

Developing the Cultural Industry of Vietnamese Villages in the Context of Modernization: Opportunities and Challenges from East-West Cultural Differences

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ABSTRACT: Vietnamese village culture represents an invaluable repository of traditional values, playing a pivotal role in preserving and promoting national identity. In the context of modernization and globalization, the cultural industry of Vietnamese villages presents numerous development opportunities, particularly in cultural promotion and economic development. However, the differences between Vietnamese villages and Western rural communities create significant challenges in this process. This research aims to identify opportunities and challenges in developing the cultural industry of Vietnamese villages while proposing solutions appropriate to domestic conditions. Based on historical methods, comparative analysis, and field surveys conducted in several traditional craft villages, this study ensures the objectivity and practicality of proposed solutions.

KEYWORDS: cultural industry, Vietnamese villages, East-West differences, modernization

I. INTRODUCTION

In recent decades, the cultural industry has emerged as one of the crucial pillars of socio-economic development strategies in many countries. Beyond direct contributions to economic growth, the cultural industry is regarded as a tool for enhancing soft power, consolidating identity, and elevating national standing in the context of globalization. According to UNESCO (2005), the cultural industry encompasses sectors that produce artistic products and services capable of generating wealth and employment through the exploitation of knowledge, creativity, heritage, and cultural values (UNESCO, 2005). From a theoretical perspective, the concept of cultural industry originated from critical analyses by the Frankfurt School, particularly Theodor Adorno and Max Horkheimer in their work *Dialectic of Enlightenment* (1944). According to these authors, in modern society, culture is no longer purely spiritual creative activity but has become a sphere of commodity production, governed by market logic and mass consumption. Building on this foundation, the concept of cultural industry has gradually been expanded and standardized in international research, notably in UNESCO's *Our Creative Diversity* report (1995) and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. According to this approach, the cultural industry comprises sectors that produce and distribute cultural goods and services (both tangible and intangible), based primarily on creativity, cultural knowledge, and intellectual property rights, while simultaneously carrying economic and cultural value.

In Western research on the cultural industry, Richard E. Caves (2000) identified fundamental characteristics of this field, such as high risk levels, market demand uncertainty, and the central role of artistic creativity in the relationship between art and commerce. David Hesmondhalgh (2019) and Terry Flew (2012) also emphasized that the cultural industry requires close integration among art, technology, media, marketing, and socio-cultural institutions. Concurrently, depending on historical, economic, and policy conditions, many countries and international organizations have employed different terminologies such as "creative industries," "creative economy," "copyright industries," "content industries," or "entertainment industries" to emphasize specific aspects of this field.

In Vietnam, developing the cultural industry has been identified as an important strategic orientation. The documents of the XIII Party Congress clearly state the requirement to "develop cultural industries and cultural services with focus and priority based on promoting the soft power of Vietnamese culture." (Văn kiện ĐH, 2021:145). Concretizing this policy, the Government issued the Strategy for Development of Cultural Industries to 2020, Vision 2030 according to Decision No. 1755/QĐ-TTg (2016), targeting that by 2030, the cultural industry will contribute approximately 7% of GDP. However, according to the Annual Report of the Ministry of Culture, Sports and Tourism (2023), by 2022, the contribution rate of the cultural industry only reached about 4.04% of GDP, with over 70,000 operating establishments and approximately 2.3 million workers, accounting for 4.4% of the national workforce. This reality demonstrates that the development potential of Vietnam's cultural industry remains substantial, but also

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raises many questions regarding models, resources, and implementation methods. In this context, Vietnamese village culture - considered the core of national cultural identity - emerges as a particularly important cultural resource for developing the cultural industry. Traditional craft villages, folk arts, festivals, indigenous beliefs, and community cultural practices not only carry profound historical- cultural value but also have the potential to transform into creative, unique, and competitively marketable cultural products. This very difference has created significant challenges in applying Western-developed cultural industry models to the context of Vietnamese villages. While Western models typically rely on individual value systems, high commercialization, and flexible social structures, Vietnamese village culture is founded on community cohesion, traditional morality, and the close interweaving of economic, social, and religious life. The intersection, even collision, between Eastern and Western value systems in the context of globalization and modernization thus simultaneously opens new opportunities and presents complex challenges for the current development of village cultural industry in Vietnam.

1. Vietnamese village culture: A distinctive endogenous resource

The Vietnamese village is a distinctive historical-cultural product of wet rice agricultural civilization, where social structure is organized primarily on the basis of blood lineage, territorial bonds, and strong community relationships. Throughout historical development, the village has served not only as a residential space but also as the basic unit for production organization, social activities, and cultural creation for the Vietnamese people. Trần Quốc Vượng affirmed that: "The Vietnamese village is a miniature cultural universe, containing systems of village conventions, customary laws, traditional crafts, folk beliefs, and dense clan relationships." (Tran, 2003:134). In terms of social organization, the Vietnamese village functions both as a basic administrative unit of the State and as a relatively complete self-governing community, operating according to conventions, village customs, and moral standards formed over many generations. Villages have defined residential territories, their own economic structures and infrastructure, while simultaneously possessing systems of customs, practices, beliefs, community psychology, and even "vernacular language" (village dialect) with relative stability. In traditional social structure, villages play an intermediary role connecting individuals, families, village communities, and the nation. In this sense, the nation can be perceived as the result of inter-village connections, essentially a form of "inter-village" or "super-village," where the village is the foundational unit forming national cultural identity and resilience. Beyond holding a central role in economic and social life, Vietnamese villages serve as environments for generating, preserving, and transmitting cultural values across generations. Village culture is not an abstract value system, spontaneous or imposed by any individual or social class, but rather the result of the long-term collective creative process of the village resident community. The village community members are simultaneously creators, practitioners, and beneficiaries of the cultural values they produce. Community- mindedness, popular character, and historical continuity thus become distinctive features of Vietnamese village culture. In this respect, village culture can be considered the "essence" of Vietnamese culture in general. Vietnamese village culture contains a rich repository of tangible and intangible cultural resources with particular value for developing the cultural industry. According to General Statistics Office data (2022), the country currently has approximately 5,411 craft villages, of which 1,748 are officially recognized craft villages, with representative craft groups including ceramics, handweaving, bamboo and rattan weaving, wood carving, and folk paintings. Famous craft villages such as Bat Trang, Van Phuc, Phu Lang, Kim Bong, and Dong Ho serve not only as spaces for commodity production but also as crystallizations of indigenous knowledge, handicraft skills, and traditional aesthetic values, with potential to develop into specialized cultural industry clusters. Additionally, the system of approximately 8,000 traditional festivals, most of which are village festivals, also represents distinctive intangible cultural resources capable of transformation into cultural tourism products, artistic performances, cinema, games, and other forms of creative industries.

However, it must be recognized that the very characteristics that constitute the endogenous strength of Vietnamese village culture simultaneously present certain limitations for the process of developing the cultural industry according to modern models. According to Philip Taylor (2004), the closed community structure, high social cohesion, and emphasis on traditional standards in Vietnamese villages can, in many cases, become barriers to adopting new technology, innovating management thinking, and adapting to market logic. These are factors considered foundational to modern cultural industry in the context of globalization. Therefore, exploiting village culture as an endogenous resource for developing the cultural industry requires not only correct identification of potential but also appropriate approaches to harmonize preservation of traditional values with requirements for innovation and creativity.

2. Opportunities for developing Vietnamese village cultural industry in the context of modernization

In the context of globalization, digital transformation, and the rapid expansion of the "experience economy," the cultural industry is increasingly affirmed as a strategic economic sector not only in developed countries but also in transitioning nations like Vietnam. The shift in cultural consumption demand - from product ownership to experiencing cultural values, identity, and lifestyles - has opened new development spaces for cultural production forms connected with heritage, communities, and localities. In this context, traditional villages—repositories of indigenous cultural values, handicrafts, folk arts, and community structures—are being repositioned not merely as spaces of historical memory but as "living" cultural entities capable of directly participating in the

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production, distribution, and consumption chain of modern cultural industry. It can be observed that the early industrialization and urbanization process in Europe and North America, particularly from the 19th century, profoundly transformed traditional village structures. Many Western villages (such as in England, France, and the Netherlands) disintegrated or gradually lost their economic-social roles, becoming peripheral residential spaces or preservation objects with nostalgic character. Conversely, Vietnamese villages, despite being strongly impacted by modernization, have maintained relatively stable community structures, systems of traditional crafts, folk beliefs, and social relationships based on blood lineage and territorial bonds. This very difference creates an important endogenous advantage for Vietnam in developing village cultural industry toward identity and sustainability.

First, the high community-mindedness and cohesive village structure of Vietnamese village culture can be regarded as a distinctive resource that many modern Western societies no longer maintain. "Vietnamese villages are socio-cultural universes, where people live not only to labor but also to preserve behavioral norms, village conventions, occupational traditions, and folk beliefs." Village cultural spaces, with communal houses, tutelary god temples, village wells, banyan trees, communal house courtyards, are simultaneously sacred and intimately connected with daily life, creating favorable conditions for maintaining community cultural practices in the modern context. This community structure creates a significant advantage in mobilizing collective resources for cultural product production and consumption—something modern Western societies often must compensate for through market mechanisms or specialized preservation institutions. In reality, many traditional craft villages in Vietnam such as Bat Trang (ceramics), Van Phuc (silk), and Kim Son (rush mats) have gradually transformed from small-scale handicraft production models to creative cooperatives, community enterprises, or combined artisan-enterprise-tourism models. This process allows for simultaneous preservation of traditional craft knowledge and adaptation to market demands and contemporary aesthetic tastes. Meanwhile, according to Raymond Williams in *The Country and the City* (1973), many Western villages from the late 19th century became "nostalgic spaces," existing primarily in literature, art, or museums, due to the disintegration of traditional community structures and large-scale migration waves from rural to urban areas (Williams, 1973, p. 112). This demonstrates that while many Western countries must reconstruct village culture through technical and institutional heritage preservation strategies, Vietnam still possesses a "living" village culture capable of self-regeneration and direct participation in cultural industrialization. This precisely represents an important opportunity to develop Vietnamese village cultural industry in a direction that is simultaneously modern and identity-preserving, under conditions of the digital economy and experience society.

Second, experiential tourism and the formation of indigenous cultural economy: integration opportunities from traditional values. One of the important driving forces promoting the development of Vietnamese village cultural industry in the current period is the strong increase in demand for "indigenous cultural experiences" from both international and domestic tourists. In the context of the "experience economy" increasingly dominating cultural consumption behavior, tourists no longer merely care about visiting or admiring relics but seek immersive experiences where they can directly participate, sense, and "live in the culture" of local communities. This trend has opened new opportunities for restructuring village cultural industry development models toward close integration between cultural preservation and economic development. The village cultural tourism model - combining community homestay, traditional handicraft experiences, folk art appreciation, and festival participation - can be regarded as a form of "cultural value production" with high market character. In this model, cultural values are not only passively preserved but also re-enacted, performed, and consumed in direct interactive relationships between village communities and tourists. This precisely represents a special opportunity for Vietnamese cultural villages to develop integrated models of production-performance-consumption of cultural products, thereby transforming cultural heritage into sustainable economic resources. According to Vietnam National Administration of Tourism data, in the first 10 months of 2023, total tourism revenue reached 582.6 trillion VND, with over 9.97 million international tourist arrivals and 98.7 million domestic tourists (General Department of Tourism, 2023). Notably, tourism products associated with craft villages and indigenous cultural experiences such as Bat Trang (ceramics), Van Phuc (silk), Kim Bong (carpentry), and Duong Lam (ancient village) are recorded as contributing over 40% of cultural tour revenue. This demonstrates the increasingly prominent role of village culture in the value chain of the tourism industry and cultural industry in general.

Comparison with village tourism models in the West reveals significant differences in cultural foundation. In many European countries, traditional villages like Hallstatt (Austria), Zaanse Schans (Netherlands), or Bibury (England) have largely become urban peripheral spaces or tourism points with preservation-exhibition character, restructured to serve visitation. Meanwhile, Vietnamese villages maintain lifestyles intimately connected with beliefs, traditional crafts, and community relationships, thereby creating cultural attractiveness with substantial character, not purely "staged" for tourism. This very characteristic enables Vietnamese village cultural tourism to develop toward deep, identity-rich, and highly sustainable experiences.

Third, the digital technology revolution as leverage for commercializing traditional village cultural values. Beyond experiential tourism, digital technology application is becoming one of the greatest opportunities for developing Vietnamese village cultural industry in the current period. Digital technology enables traditional cultural products to be commercialized through new, more modern methods while expanding market access space beyond the geographical limitations of villages.

Since 2021, many traditional craft villages have proactively implemented product digitization activities to participate in e-commerce platforms and social media. In Dong Ho folk painting village (Bac Ninh), the "Digital Folk Paintings" project in

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collaboration with Tiki e-commerce platform contributed to increasing village craft revenue by over 150% compared to the previous period (Department of Culture, Sports and Tourism of Bac Ninh Province, 2022). Similarly, in Bat Trang ceramic village, livestream selling on platforms like Facebook and TikTok not only expanded consumption markets but also created employment for over 200 young workers, with an average of 2,000 to 3,000 product units sold in each broadcast session (Industry and Trade Magazine, October 2023). These practices demonstrate that digital technology is playing the role of a "bridge" connecting traditional culture and modern markets, enabling villages – inherently highly endogenous—to reach global consumption space. Compared to many Western cultural communities where heritage preservation costs are increasingly large but do not generate commensurate revenue, the combined model between village culture and digital technology in Vietnam demonstrates potential for forming cultural-economic value chains capable of self-sustaining and developing sustainably.

Fourth, development-oriented policies for the cultural industry in Vietnam are providing foundational support for craft villages. Vietnam has currently identified the cultural industry as a spearhead economic sector. According to the Strategy for Development of Cultural Industries to 2030 (Decision No. 1755/QĐ-TTg, 2016), the goal is to bring this sector's contribution to at least 7% of GDP and create a nationwide creative ecosystem. Particularly, at the National Cultural Conference 2021, General Secretary Nguyen Phu Trong emphasized: "We must urgently develop cultural industries, build healthy cultural markets; take tradition as foundation, modernity as driving force, identity as positioning." (Văn kiện ĐH, 2022: 211) Meanwhile, in many Western countries, the cultural industry is facing "cultural bleaching" due to products being thoroughly commercialized, losing traditional roots. Vietnam, thanks to its still-vibrant village system, can fully exploit cultural products connected with indigenous knowledge, beliefs, and handicrafts to build "made in village" creative brands—something the West is striving to reconstruct but cannot create sustainably.

3. Challenges in developing Vietnamese village cultural industry

Besides opportunities arising from the context of integration and creative economic development, the formation and development process of cultural industry in Vietnamese villages is confronting many challenges of structural and value system nature. These challenges not only stem from inherent limitations of traditional village culture but also arise from collisions between management models and modern cultural industry development. If not scientifically identified and addressed, these challenges will not only slow the transformation process to grassroots creative economy but also harbor risks of distorting traditional cultural values and causing developmental imbalances.

A prominent paradox is that the very elements creating the identity and attractiveness of Vietnamese village culture-community cohesion, respect for tradition, religious beliefs, and village convention systems—simultaneously become barriers to the marketization process and creative restructuring of cultural products. The nature of Vietnamese village culture, which emphasizes stability, inheritance, and community consensus, does not easily adapt to requirements for continuous innovation, creativity, and flexibility—core characteristics of modern cultural industry. This becomes particularly evident when placing Vietnamese villages in comparison with village cultural industry development models in Western countries.

First, "absolute traditionalism" thinking coupled with fear of "hybridization" remains quite prevalent in many craft village communities and rural cultural spaces. In numerous cases, activities to innovate handicraft product designs, restructure traditional festivals, or adapt folk art forms to meet market demands are perceived as "disrupting" or "distorting" tradition. A portion of artisans and elderly people still believe that cultural products carry immutable character, should not be reformed in form or technique, due to concerns that innovation will "lose the soul" of heritage. As Prof. Dr. Tran Ngoc Them pointed out, "Village culture carries high settlement character, always emphasizes tradition, rejects novelty, takes cohesion and stability as central focus." (Trần, 2004: 219). This very characteristic causes many craft villages to be slow in innovation, cautious in approaching technology and markets, thereby limiting capability to transform cultural values into cultural industry products. According to a Report by the Vietnam National Institute of Culture and Arts (2021), up to 63.5% of artisans and craft village household heads stated they were not ready to change traditional designs without achieving community or clan consensus, while only 18% accepted "root-based creativity" approaches to meet modern market demands. This reflects the strong dominance of community thinking and village customs over grassroots cultural creative innovation processes. This community cohesion thinking, while playing a positive role in preserving and maintaining traditional identity, reveals fundamental contradiction with the principle of "creative restructuring" - considered the nucleus of cultural industry in Western theory. Richard Caves emphasized that cultural creativity only truly becomes industry when placed in a continuous cycle between innovation-commerce-consumption-recreation (*Creative Industries: Contracts between Art and Commerce*, Harvard University Press, 2000, p. 5). Similarly, David Hesmondhalgh argued that continuous innovation is a condition of existence for cultural industry sectors, in which culture is regarded as a form of "soft goods," requiring constant repositioning according to consumption trends and social tastes (*The Cultural Industries*, Sage Publications, 2019, p. 54).

The difference in conception and operational logic has created a significant "gap" between Vietnamese village cultural production capacity and modern cultural market requirements. Meanwhile, in many Western countries like England, France, or the Netherlands, village communities and rural areas - already accustomed to market mechanisms and individualistic thinking - can be

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relatively flexible in transforming from traditional craft villages to creative hubs, art studios, or digital cultural villages, without being deeply constrained by spiritual factors, village conventions, or community consensus mechanisms as in Vietnam.

Second, limitations in legal framework, institutional support systems, and succession discontinuity in grassroots cultural communities. One foundational challenge for the current process of developing Vietnamese village cultural industry is the absence of specific legal framework and institutional mechanisms for grassroots cultural communities. Although the State has issued the Strategy for Development of Vietnam's Cultural Industry to 2030 (Decision No. 1755/QĐ-TTg), in reality, traditional craft villages, artisans, and folk creative groups still encounter many difficulties in accessing capital, protecting intellectual property rights, and establishing legal status to participate in markets as cultural industry entities. Currently, Vietnam has not yet formed a specialized mechanism-policy system for traditional creative communities; most artisans and folk artist groups operate outside the official legal framework, therefore not fully protected against increasingly fierce market competition pressures. Compared to countries with developed cultural industries, this deficiency is quite evident. In France or South Korea, the cultural industry is regulated by specialized codes such as the Law on Arts and Creative Enterprises (France, 2011) or the Law on Culture and Creative Industry (South Korea, 2013), which clearly establish legal personality, economic rights, and legal responsibilities of creative entities. Conversely, in Vietnam, village cultural models and creative craft villages have not yet been legalized as specific entities of the creative economy, leading to a situation of "lacking framework – lacking standards – lacking protection" in operational processes.

In reality, most craft villages and cultural communities in Vietnam currently still operate mainly in the form of households or small cooperative groups, without full legal personality to sign economic contracts, protect intellectual property rights, or access official credit sources. According to statistics from the Vietnam Intellectual Property Office (2022), the rate of craft village products registered for industrial property rights and new design copyrights only reaches below 5% of total designs produced annually. This situation causes Vietnamese village cultural products to be easily copied, have ideas appropriated, and lose competitive advantages even in the domestic market, not to mention capability to reach international markets. Meanwhile, in many Western countries, models such as "creative clusters" in England or digitized craft villages in France all receive comprehensive State support, not only financially but also in copyright protection, trade promotion, and international communication. Artisans and cultural enterprises there enjoy tax incentive policies, raw material subsidies, creative sponsorship, and product promotion support through cultural institutes, creative centers, and State cultural diplomatic networks. This difference demonstrates a significant gap between Vietnamese village cultural industry support institutions and Western village cultural industry development models.

Additionally, another serious challenge is the situation of craft transmission discontinuity and succession crisis in village communities. The dark side of high community-mindedness and preservation methods based on oral tradition and "father-to-son transmission" is that artisan training processes lack systematicity, cannot keep up with creative requirements and professionalization of contemporary cultural industry. According to the Report on Traditional Craft Village Status by the Ministry of Culture, Sports and Tourism (2020), the number of artisans under 35 years old only accounts for 7.8% of total artisans, while nearly 60% of artisans over 55 years old have no successors, demonstrating increasingly evident risk of successor force decline. Prof. Dr. Le Ngoc Thang once warned that: "The survival of traditional craft villages depends not only on products but also on people who preserve techniques and indigenous knowledge. Without successors, crafts will die in silence." (Lê, 2012: 144) This observation demonstrates that the succession problem is not merely a human resource equation but a condition of existence for Vietnamese village cultural industry in the long term. Notably, to date Vietnam has not yet built formal and specialized training programs for village cultural workers, both in traditional handicraft techniques and modern skills such as product commercialization, communication, brand building and positioning. This deficiency causes craft villages to encounter many difficulties in participating in global cultural supply chains and in attracting and retaining young workers.

Third, risk of identity decline in uncontrolled commercialization processes: the challenge of "losing soul" in village cultural industry. A dual and paradoxical challenge in the current process of developing Vietnamese village cultural industry lies in the tense relationship between commercialization requirements and the mission of preserving cultural identity. While commercialization is a necessary condition for traditional cultural values to participate in markets and generate economic resources, overly emphasizing profit objectives while lacking preservation strategies and cultural content control can lead to the risk of "losing soul," meaning the decline or hollowing out of symbolic values and spiritual meanings that constitute product cultural identity.

In some craft villages and traditional cultural spaces, market exploitation has proceeded toward chasing short-term tastes, mass-producing products bearing traditional appearances but lacking cultural depth and artistic quality. These products either mechanically imitate tradition or have symbolic value systems simplified to suit mass consumption, thereby distorting the original meaning of heritage. The phenomenon of "pseudo-antiquation" in Dong Ho folk paintings, "ancient-modern" ceramic product lines in Bat Trang, fake ancient houses in Duong Lam, or excessive theatricalization of traditional festivals are representative examples of commercialization trends lacking cultural orientation. This demonstrates that the greatest risk of village cultural industry lies not in lacking products but in the degradation of cultural depth in the very commercialization process. This reality is also not unique to Vietnam but has appeared in many Western cultural tourism models. The case of Hallstatt village (Austria) is a typical example: excessive touristification has caused traditional living space to be commercially dominated, local residents gradually leaving the

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village, leaving a "village shell" with performative character, lacking real cultural subjects. This lesson demonstrates that if cultural industry development processes do not accompany mechanisms to protect creative communities—meaning village residents themselves—then cultural products, despite having high commercial value, will only exist as "empty living museums," lacking endogenous vitality.

From the above analyses, it can be affirmed that developing Vietnamese village cultural industry is not simply a matter of expanding markets or increasing revenue but a comprehensive issue related to cultural management, policy design, and identity value positioning in the context of global competition. To ensure sustainability, there needs to be a shift from "village exploitation" thinking to "village regeneration" thinking, considering villages not merely as preservation spaces or tourism objects but as cultural-creative-economic entities capable of self-innovation, self-protection of identity, and active participation in contemporary cultural industry value chains.

4. Solutions for developing Vietnamese village cultural industry: from preservation to sustainable creative innovation

In the context of deep and broad globalization and international integration, developing the cultural industry has become an inevitable requirement of the country's industrialization and modernization process. The documents of the XIII Party Congress affirmed that developing the cultural industry and building healthy cultural markets is one of the central tasks to enhance people's spiritual life and national standing internationally. On this basis, the Strategy for Development of Cultural Industries to 2030 (Decision No. 1755/QĐ-TTg, 2016) identified many fields directly connected with Vietnamese village culture such as arts and crafts, cultural heritage, performing arts, and cultural tourism. However, for villages to truly become creative subjects and nuclei of the national cultural industry, there needs to be synchronous implementation of systematic solutions harmonizing tradition preservation and creative innovation. First, it is necessary to clearly establish the position of cultural villages in national cultural development strategic planning. Traditional villages are not only spaces for heritage preservation but also cultural-creative institutions at the grassroots level, where national cultural values are produced, recreated, and disseminated. On this basis, rural cultural industry zones need to be planned, forming craft village-creative clusters oriented toward "each village one distinctive cultural product," associated with building national brands.

Second, there needs to be completion of specific legal frameworks for grassroots cultural communities. Currently, artisans and craft villages are not fully recognized with the status of creative subjects with legal personality, causing difficulties in accessing capital, protecting intellectual property, and developing markets. Therefore, there needs to be construction of a Cultural Industry Law, which clearly stipulates models such as community cultural enterprises and craft village cultural cooperatives; simultaneously implementing preferential policies on taxes, credit, land, and collective intellectual property protection for cultural products associated with place names.

Third, emphasis on training and supporting successor generations—bridges between tradition and modernity. The reality of artisan workforce aging poses urgent requirements to build interconnected training programs, combining traditional craft transmission with applied creativity and market skills. Formation of research-training-design centers for village cultural products at localities, connecting artisans, training institutions, and enterprises, is an important solution to ensure continuity of cultural transmission chains.

Fourth, promoting digitization and internationalization of village cultural products. Heritage digitization, product designs, and folk arts not only contribute to preservation but also expand village cultural dissemination space on digital platforms. From digital databases, creative cultural products such as digital publishing, educational applications, virtual reality can be developed, while simultaneously strengthening promotion through cultural external channels and building the "Vietnamese village culture" brand as a national soft power resource.

Fifth, ensuring village cultural industry development is connected with cultural ecological preservation and the subject role of communities. All creative and commercialization activities need to place village communities at the central position, avoiding commercialization trends that hollow out identity. Therefore, there needs to be construction of sustainable cultural village development criteria, connecting cultural space preservation, folk knowledge, and living customs with empowering participation and decision-making for local resident communities.

CONCLUSION

The cultural industry is gradually affirming its role as an important socio-economic growth driver while simultaneously serving as a means of preserving, disseminating, and affirming national identity in the context of deep integration. In that process, Vietnamese villages—as crystallizations of tangible and intangible heritage, repositories of traditional community cultural structures—are not merely the past of national culture but can become the future of Vietnam's creative economy if properly identified, planned, and developed in systematic, scientific, and humanistic ways. However, developing village cultural industry in Vietnam currently confronts numerous challenges: from inherent conservative thinking, lacking legal frameworks, craft transmission discontinuity, to risks of commercialization eroding identity. These challenges are not absolute barriers but warnings for us to choose a cultural

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development model with identity, creativity, and real subjects-namely the village resident communities themselves.

From awareness to action, from preservation to development, from tradition to creative innovation

- this is the inevitable journey of Vietnamese village culture in the digital age. If we can leverage traditional advantages while simultaneously applying science and technology, reforming institutions, and investing strategically, Vietnamese villages can fully become highlights of the national cultural industry, contributing to economic growth, elevating identity, and positioning Vietnamese culture on the world creative map. Developing Vietnamese village cultural industry is therefore not simply developing an industry but preserving a national soul in the form of a new era.

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