

## Evaluating the tourism appeal of traditional craft villages in Vietnam: A case study from the tourists' perspective in *Thanh Hóa* province

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**Abstract:** Developing tourism in traditional craft villages is a promising direction and has been prioritized by Southeast Asian countries in their tourism promotion and development policies. The significant benefits of integrating traditional craft villages into the tourism value chain are evident not only in economic growth, job creation, and increased income for local residents, but more importantly, in preserving cultural heritage effectively. In Vietnam, the development of tourism in traditional craft villages has often been discussed from perspectives such as planning and investment, village value, or livelihood within the village. Meanwhile, viewing this issue from the demand side—tourist preferences and choices—when developing tourism in traditional craft destinations appears to be a practical yet underexplored approach. This is precisely the focus of this article, which draws from survey data and analyzes a specific, relatively typical case study in Thanh Hóa province, Vietnam—a province with many traditional craft villages and an emerging destination for this form of tourism.

**Keywords:** *Craft village tourism, Cultural heritage, Destination attractiveness, Thanh Hóa province, Tourist perception, Vietnam.*

### 1. Introduction

Vietnam boasts a remarkable tapestry of cultural heritage [1, 2], much of which is preserved in its more than 5,000 traditional craft villages—40% of which are over a century old (Vietnam Craft Village Association, as cited in Do, et al. [3]). These villages serve not only as centers of artisanal production but also as custodians of national identity and intangible cultural values [4, 5]. Over time, well-known examples—such as Bát Tràng Ceramics and Vạn Phúc Silk—have become symbolic of Vietnam's cultural richness. Despite their historical and economic significance, however, the full potential of these communities in tourism remains underdeveloped [6, 7].

Craft village tourism offers a distinctive form of cultural tourism, allowing visitors to engage directly with local customs and traditions, including weaving, carving, and traditional cooking [3]. This experiential model is increasingly in demand as travelers seek authentic and meaningful experiences [8, 9]. Beyond its economic benefits—such as job creation and income generation—craft village tourism also supports the preservation of threatened art forms, fosters intergenerational knowledge transfer, and strengthens community identity [10, 11]. As Do [12] underscores, education and culture rooted in autonomy and identity are essential for sustainable development—an idea that resonates strongly with the need to empower craft villages as both cultural and economic units.

Nevertheless, significant challenges hinder the effective development of craft village tourism, particularly at the provincial level. In *Thanh Hóa*, for instance, a region with diverse traditions including wood carving, brocade weaving, and sedge mat production, tourism growth is constrained by infrastructure gaps, limited language support, and insufficient service quality [13, 14]. Tourists often

encounter a mismatch between expectations and reality, leading to lower satisfaction and weakened destination image [8, 15]. Existing research on craft village tourism has largely concentrated on infrastructure or livelihood improvements, leaving a knowledge gap in understanding tourist-centered perspectives—specifically why tourists choose to visit, how they experience local culture, and what factors most influence their decision to return [6, 7].

Given this context, the present study addresses the core research problem of how to effectively develop craft village tourism by incorporating tourists' perspectives. This approach is crucial for balancing economic growth with cultural heritage preservation [16–18]. The integration of philosophical principles—such as those championed by Rousseau on the value of natural freedom and local autonomy—offers an enriched lens for evaluating cultural tourism as a pathway toward community-led development [19].

Focusing on *Thanh Hóa* province as a representative case, the objectives of this study are to identify the key factors influencing tourists' decisions to visit and revisit craft villages, evaluate the relative importance of these factors in enhancing a village's overall appeal, and propose actionable recommendations for local policymakers, craft practitioners, and tourism stakeholders.

The remainder of this article is structured as follows. Section 2 reviews the theoretical foundations of destination attractiveness and describes the research methods used. Section 3 presents and discusses the empirical findings from field surveys in *Thanh Hóa's* craft villages. Finally, Section 4 concludes with implications for sustainable tourism development and offers suggestions for future research and policy-making. By examining craft village tourism from a tourist-centered perspective, this study aims to illuminate strategies that simultaneously advance economic growth and safeguard intangible cultural heritage [7, 20].

## 2. Theoretical Framework and Research Methods

### 2.1. Theoretical Framework

Assessing the attractiveness of a destination requires the application of various theoretical frameworks as foundations and tools for research. In this paper, the authors apply two primary theoretical groups.

#### 2.1.1. Theory of Tourist Attraction Evaluation Models

The evaluation of a destination's ability to attract tourists has been studied by numerous domestic and international scholars. The main outcome of these studies is the development of models that incorporate multidimensional attributes, combined to determine how appealing a destination is to individuals when making travel decisions. Globally, notable studies [4]; (Gearing et al., 1974; Goeldner et al., 2000; Tasci et al., 2007) share similarities in listing and categorizing attributes into five main groups: (1) Natural factors; (2) Social factors; (3) Historical factors; (4) Entertainment and shopping facilities; (5) Infrastructure, food, and accommodation.

Hu and Ritchie [4] further expanded their model by proposing 16 specific attributes within these five main groups: (1) Natural scenery; (2) Climate and weather; (3) Historical appeal; (4) Cultural appeal; (5) Accommodation; (6) Cuisine; (7) Local lifestyle; (8) Accessibility; (9) Festivals and events; (10) Sports activities; (11) Shopping; (12) Entertainment activities; (13) Attitude toward tourists; (14) Transportation conditions; (15) Language barriers; (16) Local pricing.

Authors such as Suh & Gartner (2004), Pike & Ryan (2004), Obenour et al. (2004), Pike (2003), and Lam & Hsu (2005) identified 13 attributes considered most important: (1) Culture and history; (2) Natural landscape; (3) Services; (4) Entertainment; (5) Relaxation; (6) Climate; (7) Pricing; (8) Sports; (9) Safety; (10) Friendliness, honesty, and hospitality of local people; (11) Special activities and events; (12) Accessibility; (13) Adventure appeal.

In Vietnam, a number of scholars have recently focused on evaluating the attractiveness of tourist destinations. Based on the Hu and Ritchie [4] model, in 2012, two Vietnamese researchers published a

case study titled “*Evaluating the Tourist Attractiveness of Hue City, Thua Thien Hue Province*” [6], in which they added “destination safety” as a new attribute to the theoretical framework.

In 2014, continuing the research focus on Hue, other scholars published “*Evaluating the Tourist Attractiveness of the Imperial Citadel – Hue*” [21]. However, they chose to apply the theoretical model proposed by Aziz (2002), believing it to be more suitable for analyzing a specific tourist site. Aziz’s model includes six clearly defined factors: (1) Tourism landscape and environment; (2) Value of the Imperial Citadel relics; (3) Accessibility; (4) Staff; (5) Souvenirs; (6) Mixed services/activities.

In 2017, using Hoi An as a case study, the article “*Factors Affecting the Attractiveness of Hoi An to Domestic Tourists*” [22] proposed five key factors influencing domestic tourism, which were consistent with the findings of Bui and Mai [6] and Le and Tran [21].

For craft villages in Vietnam to develop successfully as tourism destinations, they require a tailored model that reflects their unique characteristics and aligns with the practical realities of each locality. Therefore, the research model proposed in this study is based on existing theoretical frameworks from previous scholars. Most studies have addressed five groups of factors: (1) Historical and cultural factors; (2) Natural factors; (3) Events taking place at the destination; (4) Tourism activities; (5) Recreational activities at the destination. These factor groups are critically important to any tourism destination and are closely interconnected in shaping the destination’s appeal and impression in the eyes of tourists. Thus, for any locality wishing to attract tourists, it is essential to focus on and enhance these factors to create the strongest possible appeal.

Craft village tourism is a specialized form of cultural tourism (such as heritage exploration, cultural experience, and understanding traditions). However, craft villages themselves also possess a distinct commercial element. For this reason, six key factors have been identified in this study to evaluate the appeal of craft village tourism destinations in Vietnam. These six factors are based on a synthesis of prior research findings and the current realities of tourism and production activities in Vietnamese craft villages. Specifically:

(1) *Accessibility of the craft village*: This includes whether or not information about the craft village is available, the variety and richness of that information, its accessibility and completeness, transportation convenience, and the diversity of transportation options.

(2) *Natural, historical, and cultural value of the craft village*: This encompasses the natural environment and climate; the origin and development of the craft village; existing historical and cultural values; spiritual significance; and performance arts or festivals associated with the village.

(3) *Craft village organization and space*: This refers to how space is organized for product manufacturing, product display, sales, and visitor participation in hands-on craft-making experiences.

(4) *Supplementary services*: These include entertainment, shopping, cuisine, accommodation, and other relevant services.

(5) *Human factors*: This includes the management capacity of the craft village and the involvement of local people such as artisans, laborers, tourism professionals, and those engaged in craft product businesses.

(6) *Tourism connectivity*: This factor considers whether the craft village has the potential or has already established connections with other tourist destinations, both within and outside the province.

## 2.2. Research Methods

### 2.2.1. Data Collection Methods

**Secondary Data**: Collected from various sources such as legal documents, books, newspapers, academic journals, the internet, approved scientific studies; master’s theses, doctoral dissertations, and summary reports on tourism activities in the province from 2015 to the present; provincial tourism development strategies; and planning strategies for tourism-oriented craft villages. This information was then analyzed, synthesized, and filtered to select data relevant to the research topic.

**Primary Data**: Collected directly from tourists through a structured questionnaire. The survey was conducted in a specific locality in Vietnam—*Thanh Hóa province*, which has numerous traditional craft

villages. Accordingly, 15 craft villages planned as tourism destinations in Thanh Hóa were selected, including:

1. Tứ Trụ sticky rice cake village, Thọ Diên commune, Thọ Xuân district
2. Sedge mat-making village, inter-communal industrial cluster, Nga Sơn town
3. Bronze casting village, Thiệu Trung commune, Thiệu Hóa district
4. Brocade weaving village, Cẩm Lương commune, Cẩm Thủy district
5. Ba Làng fish sauce village, Hải Thanh commune, Tĩnh Gia district
6. Fermented pork roll (nem chua) village, Tào Xuyên town, Thanh Hóa City
7. Stone carving village, Đông Hưng commune, Thanh Hóa City
8. Thanh Xuân embroidery workshop, Nam Ngạn ward, Thanh Hóa City
9. Hồng Đô silk weaving village, Thiệu Đô commune, Thiệu Hóa district
10. Handcrafted conical hat village, Trường Giang commune, Nông Cống district
11. Marine souvenir craft village (clam, oyster, and seashell items), Trường Sơn ward, Sầm Sơn
12. Carpentry village, Hoằng Đạt commune, Hoằng Hóa district
13. Handicraft village (bamboo and rattan weaving), Hoằng Thịnh commune, Hoằng Hóa district
14. Cầu Lộc rice wine village, Hậu Lộc district
15. Phủ Quảng rice candy (chè lam) village, Vĩnh Lộc district

Based on the proposed research model, the questionnaire was designed to include personal information questions and statements representing 20 variables, measured using a 5-point Likert scale from (1) – Strongly Disagree to (5) – Strongly Agree.

According to the principle set by Hair, et al. [23], the minimum sample size must be at least 5 times the number of observed variables. This is considered an appropriate sample size for studies employing factor analysis [24]:  $n = 5 \times m$  (where  $m$  is the number of survey questions). Therefore, the minimum number of responses required is:  $20 \times 5 = 100$ . However, to ensure the objectivity and scientific validity of the data, the researchers chose to distribute 300 questionnaires (20 per village).

The questionnaires were printed and handed out to domestic and international tourists visiting the selected craft villages. The survey was conducted between March 2020 and October 2020. Of the 300 returned questionnaires, 280 were valid and used for data processing and analysis relevant to the research objectives.

### 2.2.2. Data Processing Methods

The collected survey data were processed and analyzed to identify specific factors affecting the attractiveness of traditional craft villages to tourists. The factors were evaluated and ranked in descending order of their impact on tourist appeal. A quantitative research approach was used to analyze and validate the proposed research model.

Quantitative tools used in this study include Cronbach's Alpha reliability analysis, which assesses the internal consistency of the measurement scales, and Exploratory Factor Analysis (EFA), which is employed to test the validity of the scales and filter the observed variables.

## 3. Results and Discussion

### 3.1. Overview of Craft Village Tourism in Vietnam: Insights from Thanh Hóa Province

According to the planning project by the People's Committee of Thanh Hóa Province, only 15 out of 175 craft villages have been designated for development as tourism destinations. The planning and development efforts have so far mainly focused on a few specific districts, including Thọ Xuân, Nga Sơn, Thiệu Hóa, Cẩm Thủy, Tĩnh Gia, Thanh Hóa City, Nông Cống, Sầm Sơn City, Hoằng Hóa, Hậu Lộc, and Vĩnh Lộc. This number remains modest compared to the overall number of existing craft villages throughout the province.

Some of these villages have begun to attract tourists, both international and domestic. Data analysis shows that international tourists account for 15 percent, while domestic tourists make up 85 percent. The number of visitors has increased annually by rates ranging from 10 to 25 percent. For example, *Tứ Trữ Sticky Rice Cake Village* saw a 7.6 percent increase in 2018 compared to 2017, and a 21 percent increase in 2020 compared to 2019. *Trà Đông Bronze Casting Village* reported a 2.97 percent increase in 2018 over the previous year, rising to 16.3 percent in 2020. The *Nem Chua* (fermented pork roll) village saw a 6.28 percent increase in 2018 and 17.54 percent in 2020. The *Thanh Xuân Embroidery Workshop* experienced a 10.48 percent increase in 2018, reaching 26.7 percent in 2020 compared to 2019.

However, alongside these successful examples, many other villages have not managed to attract significant tourist interest, with the number of visitors increasing only marginally year over year. For instance, the handcrafted conical hat village in *Trường Giang commune* (*Nông Cống district*), the bamboo and rattan handicraft village in *Hoằng Thịnh commune* (*Hoằng Hóa district*), and the *Chè Lam* (rice candy) village in *Phủ Quảng* (*Vĩnh Lộc district*) have all seen only limited growth. Some villages, such as the sedge mat-making village in the inter-communal industrial zone of *Nga Sơn*, the woodworking village in *Hoằng Đạt commune*, and again the bamboo and rattan village in *Hoằng Thịnh*, have even experienced a decline in tourist numbers.

Most craft villages continue to operate on a small household scale, with limited cooperation among households to create a unified tourism experience that integrates production, display, and product sales. The range of products remains narrow and lacks diversity in type and design, often failing to align with the preferences of modern tourists. The shortage and weakness of supplementary services in these villages—such as entertainment, food, and accommodation—also limit their appeal and hinder the growth of craft village tourism.

Furthermore, the residents of these villages often have limited knowledge and experience in tourism. For many, this remains a new and unfamiliar field, and they lack training in organizing tourism-related services and activities.

Infrastructure, facilities, transportation, tourism services, and environmental sanitation represent additional limitations affecting the development of craft village tourism, not only in *Thanh Hóa* but across Vietnam. Although various localities have made efforts to attract investment and encourage public-private partnerships under the framework of the “new rural development” initiative, aligning these investments with the specific needs of craft village tourism development remains a significant challenge—especially in mountainous and remote areas.

Several fundamental issues have been identified by local authorities. While there are policies in place to support the restoration and development of craft villages, these policies often lack specificity. Promotional efforts and brand development initiatives by government bodies and local communities have yet to yield strong results. There is currently no clear set of criteria for building and managing tourism-linked craft product brands, and overlapping administrative responsibilities have led to difficulties in brand registration and support. Additionally, the quality of human resources in craft villages remains low, particularly in terms of business management and operation of production and service activities. Skilled artisans and craftspeople have not been given adequate recognition or incentives, which continues to hinder efforts to preserve and promote traditional crafts through tourism.

**Table 1.**  
Demographic Characteristics of the Survey Sample.

Characteristic	Observations	Percentage (%)
By Gender		
Male	152	54.3
Female	128	45.7
By Age Group		
≥ 20	34	12.3
21–35	106	38.3
36–45	93	33.6
< 45	44	15.9
By Education Level		
High school	79	28.2
Vocational/College/University	136	48.6
Postgraduate	65	23.2
Tourist Origin		
Domestic	250	89.3
International	30	10.8

### 3.2. Demographic Profile of Surveyed Tourists

The survey results show a relatively balanced gender distribution among respondents, with 152 male tourists (54.3%) and 128 female tourists (45.7%). Tourists' ages are also quite diverse, with the largest proportions falling in the 21–35 and 36–45 age ranges, accounting for 38.3% and 33.6% respectively. However, the differences across age groups are not significant, indicating that craft village tourism appeals to visitors of all ages. Each group is drawn to this type of tourism for different reasons: younger visitors are interested in cultural exploration and discovering historical values, while older visitors often seek nostalgic experiences and a reconnection with the past.

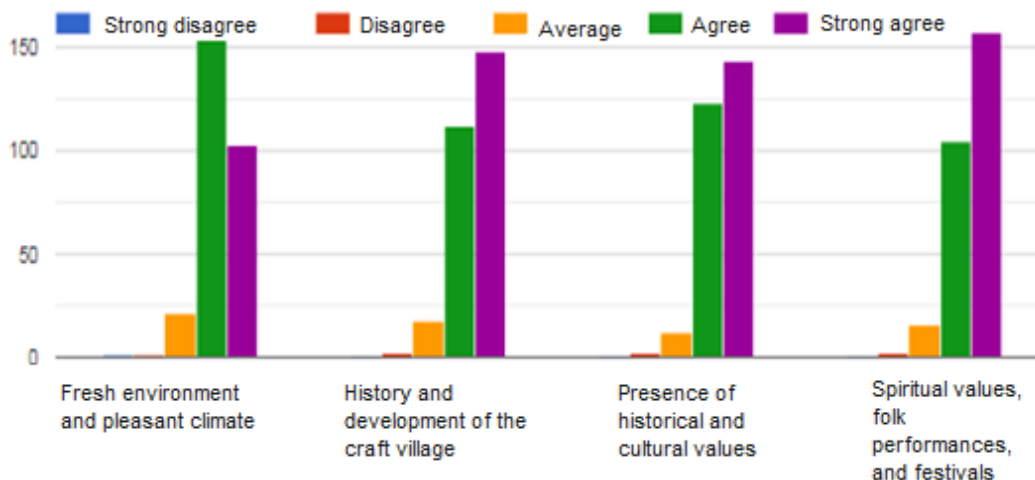
In terms of education, 48.6% of tourists held a vocational, college, or university degree. This demographic tends to enjoy exploration, cultural learning, and shopping during their travels.

### 3.3. Key Factors Influencing the Attractiveness of Craft Village Tourism

Once again, tourists serve as a crucial source of information that helps local authorities and communities better understand the current state of tourism in craft villages, while also providing a basis for building long-term and sustainable development strategies. Based on the tourist responses collected via the survey, the results were analyzed and discussed according to the six factors identified in the proposed model.

The factor “*Natural, Historical, and Cultural Value of the Craft Village*” received especially strong attention from tourists. Many respondents indicated that they were drawn to craft villages due to their unique natural and historical-cultural features. All four variables under this factor received high ratings: (1) Fresh environment and pleasant climate, (2) History and development of the craft village, (3) Presence of historical and cultural values, and (4) Spiritual values, folk performances, and festivals.

The number of responses that rated these variables as “Agree” were 154, 112, 123, and 105 respectively. For “Strongly Agree,” the counts were 103, 148, 153, and 157 out of a total of 280 responses. The distribution of responses for this factor is illustrated in Figure 1.



**Figure 1.**  
Tourist perceptions of natural, historical, and cultural value.

These findings are consistent with earlier studies by authors such as Bui and Mai [6] and Nguyen, et al. [22], particularly regarding natural elements. For example, villages located along rivers, coastal areas, or nestled in mountain valleys are often highly appealing to tourists.

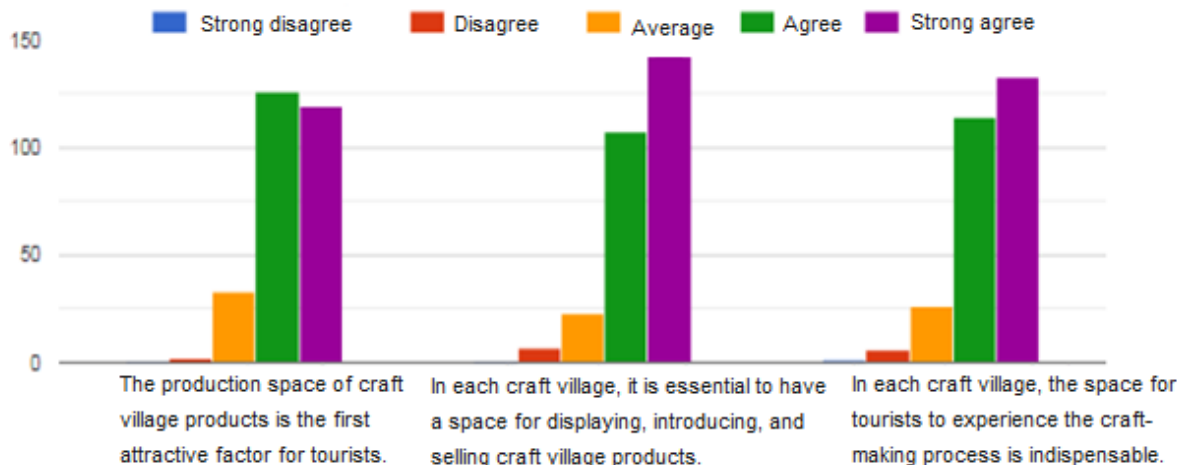
In addition to natural elements, most tourists consider historical and cultural value the *primary factor* in selecting a craft village as a destination. In *Thanh Hóa* province, Nguyen [7] reported that out of 41 crafts practiced across 175 villages, 33 of them (in 145 villages) have been established for more than 50 years—accounting for 80.5%, while only 8 crafts (in 30 villages) have been around for less than 50 years—representing 19.5%. Archaeological findings and historical evidence show that craft villages in Vietnam—and *Thanh Hóa* in particular—emerged very early. For example, stone tool production from the Stone Age is considered the beginning of Vietnam’s handicraft history. Other crafts, such as ceramics and weaving, date back to prehistoric and protohistoric times. Weaving, as shown by archaeological artifacts, existed during the *Hùng Kings* era, when ancient Vietnamese people already knew how to make their own clothing. Bronze casting, which introduced the use of metals like copper, gold, and silver, originated during the *Phùng Nguyên* culture (around 3,500 years ago), closely tied to the development of wet rice civilization. A clear example in *Thanh Hóa* is the bronze casting craft, notably represented by *bronze drums*—a distinctive product of Vietnamese handicrafts and a symbol of the ancient Red River and *Mã River* civilizations.

Over time, as society developed, many other craft villages were established to meet the growing needs of people and communities. This historical and cultural factor stands out as the most attractive and influential in tourists’ decisions to choose craft villages as their travel destinations.

The next most important factor is the “*Craft Village Organization and Spatial Layout*,” which tourists also value highly. Tourists expressed strong appreciation for villages that are well-organized in terms of production space, product display and sales areas, and spaces where they can directly engage with locals in hands-on experiences.

The number of respondents selecting “Agree” and “Strongly Agree” respectively for these variables were: 126/107/114 and 119/143/133 out of 280 total responses. These evaluations are summarized in Figure 2.





**Figure 2.**  
Tourist assessments of craft village organization and spatial layout.

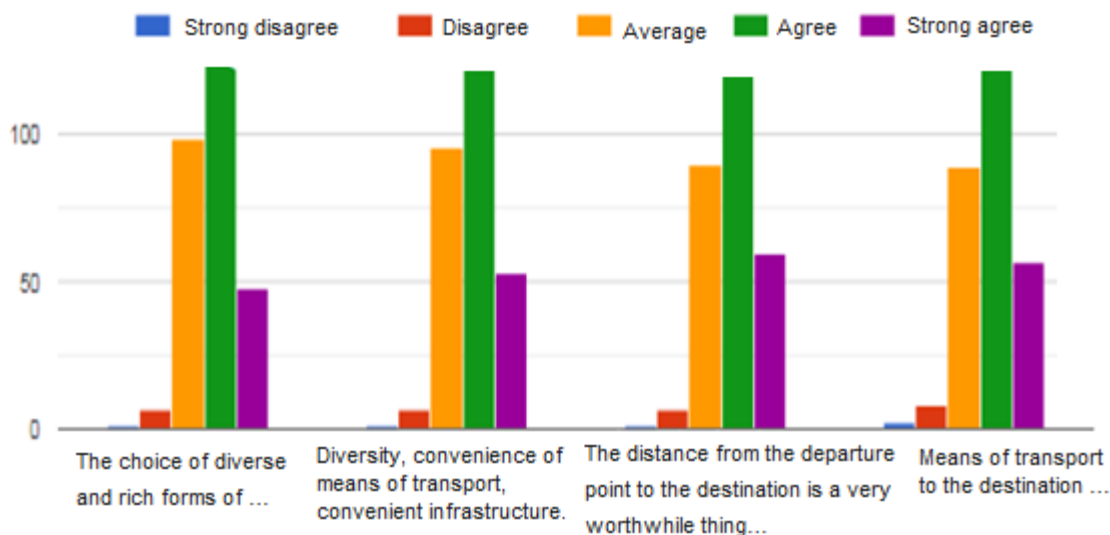
The above results are fully consistent with research theories, practical experience, and lessons learned from various provinces and cities in Vietnam that have successfully developed craft villages into tourism destinations, such as Hanoi, Hue, Da Nang, and Quang Nam. These localities have implemented structured and specific strategies from both local authorities and the community. A concrete example is Thanh Hà Pottery Village in Quang Nam province. When visiting the village, tourists have the opportunity to experience hands-on pottery making and create their own unique ceramic products. Notably, 60% of the ticket revenue is reinvested into the local ward of Thanh Hà to support promotional activities, environmental protection, and training for artisans and workers serving the craft village. Similarly, at Bát Tràng Pottery Village in Gia Lâm District, Hanoi, tourists not only admire handcrafted ceramic products but also explore many scenic spots, such as the vibrant Bát Tràng pottery market and the ancient Bát Tràng village, which retains its historical charm through old houses, cultural relics, and traditional cuisine.

It can be said that the surveyed craft villages in particular—and Vietnam’s traditional craft village system in general—while awaiting state and local investment and planning, require greater initiative from local authorities and residents in attracting investment and socializing efforts to build appropriate craft village spaces that meet the conditions for effective tourism operations.

Factors such as “Accessibility of the Craft Village,” “Supplementary Services,” “Human Factors,” and “Tourism Connectivity between the Craft Village and Surrounding Areas” are supporting elements that contribute to making the tourism space of each village more attractive.

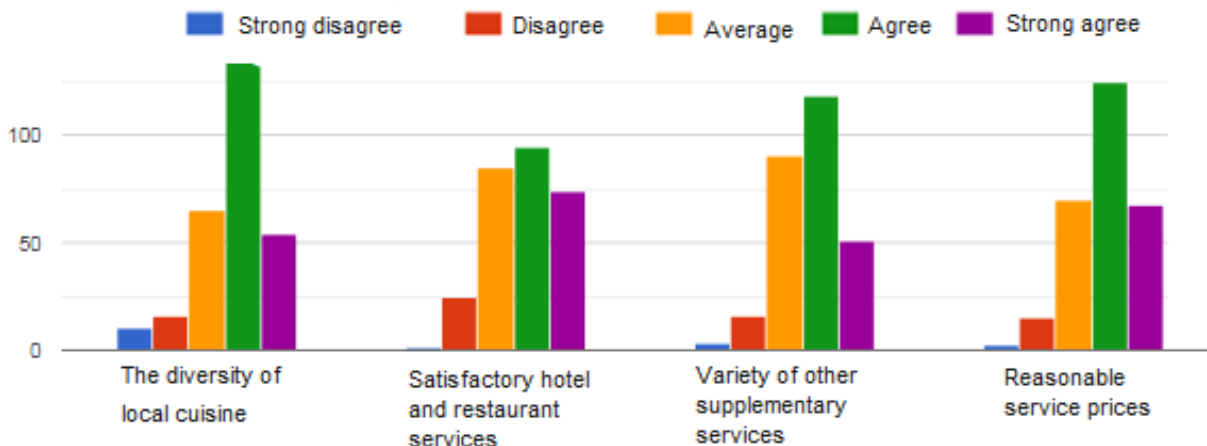
Regarding the “Accessibility of the Craft Village”, analysis results show that tourists are particularly interested in the richness of content and visual promotional materials distributed via various media. They seek information about the natural, historical, and cultural values, the uniqueness and specialties of the craft products, transportation options, safety indicators, and available supplementary services. These are the key elements that create the first impression for tourists during their search or selection process—especially before they have a chance to experience or purchase anything firsthand. Therefore, comprehensive, diverse, and appealing promotional information builds trust and serves as a major reason for tourists to choose a destination. Figure 3 shows the breakdown of tourist evaluations for this factor.





**Figure 3.**  
Perceived accessibility of the craft village.

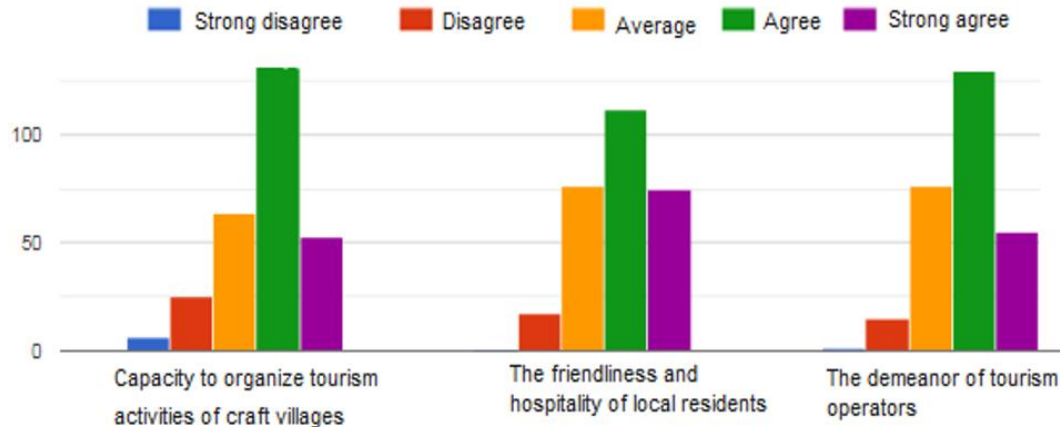
Tourists expressed strong agreement with the four variables under the “Supplementary Services” factor, which include (1) the diversity of local cuisine, (2) satisfactory hotel and restaurant services, (3) variety of other supplementary services, and (4) reasonable service prices. The number of tourists who selected “Agree” for these items were 114, 135, 95, and 119, respectively, while those who selected “Strongly Agree” were 133, 54, 74, and 51. These numbers indicate high levels of interest in this factor. Figure 4 below illustrates tourists’ responses to the supplementary services factor.



**Figure 4.**  
Evaluations of supplementary services.

The majority of tourists stated that the completeness and quality of supplementary services significantly enhance the destination’s appeal. Therefore, craft village tourism destinations must focus on developing and diversifying these services to meet tourists’ needs and encourage longer stays. The variety and attractiveness of such services also help regulate service pricing, allowing a wide range of tourists to access multiple services at affordable rates during their visits.

From the tourists' perspective, the “*Human Factor*” is not the primary driver of destination appeal, as their main concerns tend to focus on the historical and cultural value of the craft village, product diversity and richness, and the spaces available for exploration and experience. However, within this factor, tourists show particular interest in village management, the friendliness and hospitality of local residents, and the demeanor of tourism operators. Tourist perspectives on this are depicted in Figure 5.



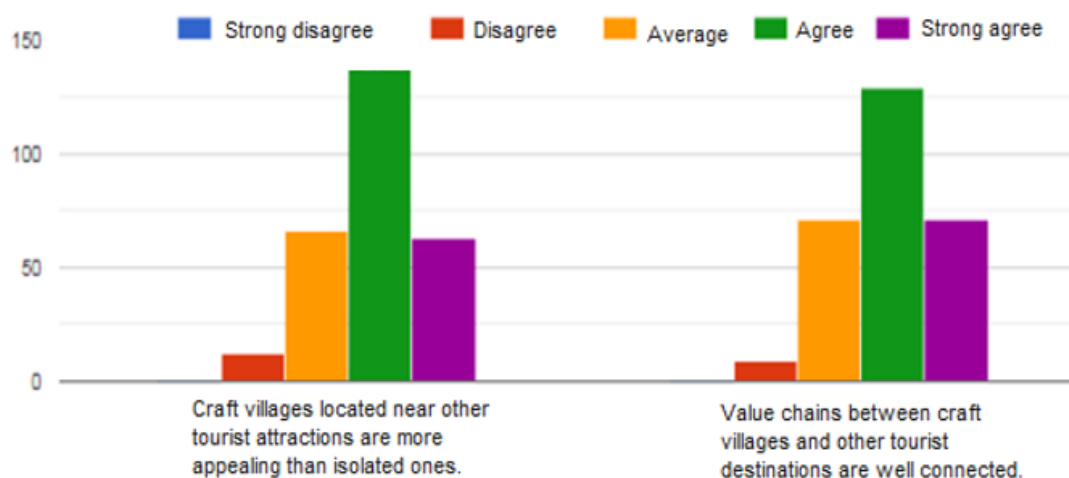
**Figure 5.**  
Perceptions of human-related aspects.

Nevertheless, a more objective view of the “*Human Factor*” reveals its critical role in shaping the destination's appeal. It can be affirmed that people are the decisive element in the success or failure of any venture, and craft village tourism is no exception. Historically, craft villages emerged from the daily lives and needs of the people, meaning that their survival has always depended on human agency.

The villagers are both the owners and creators of the tourism products, with artisans (living human treasures) playing a vital role. They are responsible for preserving, innovating, enriching, and transmitting the craft. In the modern context, the development and enhancement of craft village values rely first and foremost on the residents—especially the younger generation and craft-producing households. These groups are considered the core force in maintaining and expanding the craft in the future.

Therefore, the “*Human Factor*” is fundamental and provides the foundation upon which all other appeal factors are built.

Finally, the factor “*Tourism Connectivity of the Craft Village with Other Tourist Sites/Areas/Spaces*” also plays an important role. Survey results show that tourists are highly interested in this factor. A total of 139 respondents selected “Agree” and 63 selected “Strongly Agree” when asked whether craft villages located near other tourist attractions are more appealing than isolated ones. Additionally, 129 respondents agreed and 71 strongly agreed that if value chains between craft villages and other tourist destinations are well connected, tourists are more likely to choose multiple destinations for their trips. These insights are summarized visually in Figure 6.



**Figure 6.**  
Views on tourism connectivity and linkages.

Empirical evidence shows that, craft villages in Vietnam that have successfully developed tourism activities are not those located in isolated or hard-to-reach areas, but rather those with the ability to connect to other tourism sites or spaces. For example, *Bát Tràng Pottery Village* (Hanoi) is situated near many inner-city tourist attractions; *Non Nước Stone Carving Village* (Da Nang) is located near central and surrounding attractions such as Son Tra Peninsula and Ba Na Hills, and it lies on the route to the ancient town of Hoi An. This highlights the importance of tourism connectivity and should be carefully considered when developing craft village tourism across different localities in Vietnam.

#### 4. Conclusion

Craft village tourism is not a new form of tourism; however, its development contributes not only to the preservation of national culture but also offers tourists engaging and meaningful experiences. This study, which evaluates the attractiveness of craft village tourism in Vietnam through a survey sample focused on *Thanh Hóa province*, viewed from the tourists' perspective, shows that creating and sustaining tourist appeal in traditional craft villages involves more than simply leveraging existing advantages. It requires close attention to tourist needs—in other words, the factors that shape the appeal of craft villages such as “natural, historical, and cultural value” and “craft village organization and layout.”

In addition, attention must also be given to other factors including “accessibility of the craft village,” “supplementary services,” “human factors,” and “tourism connectivity with surrounding sites and spaces.” Local authorities and craft village tourism managers must urgently develop clear and suitable strategies tailored to each village, invest in human resource training, and actively promote tourism through marketing and branding efforts, with the goal of forming attractive tours and routes in the future.

#### Transparency:

The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

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