

Accumulating Cultural Values in Vietnam's Export Products

Dr. Nguyen Thi Huong Giang¹ | Tran Ngoc Van Anh²

¹Thuongmai University, Viet Nam

²Cranbrook Schools - Bloomfield Hills, Michigan, USA

Received 07-08-2024

Revised 08-08-2024

Accepted 31-08-2024

Published 02-09-2024



Copyright: ©2024 The Authors. Published by Publisher. This is an open access article under the CC BY-NC-ND license (<https://creativecommons.org/licenses/by-nc-nd/4.0/>).

Abstract:

Exporting goods and services is a common activity in the current era of economic and international integration. In recent years, Vietnam has achieved remarkable results in export activities. For instance, in the first six months of 2024, Vietnam attained an export turnover of USD 190.1 billion, a 14.5% increase compared to the same period last year. Contributing to this growth is the export of cultural products, including conical hats, áo dài (traditional Vietnamese dress), and Vietnamese art performances abroad; as well as welcoming international tourist groups to visit Vietnam's culturally significant historical and architectural sites. In the following article, after exploring Vietnam's cultural values and the current state of accumulating these values in Vietnam's export products, several solutions are proposed to further promote this activity in the future.

Keywords: Accumulation, cultural values, export products, Vietnam.

1. Introduction / Problem Statement / Significance of the research issue:

Vietnamese cultural values, forged through thousands of years of history, have shaped the resilience and character of the Vietnamese people and acted as a crucial factor in helping our nation achieve numerous successes in the career of nation-building and defense.

Cultural values are perceptible, attainable, and able to play a guiding role in educating and motivating people toward truth, goodness, and beauty. In the lives of individuals and in the history of each nation over many generations, some cultural values are newly formed, and some become obsolete, but there are also others that are preserved, widely disseminated, enhanced, inherited and promoted. These become traditional cultural values that shape

the cultural identity of a nation. (tapchiconsan.org.vn, 2024)

Cultural values are the core elements of culture, created and crystallized by humans throughout history, which guide individuals towards truth, goodness, and beauty. Through its value system, culture demonstrates its role as a driving force and regulator of societal development.

Over the course of more than 35 years of reform, both domestic and international situations have undergone complex, multidimensional shifts. Domestically, the national economy has transitioned from a centralized, bureaucratic, and subsidized economy to a socialist-oriented market economy, characterized by the burgeoning of a knowledge-based economy. Socially, there has been a gradual shift from a traditional agricultural society to a modern industrial one. On the

international stage, the context is defined by the forces of globalization and the Fourth Industrial Revolution, marked by the rapid advancement of science and technology, alongside numerous traditional and non-traditional security challenges. In this context, Vietnam's cultural value system has undergone significant transformations. There is a notable shift among a segment of the population from prioritizing spiritual and moral values to emphasizing material and economic values; from valuing emotional connections to placing greater importance on legal principles; from collective and community-oriented values to affirming individualism and personal talent; from revering experience and the wisdom of elders to valuing scientific knowledge, talent, and competence; from a preference for stability to a focus on dynamism, innovation, and creativity to meet the demands of development and integration; and from adhering to hierarchical order to advocating for a life of freedom and equality... (tuyengiao.vn, 2021)

Culture acts not only as a vital role in knowledge transfer, aesthetic education, and the dissemination of key cultural and social values but also as a productive sector that contributes to economic growth and sustainable development. Globally, many countries have recognized culture as one of the key pillars of the creative economy, and an essential domain within international trade and competition. Recognizing the dual value of culture—both as a social asset and an economic driver—has prompted governments worldwide to prioritize the development and expansion of cultural industries as a core component of their economic diversification strategies, fostering economic growth, prosperity, and societal well-being. The cultural industries, along with the “flow” of cultural products and services, have generated significant income and created new opportunities for businesses, particularly small and medium-sized enterprises.

In the effort for international integration, Vietnam's Strategy for the Development of Cultural Industries by 2020, with a Vision to 2030 (abbreviated as the Strategy), has been promulgated. This is a comprehensive national

strategy for the development of 12 key cultural industries.

Currently, the growing global trade in cultural products underscores the role of culture as a form of “soft power,” with the great capacity to transcend borders, foster cultural dialogue, and enhance mutual understanding among nations. (tapchicongsan.org, 2020)

Therefore, the accumulation of cultural values in export products not only holds significant spiritual value but, in the long term, will also bring substantial benefits to enterprises engaged in cultural industries, the Vietnamese diaspora abroad, and the international community.

2. Research Methodology:

To support the research objectives, the research team employed two primary methods: desk research (reviewing published materials on media platforms) and sociological surveys (collecting questionnaires from consumers, sellers, and managers residing in the United States—representative of Vietnam's export market for products that embody cultural values). The data collected were aggregated and analyzed using Excel software.

Through desk research, the team examined various documents on Vietnamese cultural values, their nature, components, and the way these cultural values are accumulated in export products. The research also explored the achievements and limitations of exporting products that incorporate cultural values.

The research team developed a survey questionnaire to conduct sociological investigations. The survey included questions regarding the components of Vietnamese cultural values, channels for learning about Vietnamese culture, the benefits and challenges of accumulating cultural values in Vietnam's export products, the necessary measures the Government should take to manage the export of cultural products, what cultural export enterprises should do, and what consumers (abroad) should do with Vietnamese cultural products.

The data collection method was conducted using convenience sampling. The survey was created on GoogleDrive and distributed via a link:

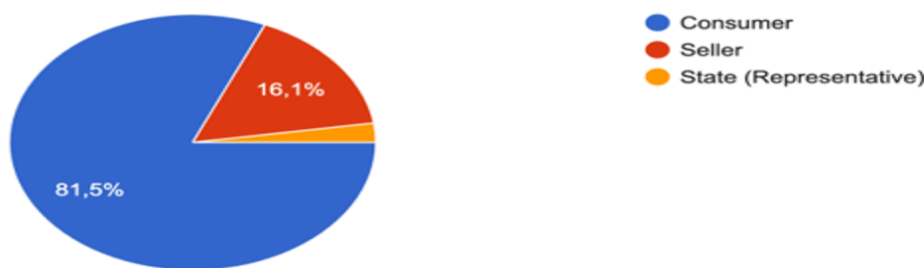
https://docs.google.com/forms/d/e/1FAIpQLSe8M5-KNx6ZhsH_nqBMv2zupxlkdarPMOddJJ1SY0263tEEw/viewform?usp=sharing to the targeted

respondents through social media platforms such as Facebook, Zalo, and Email, specifically among those residing outside of Vietnam. A total of 124 survey responses were collected. The survey data

were aggregated and statistically processed using Excel software, serving as the basis for analysis and evidence for the research's issue. Each question provided respondents with options to select one or multiple answers. The research team compiled the survey data and utilized it to analyze and substantiate the content of the paper.

The survey respondents comprised: 81.5% consumers, 16.1% sellers, and the remaining were government agencies.

Figure 1. Survey Respondent Statistics



(Source: Survey results)

The majority of survey respondents fall within the 18 to 35 age range, representing a demographic with well-developed social awareness and consumer habits who also belong to the young population group.

Figure 2. Age Distribution of Survey Respondents



(Source: Survey results)

Additionally, the survey results will be integrated by the authors as analytical evidence within the content of the following article.

3. Overview of Vietnamese Cultural Values

3.1. Concept

Regarding the semantic interpretation of the concept of value, various approaches have been

proposed. However, when it comes to values, most interpretations and perceptions generally agree that they refer to positive aspects that are beneficial to human life and society. These are elements considered important, necessary, correct, or good by the majority of individuals and communities, and are therefore desired and accepted by people. (Bui Quang Thanh, 2023)

From a cultural perspective, the Encyclopedia of Cultural Studies edited by A.A. Radughin defines value as the quality of an object or a social phenomenon that satisfies a need, a desire, or a benefit of a social subject (individual, social group, or the whole society) (A.A. Radughin, 2002).

From a sociological standpoint, American sociologist J.H. Fichter defined value as “Anything that is useful, desirable, and admirable to a person or a group of people has a value” (J.H. Fichter, 1973).

According to Tran Ngoc Them, “Values are human assessment of natural, social, and intellectual phenomena as well as thinking in the direction of what is necessary, good, virtuous, or beautiful. These are the elements considered by people as true, good, and beautiful, helping to affirm and elevate the human essence. Once these value perceptions are formed and fixed, they influence human thinking, beliefs, behaviors, and emotions” (Tran Ngoc Them, 2016). Value is a product of human thought and mental production, representing the core of culture. Cultural value is a form of spiritual life, reflecting and crystallizing the cultural life of humanity, guiding behavior and development towards truth, goodness, and beauty, contributing to the foundation for sustainable development of nations and ethnicities worldwide, including Vietnam.

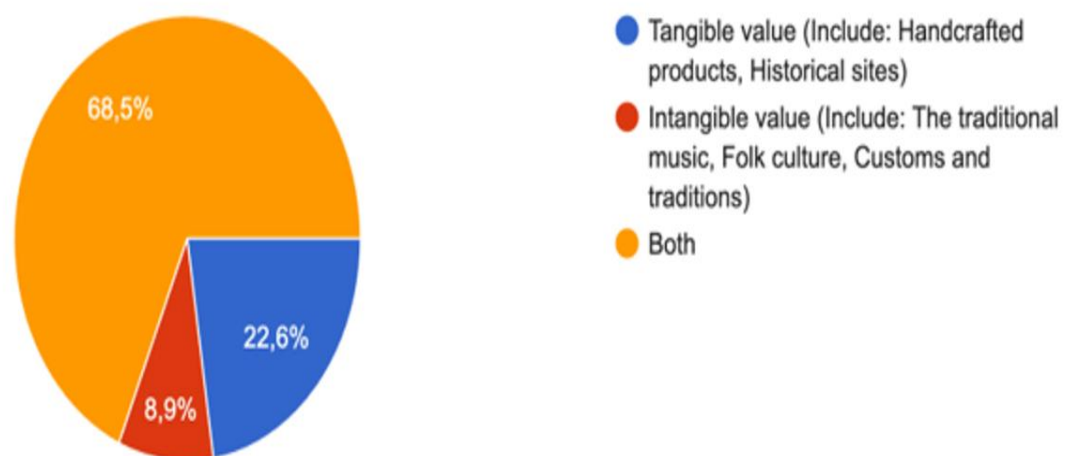
Cultural value (or system of cultural values) is created by humans within each specific society throughout history. However, once a cultural value system is shaped, it guides the goals, methods, and actions of people in those societies. It also serves as a form of social capital (tapchiconsan.org.vn, 2022).

The cultural value or cultural value system of each community (ethnic group, nation, etc.) encompasses both the universal aspects of humanity’s cultural value system and specific characteristics shaped by cultural traditions, ecological and natural-social conditions, as well as customs, practices, beliefs, and knowledge of each ethnicity or people. This creates a diverse and vibrant cultural identity with distinctive features among ethnic groups in multi-ethnic nations like Vietnam. (Bui Quang Thanh, 2023).

The cultural values of the Vietnamese people are the elements that constitute ethnic identity, including knowledge, beliefs, ethics, arts, laws, customs, and social practices. These reflect the inherent capacities of humans as members of a social community (https://bvhttdl.gov.vn/, 2022).

As for the survey respondents, 68.5% identified that Vietnamese cultural values encompass both tangible and intangible values.

Figure 3. Summary of Survey Opinions on the Components of Vietnamese Cultural Values



(Source: Survey results)

3.2. Components of Vietnamese Cultural Values

Identifying the cultural values of the Vietnamese people today is a challenging and complex task.

The cultural value system of the Vietnamese people is understood as encompassing all core tangible and intangible values, crystallized from human social relations. These values are formed by the residence and activities of each ethnic group as they impact the specific natural world, aiming to meet their living, survival, and developmental needs. From this perspective, we can recognize the cultural values of the 54 ethnic groups in Vietnam, including cultural forms associated with settlement customs, housing architecture, villages linked to the environment, traditional knowledge about the environment and resources; customary laws regulating community life; folk songs, dances; and the economic activities of each ethnic group and their communities at various stages of rural development and urbanization. The elements of these cultural forms are diverse, rich, and culturally distinctive, serving as both tangible and intangible assets for communities, ethnicities, and localities, and these are indeed resources for development (Ministry of Culture, Sports, and Tourism, 2022).

From a national perspective, cultural values contribute to the formation of national cultural identity, a key component of national character. Consequently, national cultural values build the strength of the nation. The process of nation-building and defense has also been the process of crystallizing Vietnamese cultural values. While Professor Tran Van Giau identified seven universal values of the Vietnamese nation, Professor Nguyen Hong Phong also noted that patriotism and love for one's homeland are the most fundamental values. Alongside, there are other values such as compassion, community solidarity, respect for morality, knowledge, and appreciation for beauty. However, Professor Nguyễn Hồng Phong also recognized new values that are emerging and becoming increasingly prominent in Vietnamese society, namely equality, social justice, the role of the individual, and success. These are novel values for a Vietnamese society that was previously feudal. The Resolution of the 5th Central

Conference of the 8th Plenum and the Resolution of the 9th Central Conference of the 11th Plenum of the Party also outlined the characteristics reflecting the cultural values of the nation.

In reality, for a long time, nations have built their own cultural value systems. For example, during the feudal period, China formed a cultural value system based on human desires known as the Five Blessings (happiness, prosperity, longevity, health, and peace) or based on human qualities like benevolence, propriety, righteousness, wisdom, and trustworthiness. In ancient Greek and Roman cultures, the value system was centered around truth, goodness, and beauty. Especially during periods of historical upheaval, nations have sought to define value systems to facilitate a unified consciousness and action plan for nation-building. The French Revolution of 1789 emphasized the values of liberty, equality, and altruistic. Americans value elements such as success, adaptability to the outer environment, democracy, work and employment, morality, humanitarianism, efficiency, practicality, progress, material comfort, equality, freedom, science and rational secularism, nationalism, patriotism, individual character, and supernatural themes. These values have helped guide and stabilize society over long periods.

From a regional perspective, it is evident that the unique characteristics of natural conditions, history, ethnicity, and long-term cohabitation have given each region its distinct identity, leading to the formation of different values. For example, "water, fertilizer, labor, and seeds" is a value system in traditional agricultural practices of Northern Vietnamese farmers, or the rotational cultivation system ("crop rotation, having farming, alternating farming, continuous farming") of mountain-dwelling farmers. The Hmong people living on arid rocky plateaus are familiar with cultivation in rock crevices. According to Professor Tran Ngoc Them, the cultural characteristics of the Southwest region of Vietnam include six traits: water-related culture, righteousness, straightforwardness, tolerance, practicality, and openness. Meanwhile, the cultural traits of ancient Hanoians include respect for

education, personal integrity and talent, resilience, and deep emotional connections.

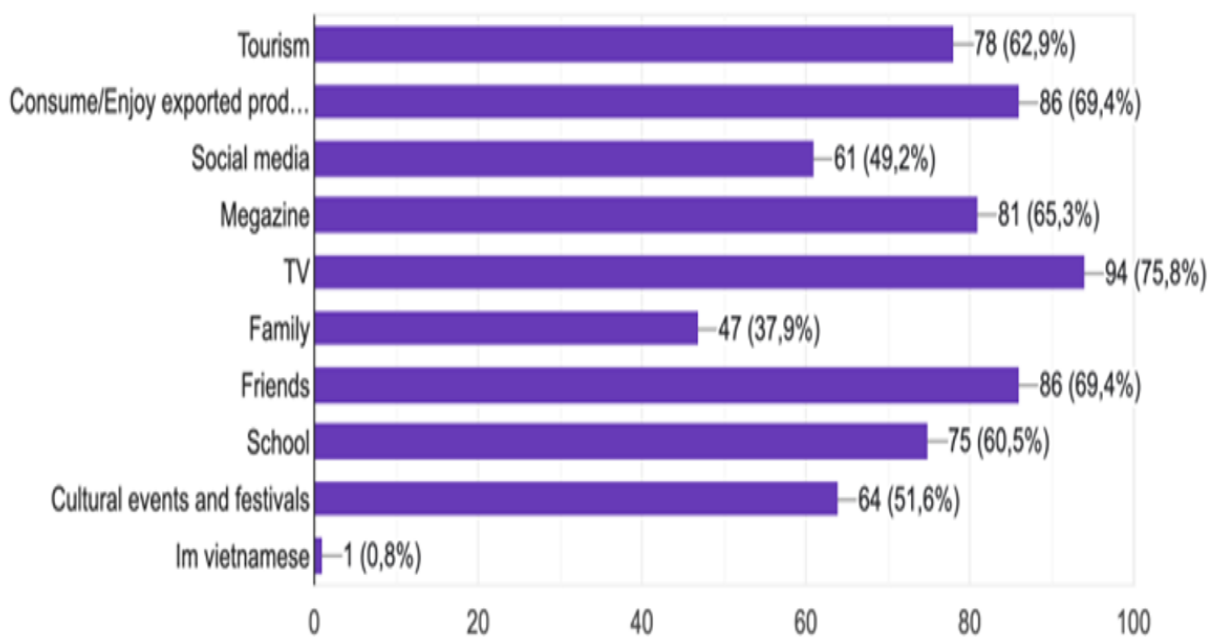
From an ethnic perspective, the cultural values of each ethnic group differ, primarily reflected through cultural symbols. Each symbol embodies specific values. For the Vietnamese, the Hung Kings have always been a sacred symbol of the nation, representing the cultural value of “returning to roots”, “when drinking water, remember its source,” and national solidarity, which created great strength in the nation’s struggles against natural disasters and invaders. Saint Giong symbolizes the spirit of resistance against foreign invaders and the strong will of the nation. Son Tinh represents the spiritual value of conquering nature, defending, and expanding the country. Meanwhile, the cultural values of Vietnam’s ethnic minorities are vividly symbolized in their religious activities, such as the Tay people’s Then ritual, the Muong people’s Mo ritual, the buffalo-sacrifice tradition of some ethnic groups in the Central Highlands, and the Ka-te festival of the Cham people. Cultural values are expressed through the means of religious practices, such as ritual altar, altar paintings, ceremonial tools, decorative arts, paper offerings, costumes, musical instruments, sacred books, offerings, and cuisine, all of which are crystallized

in the performances that serve these rituals, including singing, dancing, music, prayers, teachings, and the regulations and norms that guide the behavior of ritual practitioners and the entire community (https://www.tapchiconsan.org.vn/, 2022).

In the context of integration and development, the world recognizes Vietnam as a country with many unique cultural values, ranging from cuisine to fashion, natural landscapes, and beliefs. These distinctive cultural values, which align with today’s trends of integration, have significantly contributed to Vietnam’s export activities, bringing considerable benefits to the nation, businesses, and creators.

To bring Vietnamese cultural values to more people and more countries around the world, it takes the efforts of many people through various methods and channels. Among those surveyed, the majority (75.8%) reported that they learned about Vietnamese culture through TV programs, while the least (37.9%) learned about it through family information. This is understandable since Vietnam, despite its 4,000 years of history in nation-building, defense, and development, is still a small country that is not widely known.

Figure 4. Statistical Opinions on Channels of Disseminating Vietnamese Cultural Values



(Source: Survey result)

3.3. The Nature of Accumulating Cultural Values in Products

Vietnamese cultural values are gradually transmitted and accumulated in products. Here,

economic and cultural trends deeply intertwine, representing a combination of key factors: creativity, infrastructure, and modern production technology, which together can bring out cultural products that yield economic benefits.

Figure 5. The Accumulation of Cultural Values in Products



(Source: Compiled by the authors)

From pure cultural values, including both tangible and intangible cultural values, artisans and artists gradually radually collect to increase in quantity and richness” (the meaning of the term “accumulate” – soha.vn, 2024), combining with talent, creativity, material resources, and modern technology to create culturally valuable products. These products meet not only domestic needs but also export demands to generate economic benefits. Collectively, these economic activities contribute to the cultural industry – a sector many countries invest in for substantial benefits.

For countries around the world, the term “cultural industry” is now familiar. It has become an important part of the economy, significantly contributing to national growth. In many countries, the cultural industry has become a lucrative sector, reaping substantial foreign currencies through exports.

Cultural industries have a long history, but since the 2000s, the concept of cultural industries has been mentioned more frequently and has become a focus for development in many countries worldwide. In the UK, economist John Howkins introduced the concept of the creative economy as

a way to suggest utilizing creative potential to produce new products and services.

This term has spurred new concepts such as creative industries, cultural industries, and start-ups. In 2005, the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (referred to as the 2005 Convention). The 2005 Convention recognizes the sovereignty of countries over their culture and encourages nations to develop policies and legal frameworks to protect and promote their cultural values. The Convention emphasizes the development mission of cultural industries as a tool for protecting and promoting diverse cultural expressions. The spirit of the 2005 Convention has been embraced by member countries, leading to a movement to establish cultural policies and laws, particularly focusing on cultural industry development.

In general terms, the cultural industry involves the process of applying scientific and technological achievements, business skills, and creative capacity to the production of cultural products and

services that meet the cultural consumption needs of people. (quochoi.vn, 2023)

3.4. Benefits of Accumulating Cultural Values in Vietnam's Export Products

As forces of production develop, the relationship between economics and culture becomes increasingly intertwined. From this perspective, the future economy will be a cultural economy, and ultimately, economic competition will be cultural competition. A deep awareness of cultural issues, a clear understanding the essence of culture, and ability to integrate traditional and modern culture can lead to the foresight of a promising future for the economy.

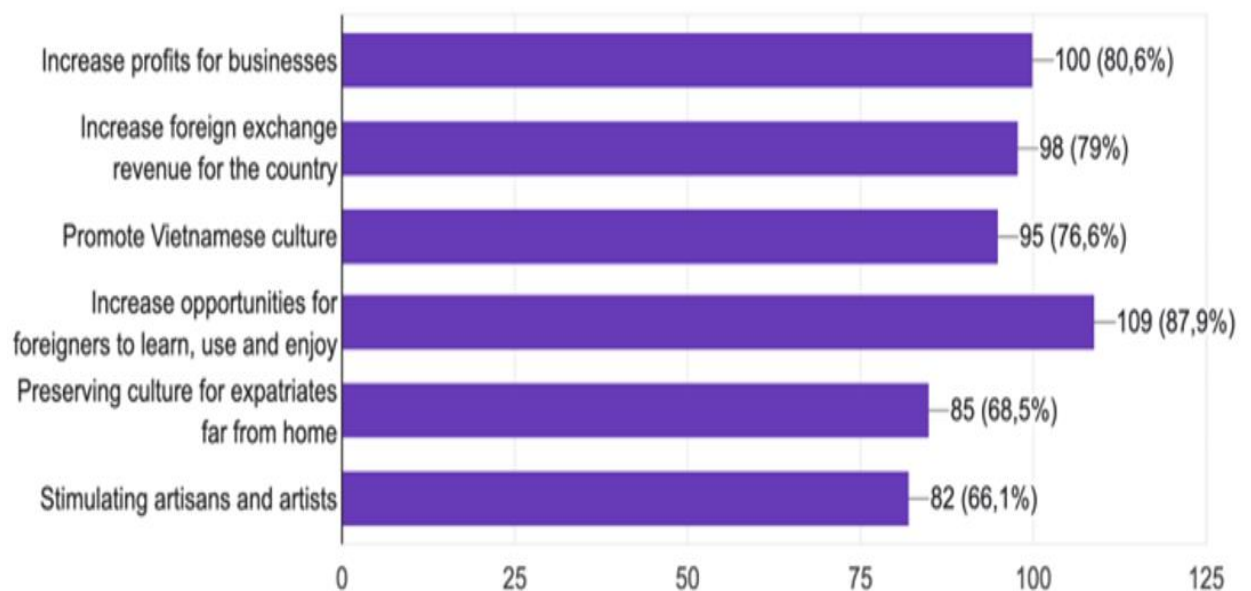
In today's era, competitive products and services must not only have high technical content but also high cultural content. Enhancing the cultural content of goods and services is as important as enhancing their technical content to create products with high added value. (tapchiconsan.org.vn, 2023)

Export products from Vietnam that accumulate cultural values bring several benefits:

- Increased profits for businesses
- Increased foreign currency revenue earnings for the country
- Promotion of Vietnamese culture
- Greater opportunities for foreigners to learn about, use, and enjoy Vietnamese culture
- Preservation of culture for overseas Vietnamese
- Stimulation of artisans and artists
- Other benefits

According to the surveyed individuals, the greatest benefit of increasing opportunities for foreigners to learn about, use, and enjoy Vietnamese culture is the most significant (87.9%), while the benefit of stimulating artisans and artists is the least significant (66.1%) among the benefits that accumulating cultural values in Vietnam's export products brings.

Figure 6. Statistics on the opinions regarding the Benefits of Accumulating Cultural Values in Vietnam's Export Products



(Source: Survey results)

3.5. Challenges in Accumulating Cultural Values in Vietnam's Export Products

The first challenge comes from legal issues due to the fact that Vietnam's cultural institutions are not

yet fully completed to support the diversity and dynamism of culture without overly intervening, which could impact the creativity of the sector.

Currently, many startups and companies in the cultural and creative industries are struggling due to a lack of specific legal provisions, especially the decrees and circulars guiding the Intellectual Property Law, which serve as crucial foundational bases for protecting businesses from copyright infringement and piracy. On the other hand, companies in Vietnam's cultural industries are facing fierce competition, while the economic incentives and benefits that domestic companies share are much smaller compared to foreign companies.

Another reality is that marketing and cultural communication tied to digital technology have been recognized by many countries around the world as the top solution for cultural export. However, this issue has not been given adequate attention in Vietnam. (hanoimoi.vn, 2024)

The main obstacle lies in the long-standing mindset that overly emphasizes (and sometimes even exclusively upholds) the spiritual, moral, educational, and propagandistic functions of cultural products rather than their commercial value. Many people often equate popular cultural products with being cheap and frivolous. Additionally, there is concern about some artists who are disgruntled, politically opportunistic, or

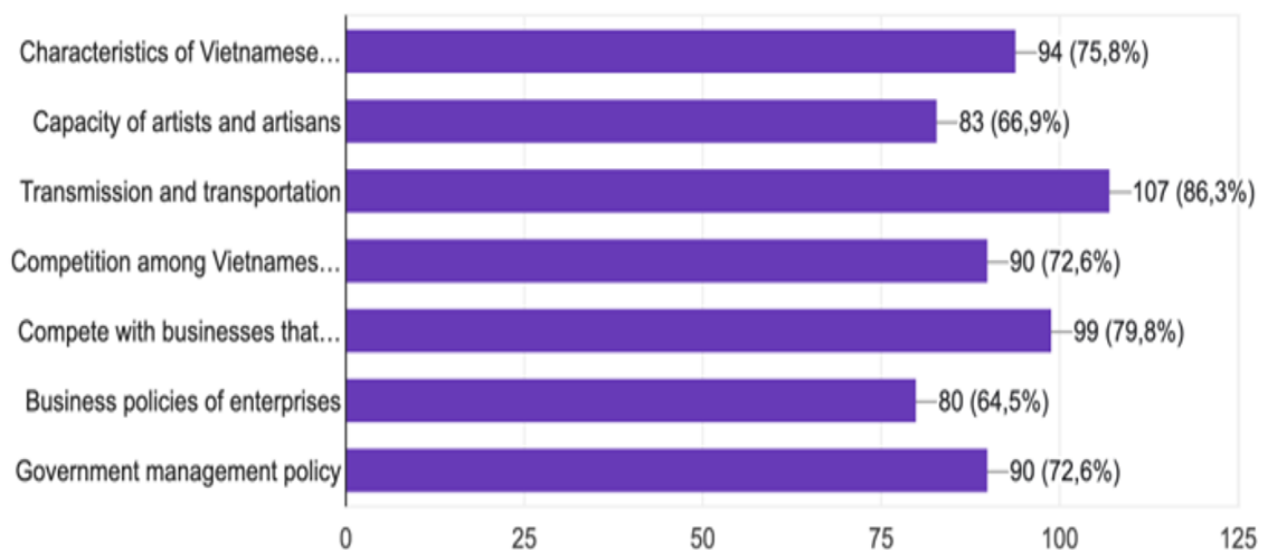
reactionary, using cultural arts as a tool to oppose the revolutionary cause. (media.qdnd.vn, 2023)

When asked about the challenges or disadvantages in accumulating cultural values in Vietnam's export products, with the difficulties listed by the research team including:

- The particularities of Vietnam's cultural values
- The capabilities of artists and artisans
- Transmission and transportation
- Competition
- Business policies of companies
- Government management policies
- Other factors

The surveyed individuals, based on their understanding and observations, identified the greatest challenge as transmission and transportation (86.3%), followed by competition (79.8%), with the least challenging being the business policies of companies (64.5%). The culture of each country is unique and distinct and has a long history, so embedding it into products for export, as well as transporting them over long geographic distances to other countries, is very difficult.

Figure 7. Summary of Opinions on the Challenges in Accumulating Cultural Values in Vietnam's Export Products



Source: Survey results

4. The Current State of Cultural Value Accumulation in Vietnam's Exported Products

4.1. Overview of Export

According to Wikipedia, export refers to the sale of goods or services from one country to another. This is not a one-time sales activity but an organized sales system that is managed and supervised by state-level authorities both internally and externally, with the aim of generating profits, increasing foreign currency income, and developing the national economy (Aramex.vn, 2024).

Exporting goods involves the act of transporting goods out of Vietnamese territory or into a special zone within Vietnam's territory considered as a separate customs area according to the law (Vietnamese Commercial Law, 2005).

Common forms of export include:

1. Direct Export: This is the most common form of export today. Accordingly, the buyer and the seller directly sign an international trade contract with each other. With the condition that, this contract must comply with the laws of each country and meet international trade standards.
2. Indirect Export
3. Processing for Export
4. On-Spot Export: Compared to other basic types of export, on-spot export is a convenient and popular form due to its outstanding advantages. The buyer is still a foreign company, but the goods do not need to cross the national border, as the export activity is carried out within the seller's territory. "On-spot export" is the English term for this type of export. The benefit of on-spot export is that since customs procedures, insurance purchases, and freight forwarding are not required, businesses can save a significant amount of costs.
5. Temporary Export for Re-Import, Temporary Import for Re-Export

6. Countertrade

7. Export under Protocols Between Governments

(Aramex.vn,2024)

4.2. Cultural Value in Vietnam's Exported Cultural Products

In Vietnam's exported products, cultural values from the following fields are accumulated: handicrafts, architecture, fashion, performing arts, cultural tourism, fine arts, cinema, publishing, cuisine, etc.

First: Cultural Value in Exported Fashion Products

The Ao dai has become a symbol of Vietnamese culture. For every Vietnamese, whether inside or outside the country, wearing the Ao dai is not just about fashion; it carries a sacred meaning of pride in a unique cultural identity and national roots.

Many overseas Vietnamese have expressed that when wearing the Ao dai to conferences and during holidays, they feel proud, honored, and deeply aware of their responsibilities, as the Áo dài represents the traditions of the Vietnamese people. The Ao dai embodies both the heroic traditions and the spirit of creativity, hard work, peace, and humanity. When wearing the Ao dai as a representative of the country, everyone desires to spread Vietnamese values and traditions to the world.

Up to now, numerous projects and programs have promoted the image of the Vietnamese Ao dai internationally. For example, in 2021, the program "The World in Vietnamese Ao dai" showcased 600 Ao dai garments from 15 collections by 15 Vietnamese designers, drawing inspiration from various cultures.

To mark the 50th anniversary of the establishment of diplomatic relations between Vietnam and Italy (1973–2023), starting in 2022, the program "Ao dai Heritage - Cultural Value of Love" organized by the Italian Embassy in Hanoi, the Vietnamese Embassy in Rome, and the Italian Chamber of Commerce in Vietnam (ICHAM) in collaboration

with Golden Heritage, introduced an Ao dai collection created by fashion designers from Italy and Vietnam.

Domestically, Ao dai festivals are held annually with vibrant activities in various provinces and cities. For example, in March 2023, the 9th Ho Chi Minh City Áo dài Festival, with the theme “I Love Vietnamese Ao dai,” was held. On October 13, 2023, the Hanoi Tourism Ao dai Festival 2023 will be held at Hoan Kiem Lake walking space with the participation of Áo dài designers, brands, traditional craft villages, and tourism businesses from Hanoi and other localities.

In reality, recently, tourism, fashion businesses, localities, and the people have leveraged the Ao dai to promote, honor, and spread pride in the Vietnamese Ao dai while also developing the economy and tourism.

Businesses have put efforts into promoting the Ao dai through artistic programs and fashion shows. Ao dai production facilities at tourist destinations have also quickly seized opportunities to offer various price discounts to tourists. Besides the available samples, the time required for new tailoring has also been shortened to suit short-stay tourists who want to buy for wear or as gifts.

Souvenir production facilities have also taken advantage of this by producing stamps, postcards, pictures, and souvenirs to promote the Ao dai. Localities encourage tourists to wear the Ao dai in Vietnam to experience and take photos at locations characteristic of traditional Vietnamese culture.

According to many experts, the development of Ao dai culture can also help promote and introduce Vietnam's traditional fabrics, such as silk, brocade, and satin, to the global market. This indirectly supports the development of Vietnam's textile and garment materials industry. This is particularly meaningful in the context of Vietnam's deep integration with the world (congthuong.vn, 2023).

With the development of society and the country's cultural integration, traditional Vietnamese Ao dai tailoring shops have now opened in many countries around the world. The Ao dai cannot be mass-produced and exported because each Ao dai is a

unique piece of art crafted by the designer and tailor. These Ao dai shops abroad not only serve the Vietnamese community but are also increasingly attracting international tourists. For overseas Vietnamese, the Ao dai is often chosen as a way to express their love for their homeland and their longing when away from home. Foreign tourists are drawn to the Ao dai for its intriguing and appealing representation of traditional Vietnamese attire.

If you've ever visited Vietnam and didn't have an Ao dai tailored or at least took a souvenir photo in an Áo dài, it would be a real pity. The Áo dài truly deserves its title as a symbol of Vietnamese national culture (toquoc.vn, 2013). This is precisely the on-spot export of Vietnamese culture through the Ao dai - a symbol of Vietnamese fashion.

Second: Cultural Value in Exported Handicraft Products

Handicrafts are products made entirely by hand with the support of simple tools. In other words, handicrafts are the result of artisans' craftsmanship. They reflect the beauty of skill and traditional techniques; they are not mass-produced by machinery.

Thus, handicrafts are often the products of traditional, long-standing crafts, possessing not only artistic value but also cultural and national value. In each of their products, artisans convey their cultural heritage through ideas, forms, materials, and methods. Handicrafts are usually designed to meet practical use needs and are often decorative and aesthetic.

Handicrafts are generally classified into the following main groups:

1. Wood Products (Wooden Handicrafts): Often used in home decoration and interior design.
2. Bamboo, Rattan, Rush, and Mat Products: Used in home decoration and interior design, also in kitchenware and fashion accessories.

3. Ceramic Handicrafts: Mainly used in home decoration and kitchenware.
4. Embroidery Products: Used in home decoration, fashion, and fashion accessories.

In Vietnam, the demand for exporting handicrafts is growing and has great potential. With abundant raw materials, highly skilled artisans, and many traditional craft villages with diverse materials, Vietnam's handicraft industry has gained the trust of many people around the world. Developing the handicraft industry is not only meaningful and valuable for the national economy but also for the community and, more importantly, for the environment, a concern of global interest (madebymarries.com, 2024).

Recognized brands include bamboo and rattan products from Hien Uyen Vi (Binh Duong), handbags from Kien Hung (Dong Thap), ceramics from Quang Vinh (Hanoi), jewelry from Minh Giang (Hanoi), toys from Binh Nga (Ho Chi Minh

City), ceramics from Minh Long (Binh Duong), and embroidered bedding from Hoang Hai Group (Hung Yen). There are also many signature products from famous craft villages, such as Dong Thap lotus, Cu Chi bamboo curtains (Ho Chi Minh City), and Non Nuoc stone (Da Nang). International customers show a special interest in Vietnamese handicrafts. Vietnam is also regarded as a reliable and stable source of high-quality goods for global handicraft and home décor importers (taichinhdoanhnghiep.net.vn, 2021).

Bamboo, rattan, rush, and mat products are among the traditional handicrafts that have been preserved and developed by our ancestors to this day. These products have not only become more diverse in designs and styles but have also increased in value, contributing to stable employment for the people. Moreover, to promote Vietnamese handicrafts to the world, these bamboo, rattan, rush, and mat products have been well received by many international consumers.

(Unit: Million USD)

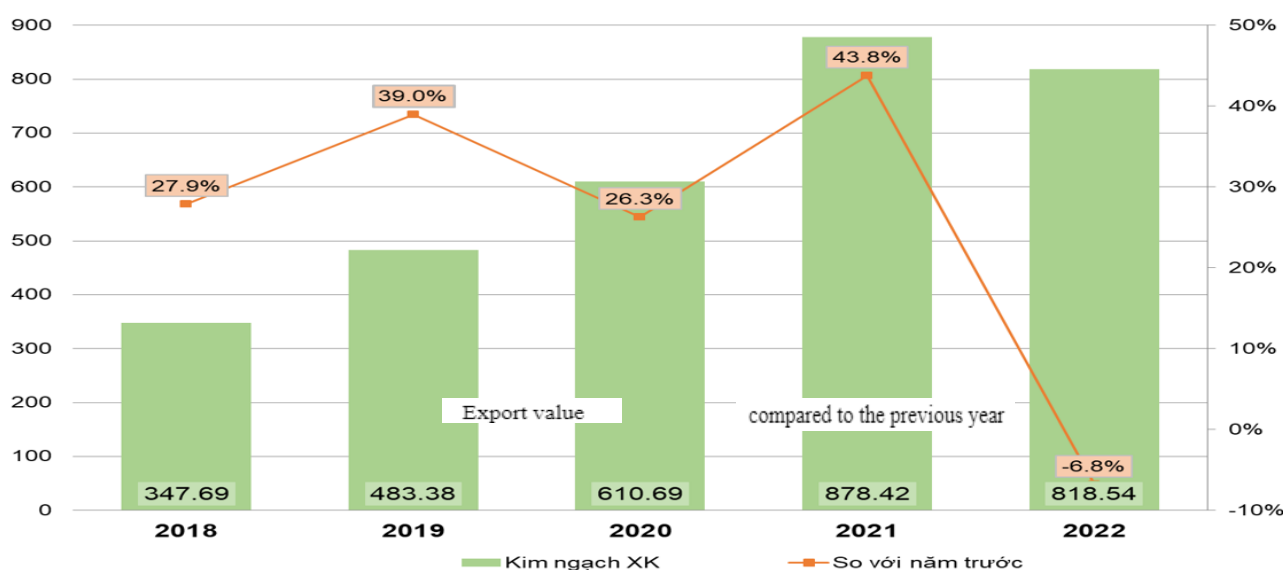


Figure 8. Total Export Value of Vietnam's Bamboo, Rattan, Seagrass, and Carpet Products from 2018 – 2022

(Source: easyexport.vn, 2023)

According to statistical data, Vietnam currently has 2,556 traditional craft villages, in addition to numerous “craft villages” that, while not yet meeting the official criteria for recognition, still produce a variety of handicrafts. Some of the most renowned villages include Bat Trang pottery, Phu

Lang pottery, Van Phuc silk, Chuyen My mother-of-pearl inlay, La Xuyen wood carving, Bang So bamboo weaving, Dai Bai bronze casting, Ninh Van stone carving, and Dong Xam silver engraving.

For many years, handicrafts have consistently ranked among the top 10 export products with the highest export value in Vietnam. These products are now present in 163 countries and territories, generating approximately \$1.7 billion annually, accounting for nearly 10% of global market demand. Vietnamese handicrafts are highly favored in international markets due to their intricate craftsmanship, which reflects the unique and distinctive cultural characteristics of the nation. The United States is one of Vietnam's largest markets, accounting for 35% of annual export value. Other significant markets include Japan, the European Union (notably Germany, the UK, France, and the Netherlands), Australia, and South Korea.

Within Asia, Vietnam ranks second among countries exporting handicrafts, only after China. This presents a significant opportunity for growth and elevation of this industry's status, especially as global importers are increasingly seeking suppliers from countries other than China, including Vietnam (<https://bvhttdl.gov.vn/>, 2022). Additionally, many fashion and gift items have been exported on the spot by catering to the shopping needs of foreign tourists in Vietnam, currently accounting for about 15% of total spending - approximately \$15 per tourist. However, the on-the-spot export market in Vietnam has not yet been strategically prioritized in recent years (taichinhdoanhnghiep.net.vn, 2021).

Third: Cultural Value in Architectural Products

From the moment humans began communicating through activities such as eating, working, dressing, speaking, sharing folklore, writing, literature, art, and sculpture, culture emerged and developed alongside human civilization. In tandem, the need to shelter from rain, wind, storms, and wild animals led humans to create living spaces for survival and growth. Culture is the foundation upon which societal values, ethics, behaviors, lifestyles, customs, and production methods are established, including the creation of housing and other structures serving human life and production,

which is what we refer to as architecture (<https://vienkientrucquocgia.gov.vn/>, 2023).

Architecture is an essential component of a culture. It reflects the civilization, achievements, and level of sophistication of the inhabitants within their living environment, aligned with the natural conditions of each region. As culture evolves, architecture contributes to the identity and soul of communities and nations (baothainguyen.vn, 2023).

Traditional architecture refers to structures built based on the values, beliefs, and customs of a particular ethnic group or region. These structures often exhibit unique characteristics that reflect the cultural identity of that group. In Vietnam, traditional architecture has developed over thousands of years and can be categorized into two main types: folk architecture and royal architecture.

Folk Architecture

Folk architecture encompasses structures built by the common people to serve their daily needs and production activities. These buildings are diverse and rich in form, showcasing the creativity and intelligence of the Vietnamese people. Examples of prominent folk architecture in Vietnam include stilt houses, thatched houses, ruong houses, pagodas, communal houses, and temples.

Royal Architecture

Royal architecture includes structures built for kings and mandarins. These buildings are often grand in scale and design, symbolizing the power and authority of the royal court. Notable examples of royal architecture in Vietnam include the Hue Imperial Citadel, the Ho Dynasty Citadel, and the tombs of various feudal dynasties.

Vietnam's traditional architecture holds significant material and spiritual value.

Material Value: Traditional architecture is an invaluable tangible cultural heritage of the nation. These structures are evidence of the deep historical and cultural roots of the Vietnamese people.

Spiritual Value: Traditional architecture reflects the cultural identity of the nation. These structures contribute to the education of traditions and the preservation of cultural identity for future generations.

Today, alongside economic and social development, Vietnam's traditional architecture is gradually eroding. However, many traditional architectural structures are still preserved and their value is recognized. The preservation and promotion of Vietnam's traditional architecture are important tasks that contribute to maintaining the cultural identity of the nation.

Ethnic culture is the main inspiration for the creation of traditional architecture. Elements such as lifestyle, customs, traditions, and artistic features in ethnic culture are subtly represented in every detail of architectural works. For example, couplets or wall paintings used to decorate ancestral halls or pagodas convey the proverbs and spiritual beliefs of the Vietnamese people. The beauty of traditional architecture lies not only in its form but also in its connection between people and the culture of the nation.

Vietnamese traditional architecture is not merely a construction; it embodies the delicate beauty and the cultural and spiritual values of the nation. The combination of spiritual and material elements has

created a distinctive charm in Vietnamese traditional architecture (vattucongtrinh.net, 2023).

In Vietnam, many architectural works encapsulate cultural values, notably:

- **Hung Kings' Temple** – The ancestral shrine of the Vietnamese people.
- **Thang Long Imperial Citadel** – A symbol of the authority of Vietnamese feudalism.
- **One Pillar Pagoda** – A symbol of Buddha and Vietnamese beliefs.
- **Perfume Pagoda** – A harmony of paradise and Trang An
- **Thanh Buu Temple** – A temple dedicated to agricultural deities.
- **Ba Chua Kho Temple** – A legend and artistic icon of Vietnam.

Each ancient architectural structure holds immense historical and cultural significance for the Vietnamese nation. These structures not only serve as places of worship and veneration of deities but also play a crucial role in preserving and promoting the cultural and religious values of the Vietnamese people. These are cultural heritage artifacts that attract international tourists, who come to explore, discover, and admire them. This, in itself, is a form of on-the-spot cultural export.

Image 1. The Unique Architecture of One Pillar Pagoda, the Most Unique in Asia



This is a meaningful gift that symbolizes a cultural trait of Hanoi in particular and Vietnam in general when used as a souvenir or gift for foreign tourists

or overseas Vietnamese. It is also an appropriate gift for events, customer conferences, etc. (Source: trongdong.vn, 2024)

Fourth: Cultural Values in Exported Culinary Products

Eating is an essential and indispensable need for humans to sustain life, increase productivity, and achieve holistic development. Moreover, eating is also an important cultural domain. Culinary practices are influenced by many factors such as natural conditions, customs, beliefs, and history, all contributing to the culture of a people, a region, or even a nation. This is known as culinary culture.

“Culinary culture” encompasses eating habits, nutritional culture, the distinctive dishes of each ethnicity or region, the presentation of dishes, and how it is enjoyed. Through these aspects, we can gain insights into the cultural level, lifestyle, spiritual life, and character of a people.

In today’s globalized world, the culinary culture of each country can more easily reach a global audience. (Source: aztraining.vn, 2023)

When it comes to cultural exports, people often think of exporting films or music. However, many economists argue that selling traditional dishes to foreigners can also be considered cultural export, with the culinary export market being ten times larger than that of music or film exports. (Source: tapchicongthuong.vn, 2019)

Vietnamese cuisine is increasingly securing a place in the hearts of diners worldwide. The appeal of Vietnamese dishes comes not only from their flavor and presentation but also from the clear reflection of Vietnamese traditional values, culture, and worldview.

For years, Vietnamese cuisine has fulfilled its initial mission to help identify a part of Vietnamese culture through food. Pho and Vietnamese spring rolls (nem) are now found across Europe, America, Africa, and Asia, wherever Vietnamese people have settled, serving as a marker of their presence. (Source: tuoitre.vn, 2020)

Some Vietnamese culinary products rich in cultural value include pho, spring rolls (nem), and fish sauce.

More than just a delicious dish, pho is also a cultural ambassador of Vietnam, promoting the

country’s image to the international community. Many foreigners immediately think of pho when mentioning Vietnam.

Pho has followed the footsteps of the Vietnamese people, reaching over 100 countries across Asia, Europe, and America. The most famous examples include the Pho Thin chain (in Japan and Australia), Little Saigon (in South Korea), Pho Binh, Pho 14 (in France), Miss Saigon (in Brazil), Pho Cay Tre (in the UK), District Mot (in Germany), and Maison d’Asie (in Switzerland).

Opening a pho restaurant is not just about spreading culinary culture but also about engaging in an attractive investment and business opportunity. (Source: bsop.com.vn, 2024)

As historian Duong Trung Quoc aptly put it, pho has become “one of Vietnam’s closest and friendliest ambassadors abroad.” Pho, one of the quintessential dishes of Vietnamese cuisine, is increasingly fulfilling its role as a culinary ambassador, beloved by international friends. However, as a culinary ambassador, pho must be authentic in flavor and faithfully represent Vietnamese cultural values.

To cook a perfect bowl of pho, the chef must be meticulous, from selecting, cleaning, chopping, and simmering the bones, to timing the addition of spices so that the broth doesn’t become too strong or overwhelming. Everything must adhere to strict techniques and principles. This process reflects a lot of Vietnamese thought and culture. Pho follows the principles of yin and yang and the five elements in Vietnamese culture: Metal (spicy), Wood (sour), Water (salty), Fire (bitter), and Earth (sweet). The interdependence and conflict of the five elements create a balance of flavors. Therefore, each flavor must be balanced; adding or removing even a little will disrupt the harmony of yin and yang, diminishing the taste of the pho. (Source: nhandan.vn, 2024)

Notably, fish sauce is emerging as a prominent export item of interest to international buyers. Specifically, in Q3 2023, fish sauce exports reached 5,279 tons, valued at \$8.4 million, marking a substantial increase of 55.6% in volume and

32.8% in value compared to Q3 2022. For the first nine months of the year, Vietnam earned over \$19.8 million (approximately 480 billion VND), equivalent to 13.7 tons, showing a 48% increase in volume but a slight decrease of 2.4% in value compared to the same period last year. This product not only meets domestic consumer demand but is also exported to many countries around the world, opening avenues for promoting Vietnamese culture and cuisine internationally, thus benefiting both the nation and its enterprises.

According to CNN, fish sauce is a staple ingredient globally, comparable to olive oil from the Mediterranean and soy sauce from China. (Source: cafef.vn, 2023)

Rentech Digital, a data and analytics company, reported that as of September 2023, there are over 7,700 Vietnamese restaurants in the U.S. Other sources suggest there are between 8,000 and 10,000, and even up to 11,000 Vietnamese restaurants in the U.S. According to the U.S. Census Bureau, the Vietnamese population in the U.S. increased from 1.7 million in 2013 to 2.2 million in 2023. The Vietnamese community in the U.S. is the fourth largest among Asian communities, after Chinese, Indian, and Filipino communities. The growing Vietnamese community implies an increasing demand for Vietnamese food. The reason is that Vietnamese cuisine is becoming increasingly popular in the U.S. Pho, bun cha, and banh mi are common Vietnamese dishes found in restaurants and eateries across the country. Moreover, the strong economic growth in the U.S. over the past decade has provided opportunities for businesses, including restaurants, to expand, increase sales, and profit, enhancing the reputation of Vietnamese cuisine internationally. (Source: tienphong.vn, 2023)

Fifth: The Cultural Value in Exported Performing Arts Products

Performing arts activities are those that create artistic products presented in the form of text, sound, or images, conveyed directly or indirectly through technical means to the public in various artistic performance forms; circulating audio or

video recordings with artistic performance content. (Source: thuvienphapluat.vn, 2023).

The treasure trove of Vietnamese folk cultural arts includes several traditional stage forms that are unique and rich in cultural identity, some of which have existed for a long time, such as Cheo, Tuong, Water Puppet Theater, and newer forms like Cai Luong and folk opera.

(1) **Cheo**: A form of traditional Vietnamese theater with a strong ethnic character, combining singing, dancing, music, and drama in a uniquely integrated manner.

(2) **Tuong**: A distinctive traditional stage art form of Vietnam, developed from ancient folk performing arts and rich cultural heritage.

(3) **Water Puppetry**: An art form existed for nearly 1,000 years, flourishing most during the 11th-12th centuries. It includes two types: water puppetry and dry puppetry.

(4) **Folk Opera**: Emerging after the August Revolution, folk opera developed based on folk songs and traditional performing forms unique to each region, such as Bai Choi, Hue folk songs, and Vi, Giam from Nghe Tinh.

(5) **Cai Luong**: A genre of theater that combines elements of Hat Boi, Don Ca Tai Tu, and Western drama influences, originating in 1918 in Southern Vietnam. Over more than 100 years, Cai Luong has become a theatrical art form closely associated with the spiritual life of people, not only in Southern Vietnam but across the country. (Source: chinhsachcuocsong.vnanet.vn, 2023)

(6) **Xam Singing**: A traditional folk art form closely associated with Vietnamese culture, particularly in the Red River Delta. Xam features narrative, topical, and popular elements, addressing various aspects, from moral lessons and social criticism to expressing love for the homeland and serving major ceremonies such as weddings and funerals. Xam is performed seasonally, often following agricultural activities. During spring, performances take place at village festivals. In May and October, performances occur at bus stations and market gates; and during harvest season until

the end of the year, performances are held on boats and long-distance vehicles, reflecting the festive atmosphere of Tết. (Source: vietcetera.com, 2023)

In 1984, at the invitation of the United Nations Educational, Scientific and Cultural Organization (UNESCO), four traditional stage forms—Water Puppetry, Hat Boi (Tuong), Cheo, and Cai Luong—embarked on their first tour of Western Europe. During their initial “foreign debut,” while Cheo and Cai Luong mainly attracted overseas Vietnamese audiences, Water Puppetry performances drew large crowds of international viewers. Western media also showered Water Puppetry with praise, recognizing it as a magical world on water from Vietnam.

Since then, Water Puppetry has become a regular feature at many international art festivals and is often chosen as the highlight of performance programs. Annually, the Vietnam Water Puppet Theater undertakes at least 10 tours, bringing Water Puppetry to various continents.

In 2005, the “new circus” performance, Làng Tôi—a collaborative project between the Vietnam Circus Federation and a creative team of Vietnamese artists, including circus performer-director Tuan Le (Germany), composer Nhut Ly (France), and circus instructor Nguyen Lan Maurice (France)—debuted with some skepticism, with opinions suggesting it lacked traditional circus elements. However, this marked the beginning of the international acclaim for “Vietnamese Bamboo Circus” art. In 2009, the revised version of Làng Tôi—condensing performances and reducing the number of participants from over 100 to around 20—began its global journey and achieved resounding success.

Building on the success of Làng Tôi, À Ó Show and Teh Dar were subsequently created in 2013 and 2016, continuing to make waves internationally. Among these, À Ó Show is the Vietnamese artistic program with the most global tours, traveling to over 50 cities in 13 countries and territories across continents. This program has also been honored by TripAdvisor—the world’s largest and most prestigious travel information site—as an

outstanding performance program for several years based on traveler reviews.

Alongside bamboo, Vietnamese culture is vividly portrayed through costumes, stage design, and interpretations of local life and labor—particularly through music reflecting regional characteristics such as the đàn đáy in North Vietnamese Ca Tru (Lang Toi), the đàn cò (erhu) in Southern Don Ca Tai Tu (À Ó Show), and the gong ensembles of the Central Highlands (Teh Dar).

The success of À Ó Show and other “bamboo circus” programs is attributed to their creativity rooted in ethnic cultural foundations, expressed through engaging performance formats, enabling audiences across borders to experience the essence of local cultural values naturally and comprehensively. (Source: phunuonline.com.vn, 2023)

Traditional art forms such as Cai Luong, Tuong, Water Puppetry, Ca Tru, and Royal Court Music are sought after by many foreign visitors when coming to Vietnam. Today, cultural exchange and interactions are increasingly developed. Creating specialized artistic programs for international tourists is essential to enhance tourism appeal and contribute to promoting Vietnamese culture. However, it is evident that while there is considerable potential for exporting traditional art, there is a lack of strategy, investment, and innovative thinking to fully exploit the distinctive and unique aspects of traditional art to create truly captivating and exceptional programs for international audiences. (Source: toquoc.vn, 2011)

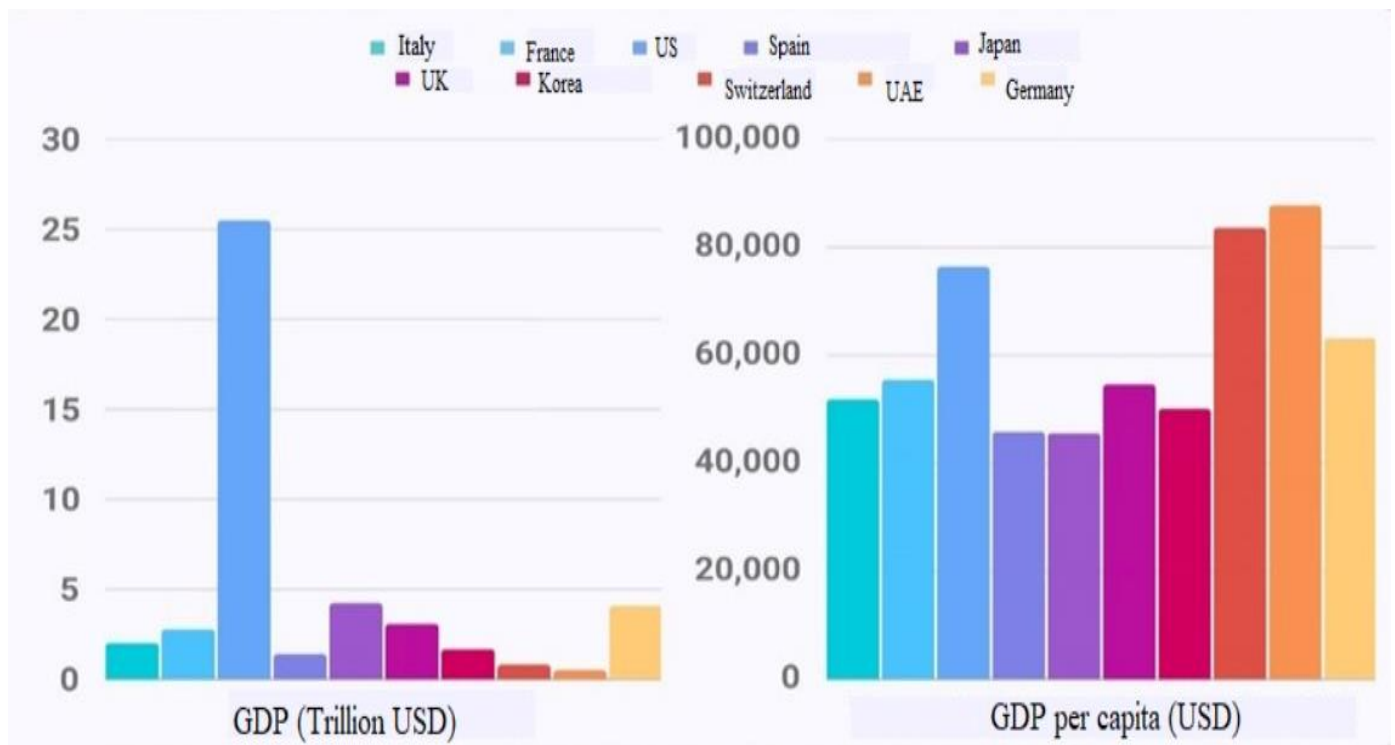
For international tourists to appreciate the arts, theaters should avoid overloading traditional forms such as Cai Luong, Cheo, or comedy into a vaudeville. Instead, they should select the most essential of these art forms to present to both domestic and international audiences. More importantly, theaters need to focus on translation quality. The translation is the “soul” of the performances. The Vietnamese language is inherently diverse and rich, often with implicit meanings and nuances. In contrast, English often interprets these meanings in a more straightforward

manner, which can lead to misunderstandings. Therefore, it is crucial to select translators who are well-versed in Cai Luong, Cheo, Tuong, and comedy, and who are proficient in English, to accurately convey the tone and help audiences grasp the drama and content of the performance. (Source: baophapluat.vn, 2012)

In Practice, Some Countries Accumulate Cultural Value in Export Products (Asia, Japan, the U.S., China, etc.)

In essence, exporting cultural products is an economic sector where the raw material is cultural capital. Cultural exports are highly valued in developed countries due to their significant contribution to GDP; they create a large and stable number of jobs; and they serve as a “supporting pillar” helping economies develop and withstand the impacts of political, energy, and other crises. (Source: media.qdnd.vn, 2023)

Figure 9. The economic size and average income levels of the top 10 nations with the greatest cultural influence worldwide (Base on the 2023 Best countries report from the US’s News



(Source: media.qdnd.vn, 2023)

Thus, developed countries with high incomes also tend to have developed cultural sectors, creating “soft power” with global influence. (media.qdnd.vn, 2023)

According to UNESCO, the global annual revenue from cultural industries is approximately \$2.25 trillion, with export figures exceeding \$250 billion. This sector also provides nearly 30 million jobs worldwide and employs more individuals aged 15 to 29 than any other industry.

Of course, the wave of Asian culture did not just begin spreading globally in 2023; it had started infiltrating various countries and regions many years prior. Today, the Korean Wave, or “Hallyu,”

is a term that emerged in the mid-1990s as Korean pop music and television dramas began gaining popularity in China. By 2003, the television drama “Winter Sonata,” aired in Japan, achieved immediate success and established the next wave of Hallyu in Japan.

The Korean Wave rapidly expanded globally, with the number of organizations related to Hallyu increasing annually by 7% and membership rising by 36%. According to Korea Times (the multilingual electronic portal representing the South Korean government), by 2020, the total number of members involved in Hallyu-related organizations worldwide had reached nearly 100

million, a fivefold increase over five years. Since then, Hallyu has become famous not only for K-pop, television dramas, and films but has also expanded into other areas such as culture, cuisine, literature, and the Korean language.

Another notable Asian cultural wave is Japan, which has consistently ranked among the top 5 countries with the greatest “soft power” influence globally for nearly two decades. Unlike Korea’s approach, Japanese culture strategically focuses on manga (Japanese comics), anime (Japanese animation), and cuisine, with the “Cool Japan” campaign creating an impression of a peaceful, beautiful Japan that cherishes every moment of life and appreciates every creation of nature.

Over a decade since the “Cool Japan” campaign was launched, Japan’s cultural exports have gained global recognition. In 2001, when the animated film “Spirited Away” broke box office records, the spread of anime began to take shape. By 2016, anime accounted for 60% of all television animation worldwide. Additionally, Japanese cuisine, handcrafted goods, sake, and manga can now be easily found in many parts of the world.

Alongside Korea and Japan, China and Thailand are also Asian countries with widely recognized cultural sectors. The success of the Asian cultural wave is not accidental but stems from each country’s strategic development of its cultural industries and exports. Each nation employs unique methods and paths to maximize its cultural industry power in three roles: human development; direct GDP contribution; sustainable economic creation, and national cultural promotion.

Looking at China, since 2014, the value of China’s cultural product exports has surpassed \$190 billion, making China the world’s leading exporter and dominating the global cultural industry market. By 2016, the total added value of China’s cultural products reached \$464 billion, with an annual growth rate of 13%. In 2017, the cultural industries contributed 4.23% to the national GDP, a 12.8% increase from 2016, and created 21.4 million jobs.

Many countries worldwide have excelled in culinary marketing. For example, South Korea has

elevated kimchi, a simple vegetable dish, to a brand. While pho and nem are also well-known, they have not yet achieved the same level of prominence. (baophapluat.vn, 2024)

The arts and culture industry is primarily reliant on the export sector. In 2016, the United States reported a surplus of \$25 billion in arts and culture goods and services, thanks to exports of films, television programs, and video games. This figure is ten times greater than it was a decade earlier. To date, more than 5 million Americans are employed in the arts and culture sector. Between 2009 and 2016, the sector generated over 200,000 new jobs. Additionally, consumer spending on the arts has also increased.

Art is not merely a form of intellectual enjoyment or spiritual enrichment but has become a significant investment in today’s economy. Historically, economic investment was understood as “physical capital” – tangible assets like factories or equipment. However, recently, the U.S. Bureau of Economic Analysis has expanded this definition to include cultural and artistic assets as intangible assets (similar to software). In 2013, the U.S. incorporated investments in artistic and cultural products, including film, television programs, music, and photography, into its economic framework. Investment in entertainment works has risen by over 10% annually from 2014 to 2016. The economic development of the arts and culture often centers on states such as New York and California or major commercial hubs in New York, Los Angeles, Nashville, and other states. Recent reports indicate that this economic sector has also flourished in several other states, with Washington, Georgia, Utah, and Nevada leading the list. These four states have experienced faster growth compared to California from 2014 to 2016.

Countries like Sweden have continuously focused on arts education programs over the past few decades. The country has invested in music education for children for a long time, and the recognition of culture and the arts has nurtured talent, resulting in the emergence of various renowned composers and music producers.

Reports indicate that arts and culture contribute 50% to the creative economy – an industry with high demands for intellectual property rights. Research also shows that, along with science and technology and business management, arts, and culture are among the three key sectors driving national economic development. Today's economy relies not only on knowledge and technology but also on the creative economy, in which arts and culture play a crucial role. (bvhttdl.gov.vn, 2021)

5. Strategies for Accumulating Cultural Values in Vietnam's Export Products

5.1. Strategic Directions for Accumulating Cultural Values in Vietnam's Export Products

5.1.1. Forecasting Opportunities and Challenges

Vietnam possesses a rich, unique, and diverse cultural heritage that has been developed over millennia. With a young and rapidly growing population, Vietnam has individuals with strong creative abilities and a keen sense of global connectivity. The country is actively expanding its relationships with numerous nations and territories worldwide. The government and cultural tourism management authorities, both domestically and internationally, have specific development strategies and are increasingly aware of the economic value of culture. The government has progressively contributed to creating innovative, creative, and in-depth cultural initiatives, establishing high-quality creative clusters and networks in Ho Chi Minh City, Hanoi, and Da Nang as international creative cities.

Additionally, the domestic and international markets are currently very open to cultural products and services. Vietnam and other nations have also reformed state management, investment, and legal frameworks, including economic leveragesuch as tax benefits and sponsorships for the cultural industry. These reforms help Vietnam achieve a modern and culturally significant cultural sector. (tuyengiao.vn, 2024)

However, alongside these opportunities, there are significant challenges and difficulties in accumulating cultural values in Vietnam's export products. These challenges include issues not only

related to transmission and transportation, competition, the unique characteristics of Vietnamese culture, government policies, the capabilities of artists and artisans, and corporate policies but also deficiencies in cultural education, innovation, and professional skills, a lack of networking, and a weak cultural market.

5.1.2. Objectives for Accumulating Cultural Values in Vietnam's Export Products

Cultural promotion is considered a “strategic priority” by the Party and State, serving as a “soft power” that helps define values and create a national brand in the international arena. Additionally, “Promoting the image of Vietnam's country and people” is one of the key aspects of the Strategy for Developing Vietnam's Cultural Industries.

The content of the Cultural Diplomacy Strategy until 2030 also states: “Developing well-rounded individuals and building a progressive Vietnamese culture with rich national identity, so that culture truly becomes an endogenous strength, a driving force for national development and protection.”

In various ways, Vietnam's cultural story is being told to the world. (phunuonline.com.vn, 2023)

The cultural industry is an economic sector that creates new societal wealth in the modern world. Within the global economic structure, the proportion of the cultural industry is increasingly significant. The cultural industry has become a leading sector in expanding foreign trade in several developed countries and is an important industry in the socio-economic development of many nations. Developing cultural industries is a crucial method for expanding employment. Actively applying new scientific and technological achievements and developing new cultural industries have become focal points for economic growth and cultural development, which many countries have successfully implemented. The integration and transformation of high-tech achievements into the cultural industry are becoming increasingly evident. For instance, the transition to digital media is a necessary step in transforming traditional cultural resources into economic assets, essentially

preparing for large-scale industrial integration with significant economic implications.

The Strategy for Developing Vietnam's Cultural Industries, through 2020 with a vision to 2030, outlines tasks and solutions for advancing cultural industries, and increasing the production and competitiveness of cultural products and services. Currently, well-known cultural industries in Vietnam include television and broadcasting, film, advertising, cultural tourism, performing arts, fine arts, photography, exhibitions, handicrafts, and design. (tapchiconsan.org.vn, 2023).

5.2. Proposed Solutions to Enhance the Accumulation of Cultural Values in Vietnam's Export Products

General Solutions

These solutions encompass policy measures, promotion and communication strategies, human resource training, organizational and financial mobilization, and more. Specific attention should be given to the following measures:

Firstly, **Strengthening Awareness Campaigns:** Increase awareness across society, including among overseas Vietnamese, about the fundamental role of cultural values and the importance of integrating these values into Vietnam's export products as a key element for national development.

Secondly, **Establishing a National Cultural Brand:** Develop a national cultural brand to promote Vietnamese cultural products globally. Additionally, research the cultural contexts of importing countries to ensure appropriate cultural engagement.

Thirdly, **Participating in Trade and Cultural Events:** Organize, participate, or engage in trade, cultural, and tourism fairs both domestically and internationally to create opportunities for exporting Vietnamese cultural products.

Fourthly, **Promoting Cultural Education and Creativity:** Implement extensive cultural education and creative development within communities and schools to encourage the younger generation to explore, preserve, and enhance Vietnamese

cultural values, while also engaging in arts through direct interaction with professional artists both domestically and internationally.

Fifthly, **Leveraging Digital Technologies:** Actively use digital technology, artificial intelligence, and other modern techniques to innovate cultural products, adapt to contemporary times, and align with international cultural standards. Enhance digitalization to improve market access and foster cooperation between domestic and international cultural sectors.

Finally, **Facilitating Coordinated Efforts:** Ensure coordination among various sectors, stakeholders, and regions to systematically organize the export of Vietnamese cultural products, and avoid cultural distortion or misrepresentation. (tuyengiao.vn, 2024)

Specific Solutions for Relevant Stakeholders

For Exporting Cultural Enterprises in Vietnam

Exporting enterprises play a crucial role in integrating cultural values into export products. They act as intermediaries connecting artisans, craft villages, and artists with domestic and international markets, and represent Vietnam when exporting cultural products abroad. Therefore, they should undertake the following activities to promote the accumulation of cultural values in Vietnam's export products:

Firstly, **Collaborate with Artists and Artisans:** Work closely with artists and artisans to ensure that cultural values are authentically represented in the products.

Secondly, **Adhere to National and International Policies:** Strictly comply with the policies of the Vietnamese government and the importing countries.

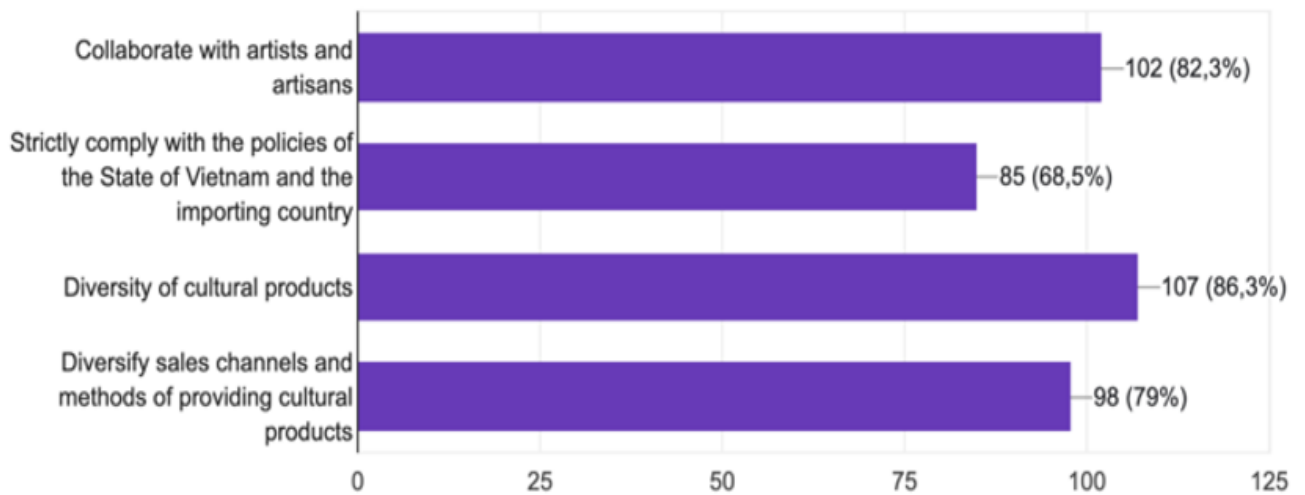
Thirdly, **Diversify Cultural Products:** Expand the range of cultural products offered to meet varied market demands.

Fourthly, **Utilize Various Sales Channels:** Explore diverse sales channels and supply methods to reach a broader audience.

Additional Activities

Surveys indicate that the most critical actions enterprises should take include diversifying cultural export products (86.3%) and collaborating with artists and artisans (82.3%).

Figure 10. Statistical Insights on Solutions for Exporting Cultural Enterprises



(Source: Survey results)

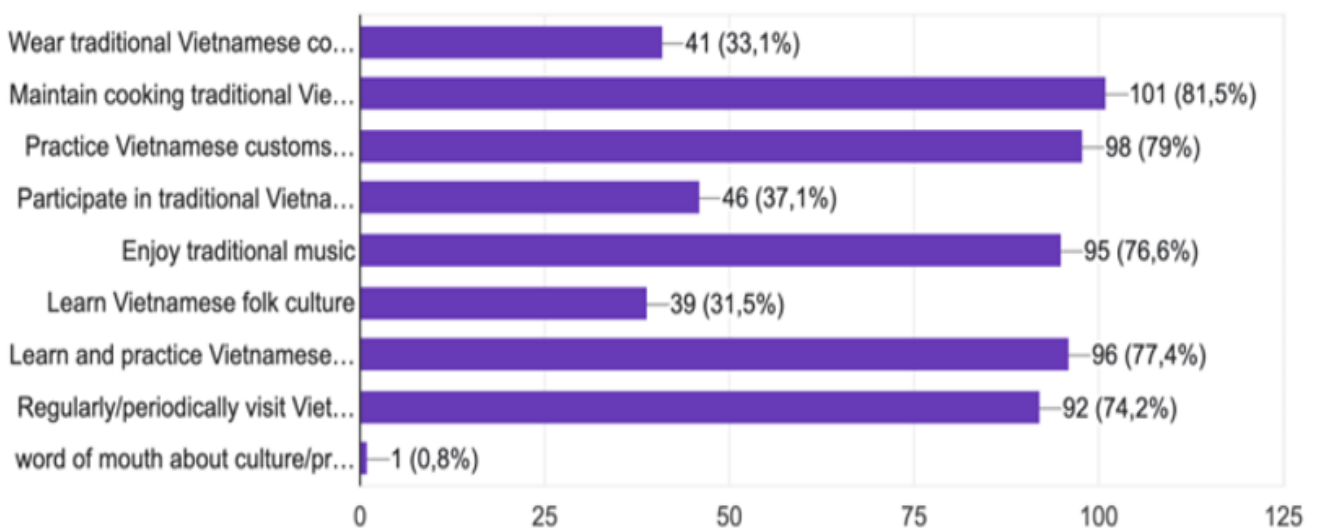
For Consumers Abroad

Consumers abroad may include Vietnamese expatriates or local residents who have used Vietnamese cultural products or have yet to encounter them. Surveys on preferred activities related to Vietnamese culture and cultural products include:

- Wearing traditional Vietnamese attire
- Continuing to cook traditional Vietnamese dishes
- Practicing Vietnamese customs and traditions
- Participating in Vietnamese traditional festivals
- Enjoying traditional Vietnamese music
- Exploring Vietnamese folklore
- Learning and practicing Vietnamese crafts
- Regularly visiting Vietnam
- Other: Sharing Vietnamese culture through word of mouth

The survey reveals that 81.5% of respondents believe that maintaining the practice of cooking traditional Vietnamese dishes is crucial, and 79% consider practicing Vietnamese customs and traditions as a necessary activity.

Figure 11. Summary of Consumer Opinions Abroad on Activities to Promote the Accumulation of Cultural Values in Vietnam's Export Products



(Source: Survey results)

For the State and Government

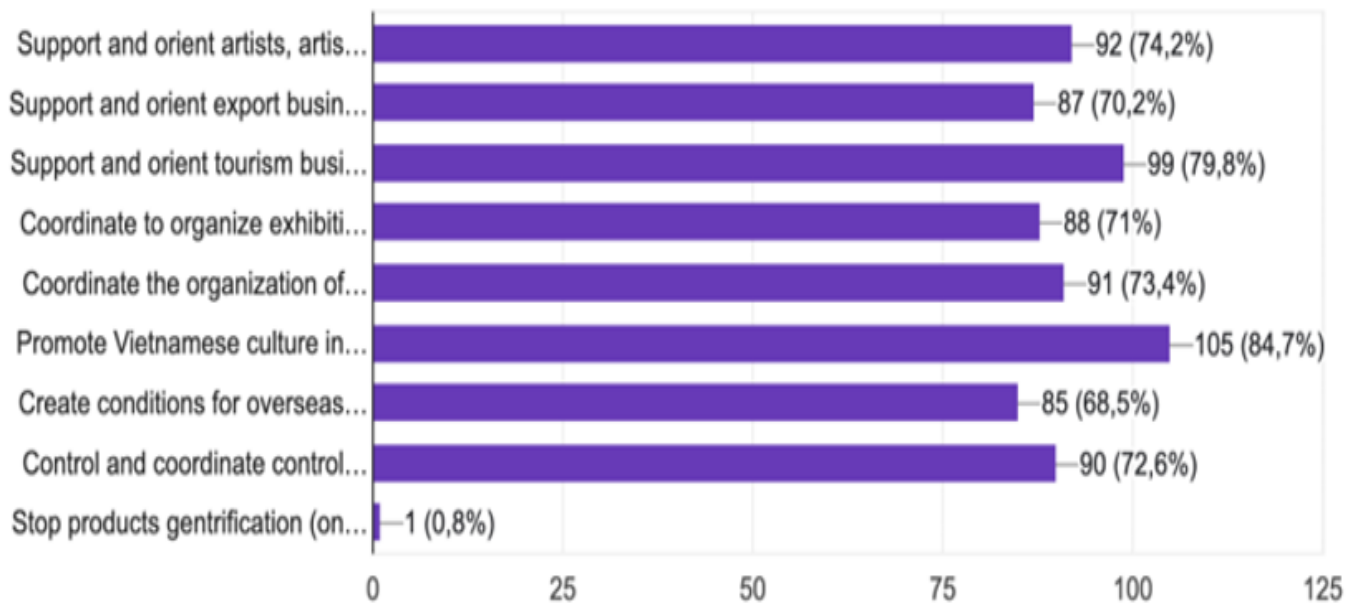
The State and Government of Vietnam, as well as those of host countries, play a crucial role in promoting the accumulation of cultural values in Vietnam's export products. The measures they should implement include:

- Supporting and guiding artists, artisans, and traditional craft villages
- Supporting and guiding export businesses
- Supporting and guiding tourism enterprises
- Coordinating the organization of exhibitions and participation in cultural product fairs

- Coordinating the organization of traditional festival simulations abroad
- Promoting Vietnamese culture through media channels
- Monitoring and coordinating the control of cultural product exports
- Other activities

According to survey opinions, 84.7% of respondents believe that the State and Government must promote Vietnamese culture through media channels, such as television and online platforms, and emphasize the importance of supporting and guiding artists, artisans, and traditional craft villages (74.2%).

Figure 12. Summary of Recommendations for the State to Enhance the Accumulation of Cultural Values in Vietnam's Export Products



References:

1. Accgroup (2024), What is Cultural Value? Examples of Cultural Value, <https://accgroup.vn/gia-tri-van-hoa-la-gi>
2. A.A. Radughin (ed.) (2002), Encyclopedia of Cultural Studies, Institute of Cultural and Art Studies, Hanoi, p. 165
3. Minh Anh (2023). Enhancing the Competitiveness of Cultural Products, <https://nhandan.vn/tang-suc-canh-tranh-cua-cac-san-pham-van-hoa-post782503.html>
4. Aramex.vn (2024), What is Export? Related Information about Export, <https://aramex.vn/xuat-khau-la-gi.html/>
5. Aztraining.vn (2023), What is Culinary Culture: Factors Affecting Global Cuisine, <https://aztraining.vn/van-hoa-am-thuc-la-gi/>

6. Hoang Chi Bao (2009), The Value System of Traditional Vietnamese Culture in Renewal and Integration, <https://tapchicongsan.org.vn/web/guest/ng-hien-cu/-/2018/2279/he-gia-tri-van-hoa-truyen-thong-viet-nam-trong-doi-moi-va-hoi-nhap.aspx>
7. Ministry of Culture, Sports and Tourism (2018), Circular No. 4225/VBHN-BVHTTDL dated September 18, 2018 Regulating the Management of International Trade in Goods Subject to Cultural Industry Management by the Ministry of Culture, Sports and Tourism, <https://thutucxuatnhapkhau.vn/thong-tu-4225-vbhn-bvhttdl/>
8. Ministry of Culture, Sports and Tourism (2024), Helping Youth to Love and Be Proud of Traditional Cultural Values, <https://bvhttdl.gov.vn/giup-gioi-tre-them-yeu-va-tu-hao-ve-nhung-gia-tri-van-hoa-truyen-thong-20240408152950946.htm>
9. Bao Chau (2012), When Theaters “Fish” for Foreign Visitors, <https://baophapluat.vn/khi-cac-nha-hat-cau-du-khach-ngoai-post86004.html>
10. Linh Chi (2024), The Billion-Dollar Power of the Asian Cultural Industry, <https://baophapluat.vn/suc-manh-ty-do-tu-cong-nghiep-van-hoa-chau-a-,tpost501803.html>
11. Government (2016), Decision No. 1755 by the Prime Minister on the Strategy for Developing Vietnam’s Cultural Industries until 2020 with a Vision to 2030, <https://vanban.chinhphu.vn/default.aspx?p-ageid=27160&docid=186367>
12. Nguyen Trong Chuan (2024), Guiding Cultural Values for the Younger Generation in the Context of International Integration Today, https://www.tapchicongsan.org.vn/web/guest/van_hoa_xa_hoi/-/2018/909602/dinh-huong-gia-tri-van-hoa-cho-the-he-tre-trong-boi-can-hoi-nhap-quoc-te-hien-nay.aspx
13. The Cong (2022), Making Handicrafts a “Pioneer” in the Cultural Industry: Steps Needed for a Breakthrough, <https://bvhttdl.gov.vn/de-thu-cong-my-nghe-tro-thanh-mui-nhon-nganh-cong-nghiep-van-hoa-phai-co-nhung-buoc-di-kien-quyet-de-tao-dot-pha-20221010084349412.htm>
14. Nguyen Van Cuong (2023), Promoting Cultural Value through Architectural Works, <https://baothainguyen.vn/van-hoa/202306/phat-huy-gia-tri-van-hoa-qua-cac-cong-trinh-kien-truc-3fe1fd1/>
15. Dinh Dung – Thu Huong – Nhat Khoi (2023), The Vietnamese Ao Dai from Cultural Symbol to Tourism Economic Value, <https://congthuong.vn/longform-ao-dai-viet-nam-tu-bieu-tuong-van-hoa-den-gia-tri-kinh-te-du-lich-276442.html>
16. Ta Quang Dong (2020), Developing Cultural Products and Services to Promote Vietnam’s Image to the World, https://www.tapchicongsan.org.vn/web/guest/van_hoa_xa_hoi/-/2018/818302/phat-trien-cac-san-pham%2C-dich-vu-van-hoa-de-quang-ba-hinh-anh-viet-nam-ra-the-gioi.aspx
17. Pham Duy Duc (2021), Building the National Value System and Vietnamese Cultural Values in the Era of International Integration, <https://thoxuan.thanhhoa.gov.vn/web/trang-chu/tin-tuc-su-kien/xay-dung-he-gia-tri-quoc-gia-he-gia-tri-van-hoa-viet-nam-trong-thoi-ky-hoi-nhap-quoc-te>
18. Pham Duy Duc, Pham Thu Giang (2022), Developing the Market for Cultural Products and Services in Vietnam Today, https://www.tapchicongsan.org.vn/web/guest/van_hoa_xa_hoi/-/2018/825041/phat-trien-thi-truong-san-pham-va-dich-vu-van-hoa-o-nuoc-ta-hien-nay.aspx

19. Easyexport.vn (2023), The Journey of Vietnamese Handicrafts to the World – EEA 07, <https://easyexport.vn/hanh-trinh-vuon-ra-the-gioi-cua-thu-cong-my-nghe-vie/>
20. Hanoimoi.vn (2024), Cultural Industry: Part 2: Challenges on the Path to the Global Market, <https://hanoimoi.vn/bai-2-gian-nan-duong-ra-bien-lon-637770.html>
21. Lan Huong (2013), Vietnamese Ao Dai Around the World, <https://toquoc.vn/ao-dai-viet-nam-tren-the-gioi-99208643.htm>
22. Bui Hoai Son (2022), Vietnamese Cultural Values from National, Regional, and Ethnic Perspectives, https://www.tapchiconsan.org.vn/media-story/-/asset_publisher/V8hnp4dK31Gf/content/gia-tri-van-hoa-viet-nam-nhin-tu-cac-chieu-can-h-gia-tri-quoc-gia-vung-mien-toc-nguoi
23. Bui Hoai Son (2024), Developing Cultural Industries and Building Markets for Cultural Products and Services, <https://tuyengiao.vn/phat-trien-cac-nganh-cong-nghiep-van-hoa-va-xay-dung-thi-truong-san-pham-dich-vu-van-hoa-153938>
24. Bui Hoai Son (2023), Expert Perspective: Addressing the “Bottleneck” to the Development of Vietnam’s Cultural Industry, <https://quochoi.vn/pages/tim-kiem.aspx?ItemID=82554>
25. Pham Hong Thai, Nguyen Thi Tham, Ha Thi Lan Phi (2016), Cultural Technology in Japan and South Korea, *Social Sciences Journal of Vietnam* No. 8 (105) – 2016, pp. 82-90, <https://www.jstor.org/stable/24670340>
26. Bui Quang Thanh (2023), Some Discussions on the Value System of Vietnamese Culture, https://tapchiconsan.org.vn/web/guest/va_n_hoa_xa_hoi/-/2018/828715/mot-so-luan-ban-ve-he-gia-tri-van-hoa-viet-nam.aspx
27. Thanh Thanh (2024), Exploiting the Potential for Exporting Handicrafts, <https://baophapluat.vn/khai-pha-tiem-nang-xuat-khau-hang-thu-cong-my-nghe-post503323.html>
28. Thesaigontimes.vn (2024), Dialogue: Exporting Culinary Culture as a Gateway for Agricultural and Seafood Exports, <https://thesaigontimes.vn/doi-thoai-xuat-khau-van-hoa-am-thuc-don-duong-cho-xuat-khau-nong-thuy-san/>
29. The CafeF (2019), How Strong is Vietnam’s “Culinary Culture Export”?, <https://tapchicongthuong.vn/xuat-khau-van-hoa-am-thuc--cua-viet-nam-manh-den-muc-nao-64936.htm>
30. TTXVN (2023), Unique Traditional Theater Forms, <https://chinhsachcuocsong.vn/vnnet.vn/nhung-loai-hinh-san-khau-truyen-thong-doc-dao/25163.html>
31. Binh Minh (2024), Exporting Culture and the “Gap” in Trade Promotion, <https://vietnamnet.vn/xuat-khau-van-hoa-va-khoang-trong-xuc-tien-thuong-mai-2257073.html>
32. Hong Nhung (2021), The Economic Power of the U.S. Viewed Through the Role of Culture and Art, <https://bvhttdl.gov.vn/suc-manh-kinh-te-my-nhin-tu-vai-tro-cua-van-hoa-va-nghe-thuat-20211011151138948.htm>
33. Teams of reporters (2024), Efforts to Position Vietnamese Pho Abroad, <https://nhandan.vn/nhung-nguoi-no-luc-dinh-vi-pho-viet-o-nuoc-ngoai-post802333.html>
34. Vu Trong Lam (2023), Culture as a Key Driver for Economic Development, <https://www.tapchiconsan.org.vn/web/guest/kinh-te/-/2018/827251/van-hoa-la-dong-luc-quan-trong-de-phat-trien-kinh-te.aspx>

35. Ninh Loc (2023), International Impressions of Water Puppetry, Bamboo Circus, etc., <https://www.phunuonline.com.vn/dau-an-quoc-te-cua-mua-roi-nuoc-xiec-tre-a1507644.html>
36. Thai Ninh (2009), Lack of a Coordinated Policy for Exporting Cultural Products, <https://daibieunhandan.vn/van-hoa/Thieu-chinh-sach-dong-bo-ve-xuat-khau-van-hoa-pham-i179837/>
37. Bich Ngoc (2023), Developing the Cultural Industry - Lessons from Several Countries, <https://consosukien.vn/phat-trien-nganh-cong-nghiep-van-hoa-kinh-nghiem-mot-so-nuoc.htm>
38. Tran Ngoc Them (2014), Cultural Issues: Theory and Application (Revised Edition), Culture - Arts Publishing House, Ho Chi Minh City, pp. 211, 211
39. Tran Ngoc Them (2016), The Value System of Vietnam from Tradition to Modernity and the Path to the Future, Culture - Arts Publishing House, Ho Chi Minh City, pp. 38, 39
40. F.H.Fichter (1973), Sociology, Saigon, p. 173.