applied worldwide in many countries. In Thailand Wisudthiluck, et al. (2014) and Wattanacharoensil, et al.

(2016) suggested the government to utilize creative tourism concept as a framework for understanding problems and obstacles of creative tourism practice in Thailand. In Bulgaria, Ohridska-Olson, et al. (2010) wrote a paper named “Creative Tourism Business Model And Its Application in Bulgaria” to analyze how the proposed business model for creative tourism can be applied to the cultural tourism for towns and cities in Bulgaria. In addition, Shanghai (Hui-min, et al. 2008) Slovenia (Korez-Vide, 2013), Italia (Epstein, et al. 2006) and New Zealand (Raymond, 2003) were recommended to apply Creative tourism model. All the mentioned papers also pointed out how creative tourism can bring sustainable and profitable development to small communities in the country.

Vietnam is not an exception from this trend. Regarding to Tran (2014), creative tourism is a new point, which leads the new trends of tourism model in the world and in Vietnam. However, both theoretical and practical developments about this field in Vietnam are still limited. Furthermore, there is no detailed study about tourism development in Duong Lam village- an ancient village where converges all of the factors of rural area in Northern Vietnam for tourists to experience. That is the reason why we conducted this research for a better and sufficient view about “creative tourism” development in this precious ancient village.

1.1 Concept of Creative Tourism

A. Definition

Cultural tourism is an important element in the consideration of the special forms of tourism, and is defined as a form of tourism in which travel is motivated by cultural events, cultural and historical heritage and history (Stipanovic, et al., 2014). Creative tourism can be further defined as a form of cultural tourism that provides a new dynamic dimension that satisfies the modern traveler’s need for creativity.

UNESCO (2006) defines creative tourism as tourism in which “travel is directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture.”

B. Comparison with traditional tourism model

According to “Creativity and tourism: The state of the art” (Richards, 2011), creative tourism can be called as a transformation of traditional cultural tourism. If the ‘traditional’ tourism model focus on two-prongedⁱⁱⁱ: (1) costs minimization - location maximization package, by reaching as many attractions as possible and as quickly as possible;

(2) deluxe package including luxury hotel and high quality services. Then creative tourism shifts from tangible heritage towards a more intangible culture through the initiative at the local level^{iv} and greater involvement with the everyday life of the destination (Richards, 2011). To be more specific, when applying creative tourism in to the reality via the creative tourism business model, there are differences between it and the conventional cultural tourism model (Ohridska-Olson, et al., 2010) as the figure below:

Table 1: The differences between CTBM and CCTM

	Creative Tourism Business Model	Conventional Cultural Tourism Model
Resource set	Local creative capital in constant development involving any artistic or creative process	Existing cultural heritage resources
Target markets	Small groups/ individuals Narrow niche interests	Large groups/ individuals General interests
Benefits for the cultural heritage	Nondestructive participation. Visitors' responsibility Creation of new cultural heritage	A danger for many cultural heritage sites due to massive tourists
Sustainability	High	Limited

(Source: Ohridska-Olson, R. V., et al 2010)

1.2. MODEL OF CREATIVE TOURISM

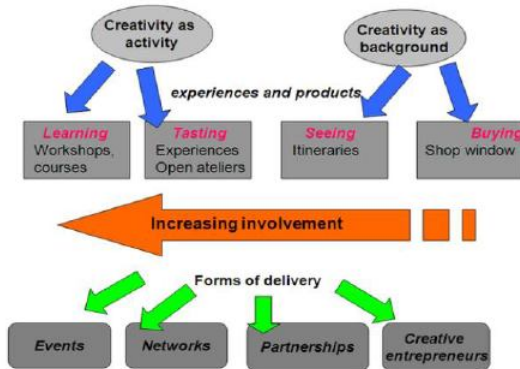


Figure 1: Models of creative tourism
 Source: Richard (2011)

Creative tourism can be seen in numerous situations, where visitors, service providers and the local community exchange ideas and skills and influence each other in a constructive way. According to Richards (2011), the model introduces the whole process that clarifies how to create initiative at the local level through four forms of delivery. Buying and Seeing are traditional forms of tourism activities and also be considered as background of creativity in tourism. In addition, those new forms of creative tourism activities (Testing and Learning) are created as a new type of experiencing services, which meet the demand of customers, identify and expand new content of creative activities. In the creative tourism, approaching “creativity as background” is not enough; the concept of “creativity as activities” is required in order to increase the involvement of the tourists.

II. METHODOLOGY

1. This study applies the Model in Figure 1 to analyze and build the creative tourism model for Duong Lam ancient village.

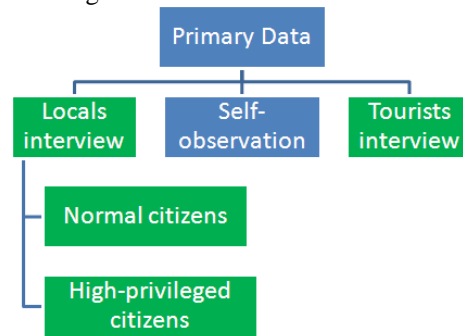


Figure 2: The source of collected data

The data used in this paper is primary data^v collected through in-depth interview between the research team members and local people including the citizens in this village and the communal and relic management board. The survey could not be carried out because of the time shortage and the lack of the coordination of the locals as well as support of communal authorities. In this paper, anthropology methodology plays a vital role. The team has organized a fieldwork to the destination to observe and examine the current situation in person.

III. DISCUSSION AND FINDINGS

3.1. Creativity as background

Duong Lam ancient village is known as a beautiful and peaceful village with various traditional activities. In Duong Lam, Buying activities are supported by the traditional crafts. In Mong Phu village (a small village in Duong Lam), according to estimation, cultivated land is nearly 150ha and it will decrease for about 50ha until 2020- 2025. Moreover, villagers’ income from agricultural is low with only 2.000.000VND per acre per year. Livestock and Cultivation in the village are carried out primarily for villagers’ consumer demand in local area. Besides agricultural, Duong Lam is pretty famous for some traditional handicrafts such as making soy sauce, traditional candy and rice cake. However, because of small production model and lacking of branding activities, the products made in Duong Lam are only consumed in local area. In terms of Seeing activities, which are known as itineraries or planned route or journey. There are many ancient houses, which were recognized as national heritage existing from 17,18th century. The combination of those houses and the beautiful agricultural view of traditional typical village in Northern Vietnam is certainly a remarkable attractiveness for tourists. In 2013, with 20.000 VND for the visiting ticket and 130.000 visitors, Duong Lam’s income from tourism was 2.6 billion VND. Not only that, this village also receives many

supports for conversation from the Government and organizations (JICA), became one of the most important Cultural Tourism Zone in Northern Vietnam. However, as mentioned above, the traditional products of the village have no brand or guarantee. The tourists probably do not want to buy the products without any brand. Due to the fact that there is no linkage between villagers in handicraft productions and tourism development, only 10 households, who have ancient house can get profits directly from tourism. Moreover, despite of supports from the government and international donors, many houses are degraded.

3.2. Creativity as activities

Although Learning and Tasting is a new type of creative tourism activities in Vietnam, however, there are already some models of these creative being adopted in Duong Lam village.



Figure 3: The "Rice harvest tour in Duong Lam".
 Source: vietnamtourism.gov.vn

In this area, the activities of Learning is not clear, however, the development of tasting activities is obvious to see. Typically, the homestay services, which provide cultural experiences tours Mong Phu village, Duong Lam, Son Tay, Hanoi aims to create opportunities for people to live with local villagers in order to experience the culture and lifestyles of the traditional village of Vietnam. Being implemented since 2015, the "Rice harvest tour in Duong Lam" can be mentioned as a case in point of "Creative-Sustainable and Community-based tourism", in which the local people and their daily operations are the main subject in order to attract tourists. Rice is used as the central image of the project. Visitors participating in this tour can have a chance to

experiences diversity activities related to 'Rice harvest theme' through service packages such as: "Park rice", "The Retro space", "Love's Corner " and "Discovery". In addition, it also offers service packages on the demand of tourist like catering services, which provided by villager's families; and local people as tour guide services for short-time tour (one day tour). Despite applying some of creative tourism activities, the scale and diversity of these types of tourisms are still at a low level. Currently, there is lacking of highly qualified cultural services to deliver to the customers. Local people are not really actively involved in the process of developing creative tourism tour, partly due to a lack of guidance from management departments

Forms of delivery

There are four forms of delivery, which could be seen as the appearance of creative tourism.

Table 2: Delivery forms applying in Duong Lam ancient village

Delivery forms	Explanation	Existing form in Duong Lam
Events	The cultural and academic workshops	Cultural field trip, academic conferences, seminar, heritage preservation workshop
Networks	Other factors indirectly impacting creative tourism	International organization : UNESCO, UNDP, foreign donors: JICA, Showa female University, and so on
Partnership	Relations between stakeholders directly contributing to creative tour	The locals, relic board management, local government, ministry of culture, sport and tourism, tourism entrepreneurs, tourists, local households, tempers, pagoda...
Creative entrepreneurs	Entrepreneurs focusing on creative activities.	(1) Tourism companies, marketing companies (2) Local private households companies (ancient houses for homestay, traditional craft for practicing, cuisine for tasting, bike cycle for renting...)

The limitation of those forms is that, since the scale of Duong Lam ancient village is small and the traditional economics is agricultural, it is difficult to shift their livelihood from planting to servicing. Among four main forms, the most basis forms are creative entrepreneurs. Nevertheless, the “creative” character is not strong and the number of entrepreneurs is small. Most of them are active in form of vendors without business license.



Figure 4: Vendors in Duong Lam ancient village

IV. RECOMMENDATIONS

Duong Lam ancient village is a potential and unique destination for creative tourism. In spite of the limitations in Creativity as activities (Learning) and Creativity as background (Products), promoting and focusing on the existing traditional activities (Jiang, et al. 2012) are sufficient due to the lacking of capacity in both management and economic aspects. Duong Lam should attract the tourists, based on their curiosity and the desire to learn more about the daily life activities from the local people. The complicated management of the relic also needs to be tackled by decentralization. The development strategies toward sustainability are suggested (including the ownership and management of the community). Moreover, tourism packages should be diversified, including: Ecotourism; Agri-tourism, Rural exploring. Lastly, all stakeholders involved are encouraged and suggested to learn and develop the concept of “creative tourism” toward “sustainable development” in the commune. Specifically, the four main factors are recommended in detailed as followed:

- Creating events, especially cultural events to provide more travel services
- Strengthening media to promote the image and attract tourists: Building Duong Lam ancient village as a friendly unique and rich experience destination
- Promoting and expanding the network
- Setting up and enhancing the project "Creative-Sustainable and Community-based tourism" in combination of many stakeholders: The villages - Social enterprises and State management agency on tourism.

Among that, the difference of the project is decided the quality and unique services. However, the project should focus on communication and marketing in order to attract more travelers. For example, effective marketing, the tools of the Marketing mix is highly recommended. The tools of the Product, Positioning strategy, Place of distribution, Price and Promotion are also called Marketing 7Ps to achieve marketing targets. There is a need to pay attention to short and unique slogan and the multiple media channels as such: Website, social network, travel handbook, brochures; specially, social networks like Facebook, Twitter, YouTube, Flickr.

CONCLUSION

Since creative tourism is a type of tourism conducted by the local community, the preservation of cultural values, economic benefits and environmental protection are obtained from through the introduction of features: landscape, food, people and exchange culture. Nowadays, the growing demand for Creative Tourism encourages the interest of various stakeholders in the destination, which is seduced by the opportunity to attract high value tourism by simply promoting their intangible heritage and utilizing the use of existing infrastructure. Tourism in Vietnam is a crucial component of the modern Vietnamese economy. In this paper, the case of Duong Lam ancient village is an typical example for the process of turning Vietnam traditional and historic village into an attractive destination for foreign tourists in the context of tackling numerous issues related to environmental pollution, relic deterioration, low quality infrastructure and limited capacity of human resources in hospitality area. In addition, the application of creative tourism model also could support the sustainable development of the local area.

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ⁱ In 2005

ⁱⁱ In the 2013 UNESCO Asia-Pacific Heritage Awards for Cultural Heritage Conservation

ⁱⁱⁱ These two approaches can lead to the change of social structure of the community through commercial activities.

^{iv} As such, promotes economic and tourism development and enables the development of each destination in its own indigenoussness. Furthermore, Richards states that creative tourism can potentially address some of the pitfalls of contemporary cultural tourism models and can help to make places more distinctive and engaging for residents and visitors alike.

^v There are two types of data, one is the observed data written in the report is belong to ABG leadership program of VICC and provided in Report of Current Economic Status of Duong Lam conducted in 2015. This field trip lasted in 7 days with homestay and working with the local government. The writer is a member of this group. The other members' permission to use the data set is important to conduct this paper. And the other was collected in the Cultural Field Trip in December 2016, organized by Vietnam Cultural Field Trip Group.