Thanh Ha pottery at Hoi An, Vietnam: The social life of things and community of a practice in the context of a world cultural Heritage City

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Abstract The evolution of Thanh Ha pottery, intricately linked with Thanh Ha pottery village in Hoi An, Vietnam, spans over 500 years of establishment and development. Across various historical periods, the cultural, religious, and community activities in Thanh Ha have undergone significant transformations. Despite this rich history, the researcher identified a notable gap in specific research documents concerning community activities. This article aims to bridge this gap by delving into the pottery community's activities in Thanh Ha before and after Hoi An's inscription on the UNESCO World Heritage list in 1999. This exploration sheds light on the changes in living conditions and community activities, highlighting the village's adaptation efforts in the face of Hoi An's recognition as a World Cultural Heritage city.

Keywords: Thanh Ha pottery, the social life of things, community of practice, world cultural heritage

1. Introduction

Hoi An is a city in Quang Nam Province, Vietnam, with many old quarters built in the 16th century that remain almost intact. In ancient Western documents, Hoi An has many names: Hai Pho, Hoai Pho, Hoi Pho, Hoa Pho, Haiso, Faifo, etc. Hoi An has historically been a trading port with the most prosperous development period in Southeast Asia, attracting merchant ships from many Southeast Asian countries and many Western countries to come here to exchange, buy, and sell goods.

Hoi An today is known as one of the famous cultural heritages of Vietnam, recognized by UNESCO as a world cultural heritage. In addition to its cultural value through diverse architecture, Hoi An is also known as an attractive new destination with craft villages bearing traditional values, such as Tra Que vegetable village and Kim Bong carpentry village. Among them, Thanh Ha Pottery Village is beautiful to tourists with its unique ancient house design and a long, diverse, rich culture from time immemorial.

Thanh Ha Pottery Village is located approximately 4 km from the ancient town of Hoi An on the left bank of the Thu Bon River. Regarding the process of forming Thanh Ha pottery village, the genealogy book "Thanh Chiem" - Nguyen Viet tam pedigree genealogy of the Nguyen Viet family living in Thanh Ha said: "People from the northern Thanh Hoa region came here with the Southern progress of Lord Nguyen Quang Nam. Therefore, the village was formed around the middle of the 16th century. At first, the inhabitants of Thanh Chiem pottery-making village, approximately 2 km northeast of Nam Dieu, but later, because they had to find clay, they gradually moved to the land. as it is today" (Nguyen, 2000). Thanh Ha pottery is mainly produced by hand, and the shaping is done manually on the turntable, not glazed. Thanh Ha pottery is smooth, durable, light, and has an unmistakable sound when tapped.

Thanh Ha pottery has unique aesthetic and technical features compared to ancient pottery products, such as rustic processing techniques. Female artisans are the primary workforce, using raw clay locally on the shore—of the Thu Bon River, especially not pottery glaze. Currently, Thanh Ha pottery village has 23 pottery households, of which there are five traditional pottery households with six pottery turntables, four pottery kilns, 13 blowing households, five handmade pottery households, and at least three professional potters, 95 skilled potters, of which there are eight artisans aged 70 years and older who hold experience in making crockery, folk knowledge in traditional pottery making with a turntable, and how to bake pottery in a kiln. This is an intangible heritage that is being conserved.

2. Framework of the Study and the Research Question

2.1. Framework of the study

The framework of the study can be presented as follows:
Figure 1 shows the framework of the study. The framework focuses on Thanh Ha pottery in Hoi An, Vietnam, as the primary research object.

The red area represents the formation and development stages in the past. These historical landmarks cover periods from the Champa Dai Viet period to the Nguyen Dynasty until the 2000s and today.

The blue area represents the present in the context that Hoi An is a world cultural heritage city, taking the landmark from 1999 when Unesco recognized Hoi An as a world cultural heritage to see the activities in the community before and after that milestone. In the process of the formation and development of Thanh Ha pottery over time, in each historical period, there was a direct impact on the change in this type of pottery. These interactions show that these main factors influence each other, and their interactions form activities in the spiritual and material life of local people and the whole society.

2.2. Research Question

The research question was determined as follows:
What is the difference in the change in practices in the production, use, and consumption process of Thanh Ha pottery before and after UNESCO recognized Hoi An as an Intangible Cultural Heritage Site of the World?

3. Research Method

3.1. Research Question

A qualitative method was employed in this study to summarize the history of Thanh Ha pottery's formation and development over time. The changes in Thanh Ha pottery and community activities were identified to adapt to contemporary life before the development and transformation of Hoi An, when this city attained recognition as a World Cultural Heritage Site. The rationale for selecting Thanh Ha pottery is elaborated upon in the following section.

3.2. Rationale for the Selection of Hoi An City in Vietnam and Thanh Ha Pottery in Hoi An

Throughout its historical evolution in Hoi An, Vietnam, Thanh Ha pottery has served people from various social classes. Each craft village, including Thanh Ha Pottery Village, is akin to a "living museum," preserving indigenous knowledge about crafting, customs, religious practices, and unique occupations. Every house and street in Hoi An, both ancient and modern, is intertwined with pottery products possessing rich cultural and human significance.

Thanh Ha pottery stands as a highly artistic and societal creation reflecting both the spiritual and material aspects of human lives. In certain historical periods, pottery even became a criterion contributing to the richness and diversity of Vietnamese pottery art.

3.3. Instruments for Data Collection

3.3.1. Instruments for Data Collection

The research methodology employed literature analysis, systematic review, and scrutiny of textual, visual, and symbolic content. Official sources, documents, records, public policies, museum exhibits, website displays, paintings,
photographs, artifacts, and other materials were utilized. By examining numerous documents related to historical events and specific artisans, a comprehensive narrative was constructed, considering their historical, social, and cultural significance.

3.3.2. Content Analysis

Similar to documentary analysis, content analysis focused on recorded information found in texts, media, or physical artifacts. This method was utilized to identify specific words, topics, or concepts within qualitative data sets. Researchers examined the occurrence, significance, and interconnections of these specific words, themes, or concepts, aligning with the research objectives.

3.3.3. Field Work

Field trips were conducted to key locations within Thanh Ha Pottery Village in Hoi An. Observations and interviews with key informants were carried out, validating and supplementing the findings from document and content analysis.

3.4. Data Collection

The data collection process commenced with documentary analysis, followed by content analysis, and culminated in focus groups. Material data were gathered from libraries in Hoi An, consulting various sources such as textbooks, book libraries, and electronic databases, ranging from single studies to articles on ceramics. This information formed the basis for synthesizing and evaluating the fundamental values, characteristics, and applications of Thanh Ha pottery in Hoi An.

3.5. Data Analysis

The study’s findings were derived from a synthesis of documentary analysis, content analysis, fieldwork observations, and focus group discussions. Past events and actions related to the subject of investigation were comprehensively examined. The data collection was meticulously organized and executed to enhance the reliability of subsequent analysis outcomes. Authentic visual representations, including texts and artifacts, were extracted as research resources. The analysis findings, resulting from collective agreement, are delineated in the subsequent sections.

4. The process of formation and development of the ancient town of Hoi An, Vietnam, as a world cultural heritage city and the meaning of the Thanh Ha pottery village

Hoi An was formed in the 16th century and flourished in the 17th and 18th centuries. It still preserves harbor relics, old towns, row houses, family churches, pagodas, temples, Chinese assembly halls, and Japanese and Chinese tombs (Figure 2).

Hoi An Ancient Town today is a unique example of a traditional port town in Southeast Asia. Most of the houses here have traditional architecture from the 17th-19th centuries (Vu et al., 2009). With these outstanding values, at the 23rd meeting on December 4, 1999, the United Nations Educational, Scientific and Cultural Organization (UNESCO) recognized the ancient town of Hoi An as a cultural heritage chemical the world according to two criteria:

- Hoi An is a prime example of a perfectly preserved traditional Asian port.
- Hoi An is an outstanding physical expression of the combination of cultures through the ages in an international trading port.

Figure 2 Map from 1686 showing the location of Thanh Ha, Hoi An, Vietnam.

Source: Map from 1686 showing the location of Thanh Ha, Hoi An, Vietnam.
For over 23 years, Hoi An has been honored by UNESCO as a Cultural Heritage of Humanity. The government and people here have protected and preserved this typical cultural heritage. As a living heritage, the Hoi An government has managed the ancient town not only by the law of heritage but also by conventions and regulations with its characteristics. Thanh Ha Pottery Village is not only an economic activity that brings a source of life to people but also has a cultural meaning, where the traditional cultural values of the inhabitants of the pottery village are maintained (Pham & Dao, 2006). Craft villages are both a factor in creating a cultural identity and, simultaneously, the most concentrated expression of that cultural identity. Products of the pottery village are the crystallization of material labor and the crystallization of intellectual labor created by potters' talented and creative hands. Each product contains the characteristics of the craft village, so they are not only goods but also cultural products with high artistic value. Thanh Ha Pottery Village is an economic, social, cultural, and religious environment that preserves the quintessence of traditional arts and techniques throughout the production process and is passed down from generation to generation. Talented artisans and products bearing the identity of the craft village are also very important. Moreover, the customs and abstinence of the craft village are still maintained to this day (Truong, 2016). Forms of religious activities still attract the significant participation of residents of the pottery village and residents who do not make pottery but have a popular form of religious activity. On the one hand, preserving these traditional cultural values of the pottery village enriches the craft village's values. On the other hand, it shows the distinct nuances of the locality and the craft village compared to other craft villages (Bui, 2000).

5. The development process of Thanh Ha pottery in Hoi An - Vietnam

Thanh Ha pottery village (Figure 3) is not only a tool but also an artifact recording life, emotional thinking, aesthetic aptitude, and the development of production techniques and society. In different periods, pottery art bears the imprint of the times, creating a unique, rich, and distinctive feature. Research on the formation and development of Thanh Ha pottery can be divided into specific historical milestones as follows:
- Pottery of the Champa period (2nd to 15th centuries)
- Pottery of the Dai Viet period (15th to 17th centuries)
- Pottery of the Nguyen Dynasty (in the 17th to 18th centuries)
- Pottery during the resistance war against France (late 18th to 19th centuries)
- Pottery from the 2000s to the present time

From the period of formation, the "Cham Pa period through archaeological relics have reflected the production level, both in terms of demand for pottery in Hoi An" (Nguyen, 2008). By the Dai Viet period in the 15th century, when the Northern people brought the pottery profession of the Northern residents, they absorbed the techniques of the indigenous Cham people to form the Pottery profession and flourished, becoming a craft village." Famous tradition is Thanh Ha pottery village and Quang people call it Thanh Ha - Hoi An pottery village" (Nguyen, 2008). Many ancient folk songs of Hoi An affirm the development and existence of the pottery village: "Thanh Ha still has bricks, bowls, pots - Cam Le aromatic medicine is famous for many generations." By the 17th and 18th centuries, this was the period of peak development of Thanh Ha pottery when the products produced were not only serving the lives of the people of the port town but were "exported to western countries" (Hoi An Monument Conservation Management, 2008). At that time, the kings of the Nguyen Dynasty were also brought into the palace to serve the higher class. In the 19th century, when the French invaded Vietnam, "pottery was
weakened due to war, modernization and strong competition of plastic and metal household appliances." Pottery of this period was still produced, although still being produced, "consumed in moderation" (Tradition & Traditional Craft Village Dat Quang – Folklore Association of Da Nang City). The period from the year 2000 until now, when UNESCO recognized Hoi An as an Intangible Cultural Heritage Site of the World (December 4, 1999), is a turning point for the strong revival of Thanh Ha pottery. Due to the policies for tourism, it has revived and strongly developed for a craft village that seems to be slowly disappearing (Ha, 1997).

Based on the research process through the above historical milestones, it shows the development process as well as the purpose of the production and application of pottery in the daily life of the people here, and at the same time, it clearly shows the changes in production activities from the production process (using raw materials, techniques of soil preparation, product shaping, pottery manipulations) to the meaning in the life of Thanh Ha pottery through the history of the stage (Truong & Vu, 2011). In general, the formation and development of Thanh Ha pottery village in history has great significance for the socioeconomic-cultural life of the locality here—the activities of the craft village are not only economic but also cultural and social (Bui, 2010).

6. The social life of Thanh Ha Pottery products in Hoi An - Vietnam

In general, the material life of Thanh Ha pottery products is quite diverse and unique. From the classification of products to the primary factors in the production process, the division of labor with women’s significant role has shown this craft village’s characteristics.

The existence and preservation of many traditional elements, from production and consumption to ritual activities in the society of Thanh Ha Pottery Village, are vivid evidence contributing to the explanation of material and cultural values and spiritual culture associated with Thanh Ha Pottery Village (Le, 2008). Cultural and religious institutions are not only an essential part of the pottery village, but these institutions also contribute to the diversified and complete appearance of the Thanh Ha pottery village. This is vivid evidence that helps explain the problems related to traditional pottery not only in Vietnam but also in Vietnam and traditional Southeast Asian pottery.

7. Practice activities in the community of Thanh Ha pottery in Hoi An - Vietnam in the context of the world cultural heritage city

7.1. Traditional activities in the community of Thanh Ha Pottery production place

Cultural and religious activities: Like residents of other traditional craft villages, Thanh Ha pottery village residents also reserve many unique and long-standing religious and professional activities. Since ancient times, the potters - bricks - and tiles in Thanh Ha have worshiped the same ancestor. Together, they built a shrine to worship the craft ancestors in Nam Dieu hamlet. They consider the ancestor to be a god who plays a decisive role in the success and failure of the annual production of the profession (Duong, 2009).

Not only maintaining forms of religious activities but also through a long production process, Thanh Ha potters have accumulated much production experience. These experiences have been handed down through generations and become valuable folk knowledge not only for pottery but also for Hoi An's intangible cultural heritage treasure. Customs and abstention: In addition to folk knowledge of pottery production and various religious activities, Thanh Ha potters preserve many customs and abstain from production activities.

To pray for the gods to support the potter's production activities, in the first batch of pottery of the year, the potter has to buy offerings to the ancestors at his kiln to pray for the ancestors—a blessing job for the whole year to do well.

Other cultural activities: In addition to the above customs and beliefs, the pottery makers in Thanh Ha also have a unique and outstanding cultural activity, the Boi singing activity during the Tet holidays. This cultural activity creates a distinctive feature for Thanh Ha pottery village.

7.2. Practice activities in the community of Thanh Ha pottery in Hoi An, Vietnam, since being recognized as a world cultural heritage city

1) Organization and management activities: Thanh Ha Pottery Village is under the state management of all levels of government and several specialized agencies. All activities and resources related to the pottery village are under the general management of the People's Committee of Hoi An City.

In addition, the People's Committee of Thanh Ha ward is the unit most directly interacting with the Pottery village, performing management in terms of population and other administrative activities. In addition, there is also a pottery village professional group. However, it is not part of the system of state management organizations. The role of this organization in the craft village is also quite important (Hoang, 2016). The group is responsible for operating several activities related to tourism in the craft village. The division of management tasks of the units in each separate field contributes to the formation of a strict management mechanism for activities related to the pottery village, ensuring that the craft village maintains its operations effectively and promotes its values.
2) Tourism development activities in Thanh Ha pottery village.

To restore the craft village, Hoi An City has established a project to restore and develop Thanh Ha pottery traditional craft village in association with tourism activities, period 2004 - 2007 and approved by the People’s Committee of Quang Nam province at Decision No. 3461/QD-UB, dated 4/8/2004 (Nguyen, 1980). After seven years of implementation, the project to restore and develop Thanh Ha’s traditional pottery village in association with tourism activities has achieved some results:

a. Traffic system:
   The road traffic system has been completely concreted. In the center of the craft village, the internal roads (1 m, 2 m wide) are kept intact and paved with red bricks produced by the artisans in the craft village.
   The waterway transportation system has also been upgraded. The craft village mainly communicates with the outside through roads and waterways. There is a pier in the craft village area that serves tourists (Tran, 2005).

b. Communication system:
   In the center of the craft village, which has been invested and upgraded, most households have invested in cable television systems, telecommunications systems, and the internet to serve the communication process of the craft village.

c. Public works:
   There is a stop to welcome guests before entering the village and public toilets to serve tourists.

d. Irrigation works:
   Along with many activities of investment in craft village infrastructure, such as building embankments to protect the village and building sewers, sidewalks, and trees, have created momentum for tourism development.

3) Mechanisms and policies for tourism development

One of the most significant advantages of the Thanh Ha pottery village is that it becomes a part of the overall heritage of Quang Nam Province - "one destination, two heritages" with community tourism models. Therefore, tourism is identified as a key economic sector of Hoi An. Accordingly, the government has issued many guidelines and policies to orient tourism development properly and sustainably (Nguyen, 1970).

From that policy, the government has encouraged the community to build a model of homestay accommodation and homestay clusters, especially in craft villages and ecological villages; at the same time, it has encouraged and linked tourism program organizations with community services to create jobs, attract labor and improve income in the community.

2001, the route to visit craft villages in Hoi An was born. Thanh Ha pottery village has become a familiar address for tour makers and domestic and foreign tourists. Visitors come here to make their favorite products. In particular, some older tourists come to the pottery village to learn the craft, for them as a return to the cultural traditions of the Eastern people (Tang, 1930).

Tourism development policies, especially community-based tourism, and the attention of all levels motivate the people and authorities of Thanh Ha Pottery Village to join hands to develop tourism culture, improve living standards, and preserve traditional cultural values.

7.3. The change in activities in the community of Thanh Ha pottery production place from the perspective of current society

1) Impact of the COVID-19 pandemic on Thanh Ha Pottery's activities.

From March 2020 to February 2022, heavily affected by the COVID-19 pandemic, Thanh Ha pottery village in Hoi An was empty of domestic and foreign tourists visiting, shopping, and most establishments. The production and wholesale of products in the craft village are closed and quiet (Nguyen, 2004).

At a time when the COVID-19 epidemic was simple, the pottery village was still open in the hope of earning a little extra income from tourists, but most of the villagers needed to be more patient to welcome guests. During the field trip, the researcher went to familiar places every time the researcher went to this place, but all of them were locked. Through the area of Thanh Ha Pottery Village, the ticket salesman shared: “There are no guests, so the change is not prepared in time, no one has come to visit in a few days, but if there is, it is very little.” (Tang, 1930). Turning from Terracotta Park into each alley, most pottery shops are closed, the kilns are silent, the villagers are silent, and the main occupation is the production of shuttles needed for these holidays. The period is a difficult time for the people of Thanh Ha pottery village in particular and for general commercial and tourist activities of Hoi An craft village.

2) The change in activities in the community in Thanh Ha during the COVID-19 pandemic thus far.

Faced with output difficulties, the village's pottery factories have switched to online sales. Village artisans share crafts, sell online, and connect with needy buyers. This shift in sales methods is also an inevitable trend in global trade today. People in the village shared that tourists have been less frequent since the fourth epidemic, and the number of products sold on the market has decreased markedly.

However, the pottery village's transition from traditional to online sales is temporary. Experts say that, in the long term, transforming sales methods from traditional to online requires fundamental changes in product lines, staff skills, and business administration qualifications for transactions (Nguyen, 1995).

Despite many difficulties, inside the craft village's gate, the pottery village's artisans are still engrossed in production, trying to overcome them with passion for their craft. Artisan Le Quoc Tuan, the owner of a production facility in Thanh Ha
pottery village, said that difficulties caused by the COVID-19 epidemic pushed the craft village to find another way to survive. Many production facilities have actively switched to exploiting the domestic market and looking for output through online trading channels. To attract customers, Mr. Tuan regularly updates items with many designs and materials, accompanied by public product price announcements on social networks for customers (Tran, 2004). “Sometimes we have to accept to sell at a cheaper price than before, but selling is also fun, not small profit, it is important to maintain jobs for family members to get through the epidemic season,” Tuan said.

Along with the policy of opening up to international tourists under new normal conditions from March 15, 2022, Da Nang International Airport - Vietnam has reopened international routes with several countries. Thanks to that, along with many international delegations who booked tours through companies, many business and self-sufficient tourists also visited Hoi An.

The National Tourism Year: Quang Nam 2022 opening ceremony with the theme "Green tourism destination" was officially held at Hoi An Memories Island, Hoi An City, Quang Nam province, on the evening of March 26, 2022. This is a national example. - Cultural, economic, social, and tourism events are also the most significant annual events in the tourism industry. It is organized by the Ministry of Culture, Sports, and Tourism in collaboration with the Provincial People's Committee. Quang Nam coordinated the organization (Truong, 2014).

On April 5, 2022, Hoi An welcomed a delegation of 126 American expatriates. This is the first honest Western tourist group to this heritage site since the COVID-19 pandemic broke out in early 2020.

On April 7, 2022, Hoi An welcomed 50 more German tourists organized by Mien A Dong Tourism Company. Before that, there were many delegations of self-sufficient tourists, business people representing travel companies, newspapers, and bloggers from Korea and Thailand to survey a series of destinations in Quang Nam (Tran, 2008).

On April 22, 2022, in Hoi An City, a workshop on Rural tourism and Hoi An craft villages: Adapting to the new situation, organized by the People’s Committee of Hoi An and the University of Economics (Hue University), was held under the financial support of the Australian Alumni Support Fund, under the Australia and Vietnam Program to develop human resources. To make a policy of "selecting rural areas and craft villages for post-COVID-19 tourism development".

In the current period, under the impact of the COVID-19 pandemic, activities at Thanh Ha Pottery Village have undergone many changes. During the pandemic, craft villages were affected economically when there were no tourists to visit, and business activities were also delayed because the government’s travel restriction policy limited transportation. These factors have made the lives of the villagers extremely difficult. However, with supportive policies from local authorities and changing craft villagers' business activities, Thanh Ha Pottery Village business establishments have partly overcome this difficult period (Bui, 2003).

Immediately after the operation of Hoi An tourism, the Hoi An government was determined to bring back Thanh Ha pottery village tourism by opening up tourism and supporting policies for craft villagers, precisely as organizing a workshop to offer solutions to adapt to the new situation after the COVID-19 pandemic, organizing the opening and organizing of national tourism year activities here, and many other activities, transferring other motions.

Looking at the difficulties caused by the COVID-19 pandemic, the people of Thanh Ha pottery village have actively adapted to the new situation with the support of the local government with remarkable results. There is good news about the return of Hoi An economy in general and Thanh Ha pottery village in particular.

8. Conclusions

Pottery is a trendy and close item in the life of Vietnamese people. At all times, in every family, it is always present and effectively serves life, from food to eat, drink, and container to products for spiritual life such as decorative statues, vases of flowers, relief, ceramic paintings; serving beliefs such as incense burners, lampstands, and national architectural works such as embossed bricks, perforated bricks, tiles, both now and in the future, even though there are many other materials. the place of pottery in life will not be replaced or diminished.

Terracotta pottery in Thanh Ha is one of the oldest types of ceramic civilware and is the basis of other pottery developed in Hoi An. It was born nearly 500 years ago, but to this day, it is still a product serving many facets of people in Hoi An-Quang Nam and surrounding areas. In addition to its utilitarian meaning, Thanh Ha pottery is also enjoyed as a complete work of art. It has its rightful place in Thanh Ha Terracotta Park Museum and other museums, and many researchers write articles to introduce and praise Thanh Ha pottery and give specific examples of its praise.

Like other pottery villages across the country, in its formation and development, Thanh Ha pottery village also experienced ups and downs and fluctuations. In the 17th and 18th centuries, when the international trading port of Hoi An entered a period of intense development, it was a favorable condition for the development of Thanh Ha pottery village. With its location near the trading port and convenient waterway traffic, the Thanh Ha pottery production area developed into an area specializing in pottery and containers for transporting goods and cooking utensils for the local people, contributing to the prosperity of Hoi An port at that time. Some of Thanh Ha’s pottery village products in these centuries are still produced today. This shows a continuation of Thanh Ha pottery products from the 17th century to the present. The 19th century to 1963 was a period with many imprints in the history of the existence and development of the Thanh Ha pottery village.
During this period, Thanh Ha pottery village was listed in several official histories of the Nguyen Dynasty as an official recognition of the position of the pottery village. Although the decline of the port town of Hoi An impacts the pottery village’s consumption market, this is not because this village also perished.

In contrast, Thanh Ha potters have promoted the advantages of the village. It expanded the consumption area, bringing the pottery profession to solid development. The war happened, and the introduction of modern tools became a major obstacle for the production activities of the pottery village; the pottery village entered a difficult period. However, the war and the difficulties still did not extinguish the pottery village. However, the transformation steps marked the peak development and the change in the quality of the pottery village. From producing only household products, potters have turned to manufacture military products; the production scale increased to a higher level when the pottery ward was born, and Thanh Ha pottery village made enamel and ceramic. However, after 1963, when the pottery trade by boat ended, it also meant that Thanh Ha Pottery Village entered a recession; the consumption market only took place in the countryside. Production activities were also limited because the war was still raging fiercely.

After the liberation day, Thanh Ha Pottery Village fell into a severe crisis when it lost the consumer market, production was weak, and labor was in short supply. In the 1980s, - the early 1990s, the pottery village was in danger of being wiped out when only seven production households remained. However, with the intense vitality of a hundred-year-old craft village and the effort to stick to the craft of the remaining pottery households and the effects of the times, Thanh Ha pottery village has been revived with new directions. Go positive. From 2000 to the present, under the influence of tourism activities, along with attention and investment support from the government, Thanh Ha Pottery Village - Hoi An has prospered. Because of the new market requirements, Thanh Ha Pottery Village has changed to adapt to the new situation, but because of that, the core, the tradition of the craft village, has also changed. Thanh Ha Pottery Village retains its distinct elements, production techniques, and traditional products. Thanh Ha Pottery Village today still retains its inherent values, part of enriching the material and spiritual values in the life of Hoi An residents in general and Thanh Ha in particular.

9. Recommendations and Future Directions

Hoi An, Vietnam, has become a sought-after destination for both domestic and international tourists due to its nostalgic charm and preservation of ancient beauty and intangible cultural values. Thanh Ha Pottery Village, within Hoi An, has emerged as an ideal spot for craft village tourism. This village holds historical significance, drawing visitors with its rich heritage.

The formation and growth of craft villages, including Thanh Ha Pottery Village, play a vital role in the community. They generate employment opportunities, augment incomes during leisure periods, and boost the local industrial production, thereby contributing to economic and rural labor restructuring towards industrialization and new rural development. Vietnamese craft villages serve as repositories of traditional cultural wealth, intricately intertwined with the nation’s cultural evolution, culminating in a distinctive heritage.

However, similar to numerous other craft villages in Vietnam, Thanh Ha Pottery Village faces challenges in its developmental journey. Issues such as limited production scale and low economic efficiency hinder its growth, preventing it from fully realizing its market potential. To ensure the village's continued existence and progress, active support from governmental agencies, organizations, businesses, and the unwavering determination of the local craftsmen are imperative.

Furthermore, a comprehensive approach encompassing economic, social, and environmental solutions is essential for the sustained development of the craft village in the long run.

Given the constraints of time and knowledge, this study provides select solutions aimed at addressing the current challenges. These proposed solutions focus on enhancing the status quo, finding viable markets for products, and creating attractive destinations that captivate tourists’ imagination. Implementing these measures can not only improve Thanh Ha Pottery Village’s prospects but also entice a growing number of tourists to explore this culturally rich craft village.

Ethical considerations

All interviewees in this article participated voluntarily and accepted interviews. They fully understand what they are agreeing to, including the potential risks and benefits. The interviewees have anonymized the relevant personal information, but have made a backup of the data. There is no potential risk to the respondent.

Conflict of Interest

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