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主 論 文 の 要 旨

論文題目

Authenticity in Indigenous Tourism: The Case of Smangus Village, Taiwan
(台湾原住民によるツーリズムにおけるオーセンティシティ：台湾のスマンガス村を事例に)

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論 文 内 容 の 要 旨

Smangus village is an indigenous tourism destination and a living place. Since the tourism business started in 1995, the villagers successfully adapted their traditional values and beliefs to modern tourism management by establishing Tnunan Smangus, a local cooperative institution based on Atayal Gaga. Gaga, a traditional social norm that stresses the communal action toward shared goals, underpins Smangus' tourism industry. While most indigenous tourism sites in Taiwan perform traditional dancing in cultural theme parks and demonstrate cultural crafts on the shelf in museums, Smangus village introduces tourists to their living spaces such as houses, church, elementary school and peach farm as they are. Villagers' living experiences are also shared in a guided tour and a night party. Smangus village demonstrates their daily lives to tourists rather than a staged production or the ancient memories demonstrated in museums and world heritage sites.

This dissertation addresses the maintenance and performance of authenticity in Smangus village, an indigenous owned and operated tourism destination in Taiwan. Authenticity in tourism studies starts with the tourist quest for authenticity previously. Scholars view tourism as a new form of imperialism. It brings a flood of tourists who impose alien values or apply economic pressure on

host communities, which forces conformity and oppresses authenticity of cultural properties and human interactions. In contrast to previous studies that see constraints on hosts, I argue that the people of Smangus village view tourism as a way to maintain their *host authenticity* in the living place; meanwhile, the villagers perform a *living authenticity* to tourists which enhances tourists' authentic experiences and intention to revisit.

There are three research questions. The first research question focuses on hosts' view. Does Smangus Village maintain 'host authenticity' during tourism development? If so, how does Smangus village maintain their host authenticity in the living place? There are three sub-questions as follows.

- How have people of Smangus village tried to maintain host authenticity in the industry transition?
- How do the villagers manage their tourism settings as a way to maintain their host authenticity?
- How do the villagers maintain host authenticity as living authenticity in tourism programs?

The second and third research questions are about the effects of host authenticity on tourists. The authenticity of Smangus village is not a static display of cultural objects on the rack, objects that they no longer use in their current lives. Instead, their authenticity is dynamically related to their living experiences and living place, called living authenticity. This living authenticity is performed by the villagers in their tourism settings and programs to the tourists. This raises a concern about whether the performance of living authenticity contributes to tourists' experience of authenticity. I proposed the second and third research questions as follows. The second research question is, what are tourists' perceptions of the performance of living authenticity provided by the hosts in Smangus Village? The third research question is, do tourists' perceptions of the performance of living authenticity provided by hosts influence their intention to revisit?

The research method includes both qualitative and quantitative approaches. For the first research question, I used ethnography approach. The ethnographic investigation of host authenticity relied on my periodic field work between 2006 and 2016. The data was collected from direct observation of tourism programs (guided tour and night party), interviews with villagers, information from Smangus meeting minutes and information from the village website. For the second and third question, I used quantitative approach. The questionnaire survey on tourists' perception of the performance of living authenticity in Smangus village and tourists' intention to revisit was conducted from May 22 to June 14, 2015. I chose tourists who had participated in the village's activities (the guided tour and the night party) and asked them to do self-administered questionnaires. A total of 194 tourists were surveyed.

Regarding the first research question, there are three results. First, although villagers suffered from the anxiety of economic hardship, low standard of living and no vehicle access road, they made their own decision to transfer village industry from agriculture to tourism on the basis of a dream divination. This dream divination is part of Atayal Gaga, a traditional social norm that guides villagers' life. They view tourism development as a practice of Atayal Gaga, rather than something imposed by external force. In this point, they maintain their authentic self successfully.

Second, while constructing tourism settings, the villagers prioritized their own needs, rather than catering to tourists' demand. In the initial phase of tourism development (1991-1995), villagers decided to maintain low accessibility of the village by limiting the road width to three meters. In this way, they reduced the number of people who came to village by car. As Cohen (2002) suggested, the critical of factor for sustainability is to control the number of tourists. At this point, the villagers had made their first step toward sustainable tourism development.

The village had a temporary breakdown of traditional ties between 1996 and 1999 because there was unequal distribution of the number of tourists among households. Some households

reduced the price of accommodation and constructed bigger mountain lodges in order to attract more tourists. In 2000, the competition was alleviated because the women's corps of Smangus church started cooperative work in a communal kitchen. In 2001, the villagers expanded the scale of cooperation to include a restaurant, convenience store and lodge.

In 2004, the villagers established Tnunan Smangus, a village cooperative system based on Atayal Gaga. It emphasizes communal properties and economic benefit sharing. The agriculture products, the land and tourism industry were all communally owned and operated by the participants of Tnunan Smangus. The participants have lunch together every day, share the village's works and also the revenues generated from the tourism business. In this way, Tnunan Smangus parallels the sharing of duties and benefits under the past traditional life.

Since Tnunan Smangus started working, sustainable tourism development has become a common goal among villagers. They gradually reformed mountain lodges and reduced the number of accommodations from 400 to 250 people. Meanwhile, villagers set woodcarvings to demonstrate their past living experiences and current cooperative works. While constructing tourism settings, they also built an elementary school to conserve Atayal culture and language. The village entrance also changed because the road was near the school. The villagers decided to lead tourists to enter the village from another side connecting with a parking lot. In this way, villagers provided a safe environment for children.

Third, in the performance of tourism activities in their living space such as the guided tour and night party considered as living authenticity provided by the hosts, the villagers viewed themselves as educators and wanted tourists to understand ethnic culture and respect indigenous people. Their language "Atayal" became a tool to educate tourists. Meanwhile, by speaking their own language in tourism activities, they pointed out their ethnicity and limited the information apportioned to tourists. In this way, the villagers maintained their host authenticity in their tourism performance.

In terms of second research question, the result of exploratory factor analysis on tourists' perceptions of the performance of living authenticity provided by the hosts in Smangus village can be divided into three dimensions – object-related, intra-personal and inter-personal authenticity. This result is different from previous studies which focused on non-living authenticity consisting of two dimensions of authenticity – object-related and existential. The results of this dissertation decompose the concept of “existential authenticity” into intra-personal (the perception of tourists' authentic selves through the understanding of the village's real history and culture) and inter-personal authenticity (the perception of tourists' authentic selves through understanding the connection with another society). In this way, living authenticity is an incorporated concept that bridges destination and tourists' experience.

In terms of third research question, the results of ordinal logistic regression analysis showed that these three dimensions of living authenticity are all positively correlated with intention to revisit. Tourists who perceive Smangus village as more authentic on each dimension are more likely to say they plan to visit again. These results can be utilized in the managerial issues of living culture in other indigenous tourism destinations similar to Smangus village.

To conclude, the maintenance of host authenticity in Smangus village is an example that demonstrates ways to regain their host role in the unbalanced power relations between host and tourists in tourism development. In return, the people of Smangus village develop tourism in a way consistent with Atayal culture and enhance their cultural continuity. At the same time, their performance of living authenticity provides a source for tourists to experience authentic tourism in the villagers' living space and enhances their intention to revisit. In this way, the people of Smangus develop their tourism industry in a sustainable way. These results may be utilized by other indigenous communities for future tourism development and management.