



Creative Tourism Development in Traditional Craft Villages: International Experiences and Implications for the Phu Binh Lantern Craft Village in Ho Chi Minh City

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Abstract

Creative tourism has emerged as an innovative approach to cultural tourism development, particularly in traditional craft villages where local knowledge, craftsmanship, and cultural heritage are preserved. This study aims to analyze international experiences in developing creative tourism in traditional craft villages and to identify practical implications for the Phu Binh lantern craft village in Ho Chi Minh City, Vietnam. The research employs a qualitative approach based on literature review and comparative case analysis. International examples of creative tourism development in traditional craft villages in countries such as Japan, South Korea, China, and Italy are examined to identify key patterns and successful practices. The findings indicate that successful creative tourism models often integrate three main elements: participatory craft experiences for tourists, strong involvement of local artisans and communities, and the organization of cultural spaces and events that highlight traditional crafts. These elements not only enhance tourist engagement but also support heritage preservation and local economic development. Based on the international experiences analyzed, the study proposes several strategic directions for developing creative tourism in the Phu Binh lantern craft village, including experiential workshops, cultural events, and the development of a creative tourism space linked to the lantern-making tradition. This research contributes to the growing literature on creative tourism by providing a comparative perspective and offering practical insights for the sustainable development of traditional craft villages in rapidly urbanizing contexts such as Ho Chi Minh City.

Keywords: Creative Tourism; Traditional Craft Villages; Lantern Craft; Cultural Tourism; Phu Binh Lantern Village; International Experience

1. Introduction

In recent decades, global tourism has undergone a significant transformation, shifting from traditional sightseeing-oriented travel toward more experiential forms of tourism that emphasize interaction with local culture and communities. Within this context, creative tourism has emerged as an important approach to cultural tourism development, highlighting tourists' active participation in cultural and creative activities at destinations. Richards and Raymond (2000) ^[6] define creative tourism as a form of tourism that offers visitors "the opportunity to develop their creative potential through active participation in learning experiences characteristic of the destination." This participatory dimension distinguishes creative tourism from more conventional forms of cultural tourism.

Unlike traditional cultural tourism, which primarily focuses on passive observation and consumption of cultural resources, creative tourism emphasizes co-creation of experiences between visitors and local communities. Through activities such as craft

workshops, artistic experiences, and hands-on learning of traditional skills, tourists are able to engage directly with local culture and generate personalized and meaningful travel experiences (Binkhorst & den Dekker, 2009) ^[1]. Previous studies suggest that this approach not only enhances the attractiveness and competitiveness of destinations but also contributes to cultural heritage preservation and local economic development (Richards, 2020) ^[5].

Within this framework, traditional craft villages represent particularly suitable settings for the development of creative tourism. These villages preserve artisanal knowledge, traditional skills, and cultural practices that reflect the identity and heritage of local communities. Integrating tourism activities with creative craft experiences allows visitors to engage with these traditions while simultaneously increasing the economic value of handcrafted products. As a result, creative tourism in craft villages can provide new opportunities for sustainable tourism development while supporting the preservation of intangible cultural heritage.

In Vietnam, traditional craft villages play an important role in safeguarding cultural heritage and sustaining local livelihoods. However, many of these villages currently face significant challenges, including the decline of younger generations engaged in traditional crafts, increasing competition from mass-produced industrial products, and the pressures of rapid urbanization. In this context, the development of creative tourism has been increasingly recognized as a promising strategy to both preserve traditional cultural values and promote local tourism-based economic development.

Phu Binh lantern craft village, located in Hoa Binh Ward in Ho Chi Minh City, represents one of the traditional craft communities associated with lantern production for the Mid-Autumn Festival. Lantern making in this village embodies both economic and cultural significance, reflecting local traditions and community identity. Despite its cultural value, however, the tourism potential of the village has not yet been effectively utilized. Therefore, examining international experiences in the development of creative tourism in traditional craft villages can provide valuable insights for identifying suitable development strategies for Phu Binh lantern craft village.

Accordingly, this study aims to analyze selected international cases of creative tourism development in traditional craft villages and to derive practical implications for promoting creative tourism in Phu Binh lantern craft village in Ho Chi Minh City.

2. Literature Review

2.1. The concept of creative tourism

The concept of creative tourism was first introduced by Richards and Raymond (2000) ^[6] to describe a form of tourism in which visitors have the opportunity to develop their creative potential through active participation in cultural experiences characteristic of the destination. Unlike traditional cultural tourism, which largely involves passive observation and consumption of cultural resources, creative tourism emphasizes tourists' active engagement in cultural production and experiential learning processes (Richards, 2011) ^[3].

Within the context of the creative economy, creative tourism has increasingly been recognized as an innovative approach to enhancing tourism experiences and differentiating

destinations. Richards (2020) ^[5], argues that creative tourism facilitates processes of co-creation between visitors and local communities, enabling tourists to engage more deeply with local culture while generating personalized and meaningful experiences. Typical activities associated with creative tourism include artistic workshops, traditional craft-making experiences, culinary classes, and participatory cultural practices.

Previous studies suggest that creative tourism contributes not only to improving the quality of visitor experiences but also to promoting cultural heritage preservation and strengthening community participation in tourism development (Duxbury & Richards, 2019) ^[2]. As a result, this model has been widely adopted by many destinations as a strategy for sustainable cultural tourism development.

2.2. Creative tourism in the development of traditional craft villages

Traditional craft villages represent particularly suitable environments for the development of creative tourism because they preserve artisanal knowledge, traditional skills, and cultural values that reflect the identity of local communities. By integrating tourism activities with hands-on creative experiences, craft villages can provide visitors with opportunities to directly engage with local traditions while enhancing the economic value of handcrafted products.

According to Binkhorst and den Dekker (2009) ^[1], incorporating participatory experiences into tourism settings enables destinations to create interactive and memorable travel experiences. In the context of craft villages, such experiences often include visiting craft workshops, observing production processes, and participating in hands-on craft-making activities guided by local artisans.

In many cases, creative tourism has become an effective mechanism for safeguarding traditional crafts that are facing decline due to industrialization and socio-economic transformation. Activities such as craft workshops and interactive cultural experiences allow tourists to better understand the cultural significance of traditional crafts while generating additional income opportunities for local communities (Richards, 2014) ^[4].

Furthermore, the development of creative tourism in craft villages contributes to diversifying tourism products and enhancing the competitiveness of destinations. By offering unique and personalized cultural experiences, craft villages can attract a wide range of visitors, particularly international tourists and younger travelers who are increasingly interested in authentic cultural engagement (Duxbury & Richards, 2019) ^[2].

2.3. The role of creative tourism in preserving and revitalizing craft villages

Creative tourism plays a significant role in supporting both the preservation and revitalization of traditional craft villages. First, this model contributes to the transmission of traditional knowledge and skills by encouraging artisans to share their expertise with visitors and younger generations through participatory experiences.

Second, creative tourism helps increase the economic value of handicraft products by linking craft production with tourism markets. The demand for authentic cultural experiences often stimulates interest in locally produced crafts, thereby creating new opportunities for artisans and

small-scale producers.

Third, creative tourism enhances the visibility and cultural branding of destinations by promoting the distinctive identity of craft villages to wider audiences. Through interactive experiences and cultural storytelling, visitors develop a deeper appreciation for the cultural heritage associated with traditional crafts.

In the context of rapid urbanization and increasing market competition, many craft villages face challenges related to declining traditional skills, limited economic viability, and reduced community engagement. Creative tourism therefore offers a promising strategy for integrating cultural heritage preservation with local economic development. For this reason, examining international experiences in creative tourism development provides valuable insights for designing appropriate models for traditional craft villages in Vietnam

3. Methodology

This study adopts a qualitative research approach to examine international experiences in developing creative tourism in traditional craft villages and to derive practical implications for the Phu Binh lantern craft village in Ho Chi Minh City, Vietnam. Qualitative methods are considered appropriate for this research because they allow for an in-depth understanding of cultural tourism practices, community participation, and the transformation of traditional craft activities into tourism experiences.

3.1. Research approach

The research is primarily based on a comparative case study approach combined with a comprehensive review of academic literature on creative tourism and craft-based tourism. Case study analysis is widely used in tourism research to explore complex socio-cultural phenomena within specific contexts and to identify transferable lessons from successful practices (Yin, 2014)^[9].

Through the analysis of international case studies, this study aims to identify key factors that contribute to the successful development of creative tourism in traditional craft villages. The comparative approach enables the identification of similarities and differences among different craft tourism models and facilitates the extraction of lessons that may be applicable to the context of Phu Binh lantern craft village.

3.2. Data collection

The study relies mainly on secondary data sources, including academic journal articles, books, international reports, tourism development documents, and relevant policy publications. These sources were collected from academic databases and institutional publications related to tourism studies, cultural heritage management, and creative economy research.

Secondary data were selected based on their relevance to the themes of creative tourism, craft heritage, and community-based tourism development. Particular attention was given to studies that document the integration of traditional crafts into tourism experiences and the role of local communities in tourism development.

3.3. Case study selection

Four representative case studies were selected for comparative analysis: Mashiko pottery village in Japan,

Hanji craft culture in Jeonju (South Korea), Murano glassmaking in Italy, and lantern craft tourism in Hoi An (Vietnam). These cases were chosen based on several criteria. First, each case represents a well-established traditional craft community with a strong cultural heritage. Second, these destinations have successfully integrated traditional craft production with tourism activities, particularly through participatory creative experiences such as workshops and cultural events. Third, the selected cases represent diverse geographical and cultural contexts, allowing for a broader understanding of creative tourism development in different regions.

By analyzing these international examples, the study seeks to identify patterns and best practices that can inform tourism development strategies in other craft villages.

3.4. Analytical framework

The analysis focuses on several key dimensions of creative tourism development identified in previous literature, including participatory craft experiences, community involvement, cultural event integration, and tourism space organization (Richards, 2011; Duxbury & Richards, 2019)^[2]. Each case study is examined with respect to these dimensions in order to understand how traditional craft activities are transformed into tourism experiences. Based on the comparative analysis, the study then proposes strategic implications for the development of creative tourism in the Phu Binh lantern craft village.

This analytical framework allows the research to link theoretical insights on creative tourism with practical experiences from international destinations, thereby providing a foundation for developing locally appropriate tourism strategies.

4. Findings and Discussion

4.1. International Experiences in Developing Creative Tourism in Traditional Craft Villages

In recent decades, traditional crafts have increasingly been recognized as valuable cultural assets in tourism development. Many destinations around the world have integrated craft heritage into tourism strategies, transforming traditional production communities into spaces of cultural experience and creative engagement. Unlike conventional cultural tourism that focuses primarily on sightseeing and passive cultural consumption, creative tourism emphasizes active participation and experiential learning, allowing visitors to engage directly with local culture and creative practices (Richards, 2011)^[3].

Within this framework, traditional craft villages provide an ideal environment for creative tourism development. These communities preserve artisanal knowledge, local craftsmanship, and cultural traditions that reflect the identity of local societies. By transforming traditional production activities into interactive experiences, craft villages can offer tourists unique opportunities to learn, create, and interact with artisans. Such participatory experiences not only enhance tourist engagement but also contribute to the preservation of intangible cultural heritage and the revitalization of local economies (Duxbury & Richards, 2019)^[2].

International experiences demonstrate that successful creative tourism initiatives in craft villages typically rely on several interconnected elements. These include the creation

of participatory craft experiences for visitors, the active involvement of local artisans and communities, and the integration of craft heritage into cultural spaces and events. Several examples from Japan, South Korea, Italy, and Vietnam illustrate how traditional craft communities can evolve into creative tourism destinations.

4.1.1. Mashiko Pottery Village (Japan)

Mashiko, located in Tochigi Prefecture, Japan, is internationally known for its pottery tradition, which dates back to the mid-nineteenth century. Initially established to supply everyday ceramic products for local households, Mashiko pottery gained national prominence through the Mingei (folk craft) movement in the early twentieth century. Led by the renowned potter Hamada Shōji, this movement emphasized the aesthetic and cultural significance of handcrafted objects, thereby elevating Mashiko pottery from utilitarian production to an important cultural art form.

In recent decades, Mashiko has successfully integrated its pottery heritage into tourism development. The town has positioned itself as a destination for craft-based experiential tourism, where visitors are encouraged to participate directly in pottery-making activities. Tourists can visit pottery studios, interact with local artisans, and attend pottery workshops where they learn fundamental techniques such as wheel-throwing, glazing, and kiln firing.

One of the most prominent cultural events in Mashiko is the Mashiko Pottery Fair, held twice a year in spring and autumn. The event attracts hundreds of thousands of visitors annually and functions as both a craft marketplace and a cultural festival. During the fair, artisans display and sell their work while visitors participate in craft demonstrations and workshops. This integration of creative experiences, cultural events, and craft commerce has significantly strengthened Mashiko's identity as a craft tourism destination (Richards, 2014)^[4].

Beyond tourism, the development of pottery-based creative tourism has also contributed to sustaining local craft production by generating new markets for artisanal products and encouraging younger generations to engage in traditional crafts. As a result, Mashiko has become an important model for linking cultural heritage preservation with tourism development.

4.1.2. Hanji Craft Culture in Jeonju (South Korea)

Jeonju is widely recognized as one of South Korea's most important cultural heritage cities. The city is particularly known for its Hanok Village, a preserved traditional Korean residential area, as well as for its diverse intangible cultural heritage practices. Among these traditions, Hanji paper-making represents a distinctive craft with deep historical and cultural significance.

Hanji paper is produced from the inner bark of the mulberry tree through a labor-intensive manual process. Historically, Hanji was widely used in various traditional cultural artifacts, including calligraphy, paintings, lanterns, fans, and decorative crafts. Recognizing the cultural importance of Hanji, the local government of Jeonju has actively promoted the craft as part of its cultural tourism strategy.

The establishment of the Jeonju Hanji Culture Center represents a key initiative in integrating Hanji craftsmanship with tourism. The center serves as both a cultural exhibition space and an educational facility where visitors can learn

about the history, techniques, and cultural value of Hanji production. Tourists can participate in hands-on workshops such as papermaking, lantern crafting, and paper art design. In addition, the Jeonju Hanji Culture Festival plays an important role in promoting Hanji craftsmanship. The festival features exhibitions, craft demonstrations, academic seminars, and participatory workshops that attract both domestic and international visitors. These events not only enhance public awareness of Hanji heritage but also stimulate cultural tourism in the region.

The Jeonju case demonstrates how creative tourism can transform traditional crafts into dynamic cultural experiences. By combining craft heritage with educational activities, exhibitions, and festivals, Jeonju has successfully strengthened its cultural identity while generating economic benefits for local communities.

4.1.3. Murano Glass Craft (Italy)

Murano, a small island located in the Venetian Lagoon in Italy, is globally renowned for its glassmaking tradition that dates back more than seven centuries. The origins of Murano glass production can be traced to the thirteenth century when Venetian authorities relocated glass furnaces from Venice to Murano in order to reduce fire hazards and protect the technological secrets of glassmaking.

Over time, Murano developed into a center of artistic glass production, producing intricate glass artworks, sculptures, and decorative objects. Today, Murano continues to be one of the most prestigious glassmaking centers in the world.

In terms of tourism development, Murano has successfully transformed its glassmaking tradition into a major cultural tourism attraction. Visitors to the island can tour glass factories, observe live glassblowing demonstrations, and learn about traditional production techniques. Some workshops also offer introductory experiences where visitors can participate in simple glassmaking activities under the guidance of master artisans.

A key cultural institution on the island is the Murano Glass Museum (Museo del Vetro), which documents the history of Venetian glassmaking and displays historical glass artifacts and contemporary works. The museum provides visitors with deeper insights into the artistic and technological development of the craft.

According to Timothy and Boyd (2003)^[7], the integration of craft heritage, live demonstrations, and museum interpretation has played a crucial role in transforming Murano into one of Europe's most iconic craft tourism destinations. The Murano experience illustrates how traditional craftsmanship can be successfully preserved while simultaneously serving as a major tourism attraction.

4.1.4. Lantern Craft Tourism in Hoi An (Vietnam)

In Vietnam, the ancient town of Hoi An represents a prominent example of how traditional crafts can be incorporated into tourism development. Lantern-making in Hoi An reflects the city's multicultural heritage, influenced by Vietnamese, Chinese, and Japanese communities during its historical period as an international trading port.

Lanterns have become one of the most recognizable cultural symbols of Hoi An. In recent years, lantern-making workshops have been integrated into tourism experiences offered within the ancient town. Visitors can participate in craft workshops where they learn how to assemble bamboo

frames, attach silk fabric, and decorate lanterns under the guidance of local artisans.

In addition to these hands-on experiences, the visual landscape of colorful lanterns illuminating the historic streets has become a distinctive attraction for tourists. Cultural events such as the Hoi An Lantern Festival, held regularly in the ancient town, further enhance the cultural atmosphere and tourism appeal of the destination.

According to UNESCO (2012)^[8], the integration of heritage conservation with tourism development has significantly contributed to the economic vitality and cultural visibility of Hoi An. Lantern-making has therefore become not only a craft tradition but also a central element of the town's tourism identity.

4.1.5. Lessons for Creative Tourism Development in Craft Villages

The international experiences discussed above highlight several important lessons for developing creative tourism in traditional craft villages.

First, participatory craft experiences constitute the core component of creative tourism products. Activities such as craft workshops, demonstrations, and hands-on production experiences allow visitors to actively engage in cultural creation rather than merely observing it (Richards & Raymond, 2000)^[6].

Second, the involvement of local artisans and communities is essential for maintaining the authenticity and cultural integrity of tourism experiences. Artisans serve not only as producers but also as cultural interpreters who transmit traditional knowledge to visitors.

Third, the integration of tourism with cultural events and festivals plays a crucial role in enhancing destination attractiveness and strengthening cultural branding.

Finally, the development of craft interpretation spaces, including museums, craft centers, and interactive workshops, contributes significantly to improving visitor experiences while supporting the sustainable development of craft-based tourism.

These international experiences provide valuable insights for designing creative tourism strategies for traditional craft villages, particularly in rapidly urbanizing contexts such as Vietnam.

4.2. Implications for the Development of Creative Tourism in Phu Binh Lantern Craft Village, Ho Chi Minh City

Drawing on the international experiences discussed above, it becomes evident that the successful development of creative tourism in traditional craft villages depends on the effective integration of cultural heritage, participatory experiences, and community engagement. Creative tourism enables visitors to actively participate in local cultural life, thereby enhancing the quality of tourism experiences while strengthening connections between tourists and host communities (Richards, 2011)^[3]. These principles provide an important foundation for identifying potential strategies to develop creative tourism in Phu Binh lantern craft village, located in Ho Chi Minh City.

Phu Binh lantern craft village represents one of the long-established centers of traditional lantern production in Ho Chi Minh City. The craft of lantern-making in this community is closely associated with the Mid-Autumn Festival, a cultural

event that holds deep cultural significance in Vietnamese society. Lanterns produced in the village are widely distributed in domestic markets and are used in festive celebrations across the country.

Despite its cultural and economic value, the craft village currently faces several challenges. Rapid urbanization in Ho Chi Minh City has transformed the spatial and socio-economic context of traditional craft communities. The availability of industrially manufactured lanterns has intensified market competition, while younger generations are increasingly less interested in pursuing traditional craft occupations. In addition, tourism development in the village remains limited, and the cultural value of lantern-making has not yet been effectively integrated into tourism products.

In this context, the development of creative tourism represents a promising strategy to both preserve the lantern-making tradition and generate new economic opportunities for local residents. Based on international experiences in creative tourism development, several key directions can be proposed for the Phu Binh lantern craft village.

4.2.1. Developing Creative Lantern-Making Experiences

One of the defining characteristics of creative tourism is the active participation of visitors in creative and cultural activities at the destination (Richards & Raymond, 2000)^[6]. For Phu Binh village, lantern-making workshops could serve as a core tourism product that highlights the unique craftsmanship of the community.

Such workshops could allow visitors to participate in different stages of lantern production, including assembling bamboo frames, attaching colored paper or silk fabric, and decorating lantern patterns. Through these activities, visitors gain hands-on understanding of the craft production process while also creating personalized lanterns that can be taken home as souvenirs.

In addition to short workshops for tourists, specialized creative programs could be designed for different visitor groups. For example, educational programs could be developed for school students to introduce them to traditional craft skills and cultural heritage. Similarly, longer creative workshops could be offered for international visitors interested in cultural immersion experiences.

According to Richards (2020)^[5], experiential and creative activities of this kind significantly enhance visitor engagement and create memorable tourism experiences that differentiate destinations from conventional sightseeing attractions.

4.2.2. Designing Craft Tourism Routes and Experiential Spaces

International experiences from craft tourism destinations demonstrate that the spatial organization of tourism activities plays a critical role in enhancing visitor experiences. Many successful craft villages have developed structured visitor routes that connect craft workshops, exhibition spaces, and interactive cultural centers (Timothy & Boyd, 2003)^[7].

For Phu Binh village, the development of craft tourism routes could connect various elements of the lantern-making process. Visitors could start their tour with an introduction to the history of lantern-making in the village, followed by visits to craft workshops where artisans demonstrate production techniques. The tour could then conclude with hands-on creative activities and opportunities to purchase locally made

lanterns.

In addition, the establishment of a Lantern Cultural Experience Center could further strengthen the cultural interpretation of the craft tradition. Such a center could display different types of traditional lanterns, explain their symbolic meanings, and present the historical development of the craft in Ho Chi Minh City.

Well-designed craft tourism spaces not only improve the quality of visitor experiences but also create a coherent narrative that connects cultural heritage with tourism activities.

4.2.3. Integrating Creative Tourism with Cultural Events and Festivals

Cultural festivals and events represent important opportunities to promote creative tourism and enhance destination visibility. Many craft tourism destinations organize annual festivals that celebrate local craftsmanship and attract large numbers of visitors (Richards, 2014)^[4].

For Phu Binh village, tourism development could be closely linked with cultural events associated with the Mid-Autumn Festival, which is traditionally connected to lantern culture. The organization of events such as lantern festivals, creative lantern exhibitions, and lantern design competitions could create distinctive cultural experiences for visitors.

In addition, nighttime cultural activities featuring lantern displays could transform the village into a visually attractive cultural space. These events could also incorporate traditional performances, local cuisine, and craft demonstrations, thereby creating a multidimensional cultural experience.

Such cultural events not only enhance the tourism appeal of the craft village but also contribute to the preservation and revitalization of lantern-making traditions.

4.2.4. Strengthening Community Participation in Tourism Development

Community participation represents a key factor in ensuring the sustainability of tourism development in traditional craft villages. Creative tourism emphasizes interaction between visitors and local communities, making local artisans central actors in the tourism experience (Binkhorst & den Dekker, 2009)^[1].

In the case of Phu Binh village, lantern artisans and craft households could play important roles as workshop instructors and cultural interpreters. Their involvement would ensure that tourism experiences remain authentic and culturally meaningful.

Training programs could also be developed to enhance the tourism skills of local artisans, including communication skills, storytelling techniques, and visitor management. In addition, partnerships between local craft producers, tourism businesses, and municipal authorities could support the development of integrated tourism products.

Through such collaborative arrangements, tourism development could generate new income opportunities while simultaneously strengthening the preservation of traditional craft knowledge.

4.2.5. Developing a Creative Tourism Brand for Phu Binh Lantern Village

Brand development represents an important strategy for enhancing the competitiveness of tourism destinations. According to Richards (2020), successful creative tourism

destinations often build their identity around distinctive cultural symbols and unique creative experiences.

For Phu Binh village, traditional lanterns could become the core cultural symbol of the destination. Establishing the village as a “Lantern Craft Village” could help position it as a distinctive cultural tourism destination within Ho Chi Minh City.

Marketing strategies could include the use of digital platforms, social media promotion, and collaboration with tourism agencies to increase the visibility of the destination. Visual elements such as colorful lantern installations, lantern-themed streets, and interactive cultural spaces could further strengthen the destination’s identity.

Through the development of a strong cultural brand, Phu Binh lantern craft village could attract both domestic and international tourists interested in creative cultural experiences.

5. Conclusion

In the context of the rapid expansion of experiential tourism and the global growth of the creative economy, creative tourism has emerged as an increasingly important approach for enhancing the cultural and economic value of tourism destinations. Unlike traditional tourism models that focus primarily on sightseeing and passive cultural consumption, creative tourism emphasizes active participation in cultural activities and encourages meaningful interactions between visitors and local communities. Through participatory experiences such as craft workshops, artistic activities, and cultural learning, creative tourism enables tourists to engage more deeply with the cultural life of a destination while generating personalized and memorable travel experiences (Richards, 2011; Richards, 2020)^[3].

Traditional craft villages provide particularly suitable environments for the development of creative tourism because they preserve artisanal knowledge, traditional skills, and cultural practices that reflect the identity of local communities. By transforming craft production activities into interactive tourism experiences, craft villages can create new opportunities for cultural heritage preservation and local economic development. As demonstrated in the international cases analyzed in this study—including Mashiko pottery village in Japan, Hanji craft culture in Jeonju (South Korea), Murano glassmaking in Italy, and lantern-making in Hoi An (Vietnam)—creative tourism can successfully revitalize traditional crafts while simultaneously enhancing the tourism appeal of destinations.

The analysis of these international experiences highlights several key factors that contribute to the successful development of creative tourism in craft villages. First, the design of participatory creative experiences is essential for engaging visitors and differentiating tourism products. Hands-on activities such as craft workshops and interactive demonstrations allow tourists to actively participate in the creative process rather than merely observing it. Second, the involvement of local artisans and communities plays a crucial role in maintaining the authenticity and cultural integrity of tourism experiences. Third, the integration of tourism activities with cultural festivals and events enhances the visibility and attractiveness of craft destinations. Finally, the development of cultural interpretation spaces—such as craft centers, museums, and exhibition areas—helps improve visitor understanding of craft heritage and strengthens the

overall tourism experience.

Based on these international experiences, the study identifies several strategic directions for developing creative tourism in Phu Binh lantern craft village in Ho Chi Minh City. These include the development of lantern-making workshops as interactive tourism products, the establishment of craft tourism routes that connect production spaces and cultural interpretation centers, the organization of lantern-themed cultural events linked to the Mid-Autumn Festival, and the promotion of stronger community participation in tourism activities. In addition, building a distinctive cultural tourism brand centered on the lantern-making tradition could further enhance the village's identity and competitiveness as a creative tourism destination.

Despite the potential benefits of creative tourism, the development of such initiatives requires careful planning and collaboration among multiple stakeholders. Local communities, artisans, tourism enterprises, and government authorities must work together to ensure that tourism development supports both cultural heritage preservation and community well-being. Sustainable tourism planning should also consider issues such as visitor management, the preservation of traditional knowledge, and the protection of the cultural landscape of craft villages.

This study contributes to the growing body of literature on creative tourism by providing a comparative perspective on international craft tourism models and by proposing practical implications for the development of creative tourism in an urban craft village context. However, the research is primarily based on literature review and comparative analysis. Future studies could incorporate empirical research methods, such as field surveys, interviews with artisans and local residents, and visitor experience assessments, in order to better evaluate the feasibility and potential impacts of creative tourism development in Phu Binh lantern craft village.

Further research may also explore broader questions related to the integration of creative tourism into urban cultural tourism strategies, particularly in rapidly urbanizing cities such as Ho Chi Minh City. Such studies would contribute to the development of more comprehensive and sustainable tourism models for traditional craft communities.

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