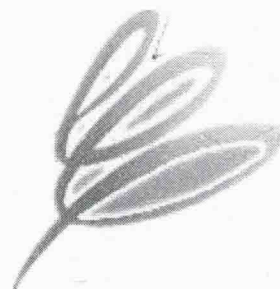




第五届中国—东盟教育交流周

中国—东盟民族文化产业研讨会

论 文 集



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中国·贵阳

2012·09



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一、民族文化产业发展的理论与思考

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Overview on Development of Cultural Industries in Mandalay Region, Myanmar

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Abstract: Myanmar culture and arts generally came to be seen as a special faculty of the human mind to be classified with religion, the touch of Buddhist spirit. Myanmar traditional arts and crafts are categorized in ten kinds that create aesthetic beauty. This presentation is focused on the overview on development of Myanmar arts and crafts cultural enterprises mainly in the Mandalay Region. Among many kinds of cultural industries in Myanmar, traditional crafts industries (enterprises) are more popular and attractive both to local and to oversea visitors. Most of those are not transformed into industrialization because craft production is valued on human's creativity of aesthetic beauty. Myanmar traditional arts and crafts cultural enterprises are sustainable by their own investment. Marketing of traditional crafts is also supported and encouraged by the governmental sector. For the government concerned, the Department of Fine Arts under the Ministry of Culture is taking responsible for the preservation and dissemination of Myanmar traditional arts and fine arts by conducting courses at the universities of culture and fine art schools. Besides, government is preparing for the taking inventory of Myanmar traditional arts and crafts to be listed as part of the Intangible Cultural Heritage. One of the important issues for Myanmar traditional cultural enterprises is to preserve our original patterns and designs as well as to have a right for creation. There are some issues on skilled artists and employees who are gradually moving to better jobs rather than art work production.

Key words: traditional arts and crafts; traditional cultural enterprises; preservation; promotion

论缅甸曼德勒的文化产业发展

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摘 要: 缅甸的文化和艺术通常被视为人类所具有的一项特殊才能, 归入宗教并传达佛教精神。缅甸的传统艺术和手工艺分为十个种类。本文的重点是缅甸艺术和手工艺文化企业在曼德勒地区发展的概况。在缅甸众多的文化产业中, 传统工艺产业更受当地及海外游客的青睐。大多数的传统工艺并没有工业化生产, 因为工艺产品的价值来源于人的审美创造力。缅甸的传统艺术和手工艺文化企业通过自己的投资进行运转。政府部门支持和鼓励传统工艺市场营销。在政府方面, 文化部的美术处负责缅甸传统艺术和工艺的保护与宣传, 并在大学的文化美术学院开设相关课程。此外, 政府正在准备将缅甸传统艺术和工艺列为非物质文化遗产。缅甸传统文化企业的重要任务之一是既保持自主创作权又保留原始的花纹和图案。熟练的艺术家和员工们正逐渐转移到更好的就业机会, 而不仅限于艺术作品生产。

关键词: 传统工艺, 传统文化企业, 保护, 促进

Introduction

1.Culture may contribute towards making the uncivilized to be civilized, taming the rude to be polite, the cruel to be gentle, the wicked to be righteous and maintaining ethics and norms of human virtue. Myanmar accepts that: culture is a combination of both physical and mental culture, the standard of culture can be measured not only by material development but also the morale and morality of its people. The existence of being a human will have no meaning if the religion and literature of people are not fully developed.

2.Due to the information technology development, the speed of spreading culture from ne part of the world to another is faster especially by the countries of more advanced in technology. In this situation, every nations need to safeguard and promote their national culture as their own way. To protect and promote our national culture and cultural heritage, cultural industries are playing as an important role. Cultural industries may vary as their profession and activities such as visual arts and crafts, performing art, cinema, audio visual, books and multimedia production, etc. Cultural industries are one of the vital sectors to promote and safeguard national culture as well as to be supportive matter for regional development.

3.Myanmar is a land with rich natural resources such as big forests and mineral ores. The mainstay economy is agricultural production and the government is carrying out the development of agriculture as the base and all-round development of other sectors of the economy as well. In Myanmar, nearly a hundred percent use of natural things and handicrafts can be found in our country.

4.In Myanmar's experience, traditional arts and crafts have long been in existence in the country. Myanmar has own distinctive patterns which evolved from the people's traditional customs, beliefs and observances. Myanmar folk arts are very much a reflection of the country's lifestyle. Among many kinds of cultural industries, I would like to focus on the crafts industries and its development in my presentation.

Brief on Myanmar Traditional Arts and Crafts

5.Generally, Myanmar art came to be seen as a special faculty of the human mind to be classified with religion. Every form of Myanmar culture, whether in art, architecture, literature or music, has a good extent, the touch of Buddhist spirit. Old-times artists of Myanmar were motivated by merit rather than many in their infinite pains in the cultural field. In fact, Myanmar society was not a monetary

society at all. Buddhist preached contentment as the sure way of joy, and the good Myanmar Buddhist knew that truth and enjoyed life. By the Western criteria their standard of living may not be considered high. But by Buddhist concept, Myanmar people lived their richest of lives. It reflects the creation of Myanmar traditional arts since the time of flourishing the ancient Pyu Cities.

6. According to the Myanmar version, the arts, mainly the traditional arts and crafts, are categorized in ten kinds that create aesthetic beauty. Myanmar traditional arts are metaphorically called as “pan” or flower. These Ten Arts are:

- (1) Art of Blacksmith: the creation of craft by iron metal, “pan bei”
- (2) Art of Gold and Silversmith: art of crafting gold and silver, “pan-tein”
- (3) Art of Copper smith: art of bronze craft: “pan-din”
- (4) Art of Stucco: craft of stucco curving, “pan-tao”
- (5) Art of Masonry, “pan-yan”
- (6) Art of Wood and Ivory curving, “pan-pu”
- (7) Art of Stone Sculpture, “pan-ta-mao”
- (8) Art of Tunner, “pan-put”
- (9) Art of Painting, “pan-chi”
- (10) Art of Lacquer, “pan-yun”

7. In point of fact, this kind of enumeration is far from complete. There are more than ten arts and crafts in Myanmar. Such the art of tapestry, textile (acheik) weaving, earthenware, glazed earthenware, lapidary (Panyue), cabinet making, glass and gold inlay, bamboo and rattan work, making toys, and many others. Myanmar arts and crafts have been developed relating to the religion but, nowadays, those are applied in social life and custom of Myanmar people.

Myanmar Traditional Cultural Industries and their Development

8. Handicrafts in Myanmar are really beautiful made from marble, creating woodcarvings, jewelries with all kind of local gemstones plus other arts and crafts, there are many variants. The focal location of crafts industries is central Myanmar, particularly in Mandalay city and its environ. Since Konbaung Period (19th century), arts and crafts workshops were settled in respective places nearby Mandalay Palace according to their professions such as blacksmith, gold and silver smith,

bronze-casting, stucco-curving, wood-curving, tapestry, textile weaving, etc. These places and arts and crafts production workshops are still existing in Mandalay and its surrounding.

9. There are various categories of crafts industries around central Myanmar. More popular production workshops are wood curving, paintings, bronze casting, stucco curving, tapestry, textile weaving, silver smith, lacquerware, etc. In this paper, I would like to describe some popular cultural industries and their development.

10. One of the major Myanmar handicrafts is creating different types of designs of teak wood by hand with basic carving tools to make great craft of wood carving. Wood curving workshops are widely surviving in central Myanmar. Tanpawaddy in Mandalay is popular for wood curving products. Since ages, wood carving Myanmar handicraft was considered as a traditional art which is passed on within the families of handicraft artists. Most of Myanmar handicrafts by wood carving are made from teak wood. Even from daily use Myanmar handicrafts such as rolling pins, ladles, walking sticks and combs to household utensils such as furniture, toys, book stands, jewel boxes, decorative panels, wooden screens, window frames, etc. are made from teak wood. Teak wood carvers carefully select wood with the right degree of hardness, grain and hue for each object.

11. Stucco curving and bronze casting is also well-known workshops in Mandalay region. Most of the products are concerned with religion particularly with Buddhism such as bronze bells, bronze Buddha images and related bronze materials, stucco Buddha images and related stucco materials. The process of bronze casting has many steps and takes time to get fine product. Stucco curving also needs skilled workers to finish good product. Mingun Bell in Mingun and Kyauk-taw-gyi Buddha image in Amarapura are fine examples for bronze art and stucco art work respectively.

12. Besides, products made of jade are widely used as jewellery and other daily used objects throughout the country. Jade-ware is not only for precious gems but also for religious and household materials like Buddha images and other religious objects, souvenirs, jade paintings, and accessories.

13. The art of tapestry or "Shwe Chi Hto" (gold embroidery) is said to have originated in Myanmar about a thousand years ago. It is a form of needlework to create a variety of pictures and patterns to delicate and detailed that is requires skill, artistry and patience. It is a highly decorative embroidery that employs gold thread as its name

indicates, but in fact silver and coloured threads as well as other materials such as tinsel, sequins, semi-precious gems, colourful cut glass, seed pearls and beads go into the making. The centre of the craft was and still is Mandalay, the long standing hub of Myanmar culture and art. The ancient ceremonial royal raiment known as Duyin worn by King Thibaw and Mahalatta worn by his Queen Suhpayalatt, that are now displayed at the National Museum, were the creation of skilled seamstresses, goldsmiths and other artisans of Mandalay.

14. One of the unique cultural industries is gold-leaf making at Myet-pa-yat Quarter in Mandalay. It is made of thin stick of gold which is pounded with hammers until it is transformed into a sheet of gold foil. Finished products are wrapped in the sheet of bamboo paper into packages. Myanmar people use vast amount of gold-leaf to gild pagodas, Buddha images, and other votive objects.

15. Silversmith workshops are located in Sagaing region and Shan State since the reign of Myanmar kings. They still use traditional method for silver-ware by hand without applying modeling and machine to copy the patterns. The handiworks are excellent and in detail but taking time to finish the product. Bowl for drinking water in several sizes, food container (Swan-oak), tray, jewellery and accessories are popular and marketable products. Mostly, the owners practice to place the order to the artistes at small residence-workshops and then collect finished products to the showrooms.

16. A very special Myanmar Art and handicraft is gemstone painting, which means all "painting" is done by a mosaic of different gemstones. This are usually pieces of jade, ruby and ruby dust plus other semi precious stones. It shows very good the creativity of local handicraft and art creators.

17. Myanmar woven textile is one of the main cultural products both in local and abroad. Weaving industry in Myanmar has lasted over thousands of years since Bagan Era indicated by the evidence of ancient mural paintings, palm-leaf manuscripts and literature. Myanmar people of olden days usually produced wearing apparels themselves with traditional hand-loom. Since the 19th century, local workshops have been developed that especially produced lun-taya acheik longyi, of wavy patterns woven with over 150 shuttles bearing brightly coloured silk yarn on hand loom. The traditional weaving process was widely practiced by Myanmar women. They also used traditional dyeing from natural materials including barks, leaves, flowers, fruits,

roots, and tubers, by pounding and mixing of those. There are many weaving industries in Amarapura and cities of States and Divisions. They produce various kind of longyi, fine cotton fabric or silk in several designs using traditional hand looms as well as power looms in every weaving centres of the nation.

18.Lacquer-ware industry has widely been developed as cottage industry which produces useful handicrafts and household utensils. Myanmar lacquerware has a long tradition. Isolated evidence from ancient lithic inscriptions in and around Bagan, references in old literature and chronicles provide proof that the art of lacquerware had existed with other arts and crafts at Bagan in its heyday (11th to 13th century AD). Bamboo and wood that are used as frame or base in making lacquerwork are easily and cheaply available around the central Myanmar. Though not all Bagan people are lacquerware makers, a majority of them are engaged in this art which has been transmitted from generation to generation either within the lacquerware making families or in village guilds which are run by lacquer masters with a few apprentice pupils. Lacquerware workshops in Bagan and Kyaukka village in Monywa Township are cottage industries as they always have been. There are quite a few private Guilds which train lacquerware makers and also open lacquerware shops at Bagan and at other centres of tourist attraction in other ancient cities.

19.Development of Myanmar cultural industries is more rapidly in present day. Particularly, lacquer-ware, tapestry, jade sculpture, etc. are very fine artworks not only for local market but also for oversea market. Development of tourism enterprise supports cultural industries to be attractive souvenirs providers. There are some cultural industries sustainable as traditional workshops but some are surviving depending on the traders. Production of traditional cultural industries is varied with the demands or self-designs. Generally they produce ordered materials particularly for religious objects and accessories for local demand.

20.Traditional handicraft skills are carefully preserved in families and passed down from generation to generation. Most of the artisans are simultaneously at home and at work in their residence. Generally, a medium size cultural industry has five to ten workers and pays wages to each worker from 3000 kyats to 5000 kyats per day.

Government sector on Myanmar Cultural Industries

21.Cultural industries play an important role of heritage preservation in developing country like Myanmar. The method of art and crafts making and skillfulness must be

preserved as our intangible cultural heritage. Government encourages cultural industries in order to develop and promote as well as to protect from extinction of our traditional arts and crafts. The Ministry of Cooperatives is focal for support to development and promotion of cultural industries with the coordination of other related institutions and organizations. Trade fairs and exhibitions of cultural industries are often held to explore cultural products and to seek market and investors for the products.

22.To preserve traditional techniques of arts and crafts, the government established Saunder's Weaving Institute at Amarapura for teaching and dissemination of Myanmar traditional weaving techniques as well as for practicing power loom weaving. Chemical dyeing and screen-printing as well as traditional resist dyeing techniques have also been introduced.

23.The lacquerware training school set up under the Department of Home Industry in the post- Independence period has been upgraded to college level by the Government and trainees are recruited from around the Bagan area. Government provides scholarship grants to the trainees.

24.For nurturing human resource development on traditional arts and crafts, Ministry of Culture established National University of Arts and Culture both in Yangon and Mandalay, and State School of Fine arts in respective cities. The Universities and Schools are now conducting courses on Myanmar traditional arts and crafts as well as Myanmar traditional performing arts to younger generations according to their educational level.

Challenges for sustainable development of Myanmar cultural industries

25.Myanmar's arts and crafts industry and its tourism industry are directly related to each other. Sales of traditional handicrafts always increase when more tourists come to Myanmar. Generally, demand for traditional handicrafts increased during the high season. Expanding the market further will require handicraft makers to adopt modern manufacturing techniques. Most of the crafts products are exported to our neighbouring countries as raw materials because they have shortage of raw materials due to high number of tourists. They order the material from Myanmar and use a combination of machine technology and handiwork to make them as their own

products for the market. We need to create and expand our own market internationally.

26. Investment is one of the challenges for the survival of cultural industries. Small and medium size cultural industries are unable to stand long time due to the more investment and less profit. Arts and crafts production is traditionally through passed generations based on the talent and hobby by less consideration of making much profit. To encourage the sustainable development of cultural industries, investment and seeking international market is one of the factors to undertake.

27. Most arts and crafts in Myanmar are still made exclusively by hand. If we apply new technology combining with traditional skill, production of arts and crafts would be faster and increase quantity to sell cheaper price than handmade materials to oversea visitors like tourist. It would be supportive to the quality control for external demands rather than handiworks. We should innovate our neighbouring countries are applying machine assistance to be quantitative and qualitative for their cultural products. Products made with machines cannot be considered truly handmade, but added that new techniques are required to produce greater quantities of high-quality goods and expand the arts and crafts market. And although machine-made products are not genuine traditional artworks, combining handmade and machine-made techniques can increase quality and quantity.

28. Small and medium size cultural industries are hard to keep skilled artistes by small amount of income. In some enterprises, skilled artistes move to bigger workshops for good income but some of them shift to the jobs for better earning without using their skill. Gradually, we will loose not only human resources but later will face to difficulty to maintain our traditional arts and crafts in its original forms.

Conclusion

29. Myanmar traditional arts and crafts works has been developed since ancient time but at present, it left behind than other developing countries due to the lack of industrialization and technological transformation. Though the artisans are skillful to create fine quality handiworks, their survival is difficult by doing only craft for their earning due to the lack of technology, modern equipment, investment. The artistes are trying to cover daily expenses rather to create new ideas and new products. To maintain the traditional ways and patterns is good for us but it should create newly and different patterns based on tradition and international knowledge. For example, in

the past period, some South Korea companies based in Yangon encouraged Myanmar artists to improve their skills and creativity by ordering paintings, supporting necessary painting accessories and exporting paintings to oversea market. In doing so, Myanmar artists had usual income and improved their skill.

30.As my view, investing by oversea companies who have international experience and enhance for international market would create opportunity for Myanmar artisans getting training and production to get new knowledge and expose their creativity.

31.I hope that 5th China –ASEAN Cultural Industry Development Symposium would contribute to the mutual respect and understanding of cultural development within the China- ASEAN region. In facts, cultural products are creation of human being based on his idea and imagination. We can view the reflection of the history, religion, customs and traditions, characteristics and heritage of people at the cultural products. Technology advantages make the newly physical improvement and cultural development across the world which could not be blocked. By applying the advanced information technology, our culture can be disseminated throughout the world.

32.I would like to present that technological advantages and its result of material development is only physical culture. According to the Teaching of Buddha, mental culture can enhance the real wealth of human being. Every religion has principles to be peaceful minded persons. By following the teaching of our religious leaders, we can built peaceful world and improve our respective culture for mutual understanding.

33.In my conclusion, I would like to expect that we will discuss to be more development of our regional culture by sharing experience and exchanging our views to be cooperative and collaborative cultural industries within the region.

Traditional Cultural Values of Ethnic Minorities with the Development of Tourism in Lao Cai Province (Vietnam)

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Abstract:

In this paper, we conduct a survey on the case of Lao Cai to study how traditional cultural values of ethnic minorities can contribute to the development of local tourism.

We analyze and investigate broadly the reality of Lao Cai tourism and the role of cultural tourism in the development of local tourism. Based on the actual findings, we select three typical cultural norms of the region that are most attractive to tourists including cultural village, cultural market, and cultural festival. For each cultural norm, we analyze the realities and interactive relations between cultural norms and tourism development, particularly cultural tourism.

Based on the findings on the realities, this article shows active impacts of tourism on the development and preservation of the ethnic minority cultural values. Meanwhile, it reveals negative impacts of tourism on the local indigenous.

Key words:

traditional cultural values; tourism; realities; impact

越南老街省旅游发展中少数民族传统文化价值观

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摘 要: 本文研究越南老街省少数民族传统价值观如何推动当地旅游业的发展。通过广泛调查,分析老街旅游业现状及文化旅游在当地旅游中的作用。根据实际调查结果,我们选取了最吸引游客的三种典型文化范例:文化村、文化市场和文化节。本文分析每种文化范例的现状及其与旅游发展的相关性,特别是与文化旅游的相关性。研究结果显示,旅游对少数民族文化价值观的发展与保护有积极作用,但对当地土著居民却有负面影响。

关键词: 传统文化价值观, 旅游业, 现状, 影响

1. Introduction.

Among the provinces in the North West, Lao Cai is considered the most typical with its location at the center of the region. In terms of geography, Lao Cai shares the borders with Yen Bai, Ha Giang, Son La, Lai Chau provinces of Vietnam and Van Nam province of China with the international borderline of 203 km. Lao Cai is endowed with abundant and special tourism resources, both natural and human, which are mostly allocated in Sa Pa, Bac Ha, Muong Khuong, etc. Lao Cai province therefore plays a role as the tourism centre of the mountainous North West region, situated at the border gate with the potential tourism market China. Meanwhile, Lao Cai is also the centerpoint in the economic corridor Kunming - Lao Cai - Hanoi - Hai Phong. This is one of the favourable conditions for Lao Cai to develop its tourism.

To date, Lao Cai province is the common house of 27 ethnic groups, with a population of 594,364 people (1999 survey), among which ethnic minority people account for 70 % and habit in all districts in the province. Thanks to their high population proportion, ethnic minorities in Lao Cai are regarded the major cultural identities of this area. Among the 27 ethnic minority groups, those of the Hmong–Yao family include Hmong and Yao, Tay-Thai family Giay, Thai, and Tay-Nung, those of the Tibetan-Burmese family include Ha Nhi, Phu La. These groups are quite big in population and live in groups in their villages. It is this ethnic diversification of the local culture that has been attracted tourists during the past years.

Table & Diagram 1: Statistics on the population of major ethnic groups
in Lao Cai Province (1999)①

No.	Ethnic	Total	Male	Female
1	Tay	81.666	40.936	40.730
2	Thai	52.136	26.297	25.849
3	Nung	22.666	11.210	11.456
4	Hmong	123.778	61.558	62.220
5	Yao	74.220	36.834	37.386
6	Giay	24.672	12.426	12.246
7	Ha Nhi	3.101	1.563	1538
8	Phu La	6.975	3.510	3465
	Total	389.214	194.334	204.890

① Source: Lao Cai Department of Culture-Sport and Tourism

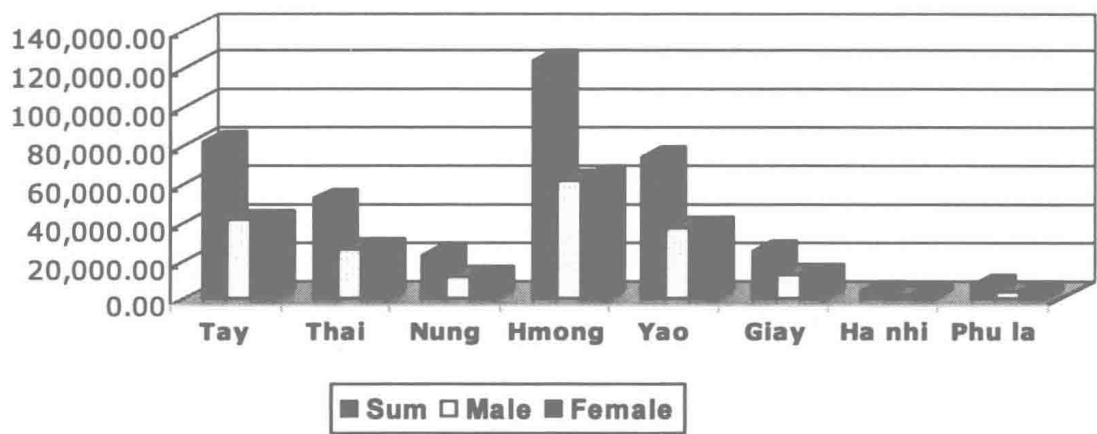
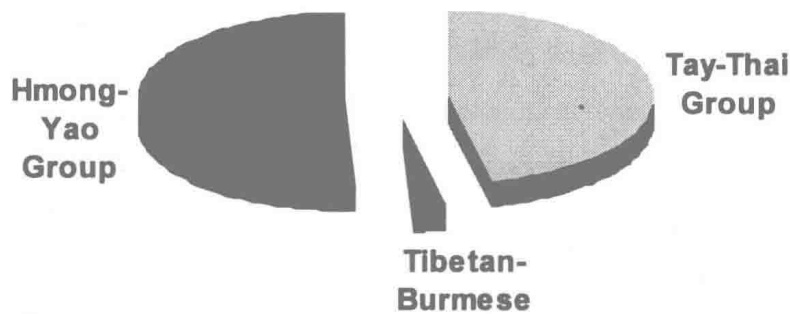


Diagram 2: Ethnic groups based on language families.



There have been a few surveys and empirical studies on Lao Cai tourism in various aspects (Digregorio (1996), J., Koeman (1999), Jean Michaud (1998), Jean Michaud & Sarah Turner (2000, 2006), Nguyen Van Lam (2002), Tran Huu Son (2004)...). In this paper, we conduct a survey on the case of Lao Cai to study how traditional cultural values of ethnic minorities can contribute to the development of local tourism.

2. General information on the reality of Lao Cai tourism.

Lao Cai tourism initiated with Sa Pa resort exploited by French people from 1903. Before 1909, Sa Pa only had a few military buildings for French army. In 1909, Cha pa hotel situated on the way from Sa Pa to Lao Cai was opened. From 1914-1942, the French built up Sa Pa into a holiday resort of the North in the civilization approach. During this period, about 100 villas were built and in some years Sa Pa attracted thousands of Europeans who lived and worked in Vietnam for their holidays. During the first Indochina War (1946-1954), a lot of buildings were destroyed. Sa Pa did not develop until the 80s of the previous century under the Open Door Policy (Jean Michaud & Sarah Turner 2006). In general, the history of Lao Cai tourism development is closely related to the development of the tourist attraction Sa Pa. Other tourist attractions in Lao Cai such