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– Conference Program –

【 Friday, July 15, 2022 】

| Time | Program | Location |
|-------------|---|----------------------|
| 16:00-16:30 | JIC General Committee Meeting of JIC | TDTU in Nha trang |
| 16:30-18:00 | TDTU Campus & Library Tour in Nha Trang | |

【 Saturday, July 16, 2022 】

| Time | Program | Location |
|---|---|------------------------|
| 09:30-10:30 | Registration | TDTU in Ho Chi Minh |
| 09:30-10:00 | Welcome Speech - An Le Cong (Ton Duc Thang University) - Kim, Geon (Jeonbuk National University) | |
| 10:00-12:00 | Poster Session | |
| | Korean handaxes in archaeological culture <i>Lee, Hyeong-Woo (JBNU)</i> | |
| | A Study on Aesthetic Elements of Korean Food <i>Lee, Jung-eun // Park, Joonho (JBNU)</i> | |
| | Korean Wave in Vietnam <i>Kim, Hyun-tae // An, Seungkwon // Kim, Geon (JBNU)</i> | |
| | A comparative study of holiday culture in Korea and Vietnam: Focusing on New Year's Day <i>Kim, Ji-hye // Na Jeongho // Chang, Junkab (JBNU)</i> | |
| Archival Culture of Modern Korea: Focused on the Annals of the Joseon Dynasty <i>So, Hyeon-gi // Jeon, Hanyeok // Yoo, Namhee (JBNU)</i> | | |
| Introduction and Comparison of Traditional Wedding Culture between Korea and Vietnam <i>Lim, Jin-sol // Kang, Yoona (JBNU)</i> | | |
| 12:00-13:00 | Lunch Break | |
| 13:00-18:00 | Poster Session & Hallyu Event | |

【 Monday, July 18, 2022 】

| Time | Program | Location |
|-------------|---|------------------------|
| 09:30-10:00 | Registration | TDTU in Ho Chi Minh |
| 10:00-10:30 | MOU Signing & JIC General Committee Meeting of JIC | |
| 10:30-11:00 | Welcome Speech - Dinh Bach (Ton Duc Thang University) - Kim, Geon (Jeonbuk National University) | |
| 11:00-11:50 | Poster Session | |
| | Korean handaxes in archaeological culture <i>Lee, Hyeong-Woo (JBNU)</i> | |
| | A Study on Aesthetic Elements of Korean Food <i>Lee, Jung-eun // Park, Joonho (JBNU)</i> | |
| | Korean Wave in Vietnam <i>Kim, Hyun-tae // An, Seungkwon // Kim, Geon (JBNU)</i> | |
| | A comparative study of holiday culture in Korea and Vietnam: Focusing on New Year's Day <i>Kim, Ji-hye // Na Jeongho // Chang, Junkab (JBNU)</i> | |
| | Archival Culture of Modern Korea: Focused on the Annals of the Joseon Dynasty <i>So, Hyeon-gi // Jeon, Hanyeok // Yoo, Namhee (JBNU)</i> | |
| 11:50-13:00 | Lunch Break | |
| 13:00-14:30 | Session 1 · New Cultural Wave | |
| | The Position of Female in The Doctrine, Canon Law and Church of Caodaism (Case Study The Sacerdotal Council of Caodaism - Tay Ninh Holy See) <i>Vo Minh Hieu (TDTU)</i> | |
| | A Bibliometric Analysis of Researches related to Vietnam in Korea : focused on KCI indexed journals <i>Oh, Hyo-Jung // Kim, ByungNam // Kim, Chonghyuck (JBNU)</i> Soft Power and Korean Public Diplomacy: Hallyu in Latin America <i>Yi, Sang-Hyun (JBNU)</i> | |

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| 14:30-16:30 | Coffee Break & Hallyu Event | |
| | Session 2 · Cultural Convergence in Vietnam | |
| | Vietnam's Cultural Diplomacy in The Context of Globalization and International Integration <i>Nguyen Hieu Tin // Pham Thai Son (TDTU)</i> | |
| 16:30-18:00 | Exploration of Vietnamese Calligraphy Art in Tourism <i>Nguyen Hieu Tin // Nguyen Duc Long (TDTU)</i> Evaluating The Advantages of Religious Tourism Destination: A Case Study in The Tac Say (Diep's Father) in Bac Lieu, Viet Nam <i>Le Thi Kim Ngoan (TDTU)</i> | |

【 Tuesday, July 19, 2022 】

| Time | Program | Location |
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| | Session 3 · Cultural Exchange between Vietnam and Korea | |
| | Trend on K-contents Export to Vietnam- Focused on Television Contents <i>Jeong, Ji-hye // Kim, Soojung (JBNU)</i> | |
| 09:00-10:30 | The meaning of Korean in Vietnam <i>Won, Joo-hye // Yun, Sangwon // Yang, Dongmin (JBNU)</i> Enhancing Intercultural Competency of Korean Students Through the International Buddy Program <i>Czarina A. Abenoja (University of the Cordilleras)</i> Pitfalls of Web in Cultural Exchange <i>Sim, Jae-sung(Mansfield University of Pennsylvania)</i> | TDTU in Ho Chi Minh |
| 10:30-11:30 | TDTU Campus & Library Tour in Ho Chi Minh | |

2022 JIC

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– Session 1 · New Cultural Wave –

THE POSITION OF FEMALE IN THE DOCTRINE, CANON LAW AND CHURCH OF CAODAISM (CASE STUDY THE SACERDOTAL COUNCIL OF CAODAISM – TAY NINH HOLY SEE)

Vo Minh Hieu¹⁾

1) Freelance Researcher, Vietnam(hieuvo3108@gmail.com)

Keywords

Female, doctrine, canon law, church, Caodaism

1.

The article provides information on system views the doctrine, canon law and church organization of Caodaism towards women from its founding to 1975 (the church changed crosssection new organizational model). According to doctrine, men and women are equal because of the concept that all are common children of God (the yang aspect) and the Holy Mother (the yin aspect). The canon law stipulates that believers must follow the monogamous marriage regime to ensure maximum benefits for women. Parallel with secular life, women are facilitated to participate in the candidacy for church organizations from local to central level to pursue the ideal of dedicating life to religion and the country. The content of the article contributes to supplementing the reference source for future researches related to the topic of women and religion - belief in Vietnam.

THE POSITION OF FEMALE IN THE DOCTRINE, CANON LAW AND CHURCH OF CAODAIISM (CASE STUDY THE SACERDOTAL COUNCIL OF CAODAIISM – TAY NINH HOLY SEE)

– Vo Minh Hie –

Abstract

The article provides information on system views the doctrine, canon law and church organization of Caodaism towards women from its founding to 1975 (the church changed crosssection new organizational model). According to doctrine, men and women are equal because of the concept that all are common children of God (the yang aspect) and the Holy Mother (the yin aspect). The canon law stipulates that believers must follow the monogamous marriage regime to ensure maximum benefits for women. Parallel with secular life, women are facilitated to participate in the candidacy for church organizations from local to central level to pursue the ideal of dedicating life to religion and the country. The content of the article contributes to supplementing the reference source for future researches related to the topic of women and religion - belief in Vietnam.

Keywords: *Female, doctrine, canon law, church, Caodaism.*

1. Introduction

In a traditional Confucian society, women were educated on the idea of absolute submission to the family and men. In China last century, they were called “Gui Xiu” (referring to women who hang around in their room all their lives) and minimized movement outside or contact with the opposite sex (Ko & Taylor, 1995). With the influence of Confucian ideology, Vietnamese women in traditional society are also closely linked in the family space and minimize the rights commensurate with men, including the right to connect with society. In general, women in Confucian society in Asia in the past centuries have faced many challenges from religion and belief in personal development and social contribution.

Cao Dai religion, full name Dai Dao Tam Ky Pho Do, is an endogenous religion founded in Cochinchina (Vietnam) in 1926. Cao Dai followers adopt the method of Fu-Ji (扶乩) (planchette writing), table-turning, and inspirational poetry with the gods of the invisible realm to advocate saving sentient beings for the third time (Theory of Maitreya, the Future Buddha) (Nguyễn Văn Hồng, 2011). The cultivation method of Cao Dai religion is to enter the world, not avoid life. Regardless of gender, ethnicity, or caste, people can become followers of religious studies and religious activities depending on their material and financial conditions with the spirit of equality and charity. This policy of the Cao Dai religion has opened up opportunities for women to participate in religious activities and be elected to the dignitaries system to practice and study to be spiritually liberated. In order to clarify the position of women

in the Cao Dai religion, the author has synthesized and analyzed sources of religious documents, doctrines, and canon law promulgated by Tay Ninh Holy See Cao Dai Church from the time of initiation to the present time now.

2. The position of the female in the Cao Dai religion

Cao Dai religion developed based on the teachings of Confucianism, Buddhism, and Taoism, so it met the spiritual needs of a part of the population of Cochinchina at the time, especially women. They are the subjects who suffer much mental trauma and tend to turn to religion to cope with life's challenges. In the context of a semi-colonial and semi-feudal country, the Cao Dai religion has a policy of equality between men and women, leading to a rapid increase in the number of followers and female dignitaries covering South and Central Vietnam and even Cambodia.

The French colonial government believed that Cao Dai was politically active under the guise of religion because of its thought ahead of its time. In September 1926, a group of Cao Dai dignitaries sent a notice of new religion to compatriots nationwide with a list of 247 dignitaries and followers, many of whom were female. On October 7, 1926, Mr. Le Van Trung sent the Declaration of Religion to Acting Governor of Cochinchina Aristide Eugène Le Fol with a list of 28 dignitaries declaring their death; the top of the list was Mrs. Lam Ngoc Thanh - a famous businessman in Vung Liem (Vinh Long province).

By 2020, the number of Cao Dai followers and dignitaries will be about 2.5 million (National ASEAN 2020 Committee, 2020). Tay Ninh Holy See Cao Dai Church has more followers and dignitaries than other Cao Dai churches and religious practices. It is noted that the number of followers of Cao Dai Church in Tay Ninh Holy See has a relatively equal number of dignitaries between men and women. The number of followers and female dignitaries in the Holy See and the local holy sites has constantly been increasing during 96 years of establishment and development, creating the characteristics of doctrine, canon law, and church organization.

2.1 Women with Cao Dai's doctrine

Cao Dai's teachings clearly show the theory of dualism through two pairs of opposites, yin - yang (Great Mother or Golden Mother 瑶池金母 [Mother] - God, the Venerable Lord or Jade Emperor 玉皇上帝 [Father]) and man - universe. This religion conceived that man is a small spiritual light extracted from the great spiritual light mass, which is God, and is created by the Great Mother with a sacred body to cover the small spiritual light and send it down to earth evolution. Through cultivation, people can be freed from ignorance, return to union with the two supreme beings, and eliminate samsara.

The factors of gender, ethnicity, or social status are considered tools to serve people in the process of learning and evolution. Both men and women have the right to study in the spirit of equality and charity. From its founding to the present, the Cao Dai religion has implemented important doctrinal contents to establish equal roles between

believers and male and female dignitaries.

Through the method of Fu-Ji (扶乩) - planchette writing, God taught Mrs. Nguyen Thi Hieu (a dignitary) at her house on Bourdais Street, Saigon, to establish a female sect to care for religious affairs. Specifically, on July 17, 1926, God taught Mrs. Hieu through the Ouija board as follows: “Chẳng phải vì đờn bà mà sớm nòi cơm, chiều trà cháo hoài. Phần các con truyền Đạo kỳ Phổ Độ này cũng lắm nặng nề, bao nhiêu Nam tức bao nhiêu Nữ; nam biết thành tiên phật, chớ nữ lại không sao?…Vây con phải tuân lệnh Thầy mà lập thành Nữ Phái. Nghe và tuân. Thầy hằng ở bên con, lo chung cùng con, con chớ ngại” (Hội thánh Cao Đài Tòa thánh Tây Ninh, 1972a). From here, many women follow the Cao Dai religion; they are the wives and children of civil servants, intellectuals, landowners, and merchants living in Saigon - Cho Lon and the southwestern provinces.

During the established religion on the night of October 14 to 15 in the year of the Tiger (October 18-19, 1926) at Tu Lam Tu (Go Ken temple) in Tay Ninh province, God gave his name (used in religion) to female dignitaries is the word "Huong" through a short poem (Hội thánh Cao Đài Tòa thánh Tây Ninh, 1972b):

“**Huong** Tâm nhứt phiến cật Càn Khôn,
Huệ đức tu chơn độ dẫn hồn.
Nhứt niệm Quan Âm thùy bảo mạng,
Thiên niên đặng phái thủ sanh tồn.”

Also, on this occasion, God, for the first time, conferred dignitaries on three female believers (Lam Ngoc Thanh, Nguyen Thi Hieu, and Ca Thi The) who had made significant financial or material contributions to the cause of becoming religious.

On December 2, 1926, through the method of Fu-Ji (扶乩) - planchette writing, Taibai Jinxing* (太白金星) allowed and arranged female followers and dignitaries to participate in worship courses on the west porch parallel to the men on the east porch of the Tay Ninh Holy See. On January 2, 1927, he continued to promulgate regulations on organization and religious uniforms for female dignitaries of the Cuu Trung Dai sect to participate in religious practice.

On February 15, 1927, God conferred dignitaries on many female followers. Seventy-one female followers were ordained, including 2 Phoi Su, 8 Giao Su, 28 Giao Huu, and 33 Le Sanh. The number of female converts up to thousands of people encapsulates the families of civil servants, landowners, and merchants. It extends to their relatives, tenants, and servants living in the South and then spreads to Central Vietnam and Cambodia.

2.2 Women with Cao Dai's canon law

Female Cao Dai believers can get married and live everyday life. However, they must be vegan for 6 or 10 days a month or be a vegetarian for life and keep the five precepts (no killing, theft, adultery, infatuated with wine

* Taibai Jinxing concurrently holds the position of Giao Tong in the Cao Dai religion (see **Table 1**).

and meat, lie). Like men, female followers are allowed to participate in 4 courses of worship every day (00h00, 06h00, 12h00, 18h00) and on public holidays, according to the Cao Dai Law, including 24 articles prescribed in the New Law taught by God. Accordingly, articles 03 and 09 it is clearly stated:

“Điều Thứ Ba: Phải giữ tam cương ngũ thường là nguồn cội của nhơn đạo; Nam thì hiếu đễ, trung tín, lễ nghĩa, liêm sỉ; Nữ thì tòng phu, tòng phu, tòng tử và công, dung, ngôn, hạnh.

Điều Thứ Chín: Cấm người trong Đạo, từ ngày ban hành luật này về sau, không được cưới hầu thiếp. Rủi có chích lệ giữa đường thì được chấp nói. Thàng như phụ nữ kia không con nối hậu thì Thầy cũng rộng cho đặng phép cưới thiếp song chính mình chánh thể đừng cưới mới đặng” (Hội thánh Cao Đài Tòa thánh Tây Ninh, 1972c).

At the same time, the Civil Code implemented in the Northern court promulgated by the Governor-General of Indochina and took effect in 1931 obliged the wife to be faithful to her husband but not oblige the husband to be faithful to his wife (Nguyễn Thị Triệu Vy, 2020). It was not until Vietnam's first Law on Marriage and Family was passed by the National Assembly of the Democratic Republic of Vietnam in 1959 that it mandated monogamy and the freedom to marry and remarry. These laws have been internally regulated and enforced by Cao Dai dignitaries and followers since 1926; this shows the progress in the Cao Dai religion's thought on marriage and family organization, although this religion is also heavily influenced by Confucian ideology.

In addition, female dignitaries and dignitaries must clearly understand the duties of a believer and be proficient in funeral rituals. When performing worshiping or religious activities, wear a white “ao dai” and white pants, a bare head and neatly bun or hairpin, do not wear much jewelry, and do not wear flamboyant makeup (see Figure 1). The way of addressing female believers is solemn, often adding the honorific word "Hien" in front of personal pronouns in communication.



Figure 1. Female Cao Dai believer in Ao Dai costume (CaoDai TV, 2020).

Regarding physiological issues, female believers can still conduct normal religious activities during menstruation

as long as they maintain good hygiene. According to an anecdote, Bat Nuong Dieu Tri Cung (8th fairy servant Great Mother) taught catechism to Mrs. Huong Ho by the method of Fu-Ji (扶乩) - planchette writing in 1929. However, Mrs. Huong Ho asked to be absent because of her period. Bat Nuong Dieu Tri Cung teaches that women's menstruation does not affect religious activities or worship ceremonies.

2.3 Women with Cao Dai's church

The organizational structure of the Cao Dai church is divided into three leading agencies: Cuu Trung Dai, Hiep Thien Dai, and Bat Quai Dai. The ruling gods mainly control the Bat Quai Dai through the method of Fu-Ji (扶乩) - planchette writing, Table-turning, and inspirational poetry. Therefore, Cao Dai followers and dignitaries have the right to freely participate in the election of the system of dignitaries from the local to the central level of the two agencies, Cuu Trung Dai and Hiep Thien Dai, through 1 of 3 ways:

- (1) From the Van Linh Association (Believers, Churches, and Synods) approved;
- (2) Giao Tong (the head of Cuu Trung Dai) and Ho Phap (the head of Hiep Thien Dai) approved;
- (3) Fu-Ji (扶乩) - planchette writing and God's approval in the Tay Ninh Holy See.

Table 1. The positions of the Cao Dai Church in Tay Ninh (Author synthesis, 2021).

| Religious Agency | Cuu Trung Dai | Hiep Thien Dai | | | Ban Dong Nhi | |
|---|--|--------------------------|------------------|-------------|--------------|---|
| | | Bo Phap Chanh | Phuoc Thien | Ban The Dao | | |
| Position High  Low | Giao Tong | Ho Phap | Phat Tu | | | |
| | Chuong Phap | Thuong Sanh, Thuong Pham | | | | |
| | Dau Su | Thap Nhi Thoi Quan | Tien Tu | | | |
| | Chanh Phoi Su | Tiep Dan Dao Nhon | Thanh Nhon | Phu Tu | | |
| | Phoi Su | Chuong An | Hien Nhon | | | |
| | Giao Su | Cai Trang | Chon Nhon | Dai Phu | | |
| | | Giam Dao | Dao Nhon | | | |
| | Giao Huu | Thua Su | Chi Thien | Quoc Si | | |
| | | Truyen Trang | | | | |
| | Le Sanh | Si Tai | Giao Thien | Hien Tai | | After five years will apply for the position of Le Sanh |
| | Chanh Tri Su Pho Tri Su Thông Su | Luat Su | Hanh Thien | | | Giao Nhi |
| | | | Thinh Thien | | | |
| | Dao Huu | | Tan Dan Minh Duc | | | Bien Nhi Dong Nhi |
| | Positions women can take. | | | | | |

2.3.1 At Cuu Trung Dai

Depending on the regulations, the number of years of religious service varies for each position. However, usually, women as well as men, after five or ten years of study and religious activities, will be considered for promotion (see Figure 2). The head of female dignitaries at Cuu Trung Dai agency is called Dau Su (see Table 1), responsible for managing the secular and religious activities of female dignitaries and followers. In each period, only one Dau Su monk lived and worked in the office of Nu Dau Su Duong.

If Dau Su dies, the Church will appoint a new person or leave it blank until a person who meets the conditions is found to take over, and Chanh Phoi Su will temporarily take over the management. However, Dau Su is obligated to be under Chuong Phap và Giao Tong (managed by men). The Phap Chanh Truyen, issued in 1926, explained that this was God's command:

“Thưa Thầy, Thầy đã nói con cũng đồng con, Nam Nữ vốn như nhau mà Thầy trút quyền của Nữ Phái không cho lên địa vị Chuông Pháp và Giáo Tông, thì con e mất lẽ công bình chăng?”

Thầy dạy: Thiên Địa hữu Âm Dương, Dương thanh tác sanh, Âm thanh tác tử. Cả Càn Khôn Thế Giới nhờ Dương thanh mới bền vững; cả chúng sanh sống bởi Dương quang, ngày nào mà Dương quang đã tuyệt, Âm khí lấy lừng, ấy là ngày Càn Khôn Thế Giới phải chịu trong hắc ám, mà bị tiêu diệt. Nam ấy Dương, Nữ ấy Âm, nếu Thầy cho Nữ Phái cầm quyền Giáo Tông làm chủ nền Đạo thì là Thầy cho Âm thắng Dương, nền Đạo ắt bị tiêu tàn ám muội... Bởi chịu phạt rủa sanh, nên cam phạt thiết thòi, lẽ Thiên Cơ đã định, Thầy chỉ cậy con để dạ thương yêu bình vực thay Thầy kéo tội nghiệp!” (Hội thánh Cao Đài Tòa thánh Tây Ninh, 1972d).

Cao Dai followers and dignitaries understand that women are not allowed to assume the positions of Chuong Phap and Giao Tong because God loves them and does not want women to bear many heavy responsibilities. The higher the position, the greater the responsibility and the more difficult it is, but women tend to work more emotionally, which can easily lead to bad things. Depending on the nature of each activity, the Church will assign male or female dignitaries to perform so that both sexes can practice and earn merit, not necessarily equal positions to be called equal.



Figure 2. Female dignitaries of Cuu Trung Dai agency (CaoDai TV, 2020).

Since the beginning of the Cao Dai religion, Mrs. Lam Ngoc Thanh (1874-1937), is one of the first female dignitaries to be conferred the position of Chanh Phoi Su. After her death, she was ordained as Dau Su by God. Later, Mrs. Nguyen Thi Hieu (1886-1971) was ordained as Chanh Phoi Su to Dau Su by the method of Fu-Ji (扶乩) - planchette writing on December 9, 1968 (see Figure 3). She was instrumental in compiling all content of Fu-Ji (扶乩) sessions from 1925 to 1929 into 15 volumes printed in the book Dao History of Fu-Ji (扶乩) I and II. This is considered the first and official document of the Cao Dai religion. She is also the first female Master to live and work at the Nu Dau Su Duong office.

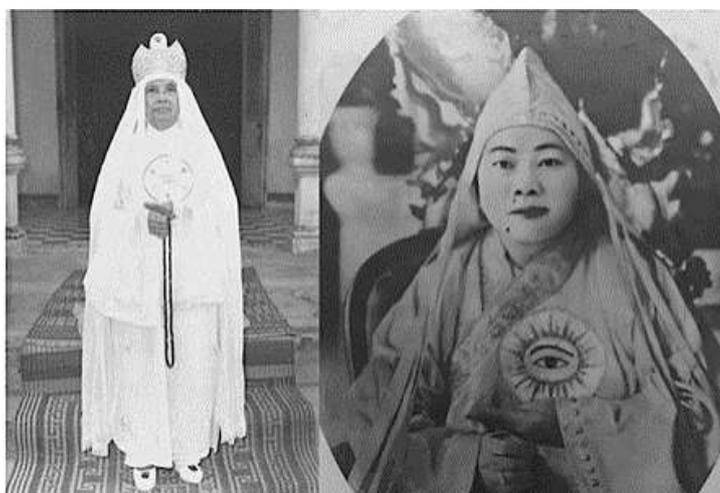


Figure 3. Mrs. Lam Ngoc Thanh in the Chanh Phoi Su uniform (right) and Mrs. Nguyen Thi Hieu in the Dau Su uniform (left) (Nguyễn Thủy, 2008).

In the same Fu-Ji (扶乩) session on December 9, 1968, Mrs. Ho Thi Lu (1878-1972) was ordained as Dau Su. After Mrs. Ho Thi Lu passed away, Tay Ninh Holy See Cao Dai Church did not have a person to hold the position of Dau Su. In 1999, Mrs. Pham Thi Ngo (1917-2000), under the renovation law after 1975, held the position of Dau Su. On February 9, 2006, Mrs. Huynh Thi Nhin (1926-2011), according to the public election law, held the position of Dau Su (Ordinance No. 01/81-HDCQ-DL) until her death.

2.3.2 At Hiep Thien Dai

At Hiep Thien Dai, women hold many positions in Bo Phap Chanh, Phuoc Thien, and Ban The Dao (see Figure 4):

- Bo Phap Chanh is an agency in charge of managing courts (within the Cao Dai religion) from the Holy See to the local holy place to punish believers and dignitaries who violate religious laws.
- Ban The Dao works directly with the Cuu Trung Dai agency to provide professional advice on organizational and diplomatic issues with society.
- Phuoc Thien is the agency that protects the disabled, lonely, and ignorant or helps the Administrative side implement the law to make it easy and complete.

However, due to the relatively strict nature of work and the conditions for being elected to Bo Phap Chanh, it requires personnel with a deep understanding of social knowledge. It dares to fight uncompromisingly with individuals and organizations violating the law. Therefore, women are very limited in applying for positions in this agency.



Figure 4. Female dignitaries Luat Su belongs to Bo Phap Chanh (left), and female dignitaries Chi Thien belong to Phuoc Thien (right) (CaoDai TV, 2020).

Phuoc Thien is divided into two separate agencies for men and women, similar to Cuu Trung Dai. Chon Nhon is the head of the female Phuoc Thien agency and is responsible for managing female dignitaries and believers' daily and religious activities. Chon Nhon female dignitaries lived and worked at the office of Phuoc Thien Nu Phai in Cao Dai Tay Ninh Holy See and under the management of Thoi Quan under the Hiep Thien Dai agency (see Table 1). Phuoc Thien is the agency that attracts many women to apply for dignitaries. Even the number of female dignitaries reaching the Chon Nhon position is relatively high. Due to old age and weak health, they have died or been forced to retire at Cao Dai Nursing Home.

2.3.3 Other

In addition, Ban Dong Nhi and Le Nhac are specialized departments of music and rituals in the Cao Dai religion (see Table 1). At the Holy See and local institutions, Ban Dong Nhi has a much higher number of women than men. However, the Church stipulates that those holding the position of Giao Nhi must be single; if married, they must quit their jobs. Every year, young female believers apply for the position of Ban Dong Nhi and participate in the exam for the position of Giao Nhi in a large number.



Figure 4. Giao Nhi sings the ceremony in Hoi Yen Dieu Tri Cung (left), the Great Mother statue, and nine female immortals of the Dieu Tri Palace (right) (CaoDai TV, 2020).

Every year, on Mid-Autumn Festival, is also the occasion when Cao Dai religion organizes “Hoi Yen Dieu Tri Cung” is their biggest festival in the year to pray for good weather, national peace, and prosperity. This is an important religious banquet for the Great Mother and nine female immortals of the Dieu Tri Palace (Jasper Pond Palace). The festival attracts millions of believers, people, organizations, and delegations at home and abroad. Mid-Autumn Festival is also considered the Cao Dai Women's Festival to honor the creative talents of women through the display of exhibition booths and contributions to the process of philanthropic activities.

3. Conclusion

After 96 years of establishment and development, the Cao Dai religion has given women great encouragement in the context of society in the last century, where there were still many gender stereotypes. This religion has empowered women to actively participate in religious studies with men to achieve the goal of spiritual liberation and fulfill responsibilities and obligations to the family and society. On the contrary, female followers and dignitaries have contributed significantly to wealth and material resources from the initiation period until now. Women have made substantial efforts to change their prejudices, rights, and obligations to contribute more perfection to the doctrine, canon law, and organization of the Cao Dai religion. The followers and dignitaries of the Cao Dai sect do not advocate the complete eradication of traditional ideas, but they refine, supplement and develop to suit the current trend. They know how to live for the truth and pursue religious and spiritual values - beliefs, without guilt about their status and pride, simply in the spirit of being good citizens living a good life.

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A Bibliometric Analysis of Researches related to Vietnam in Korea: focused on KCI indexed journals*

Oh, Hyo-Jung¹⁾, Kim, Byung Nam²⁾, Kim, Chonghyuck³⁾

1) Associate Professor, Department of Library and Information Science / Institute of Culture Convergence Archiving, Jeonbuk National University(ohj@jbnu.ac.kr)

2) Assistance Professor, Department of History / Institute of Culture Convergence Archiving, Jeonbuk National University(kbnam@jbnu.ac.kr)

3) Professor, Department of English Literature / Institute of Culture Convergence Archiving, Jeonbuk National University(Corresponding Author, chonghyuck@jbnu.ac.kr)

Keywords

Bibliometric Analysis, Research Trend, Vietnam Research, KCI

1. Background and Aims of this study

Informetrics is the study of the quantitative aspects of information resources. Bibliometric analysis, which studies qualitative aspects of recorded information [1], is a popular method for exploring large volumes of scientific data [2]. It enables us to identify core research or authors, as well as their relationship, by covering all the publications related to a given topic or domain[3].

This study aims to reveal the trend of researches related Vietnam in Korea from macro and micro perspective. For the target dataset, the articles published in KCI indexed journals with “Vietnam” in the title were collected. The basic analysis based on the frequency of the articles was conducted according to timelines. To identify major research fields, article statistics by subject were organized. In order to understand how research trends have changed, the main research topics (keywords) of the last 5 years and 10 years ago were compared in the humanities, social sciences, and engineering (science), respectively.

2. Results

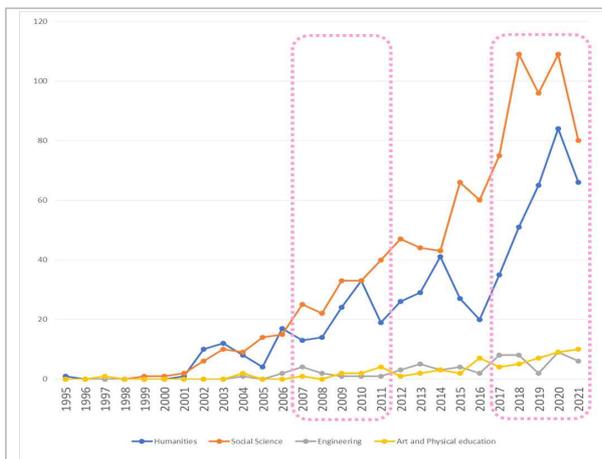
As a result of collecting related papers published in KCI-listed journals, 3,652 papers were selected, excluding 3 out of 3,655. Vietnam-related papers were first published in 1995, and after that, 90 papers were recently published until June 2022. Figure 1 shows the publication frequency of the papers by year. As shown in the slope of the figure, the number of papers steadily increased beyond the first 100 in 2008, and well over 300 have been published since 2018. Compare keywords of papers from the last 5 years and the previous 5 years from 10 years.

Figure 2 depicts the distribution of major research fields related to Vietnam conducted in Korea. The fields that accounted for the largest proportion were social science and humanities, with 1,670 (45.7%) and 1,210 (33.1%) cases, respectively, which were found to account for about 79% of the total. It followed by convergence studies (283, 7.7%), art and physical education (116, 3.2%), and engineering (107, 2.9%).

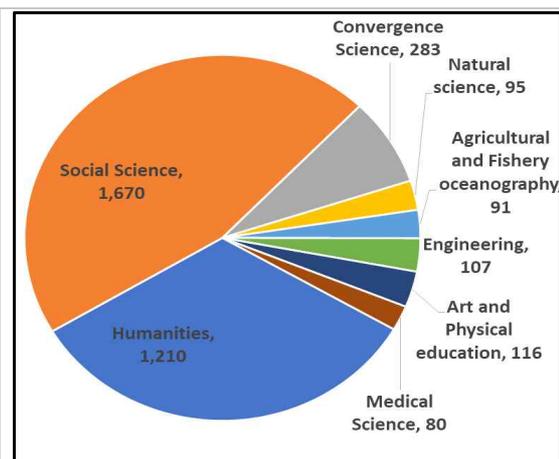
For the past 28 years, the keyword derived the most from Vietnam-related studies in Korea was ‘Vietnam war’,

* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2019S1A5B8099507).

which was mentioned 154 times in total. Other than that, ‘foreign direct investment’ was 35 times, ‘China’ was 25times, ‘official development Assistance’ was 24 times, and ‘Vietnamese Korean learner’ was 22 times, so it can be seen that most are keywords related to trade or regional studies related to investment or development. The major keywords related to engineering in the recent 5 years were ‘fly ash (4 times)’, ‘soft ground (3 times)’, ‘CFBC (circulating fluidized bed combustion, 2 times)’, and ‘VRRPD (virtual router redundancy protocol daemon, 2 times)’, and these were concentrated on very detailed and specialized topics. Meanwhile, the major keywords related to art and physical education were ‘Job satisfaction’, ‘customer satisfaction’, and ‘Hallyu’.



<Figure 1. The publication frequency of the papers by year >



<Figure 2. The distribution of major research fields>

3. Conclusion

Before COVID-19, during the 2018~2019, the representative overseas travel destination for Koreans was Vietnam. In the first quarter of 2019, a record high 1.11 million holidaymakers from South Korea visited Vietnam, up 24.1 % from the previous year, surpassing the 1-million mark in a quarter for the first time. In 2018, more than 3.4 million South Koreans visited Vietnam for a 44 percent year-on-year increase, accounting for more than one fourth of total international arrivals to the country (15.5 million), according to the Vietnam National Administration of Tourism [4]. This context is expected to be reflected in the research trend. In fact, there was a clear tendency to expand from social science and humanities-oriented research to engineering and art and physical education.

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A Bibliometric Analysis of Researches related to Vietnam in Korea: focused on KCI indexed journals

Oh, Hyo-Jung || Kim, ByungNam || Kim, Chonghyuck



Oh, Hyo-Jung, Department of Library and Information Science
Kim, Byung Nam, Department of History
Kim, Chonghyuck , Department of English Literature

JEONBUK NATIONAL UNIVERSITY



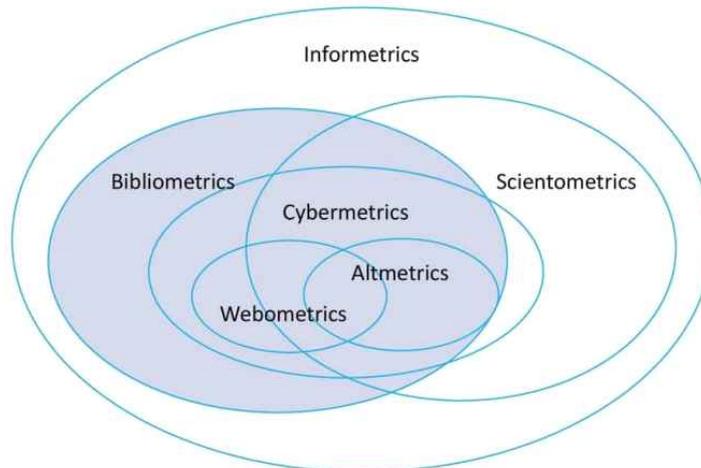
Contents

1. Background
2. Aims of this study
3. Methods
4. Results

1. Background



Informetrics vs. Bibliometrics



Source: Onyanha, O. B. (2014). Can informetrics shape biomedical research? A case study of the HIV/AIDS research in sub-Saharan Africa 1. *Inkanyiso: Journal of Humanities and Social Sciences*, 6(1), 49-65.

3

2. Aims of this Study

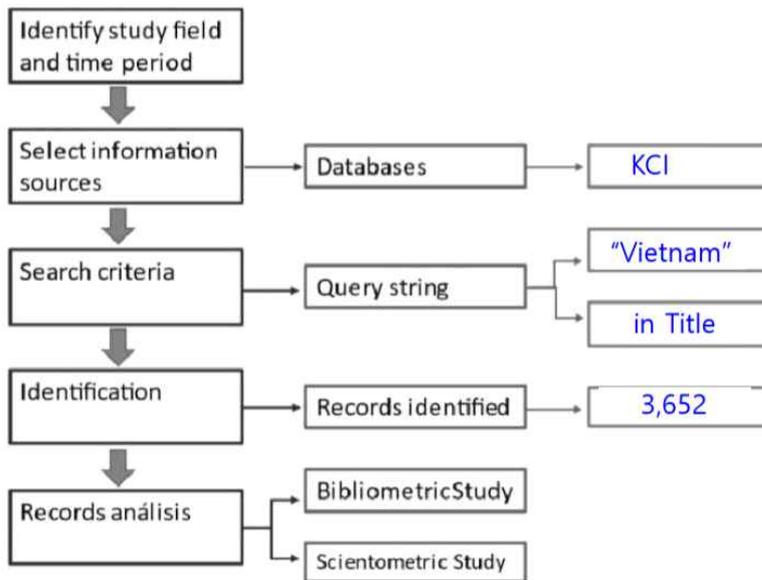


Researches related to 'Vietnam' in Korea

- To reveal research trends from macro / micro perspective.
 - For the target dataset, the articles published in KCI indexed journals with "Vietnam" in the title were collected.
 - The frequency of the articles was conducted according to timelines.
 - To identify major research fields, article statistics by subject were organized.
 - To understand how research trends have changed, the main research topics (keywords) of the last 5 years and 10 years ago were compared

4

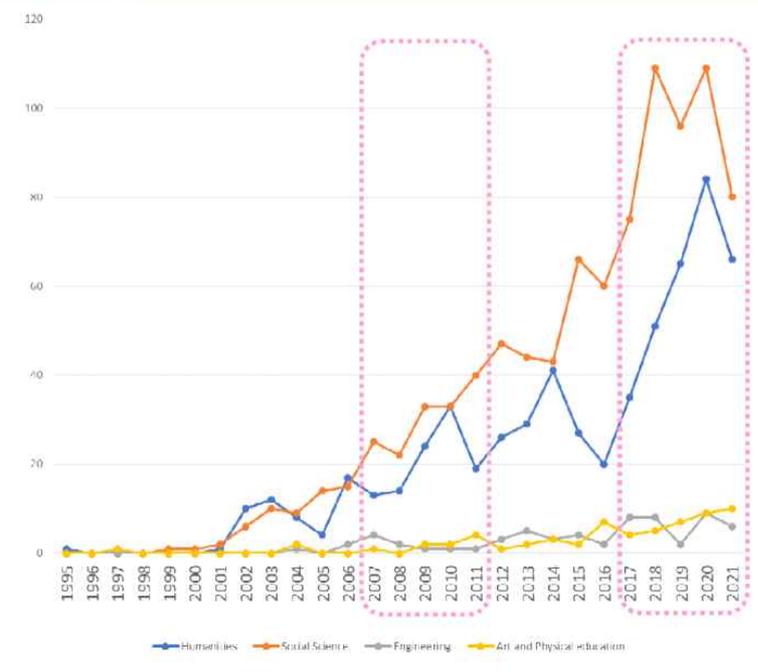
3. Methods



Source: Methodological scheme followed in the bibliometric analysis. Source: Based on Durán-Sánchez (2020)

5

4. Result - the publication frequency



6

4. Result - keywords in 2007~2011 vs. 2017~2022



<History>

| Ranking | 2007~2011 | 2017~2022 |
|---------|----------------|-------------------|
| 1 | Vietnam War | Vietnam War |
| 2 | cold war | Lyndon B. Johnson |
| 3 | East Asia | China |
| 4 | Nguyen Dynasty | massacre |

<Local study>

| Ranking | 2007~2011 | 2017~2022 |
|---------|------------------|-------------------------|
| 1 | Vietnam war | economic growth |
| 2 | reunification | China-Vietnam relations |
| 3 | Ho Chi Minh City | Life Insurance |
| 4 | Cambodia | Indonesia |

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4. Result - keywords in 2007~2011 vs. 2017~2022



<Engineering>

| Ranking | 2007~2011 | 2017~2022 |
|---------|---|---------------------------------|
| 1 | Vietnamese Architecture | fly ash |
| 2 | Panax vietnamensis | Official development assistance |
| 3 | Overseas oil development Ecological Urban Planning | Soft ground |
| 4 | Model | CFBC |

<Art and Physical education>

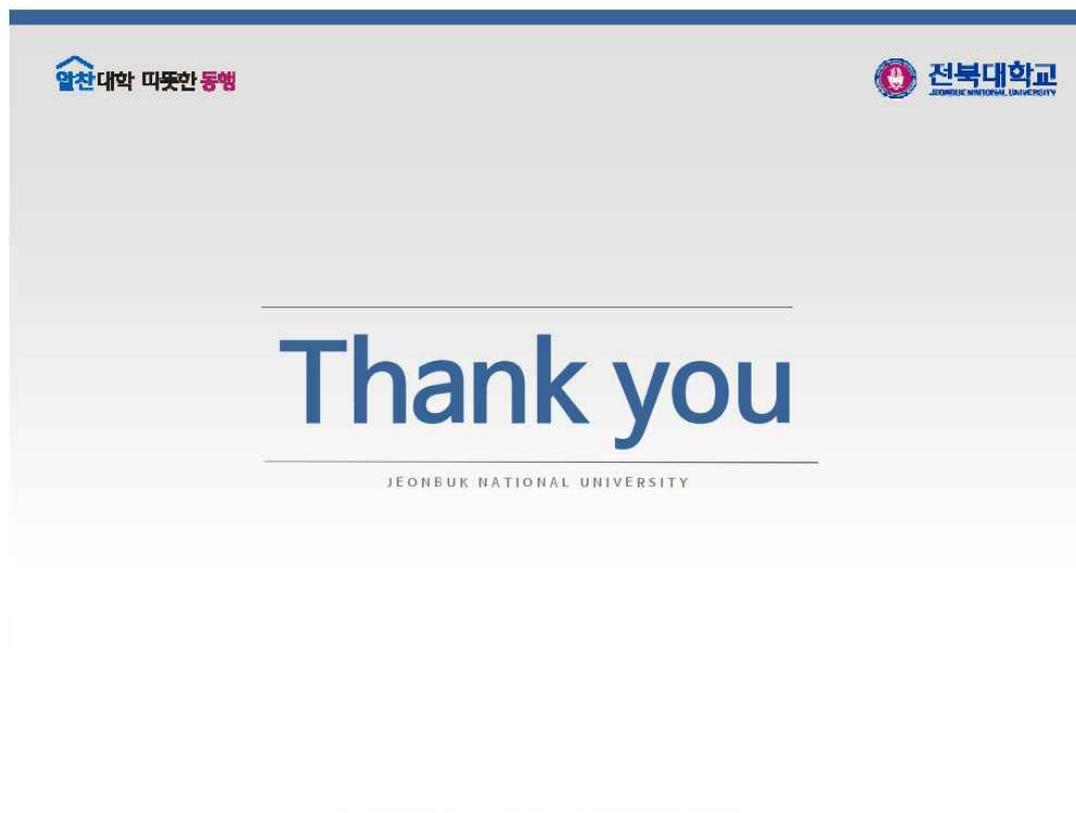
| Ranking | 2007~2011 | 2017~2022 |
|---------|---|---------------------------------|
| 1 | Vietnamese Architecture | fly ash |
| 2 | Panax vietnamensis | Official development assistance |
| 3 | Overseas oil development Ecological Urban Planning | Soft ground |
| 4 | Model | CFBC |

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References



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Soft Power and Public Diplomacy: Hallyu in Latin America

Yi, Sang-Hyun¹⁾

1) Professor, Department of Spanish and Latin American Studies / Institute of Culture Convergence Archiving, Jeonbuk National University(shyi@jnbu.ac.kr)

Keywords

Hallyu, K-wave, Public Diplomacy, Soft Power, Korea, Latin America

I. Introduction

The main purpose of this paper is to explore the establishment of Korean public diplomacy in Latin America by utilizing cultural resources of Korea, Hallyu. In doing so, the study not only examines current status of hallyu in Latin America, but also analyzes the meaning of hallyu phenomenon in Latin America. Research questions proposed by the study are 1) what the current status of the Hallyu in Latin America is and 2) how Hallyu phenomenon contributes to activate public diplomacy in Latin America. The study consists of five parts; Background and research topic, questions and method, Theory about public diplomacy and soft power, Historical analysis of Korea-Latin America relation, Hallyu in Latin America, and Conclusion about the contribution of hallyu to Korean public diplomacy in Latin America.

2. Hallyu and Korean Public Diplomacy in Latin America

Since the late 1990s, Korean popular culture (also known as the Korean Wave or Hallyu) has been expanding its presence in Latin America. The Korean Wave or hallyu encompasses Korean music, film, drama, food, language, tourism, and even fashion and cosmetics. Hallyu in Latin America shows some unique characteristics. Compared to Hallyu in the other regions, in Latin America it is still in the stage of development (Diffusion Stage).

In Latin America, K-Pop and K-Drama are most popular Korean contents, which consumed mainly by young people and enthusiasts. Nevertheless, Latin America is one of the regions with the fastest spread of Hallyu in the World. In this sense, Hallyu phenomenon in Latin America has a high potential to be an effective tool in Korean public diplomacy.

3. Conclusion

In conclusion, this study suggests some policy recommendations for the utilization of hallyu for Korean public diplomacy in Latin America: 1) Establishment of public-private cooperation system, 2) Diversification of Hallyu production, 3) Systematization of the link between diplomacy and culture, 4) Integration of culture into educational ODA, 5) Strengthening Korean Cultural Centers, 6) Exploring a way to support Hallyu by sponsoring fan clubs, 7) Making the most of Korean Diaspora.

Soft Power and Korean Public Diplomacy
: Hallyu in Latin America

- Yi, Sang-Hyun -



Soft Power and Korean Public Diplomacy:
Hallyu in Latin America

Yi, Sang-Hyun

(Spanish and Latin American Studies, Jeonbuk National Univ.)

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JBNU & Ton Duc Thang University 2022 Int'l Joint Conference

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 - Public Diplomacy of Korea
- Korea-Latin America Relation: Historical Analysis
- Hallyu in Latin America
 - Current Trends of Hallyu in Latin America
 - Characteristics of Hallyu in Latin America
- Conclusion

Introduction: Background

- Since the late 1990s, Korean popular culture (also known as the Korean wave or Hallyu) has been expanding its influence in Latin America.
- The Korean Wave or hallyu encompasses Korean music, film, drama, food, language, tourism, and even fashion and cosmetics.
- Growing importance of various types of public diplomacy

Research Topic, Questions and Method

- **Research Topic**
 - This study not only examines current status of hallyu in Latin America, but also analyzes the meaning of hallyu phenomenon in Latin America.
 - This study aims to explore the possibility of strengthening Korean public diplomacy by utilizing cultural resources.

- **Research Questions**

- what is the current status of the Hallyu in Latin America is?
- how does Hallyu phenomenon contribute to invigorate public diplomacy in Latin America?

- **Research Method**

- Cases: Korean Diplomacy and Hallyu in Latin America
- Method: content analysis of current status of Hallyu in Latin America

Public Diplomacy

- Public Diplomacy is “the ways in which governments, private groups, and individuals shape those public attitudes and opinions which influence the formulation and execution of foreign policy.” (Edmund Gullion 2006)

Theoretical Background of Public Diplomacy

- ‘Soft Power’ by Joseph Nye
 - “Power is the ability to affect others to get the outcomes one prefers, and that can be accomplished by coercion, payment, or attraction and persuasion. Soft power is the ability to obtain preferred outcomes by attraction rather than coercion or payment(Nye 2017).”
- Nation Branding
 - “Nation branding is the act of creating favorable images of countries through marketing communications(Anholt 2011).”
 - “Nation branding is how a country or place positions and promoted itself as a place for people to visit, invest in, and build a good reputation for their quality of goods and services as well as talent. It is much more than the application of corporate marketing concepts and techniques to countries.”

The Development of Paradigms

| | Conventional Diplomacy | Old Public Diplomacy (20C) | New Public Diplomacy (21C) |
|--------------------|---------------------------------------|---|---|
| Subject | Government | Government | Government; Non-governmental Actors |
| Object | Government | Foreign Publics; Government | Foreign Publics; Government; Virtual Global Space |
| Resources/ Assets | Hard Power | Soft Power | Soft Power |
| Medium/ Carrier | Governmental Dialogues & Negotiations | PR Campaign; Propaganda; Old Media | Diverse Media, Including New Digital Media |
| Communication Type | Horizontal, Closed Negotiation | One-way, Unilateral, Asymmetric, Closed | Two-way, Horizontal, Symmetric, Open |

Source: <http://www.publicdiplomacy.go.kr/index.jsp/>

Public Diplomacy of Korea

- “Korea’s public diplomacy entails promoting diplomatic relations by sharing our country’s history, traditions, culture, arts, values, policies, and vision through direct communication with foreign nationals. By doing so, we enhance our diplomatic relations and national image by gaining the trust of the international community and increasing our country’s global influence.”
- “Public diplomacy came into full swing as of 2010 when it was established by the Korean government as one of the three axes governing our diplomatic relations alongside state diplomacy and economic diplomacy. Ever since, the Korean government has carried out all-around efforts to maintain public diplomacy funds and reinforce relations between ministerial sects, establishing the Public Diplomacy Act in August of 2017.” (Ministry of Foreign Affairs, Republic of Korea)

Korea-Latin America Relation

- Began in 1905 with 1,033 Koreans immigrating to Mexico
- Establishment of Korea-Brazil diplomatic relations in 1959
- Establishment of diplomatic relations with 19 countries in 1962 and 3 countries in 1963
- Currently, Korea has established diplomatic relations with all countries in Latin America and the Caribbean except Cuba
 - 33 independent countries and voting power

- Since the 1990s, Korea-Latin America relations have improved dramatically.
- Strengthened diplomacy (the first presidential visit to Mexico in 1991)
- Expansion of economic relations
- FTAs (Korea-Chile, Korea-Peru, Korea-Colombia, Korea-Central America)
- Growth of trade
- Consolidation of cooperation in culture, arts, and sports
- K-pop and Korean Wave ← → The boom of Latin culture in Korea

Characteristics of the Korean Wave by Period

| Classification | Korean Wave 1.0 | Korean Wave 2.0 | Korean Wave 3.0 |
|-----------------|---|--|--|
| Duration | From 1997 to the mid-2000s | From the mid-2000s to the early 2010s | Since the early 2010s |
| Characteristics | Advent of the Korean Wave Focused on visual contents | Diffusion of the Korean Wave Focused on idols | Diversity of the Korean Wave |
| Main Genre | Drama | K-pop | K-Culture |
| Genres | Drama, movie, Korean pop song | Public culture, some parts of art and culture | Traditional culture, art and culture, popular culture |
| Countries | Asia | Asia, some parts of Europe, Africa, Middle East, Middle and South America and the US | Whole world |
| Major Consumers | Manias | Teens and twenties | World citizens |
| Major Media | Cable TV, satellite TV, internet | Popular video website, social networking services | All media types |

Ministry of Culture, Sport and Tourism, Republic of Korea

Stage of Hallyu by Country

| | | 2018 | 2019 | 2020 | 변화율 (2020-2018) |
|-------------------------|-------|------|------|------|--------------------|
| Popularization Stage | 인도네시아 | 3.35 | 3.65 | 3.80 | 13% |
| | 말레이시아 | 3.44 | 3.58 | 3.71 | 7.8% |
| | 베트남 | - | 3.62 | 3.61 | - |
| Diffusion Stage | 대만 | 3.35 | 3.36 | 3.49 | 4.2% |
| | 중국 | 3.26 | 3.23 | 3.43 | 5.2% |
| | 태국 | 3.30 | 3.42 | 3.39 | 2.7% |
| | 인도 | 3.06 | 3.04 | 3.20 | 4.6% |
| | 터키 | 3.06 | 3.12 | 3.17 | 3.6% |
| | UAE | 2.94 | 3.05 | 3.15 | 7.1% |
| | 브라질 | 2.85 | 3.12 | 2.98 | 4.6% |
| | 일본 | 2.86 | 2.82 | 2.88 | 0.7% |
| | 러시아 | 2.63 | 2.70 | 2.82 | 7.2% |
| | 미국 | 2.95 | 2.77 | 2.77 | -7.1% |
| | 아르헨티나 | - | - | 2.75 | - |
| | 호주 | 2.73 | 2.80 | 2.74 | 0.4% |
| | 남아공 | 2.52 | 2.54 | 2.69 | 6.7% |
| | 프랑스 | 2.66 | 2.76 | 2.68 | 0.8% |
| Minority Interest Stage | 영국 | 2.76 | 2.60 | 2.49 | -9.8% |

Hallyu in Latin America

- Number of Hallyu fan clubs in Latin America: 461 (2019)
- Number of Hallyu fans in America (including U.S. and Canada): about 12,150 thousands (2019)

| | | | | | |
|---------------|----|-------------|----|--|----|
| Guatemala | 40 | Argentina | 15 | Colombia | 23 |
| Nicaragua | 6 | Ecuador | 26 | Trinidad Tobago | 2 |
| Dominica Rep. | 45 | El Salvador | 7 | Panama | 80 |
| Mexico | 21 | Honduras | 3 | Paraguay | 6 |
| Venezuela | 73 | Jamaica | 4 | Peru | 10 |
| Bolivia | 23 | Chile | 25 | Source: 2019 Global Hallyu Status II America, 4. | |
| Brazil | 34 | Costa Rica | 18 | | |

- No. of Korean Cultural Centers in Latin America: 3 (Mexico, Brazil, Argentina)
- No. of King Sejong Institute in Latin America: 15 (Mexico 1, Bolivia 1, Brazil 5, Argentina 1, Haiti 1, Ecuador 1, El Salvador 1, Uruguay 1, Chile 1, Colombia 1, Paraguay 1)

Awareness of Korea in Latin America & Vietnam (Korea is.....)

| | Brazil | Argentina | Vietnam |
|---|--------|-----------|---------|
| No. of Respondents | 500 | 400 | 500 |
| Overall | 69.6 | 70.8 | 86.2 |
| Developed Country | 80.8 | 78.8 | 92.6 |
| Favored | 61.8 | 71.0 | 74.8 |
| Participation in social contribution activities | 60.8 | 58.3 | 74.2 |
| Friendly Country | 60.4 | 56.5 | 77.0 |
| Partner Country | 54.6 | 46.0 | 84.2 |
| Cultural Powerhouse | 55.0 | 56.0 | 60.6 |

2022 Global Hallyu Investigation, 29.

Availability of Korean Cultural Content in Latin America & Vietnam

| | Brazil | Argentina | Vietnam |
|---------------|--------|-----------|---------|
| Music | 80.9 | 77.5 | 82.0 |
| Beauty | 69.4 | 66.1 | 86.2 |
| Drama | 55.6 | 62.2 | 81.8 |
| Cine | 60.0 | 59.9 | 78.4 |
| Cuisine | 65.3 | 54.8 | 81.7 |
| Fashion | 60.3 | 56.3 | 78.0 |
| Entertainment | 55.1 | 53.0 | 77.1 |
| Game | 64.5 | 62.7 | 78.9 |
| Animation | 65.9 | 59.2 | 71.0 |
| Publication | 60.3 | 53.0 | 67.8 |

2022 Global Hallyu Investigation, 31.

Characteristics of Hallyu in Latin America

- Compared to the other regions, the Korean Wave in Latin America is still in the stage of development(Diffusion Stage).
- K-Pop and K-Drama are most popular Korean contents in Latin America.
- Consumption of Hallyu in Latin America mostly by young people and enthusiasts.
- Nevertheless, Latin America is one of the regions with the fastest spread of Hallyu in the World.
- Hallyu phenomenon in Latin America has a high potential to contribute to Korean public diplomacy.

Conclusion: Policy Recommendations

- The Utilization of Hallyu for Public Diplomacy
 - 1) Establishment of public-private cooperation system
 - 2) Diversification of Hallyu production
 - 3) Systematization of the link between diplomacy and culture
 - 4) Integration of culture into educational ODA
 - 5) Strengthening Korean Cultural Centers
 - 6) Exploring a way to support Hallyu by sponsoring fan clubs
 - 7) Making the most of Korean Diaspora

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VIETNAM'S CULTURAL DIPLOMACY IN THE CONTEXT OF GLOBALIZATION AND INTERNATIONAL INTEGRATION

Nguyen Hieu Tin¹⁾, Pham Thai Son²⁾

1) Faculty of Social Sciences and Humanities, Ton Duc Thang University, Vietnam(nguyenhieutin@tdtu.edu.vn)

2) Faculty of Social Sciences and Humanities, Ton Duc Thang University, Vietnam(phamthaison@tdtu.edu.vn)

Keywords

cultural diplomacy, cold war, law, Vietnam

1.

If the twentieth century is the century of ideology, so the twenty first century is the century of culture. Through out a hundred years of dispute back in the twentieth century, people distinguished nations by doctrine, and the peak of the distinction was 'The Cold War'. In the future, nations of the world shall assemble as groups based upon culture and religion. In the twenty first century people will ask 'Who are you?' instead of 'Which side are you on?' in the cold war. That is, a change in identify from faction to appearance. The first answer is based on cultural appearance, because culture is associated with people in the modern world. On the other hand, the history of movement and development of cultures is the history of exchange, contact and cultural value. Along with the process of globalization, international integration is strong, cultural interference is becoming an inevitable phenomenon, and no culture can stand outside this process. Each culture wants to develop and deepen its cultural value, and to open opportunities to promote its image to the world. Therefore, in modern diplomacy, countries are interested in the law and the impact of cultural interference. Therefore, the trend of integration with the world is increasingly deeper and wider and in the current era of globalization, cultural diplomacy is considered a 'soft strength' or 'soft power' – it then holds an important position in the foreign policies of many countries, contributing to security protection, and serving the development and empowerment of the country in the international arena. Many countries even consider cultural diplomacy as the 'key of state diplomacy' in the twenty-first century. Along with political diplomacy, economic diplomacy, cultural diplomacy today has become one of the three pillars of a comprehensive, modern, foundation, measure and goal of policy on foreign affairs in Vietnam. This is clearly stated by the 11th Party Congress: 'Combining the Party's foreign relations with the diplomacy of the State and people's diplomacy, between political diplomacy and economic diplomacy and cultural diplomacy.'

VIETNAM'S CULTURAL DIPLOMACY IN THE CONTEXT OF GLOBALIZATION AND INTERNATIONAL INTEGRATION

– Nguyen Hieu Tin || Pham Thai Son –

Abstract

If the twentieth century is the century of ideology, so the twenty first century is the century of culture. Through out a hundred years of dispute back in the twentieth century, people distinguished nations by doctrine, and the peak of the distinction was 'The Cold War'. In the future, nations of the world shall assemble as groups based upon culture and religion. In the twenty first century people will ask 'Who are you?' instead of 'Which side are you on?' in the cold war. That is, a change in identify from faction to appearance. The first answer is based on cultural appearance, because culture is associated with people in the modern world. On the other hand, the history of movement and development of cultures is the history of exchange, contact and cultural value. Along with the process of globalization, international integration is strong, cultural interference is becoming an inevitable phenomenon, and no culture can stand outside this process. Each culture wants to develop and deepen its cultural value, and to open opportunities to promote its image to the world. Therefore, in modern diplomacy, countries are interested in the law and the impact of cultural interference. Therefore, the trend of integration with the world is increasingly deeper and wider and in the current era of globalization, cultural diplomacy is considered a 'soft strength' or 'soft power' – it then holds an important position in the foreign policies of many countries, contributing to security protection, and serving the development and empowerment of the country in the international arena. Many countries even consider cultural diplomacy as the 'key of state diplomacy' in the twenty-first century. Along with political diplomacy, economic diplomacy, cultural diplomacy today has become one of the three pillars of a comprehensive, modern, foundation, measure and goal of policy on foreign affairs in Vietnam. This is clearly stated by the 11th Party Congress: 'Combining the Party's foreign relations with the diplomacy of the State and people's diplomacy, between political diplomacy and economic diplomacy and cultural diplomacy'.

Keywords: *cultural diplomacy, cold war, law, Vietnam.*

1. Culture in the context of globalization

It may be argued that today, the world has recognized that sustainable development for every nation and nation must be based on a foundation of certain cultural values. Cultural value is both a goal and an internal force for development for each country and region.

Globalization is increasingly becoming a popular trend, affecting countries - nations and regions in the world. Globalization puts countries and regions around the world in interdependence and dependence, not an entity that

can exist independently, isolated, and undeveloped in unity, in status Thai oasis, closed. Openness and integration therefore also become an inevitable and popular solution for all countries when innovating reforms are carried out.

A healthy development of culture and social community must be consensus and accompanying with human culture, the world of humanity. Openness and the initiative to integrate into the process of contact and exchange of cultural dialogues in the spirit of cultural tolerance would require the best resources of each national culture. Each country in the context of cultural creation then carries its cultural identity into the common treasure of human culture, as such bringing this identity into the face, soul and personality of living world culture, shared with all other ethnic communities. Therefore, culture as a law exists and develops as culture and culture expressing itself and asserting itself with openness, not self-contained.

International integration for simultaneous development is cooperation, exchange, cultural dialogue, it promotes development and is best oriented towards sustainable development. The problem is how to develop national culture on the path of integration, in the context of globalization.

Cultural dialogue aims to enhance mutual understanding, thereby seeking possibilities and developing mechanisms for cultural programs, plans and projects among ethnic groups through the state and the government. Cultural dialogue can create new impetus for economic development, reduce social tension, prevent or escape political conflicts, disturbances and the characteristics of political instability.

Ethnic groups engage in cultural dialogue with similar development goals, and yet cooperate to enhance their cultural diversity. It is an activity that brings concurrency and reception. That innovative contribution is also the consequence of many fields, relations and dimensions, enriching social capital and enriching national culture as well as world culture. For our country Vietnam, by creative labor and the will to persevere in our ever resilient struggle to build and maintain a heroic history, our people have built a rich and multicultural culture. Vietnamese identity Male. The crystallization of strength and bold identity, proving the resilience and sustainability of the Vietnamese peoples. Under the leadership of the Party, we are currently implementing the cause of innovation and national integration with the region and with the world. Taking the physical and spiritual cultural heritage of our mothers and fathers to become a fulcrum for development, the more we have the right to be proud and trust in the future of the country, the more we must build up culture. Advanced Vietnamese culture, imbued with national identity, expanding exchanges with the world and the region, absorbing in a selective way the essence of humanity, harmoniously combining tradition and modernity, ethnicity and nationality.

2. Cultural diplomacy – Rules of the era

The history of international cultural exchanges gives people intellectual light, inventions and experiences in creative labor. Thanks to cultural exchanges in the right direction, it is said underdeveloped countries have the opportunity to become developed country in a short time. Due to historical circumstances, Vietnam's cultural exchange with

the world has been delayed compared to other countries in both space and time. But in return we have the experience of cultural integration without assimilation. For thousands of years under the domination of Chinese feudalism, when exposed to the Northern culture, our writers and priests did not fall into confident self-esteem, but were always creative with the motto: 'Of constant changes' – meaning to have a separate, independent culture that is neither isolated or integrated but certainly not dissolved. In the process of contacting French culture, from 1919 onwards, renewed movement in many art forms was of importance: writing, language, journalism, education, poetry, painting, music, stage and cinema convey the values of the nation, to speak of the soul, lifestyle, and psychological tastes of the Vietnamese people in the first decades of the twentieth century.

Therefore, although the phrase 'cultural diplomacy' has appeared over many years, but the history of national construction and protection of Vietnamese people shows that our father has many 'soft' diplomatic forms very creative. Open letters to the enemy through 'diplomatic diplomacy' or stories of the Dai Viet envoy using poetry to 'respond' to the North in history have shown intelligent behavior and the literary natural chemistry of our people. In complex situations, difficult times, flexible foreign ways and hospitality, humanity has helped us win the diplomatic front and deepen the nation's tradition 'a Long-time civilized capital' as Nguyen Trai has affirmed, since the 15th century.

During the resistance war to liberate the nation, thanks to good communication and propaganda work, peace-loving humanity in the world, including the progressive people of the imperial nations who had invaded our country, had understood correctly. and actively supported the just war of the Vietnamese people. Many touching stories of many international friends have also given support to our people in the two resistance wars and have become a beautiful symbolic expression of humanity. Such examples of pure internationalism, partly derived from activities of exchange and meeting, exchanging on the path 'From the heart to the heart' – are a vivid consequence of Vietnamese cultural diplomacy.

Assessment of reality shows that cultural exchange has become a bridge between nations and has a great role in national reconciliation, repelling ethnic and religious conflicts and wars; and at the same time, promoting countries to strengthen solidarity, friendship, mutual understanding, cooperation and development. Deeply aware of this, over the years we have become more and more active in implementing cultural diplomacy activities. From the Cultural Outline (1943) of the Communist Party of Vietnam to the Documents of the Party Congress today, at different levels and according to different history, cultural exchange is considered a strategic content. However it is weighted, this diplomacy contains many consistent views, and is successful under many different mottos.

In the Cultural Outline of 1943, we did not yet see cultural exchanges. Then the main motto of Vietnamese culture was to resist. Against the double threats of French colonialism and Japanese colonialism, using enslaved cultural policy to kill our country's culture, against the ridiculous Europeanization, the Japanese way of haggling, learning to graze in a delusional way. That are the factors that set the conditions for cultural exchanges for the next phases.

President Ho Chi Minh's 1945 declaration of independence was considered a legal document affirming the basic

national rights of the Vietnamese people. It is also a historical premise for cultural exchanges to come. In 1946, the National Conference of Culture opened, President Ho Chi Minh had profound knowledge about culture. According to him: 'There is something good of the West or the East we have to learn to create a Vietnamese culture. We must take the experience of the old culture and the culture, cultivate the Vietnamese culture, have pure Vietnamese spirit, in accordance with the democratic spirit'. *

Thus, the rule of cultural exchange often carries the dialectical motto: learning the good of exogenous culture, learning the beauty of the past culture to build the current culture with national identity. And vice versa, the culture of national identity is the prerequisite and basis for convenient exchange with the culture of the countries.

To the National Cultural Conference (July 1948) in the Report: Marxism and Vietnamese culture, General Secretary Truong Chinh had more open views on cultural exchange. In Part IV: The nature and mission of the new democratic culture in Vietnam, the author considers one of the goals of building a new national culture of Vietnam as 'contributing to bringing Vietnamese culture into such a cultural treasure'. **

During the two resistance wars against the French and the Americans, the human, intellectual, and economic must be focused upon as strategic tasks of the revolution. The Party passed many resolutions in the Congress to build a culture with socialist content and national character, from which there are remarkable historical milestones. In light of the Resolution of the 3rd Congress of the Party (November 1962), the third National Congress of the Arts opened, the Central Government reminded cultural and artistic writers of the need to understand nationality and national tasks correctly, as well as the economy of the country's culture. The two sides complement each other, to make room for each other, so as to build a new culture.

In the letter of the Central Executive Committee sent to the Fourth Congress of Culture (January 1968), the Party did not forget to remind members of the issue of proletarian cultural exchange and internationalism. With six words: Understanding, Discovering and Creating, Prime Minister Pham Van Dong inspired artists to take inspiration from three sources: from three-dimensional reality – past, present, future of the country; the Party's thoughts, the will of the people and knowledge in the treasure of national and human culture.

The Sixth Congress of the Party (1986) marked a great milestone in national history and culture. The Party had initiated a new innovation road, first of all to renew economic thinking. One of the great achievements in this period was to maintain political stability, continue to expand cultural exchanges and ensure that Vietnam wanted to be friends with all countries in the world.

The Seventh Congress of the Party (1991) supplemented and developed the reform method, which emphasized the new, clearer social and cultural life of an advanced and daring culture. National identity is always associated with true bitter philosophical thought and progressive morality.

* Bác Hồ với văn nghệ sĩ, Nxb Văn học, Hà Nội, 1995

** Đề cương văn hóa Việt Nam – Chặng đường 60 năm, Nxb Chính Trị Quốc Gia, Hà Nội, 2004, tr.32

To the Central Conference 5 (Term VIII - 1998) with many historical premises, with time and practical experience, the theoretical level and development of cultural internal forces in the situation, in the modern world, Our Party issued a Resolution: Building and developing the progress of a Vietnamese culture imbued with national identity.

This is a highly general philosophical text, to fully relate to all fields, exploit the wisdom of the entire Party and the entire people, first of all, the knowledge team had a strategic goal: Culture is the item pepper, is both a driving force and a social foundation. The position, role, and effect of culture and cultural exchange of the Central Resolution 5 (Term VIII) was basically taken up by the following Congresses of the Party and clarified in historical conditions for the 21st century. The documents of the IX Congress clearly state: 'Consistent implementation of established foreign policy, autonomy, openness, multilateralism, multi-diversification and international relations. Vietnam is ready to be a friend, a reliable partner with all countries in the international community... Promoting international cooperation in scientific and technological research, Acquiring the quintessence and contributing to enriching the culture of humanity. Fighting against the intrusion of harmful culture'. * The X Great Day document again emphasized:

Actively and actively integrate into the international economy and at the same time expand international cooperation in other fields. Vietnam is a friend, a reliable partner of countries in the international community, actively participating in the process of international and regional cooperation... Inheriting national traditions and receptive Cultural flowers of humanity ... Expanding world cultural information exchange,...**

The Congress XI document also highlights the role of cultural exchange: 'Building common awareness about cultural integration, combining cultural diplomacy with Political Diplomacy and Economic Diplomacy; actively introducing for international friends to understand Vietnam well, actively participate in multilateral cultural institutions, take advantage of UNESCO's programs and ideas to serve the country's socio-economic development and enhance Vietnam's position and role'. *** This is a general and comprehensive direction, showing the proactive and positive of Vietnam in the process of integrating into the world culture. Thanks to the initiative of active integration, in 2013, for the first time, Vietnam was elected a member of the Heritage Committee of the 1972 UN Convention. This is a great honor, demonstrating the trust of the international community for Vietnam.

The implementation of cultural diplomacy policies at the Congresses has made Vietnam's cultural appearance flourish, while helping to prevent negative impacts on the development of society and country. Gradually formed new cultural norms and personality of Vietnamese people in the period of accelerating industrialization, modernization and international integration, but still inheriting the traditional values of the nation. Cultural life of people, especially

* Đảng Cộng Sản Việt Nam: *Văn kiện Đại hội Đại biểu toàn quốc lần thứ IX* Nxb Chính Trị - Quốc Gia, Hà Nội, 2001

** Đảng Cộng Sản Việt Nam: *Văn kiện Đại hội Đại biểu toàn quốc lần thứ X*, Nxb Chính Trị - Quốc Gia, Hà Nội, 2006

*** Đảng Cộng Sản Việt Nam: *Văn kiện Đại hội Đại biểu toàn quốc lần thứ XI*, Nxb Chính Trị - Quốc Gia, Hà Nội,

in mountainous, island, deep-lying and remote areas has been raised, the cultural gap between urban and rural areas and regions has a narrowing. Along with emulation movements to build cultural life, the system of cultural institutions at grassroots levels is also interested in developing investment and getting more and more in-depth and practical. The tangible and intangible cultural heritages of the nation are preserved, preserved and promoted, in which the cultural values of ethnic minorities are valued with cultural institutions and institutions. trying, perfecting. Cultural and artistic activities are promoted in the direction of mobilizing resources and effectively implementing socialization. It creates achievements of renovation, stable political environment, peaceful country, friendly people, many beautiful landscapes, many national cultural heritages, many traditional traditional festivals sharp... are the images that we regularly inform, propagate and promote, thus attracting the attention of many countries in the region and the world. Cultural diplomacy has been strengthened to focus on the development of the Ministry of Foreign Affairs' Action Plan to implement the Cultural Diplomacy Strategy until 2020. We also focus on enriching the content of activities. with important partners and traditional friends during the 2012 Year of Friendship with Laos, Cambodia, India, and Korea... We together with UNESCO celebrate the 40th anniversary of UNESCO through ' Convention on the protection of world natural and cultural heritage '(1972-2012). We successfully mobilized UNESCO to recognize some of our heritage such as Thanh Ho in Thanh Hoa, Moc Ban Kinh Buddhist temple in Vinh Nghiem which is a documentary heritage of the Asia-Pacific World Memory Program; 'Hung Vuong worship worship' is an intangible cultural heritage of UNESCO; continue to mobilize UNESCO to recognize Trang An Scenic Complex as a World Cultural Heritage... We also successfully organized the Diplomatic Corps to attend Dalat Flower Festival and special cultural programs during Tet Thin Dragon,...

3. Cultural diplomatic activities – Some suggestions.

Thus, in recent years, Vietnam has made strong progress and proud achievements in the process of international integration. Our country has established diplomatic relations with nearly 200 countries, having two-way trade relations with over 160 countries and territories across all continents. However, we must admit that the results of cultural exchanges seem to be inadequate if placed next to brilliant achievements in the field of diplomacy or spectacular steps in the economic field. In the current international integration process, promoting cultural diplomacy activities may propose some recommendations to expand exchanges with foreign countries on the basis of preserving and promoting the national identity:

- Continue to raise awareness, strengthen the leadership of the Party and State on cultural diplomacy. Political diplomacy plays an important role, economic diplomacy is a material foundation and cultural diplomacy is the spiritual foundation of foreign affairs. In the current period, cultural diplomacy and promotion of Vietnam's image can only succeed if mobilized the combined strength, all forces, and all resources of the country. All levels, sectors, localities and enterprises need to be fully and deeply aware of the importance of cultural diplomacy to find practical measures

to serve foreign and domestic objectives. Accordingly, on the basis of the country's development objectives and requirements and with international commitments, it is necessary to complete the system of synchronous cultural diplomacy, in the whole of Vietnam's comprehensive diplomatic background. Integrating cultural diplomatic activities with socio-economic development plans of all levels, branches and localities. Develop mechanisms to coordinate and delineate functions and tasks of relevant units in organizing cultural programs and activities with foreign elements at home and abroad. Continue to supplement and complete the legal framework for preserving and promoting the national cultural identity and regulations in international cooperation in the field of culture. To attach importance to importing cultural products of aesthetic, educational and high-age properties, contributing to raising people's intellectual and aesthetic standards. This is an extremely important factor to strengthen the resources for the 'soft power' of the nation, strengthen the will and the character of the nation.

- Develop measures to standardize and improve the quality of foreign cultural products. Planning investment in cultural development of regions and ethnic groups of Vietnam with its own outstanding and unique advantages. Consolidate, build the values of family culture, culture of eating, wearing, staying, traveling ... Carry out the planning and creating the own identity for national and international festivals and festivals organized periodic functions in major provinces and cities throughout the country in accordance with the Party's guidelines and guidelines and the customs, practices and culture of Vietnam and international practices.

- Organize activities to promote the image of the country, people and culture of Vietnam with messages about a people with a rich culture, history and hero, a country with strong vitality, rich in potential, achieving many achievements in innovation, industrious, creative, friendly and peace-loving people. At the same time, strengthen the introduction of Vietnamese people through images of national heroes and cultural celebrities as well as typical beauties of Vietnamese people. Introducing to international friends the strengths of Vietnam such as ecotourism, festival tourism, traditional craft villages and organizing international exhibitions and marketing of handicraft products, fine arts and local products... Building a national image suitable to Vietnamese culture to promote on the international market.

- Enhancing cooperation in cultural diplomacy at bilateral and multilateral fora such as the United Nations Educational, Scientific and Cultural Organization (UNESCO), Association of Southeast Asian Nations (ASEAN), Asia - Europe Cooperation Forum (ASEM), East Asia Forum (EAS), French Language Organization, United Nations...

- Focus on publishing and disseminating to foreign countries the publications of famous writers, poets, researchers, introducing customs, festivals, costumes of ethnic groups in Vietnam and famous places, scenes, traditional villages, works in the fields of film, music, painting, art, photography, architecture. Using modern information and communication facilities and technologies, building own websites of art associations to introduce Vietnamese country, culture and people in many languages; building satellite TV programs in foreign languages, helping international friends have the opportunity to access and understand more about Vietnam.

- Renovating the content, form and method of promoting images, enhancing and improving the quality of foreign information and cultural activities such as 'Vietnam Days', 'Vietnam Week', 'Summer Camp Vietnam', 'Meet the young overseas students', 'Spring Homeland'...; open important foreign information programs and campaigns on the occasion of major domestic and international events. Establishing a number of Vietnam Centers to study in some key countries, in regions, organizing cultural weeks between countries.

- Provide full and timely cultural information to meet the spiritual life needs of overseas Vietnamese, including organizing cultural groups to perform for the community. Make the most of the strength of the media, in the short term, urgently put Vietnamese television into cable TV in areas with large numbers of expatriates and need to expand communication to print newspapers, publishing activities,...

- Encouraging deep research on the culture and history of countries around the world. Promote strategic research, forecast the development trends of cultural and cultural diplomacy in the region and the world affecting Vietnam. Adjust and supplement the system of mechanisms and policies on cultural diplomacy comprehensively and synchronously on the basis of conformity with the country's development practices and international commitments.

- Putting the content of teaching culture and arts in the countries in the world into the official secondary school program or higher.

- Developing a national cultural education program as a basis for transmitting the world cultural quintessence to generations, especially the young generation from kindergarten to university. Considering the preservation of the clarity of Vietnamese language, at the same time having the right attitude in studying and using other languages.

In the context of globalization, international integration, East-West exchanges, both opportunities and challenges, we need to promote the strength of Vietnamese culture, typical cultural values as resources, The most important resource to develop and modernize society, especially to originate 'intellectual capital', to create surplus value, to determine the wealth of the country. At the same time, this is a great historical opportunity to complement the national culture such as rational culture, business culture, promoting the strong side, overcoming the weaknesses, supplementing the lack, developing to new heights. Promote the opening, integration of culture and social science with the world and strengthen basic research, systematization of national cultural values in terms of thinking, personality... to educate the young generation, to create talent personality, create high quality products, create competitiveness and international exchanges, contributing to human civilization.

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EXPLORATION OF VIETNAMESE CALLIGRAPHY ART IN TOURISM

Nguyen Hieu Tin¹⁾, Nguyen Duc Long²⁾

1) Faculty of Social Sciences and Humanities, Ton Duc Thang University, Vietnam(nguyenhieutin@tdtu.edu.vn)

2) Faculty of Social Sciences and Humanities, Ton Duc Thang University, Vietnam(nguyenduclong@tdtu.edu.vn)

Keywords

Calligraphy, Vietnamese calligraphy, cultural tourism, tourism resources, tourism products

1.

In the development process, all ethnic groups strive to create cultural products that will benefit their lives. Tourism products are created as a result of tourism activities. Cultural tourism results in the creation of tourism products based on culture. Tourism products are more than just ordinary exchange "values"; they must also be authentic cultural "values" (cognitive, human, aesthetic values, etc.) that contribute to the "specialty" character. "Unique, interesting (interest) for those products and can meet the cultural and spiritual needs of all types of tourists" (needs for information, subjects, entertainment, exchanges...). In this regard, the exploitation of new, unusual, and one-of-a-kind tourism products that can both convey the form (item) and bring back the imprint of the content (activity/performance) should be considered in Vietnam's tourism product strategy. With that "standard," the art of Vietnamese calligraphy, with its role as a potential tourism resource, has the potential to become special tourism product in Vietnam.

EXPLORATION OF VIETNAMESE CALLIGRAPHY ART IN TOURISM

- Nguyen Hieu Tin || Nguyen Duc Long -

Abstract

In the process of development, ethnic groups aim to create cultural products to serve their lives. Tourism activities create tourism products. The creation of tourism products from culture is the result of cultural tourism. Tourism products are not only normal exchange "values", but also must be authentic cultural (conscious, humanity, aesthetics, etc.), which make up the unique "specialty" character, interest for those products and can satisfy the cultural and spiritual needs of tourists (information, theme, entertainment, exchanges...). In that direction, the exploitation of new, strange, and unique tourism products that can both convey the form (item) and imprint the content (activity/performance) is should be considered in the tourism product strategy of Vietnam. With that "standard", Vietnamese Calligraphy art with its role as a potential tourism resource can become a unique tourism product in Vietnam.

Keywords: *Calligraphy, Vietnamese Calligraphy, cultural tourism, tourism resources, tourism product.*

1. Vietnamese Calligraphy art – a potential tourism resource

Tourism is an economic sector increased dramatically in Vietnam, with great potential, and is gradually becoming a spearhead economic sector in the period of industrialization and modernization of this country. The highest requirement of tourism development is sustainable development. Actually, there are many important factors that directly contribute to sustainable development. In our country, culture is one of the fulcrums of Vietnamese tourism on the way to integration. Because the connote of the tourism economy is culture. Therefore, for tourism to develop sustainably, the issue of preserving, embellishing, preserving, spreading, and promoting national cultural values must be given top priority.

In that way, it can be affirmed that what makes tourism products and the main content of tourism destinations in Vietnam is to attract a large number of tourists (especially international tourists) mainly is cultural resources – including humanistic tourism resources (tangible and intangible resources). In other words, the diversity and uniqueness of Vietnam's tourism products can make Vietnam's tourism able to affirm its position, which is determined by its ability to exploit the richness and uniqueness of tourism and the characteristics of the national cultural first. "The birth" of cultural tours is a testament to the importance of culture and the relationship between culture and tourism. Tourism not only brings economic benefits but also helps Vietnamese culture and the Vietnamese have

a good image around the world. Simultaneously, it can be creating comfort, relaxation, understanding more about the nation, increasing love of the homeland, be proud of the nation.

Culture and tourism have a dialectical relationship. If physical conditions such as houses, modern equipment, facilities, favorable business environment...are necessary, the Vietnamese citizen's factor needs to be exploited, including customs and practices, lifestyle, art culture, talents of artisans, etc. are used as a business method.

In the background of a nation with a special tradition of love for literature and art, figurative thinking, and developed aesthetic aptitude, Vietnam has a national art with a wide variety of forms such as traditional music, folk dance, traditional performance (tung, Vietnamese popular opera, caijess, water puppetry, Ro bam, Du ke...), traditional fine arts (painting, sculpture, architecture, Calligraphy, etc.), each of which can have its own distinctive color, specific to each ethnic group, region, and locality. With that in mind, travel companies and the tourism industry should exploit the art of Vietnamese Calligraphy in their cultural and tourism activities, for the following reasons:

- In the context of regional and world tourism already being "supermarkets". Vietnam's tourism industry, although established in 1960, due to war and many other reasons, is still considered a "newly opened market". That is shown most clearly in the fact that Vietnam's tourism products are generally still "poor" in both quantity and quality, also competitiveness in the international tourism market is still uncertain. That fact shows that product strategy will definitely remain one of the top key topics that will determine the construction and development of Vietnam's tourism in the next coming time. In that trend, it is very necessary to find unique and convenient tourism products in tourism activities. And Vietnamese Calligraphy is one of the products that can meet that demand.

- The current trend in tourist destinations is to display handicrafts in the hotel or in the vicinity so that tourists can become familiar with the art of the local people. Visiting a store where handmade goods are sold is the best form of entertainment for tourists. Items purchased in traditional craft villages become much more valuable as a souvenir than similar products sold at supermarkets. Therefore, Vietnamese Calligraphy products can completely become valuable souvenirs for tourists. Thus, from a market perspective, Vietnamese Calligraphy is both a supply factor and also contributes to the demand factor of the tourism system.

- Seem as in other traditional art forms, Vietnamese Calligraphy is a product of culture. If music, painting, sculpture, etc. are the main sources to entertain and satisfy tourists in accommodation, hotels, and motels can bring opportunities for tourists. If tourists enjoy the national culture in the best way, Vietnamese Calligraphy can also perform the "flying" and "dancing" lines of the handwriting through the skillful hands of the artist. Calligraphy performances combined with ethnic music, all add to the existing artistic side of that country. Souvenir Calligraphy products that can be purchased by tourists are a very effective means of maintaining and preserving the culture of a locality.

- Each ethnic group has its own traditions and cultural identity. The cultural quintessence of each ethnic group is acquired through the creative labor process of the community, recognized by the community, and handed down from generation to generation. The tradition and cultural identity of each nation are not constant, it perfects itself

and develops over the ages thanks to other ethnic groups. Tourism is the way for ethnic groups to perfect their culture. Through communication and understanding, ethnic groups exchange knowledge about culture, good things, and beauty in life, through each nation having a distillation, supplementation, and enhancement of culture. Vietnamese Calligraphy with the function of conveying the communicative function of the national language, making ethnic groups understand each other. Thus, it ensures the function of tourism as a peaceful connection between nations. Tourism is the "passport of peace", through it, people understand more about other nations, see the ups and downs of history, hardships and sacrifices for the pursuit of life, and beauty that mankind is aiming for. Understanding, sympathy and respect for other ethnic groups increases the love for their homeland. Therefore, Vietnamese Calligraphy is the cultural potential that is aroused in association with tourism, which will create the prosperity of tourism and is also the basis for preserving, protecting and promoting the cultural heritage of the nation, both tangible and intangible.

- On the other hand, Vietnamese Calligraphy art has outstanding advantages compared to other art forms in organizing performances and tourism activities, which is its unique simplicity. Unlike other performing arts such as Vietnamese popular opera, cairojess, water puppetry, etc., it must depend on space, stage, co-stars, program, etc., while Calligraphy has its own characteristics. It can perform independently, flexibly, anytime, anywhere. Or unlike the fixed/indefinite items found in souvenir shops (arts, ceramics, wooden statues,...), Calligraphy brings its vitality to create a unique product in a direct way for tourists to enjoy. It makes Vietnamese Calligraphy for many years, although not eventful in tourism activities, it is an "underground circuit", always appearing effectively for tourism activities.

- Indeed, it is interesting and surprising that while trying to compare the level of public interest in Vietnam's other types of tangible and intangible culture by the simplest method of measuring the search results from Google. The results show that Vietnamese Calligraphy has a higher level of interest than other traditional art forms, including tangible and intangible cultural heritages recognized by UNESCO. With this result, although it is not scientific proof for statistics, from another angle, it shows the interest of the public, as well as the silent interest of the community as a characteristic "silent" inherent in the art of Calligraphy. This is also a signal to note in the tourism activities.

- Moreover, with the inherent characteristics of the art of Vietnamese Calligraphy, if fully exploited, it can participate in many different types of tourism, expanding its amplitude because it is not affected by other art forms. Calligraphy can be applied in cultural tourism, festival tourism, spiritual tourism, experience tourism, discovery tourism, thematic tourism, etc.

2. Exploration Vietnamese Calligraphy art in tourism activities with overseas Vietnamese

Among the groups of international tourists entering Vietnam during the renovation period, the group of tourists who are Vietnamese living far away from the country occupies a significant position both in quantity and multi-faceted for Vietnam's tourism. South area and the country's economy - society and culture in general. For countries with

many foreigners, this type of tourism is very important because it meets the communication and visiting needs of relatives between regions and countries. According to a document of the Vietnam National Administration of Tourism, in recent years, about 20% of tourists come to Vietnam for the purpose of both visiting relatives and combining tourism, sometimes they combine tourism with seeking investment opportunities, business cooperation, and other purposes. The number of tourists and overseas Vietnamese from the US, Germany, and Canada is very large, and there are tourists from Southeast Asian countries.

Among tourists and overseas Vietnamese, there are all ages, most are the elderly, both children and young people. There are young people, they can't even speak Vietnamese fluently, or are in the process of learning this language, but many of them, have chosen Vietnam to travel in the summer or winter, Christmas and New Year's Eve. The reasons for choosing Vietnam to travel in this class of young overseas Vietnamese are usually: being told stories by family members, being taught to follow Vietnamese habits and customs during traditional holidays, reading books, newspaper... They were a little curious besides the affection that grandparents and parents passed on even though they were not born and raised in Vietnam. They also consider long-term investment or regularly return to Vietnam to participate in joint venture companies when conditions permit. As can be seen, Vietnam is increasingly an attractive tourism market with a large number of Vietnamese expatriates in many aspects.

In terms of the psychology of overseas Vietnamese tourists, they are not completely unfamiliar with the scene and people, with Vietnamese customs and habits. Especially most of them can speak and listen in Vietnamese. It is an undeniable fact that Vietnamese expatriates all have respect for their homeland (including those who see their motherland for the first time) and all of them hope to do something for their homeland. On each tour, in hotels, and in ancient temples, overseas Vietnamese always worry and expect good things for their homeland of Vietnam and for themselves. Returning to the homeland, traveling in the homeland is also a way of expressing the hearts of Vietnamese expatriates. Looking for investment opportunities, looking for partners in the tourism business, or meeting Vietnamese people to talk and see are all their great joys. Especially, the time they visit their homeland is usually on the occasion of Lunar New Year. This is also the "season" of Vietnamese Calligraphy.

From that fact, tourism companies, tourism resource management and tourism programs built for this kind of tourist need to pay attention to these characteristics in order to attract tourists. Capturing the psychology of expatriates, the art of Vietnamese Calligraphy, if well exploited, will be one of the most meaningful and sacred gifts to help them remember their "mother tongue" - their original language.

In the past few years, it has become a custom that every spring in Ho Chi Minh City has formed Ong Do streets - a familiar and attractive place, especially for foreign tourists. Here, Ong Do street is designed with bamboo cots, and red mats, the back wall hangs a bamboo curtain 2m wide and 2m high. The "grandparents" and "grandmothers" wearing black ao dai, closed scarves, and wooden clogs on their feet, sit on cots and perform Calligraphy for tourists. In Ho Chi Minh City, the main characters in Tet Calligraphy are paintings of peaches, apricots, family, homeland,

parents, New Year's poems, couplets, and the mascot symbol of the year. "Begging for letters at the beginning of the year has been a very old tradition of the nation. This is a very good tradition and needs to be preserved. Because of this, every time I visit my hometown during the Lunar New Year, I often ask for a sentence" - from an oversea Vietnamese. For hanging on Tet holidays, sometimes to give to relatives in Vietnam and as a meaningful gift for relatives living abroad. From here, Vietnamese Calligraphy has many opportunities to "go abroad" according to cultural and art exchange programs.

It can be seen that the Calligraphy works are rich in art, as if they have the power to beckon the expatriates in the large community from four seas and five continents. That is also the nature of travel. Because tourism is one of the ways of gathering, connecting people, making that community always a part of the country, homeland, of a large ethnic community. Also from this point, tour guides (or tour guides at destination, recommenders at destination), receptionists in hotels, restaurants, service staff must be people with good knowledge of the country (while foreign language skills may not be abundant), must be educated in respectful attitude towards Vietnamese expatriates and introduce part of the nation's cultural heritage.

3. The first step: forming a museum of Vietnamese Calligraphy - a cultural destination

This idea can only happen in art projects because, in fact, the history of Vietnamese Calligraphy has not had a long past, nor has it been fully understood, there are still many arguments. However, this can be seen as a stepping stone for a fledgling art form. Because, in order for tourists to understand more thoroughly about this art form, it is thought that only the museum is eligible for all subjects, especially foreign tourists to explore and research. Because in principle, exploiting museums is to introduce tourists to the country. The customs, and habits of Vietnamese people, the museum always contains in its humanity and is profoundly sexual. Therefore, tourists will record and keep for themselves unforgettable impressions and will discover the good, the beautiful, and the unique that they have never seen. The museum meets the need to learn and be aware of a culture that they do not have. Through tourism, the museum performs well the function of propaganda, education, and dissemination of scientific knowledge. Therefore, the museum has a very important role in tourism activities, the museum contributes to creating unique tourism products for the country of Vietnam, contributing to the introduction and building of Vietnamese culture deeply imbued ethnic identities. Tourism is the "bridge" between tourists and the museum, while the museum is the "bridge" between tourists and Vietnamese cultural knowledge.

In the actual situation, if it is not possible to establish a separate Calligraphy museum such as the Kuai Xuatang Calligraphy Museum in Beihai Park - China, or the Gangam Calligraphy Museum in Southwestern Korea, initially can collect autographs and documents of works bearing the imprints of Vietnamese Calligraphy history, such as autographs of famous people: Cao Ba Quat, King Thieu Tri, King Quang Trung, Ho Chi Minh, the typical product of the forebears on Chinese characters in Hanoi such as the Le Xuan Hoa, Nguyen Van Bach, etc. The first products

of Vietnamese Calligraphy were by poets Dong Ho, and Tru Vu. Calligraphic products, autographs of authors in other countries as gifts in the process of cultural and artistic exchanges, and a collection of Calligraphy products with "unusual weight" has been recorded in Vietnam, made into precious documents, and kept in the museum of fine arts in Vietnam.

4. Conclusion

Currently, artistic activities have been supported and facilitated by the state, but Calligraphy has not received much attention, and there is no formal training system. If functional departments create conditions for art and social science schools to open Calligraphy courses, it will be great excitement for the calligraphers and also a wish of those who are concerned about the future development of Vietnamese Calligraphy (Chinese characters and Vietnamese Roman alphabet) has a tendency to develop, but it is just a spontaneous development without a systematic way. If there is proper attention as well as closer and more scientific coordination from the cultural departments, especially the tourism industry, Vietnamese Calligraphy art will be easier to integrate because of its ability to integrate East-West. And the future will be brighter, contributing to the nation's art as an equally unique piece of art. This is the factor that makes the Vietnamese national culture, which is already rich and more diverse. It can be said that in the near future Vietnamese Calligraphy will be a factor contributing to the integration of Vietnamese art into the world art scene.

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EVALUATING THE ADVANTAGES OF RELIGIOUS TOURISM DESTINATION: A CASE STUDY IN THE TAC SAY (DIEP'S FATHER) IN BAC LIEU, VIET NAM

Le Thi Kim Ngoan¹⁾

1) Faculty of Social Sciences and Humanities, Ton Duc Thang University, Vietnam(lethikimngoan@tdtu.edu.vn)

Keywords

Religious tourism, Diep's Father, Bac Lieu, Tac Say church

1.

Tac Say church, which has a Phanxico Xavie Truong Buu Diep's tomb, is one of the religious and pilgrimage holy places in the south of Vietnam. For a long time, with belief in the epiphany of Truong Buu Diep Father, Tac Say church was a typical religious tourist in Bac Lieu province. This article uses the scale synthesis method and the AHP method for evaluation of the advantages of the Tac Say church. The research findings show that the Tac Say church is quite advantageous, but it has some difficulties with location and linkage ability. As a result, it suggests some suitable solutions, such as linking with new nearby destinations, investing in developing extra services and recommending improvements to improve infrastructure. Developing tourism at Tac Say church not only affirms the brand of Bac Lieu's religious tourism but also protects cultural religion's values and accelerates the saint's process of Truong Buu Diep Father (who was beatified and was collecting documents to be named a saint).

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– Le Thi Kim Ngoan –

Abstract

Tac Say church, which has a Phanxico Xavie Truong Buu Diep's tomb, is one of the religious and pilgrimage holy places in the south of Vietnam. For a long time, with belief in the epiphany of Truong Buu Diep Father, Tac Say church was a typical religious tourist in Bac Lieu province. This article uses the scale synthesis method and the AHP method for evaluation of the advantages of the Tac Say church. The research findings show that the Tac Say church is quite advantageous, but it has some difficulties with location and linkage ability. As a result, it suggests some suitable solutions, such as linking with new nearby destinations, investing in developing extra services and recommending improvements to improve infrastructure. Developing tourism at Tac Say church not only affirms the brand of Bac Lieu's religious tourism but also protects cultural religion's values and accelerates the saint's process of Truong Buu Diep Father (who was beatified and was collecting documents to be named a saint).

Keywords: *Religiuos tourism, synthesis scale, AHP, Truong Buu Diep, Tac Say church.*

1. Introduction

Tac Say Church, also known as Father Diep Church, contains many spiritual stories about the miracles of Father Truong Buu Diep. This place is not only a pilgrimage site for the faithful, but also a place to visit for everyone. Currently, they were collecting documents to saint for Father Diep. Therefore, attracting tourists to worship, pray, and receive blessings from the father is necessary to complete the document. Although on weekends or holidays, the number of visitors going to Tac Say church is crowded, the conditions for the service are still limited. If it wants to speed up the saint's process and develop tourism in a sustainable way, it needs to evaluate the advantages to determine the exploitability of tourism activities and the current tourism barriers. The evaluation result is a basis to give some possible solutions.

The scale synthesis method is a popular method to evaluate the advantages of destinations. However, this method is usually used to evaluate natural resources or natural resource mixes with cultural resources. Because the study objective of this article is religious resources at Tac Say church, they need to build a new scale with different criteria, criteria weight, and standard system.

This article is divided into five main sections. The first section is an introduction; then in section 2, we proceed to review the academic literature; next, in section 3, we give the methods to evaluate religious tourism (the AHP

method and the scale synthesis method). In Section 4, the research that forms the empirical basis of the study is described. Finally, in section 5, the limitations found during the investigation are discussed.

2. Literature review

Nowadays, religious tourism is one of the forms of tourism that contributes significantly to the tourism industry. According to UNWTO (2014), religious tourism is a vital segment of the tourism industry and it comprises globally, 330 million international tourists. On the other hand, religion's value is a factor attracting visitors and impacts on tourists' motivation. The safest way to increase and manage increased visitation is through tourism that is guided by religious values and codes of ethics and conduct, especially so in places that are of religious importance. Religious tourism, thus, is the one big, emerging segment of the world tourism market, both on national or domestic levels and internationally. (Singh, S. 2011). More religious tourists join multifunctional journeys especially to Western industrialized countries like Israel, which involve dominant religious factors along with other tourist motivations (Weidenfeld 2006). The relationship between tourism and religion, which can be characterized by competition, mutual influence, being complementary and even co-habitualness. Tourism and religion can also impact on tourist behaviour; for instance, religion influences the choice of destination, tourist product preferences, and the offering of religion related opportunities and facilities to tourists. (Adi Weidenfeld & Amos s. Ron 2008).

Much research asserts that religious tourism is considered one of the earliest forms of tourism (Zamani-Farahani & Eid, 2016). Possibly religious journeys to holy sites has been among the oldest and commonest kinds of journeys through human history. These trips were an integral part of the ancient world and its history dates back to the early days of religion advents in the world (Timothy, 2000), similar to this viewpoint LaviniaȚALĂ, M., & PĂDUREAN, A. M. (2008) believe that pilgrimage, religious tourism is often considered the oldest form of tourism, dating thousands of years back. Journeys to the holy places from the distant past (settlements, nature elements – waters, mountains, trees) didn't have today's logistical support, but had the same human motivation: faith. This faith, sometimes extreme, was the base point for founding religions. Their variety and complexity can be justified through human typology, the environmental conditions their adepts live in, culture, and why not, by how advanced their society is. Today, millions of people travel throughout the world in search of sacredness, spiritual guidance, reaching places considered holy and worshipped as such.

There are many definition of religious tourism, Religious tourism is an independent type of tourism. It, like its other types, has its varieties: pilgrimage tourism, religious tourism of an excursion orientation. (Sadibekova, B., Makhmudova, A., Abdukhamidov, S., & Mukhamadiev, A. 2021). Religious tourism of the type that includes New Age Tourism, is therefore, a means of thinking sensitively about (core) human values regarding what is sacrosanct in nature and culture and (core) religious beliefs that emphasize brotherhood and peace. This is so since tourism (especially religious tourism), like pilgrimage, involves a mediation between the natural and social worlds, and between

the social and the supernatural (mainly, the spiritual aspect, as opposed to a similar function performed by mythologies in the case of pilgrimage) (Singh 2004, Singh 2009).

Religious tourism can be defined as: travel with the core motive of experiencing religious forms, or the products they induce, like art, culture, traditions and architecture (FICCI Religious Tourism Report, 2012:2). According to Cyprus Tourism Organisation (CTO, 2006), religious tourism attractions has 3 categories namely: (1) pilgrimage shrines, (2) religious space, and (3) religious festivals. Religious tourism can also be categorized as follows: pilgrimages; missionary travels; fellowship vacations; faith-based cruising; crusades, conventions and rallies; retreats; monastery visits and guest-stays; faith-based camps; and religious tourist attraction visits (SIGA Team 2012).

The FICCI report on religious tourism in India gives some types as:

- Pilgrimages.
- Missionary travel.
- Leisure (fellowship) vacations.
- Faith-based cruising.
- Crusades, conventions and rallies.
- Retreats.
- Monastery visits and guest-stays.
- Faith-based camps.
- Religious tourist attractions (FICCI, 2012:3).

There are two aspects of religious tourism can also be distinguished: (1) the faith of a tourist, who has a spiritual attachment to the destination in line with his religious belief, and (2) the new spiritual experience of a tourist, belonging to another belief or a different religion and for whom the destination and the religious practices have the dimension of novelty. (Asi, L. M. U & 2015). In religious tourism, religious belief plays a role, on the one hand and on the other hand, when the tourists visit religious places is a time trip almost like a pilgrimage. Another aspect is the fact that the tourists bear religious motivations before having an intention to travel. However, other purposes and reasons, including curiosities and exploration of the historical and religious issues may come in between. Generally, this type of tourism is a special display of cultural tourism followed with a promotion of different cultural products; it also leads to a richness in thought and spirit. It is remarkable that an important part of cultural tourism lies in touring around holy places (Santos, 2000).

The goal of religious tourism is not only to practice the religion, but also for a variety of reasons such as leisure, study, discovery, and visiting, religious tourism and the visiting of sacred sites offer experiences to meet both demands. They can cater for those demanding spiritual retreats or provide a priest to accompany a group of pilgrims. On the other hand, they may facilitate understanding of the significance of a particular religious building, perhaps in relation to a living church of relevance to the participant. Alternatively, they can package the religious experience

within a tour or study trip, incorporating the broader topics of history and heritage, food, etc. Tourism can simply provide the experience of a guide for an itinerary of artistic and cultural works from religious and sacred places, the locations serving as museums. (Rotherham, D. I. 2015). An important observation made by Fladmark (1998) was that although pilgrim-tourists travel to ancient holy places and religious sites such as mosques and shrines and are triggered by religious motives, it may be possible that many are equally driven by a number of non-religious motives, such as a desire for adventure, discovery of something different and cultural enrichment. Even someone primarily motivated by religious belief is not immune to motives of leisure and simple curiosity as well as a quest towards greater understanding and a search for the sacred and the transcendent (Fladmark, 1998). Tourists who aren't motivated mainly by faith – who visit certain places just out of curiosity – can come to discover new meanings of life, accumulate positive energies and even find the way to the holy ones. (LaviniaȚALĂ, M., & PĂDUREAN, A. M. 2008)

In fact, religious tourism and pilgrimage belong to cultural tourism, but how to distinguish them?. Religious tourism and pilgrimage are two types of tourism, or pilgrimage is a part of religious tourism. In science, there are usually several types of pilgrimage, classified according to various characteristics:

- 1) according to the number of participants and family affiliation-individual, family, and group pilgrimages;
- 2) by duration — long and short-term pilgrimages (previously, according to the Russian Orthodox canons, a pilgrimage was considered a trip lasting more than 10 days);
- 3) seasonally — year-round pilgrimages, as well as timed to religious holidays;
- 4) by objects of visit-visits to confessional places of worship (churches, monasteries, temples), as well as natural places of worship (mountains, lakes, caves, springs, groves);
- 5) by the location of the object of pilgrimage — domestic (within the state borders) and foreign pilgrimage tours;
- (6) based on obligation — voluntary and mandatory pilgrimage tours (for example, in Islam, the Hajj pilgrimage is mandatory for every believer) (Sadibekova, B., Makhmudova, A., Abdukhamidov, S., & Mukhamadiev, A. 2021).

There are 2 opposing views that religious Tourism, so-called “Faith Tourism”, is a form of tourism, whereby people of faith travel individually or in groups for reasons related to religion or spirituality in their quest for meaning. It could be under pilgrimage, missionary, or leisure purposes and religious tourism is tourism that involves reverence of core values and beliefs of various religions but does not involve ritualistic activity, as in pilgrimage. (Singh, S. 2011).

Pilgrimage, as a part of religious tourism, is the act of moving from one place to another, often traveling through foreign lands; an ordered march of a group of people, usually with religious connotation. It is a ritual journey with a hallowed purpose; every step along the way has meaning; the pilgrim knows that the journey will be difficult and that life-giving challenges will emerge. Basically, sacred destinations and places of pilgrimage associate with the mainstream faiths: Christianity, Islam, Hinduism, Buddhism, Judaism, and Sikhism. (Jongmeewasin, S.2016).

Religious tourism – including pilgrimage – is embedded within a complex of heritage tourism and mass tourism activities. The interrelationships are complex, and interactions with local people and communities are central to the understanding of religious tourism in creating community-based sustainable development. What constitutes heritage for one group is conversely a religious place or artefact for another, and there is potential for serious conflicts of interests and priorities. (Rotherham, D. I. 2015)

The difference between pilgrimage trips and religious tours of an excursion orientation lies in the difference in their goal setting. This is the origin of the features of accommodation and food for tourists, the specifics of the excursion route, the choice of objects to display, the content and form of presentation of the tour itself. (Sadibekova, B., Makhmudova, A., Abdukhamidov, S., & Mukhamadiev, A. 2021)

3. Research method

In the view of Pham Trung Luong et al. (2000), there are two main methods to assess tourism resources: (1) assessment by each type of resource and (2) assessment of aggregate resources. The purpose of the article is to evaluate the level of convenience at Tac Say Church, so the study uses the method of resource synthesis.

According to research by Dao Ngoc Canh and Nguyen Kim Hong (2016), two authors have built a scale to evaluate tourism resources in Kien Giang province with "07 evaluation criteria and attached criteria weight including: attraction - criteria weight 3; Operating time, tourist capacity, sustainability, and exploitability in tourism - criteria weight 2; Location and accessibility, tourism technical facilities – criteria weight 1."

According to some other research, the author's group, Bui Thi Thu et al. (2015), has built a scale synthesis for evaluating humanistic tourism resources in Quang Tri province with 07 important criteria: "The ability to attract the market, the connection with other destinations, the originality of the tourist destination compared to its inception - criteria weight 3; distance from the tourist destination to the province, accessibility to tourist attractions, aesthetic art value of tourist attractions - criteria weight 2; Time to visit at tourist point - criteria weight 1".

According to author Nguyen Ha Quynh Giao (2015), there are 6 criteria for evaluating the humanistic tourism resources of Thua Thien Hue: criteria weight 0.32 - attraction; criteria weight 0.22 -conservation level; weight 0.19 - accessibility; criteria weight-connectivity; criteria weight - tourist operation timetable ; criteria weight - capacity.

Dang Thi Phuong Anh (2012) also built a new system of criteria to exploit folk games in the Thai Binh river to develop tourism here with 07 criteria : "attraction; connectivity; infrastructure-criteria weight 3; tourist operation timetable, safety-criteria weight 2; sustainability, capacity-criteria weight 1".

In short, because the subjects and research areas are different, each author has built new criteria with criteria weights. However, the criteria of (attraction, infrastructure, connectivity, sustainability) are always on the scale. This article also builds a new system of criteria and evaluation criteria for Tac Say Church.

Inheriting the research, this article has 6 evaluation criteria: attraction; safety; sustainability; tourist operation

timetable; location and linkage ability; infrastructure.

Applying the method (AHP) of the author, Saaty, R. W. (1987), to determine the weight of the criteria in the rating scale.

Table 1. Matrix of criteria comparison

| | Attraction (1) | Infrastructure (2) | Location and linkage ability (3) | Sustainability (4) | Safety (5) | Tourist operation timetable (6) |
|----------------------------------|----------------|--------------------|----------------------------------|--------------------|------------|---------------------------------|
| Attraction (1) | 1 | 2 | 3 | 4 | 5 | 6 |
| Infrastructure (2) | 0.5 | 1 | 2 | 3 | 4 | 5 |
| Location and linkage ability (3) | 0.33 | 0.5 | 1 | 2 | 3 | 4 |
| Sustainability (4) | 0.25 | 0.33 | 0.5 | 1 | 2 | 3 |
| Safety (5) | 0.2 | 0.25 | 0.33 | 0.5 | 1 | 2 |
| Tourist operation timetable (6) | 0.16 | 0.2 | 0.25 | 0.33 | 0.5 | 1 |
| Total | 2.44 | 4.28 | 7.08 | 10.83 | 15.5 | 21 |

Table 2. Normalised Pair-wise matrix

| | Attraction (1) | Infrastructure (2) | Location and linkage ability (3) | Sustainability (4) | Safety (5) | Tourist operation timetable (6) | Criteria Weight |
|----------------------------------|----------------|--------------------|----------------------------------|--------------------|------------|---------------------------------|-----------------|
| Attraction (1) | 0.410 | 0.467 | 0.424 | 0.369 | 0.323 | 0.286 | 0.380 |
| Infrastructure (2) | 0.205 | 0.234 | 0.282 | 0.277 | 0.258 | 0.238 | 0.249 |
| Location and linkage ability (3) | 0.135 | 0.117 | 0.141 | 0.185 | 0.194 | 0.190 | 0.160 |
| Sustainability (4) | 0.102 | 0.077 | 0.071 | 0.092 | 0.129 | 0.143 | 0.102 |
| Safety (5) | 0.082 | 0.058 | 0.047 | 0.046 | 0.065 | 0.095 | 0.065 |
| Tourist operation timetable (6) | 0.066 | 0.047 | 0.035 | 0.030 | 0.032 | 0.048 | 0.043 |

Table 3. Consistency Index of criteria

| | Attraction (1) | Infrastructure (2) | Location and linkage ability (3) | Sustainability (4) | Safety (5) | Tourist operation timetable (6) | Weight sum value | Criteria Weight | Consistency vector |
|----------------------------------|----------------|--------------------|----------------------------------|--------------------|------------|---------------------------------|------------------|-----------------|--------------------|
| Attraction (1) | 0.380 | 0.498 | 0.481 | 0.410 | 0.327 | 0.258 | 2.354 | 0.380 | 6.194 |
| Infrastructure (2) | 0.190 | 0.249 | 0.321 | 0.307 | 0.262 | 0.215 | 1.544 | 0.249 | 6.200 |
| Location and linkage ability (3) | 0.125 | 0.125 | 0.160 | 0.205 | 0.196 | 0.172 | 0.983 | 0.160 | 6.146 |
| Sustainability (4) | 0.095 | 0.082 | 0.080 | 0.102 | 0.131 | 0.129 | 0.620 | 0.102 | 6.075 |
| Safety (5) | 0.076 | 0.062 | 0.053 | 0.051 | 0.065 | 0.086 | 0.394 | 0.065 | 6.058 |
| Tourist operation timetable (6) | 0.061 | 0.050 | 0.040 | 0.034 | 0.033 | 0.043 | 0.260 | 0.043 | 6.051 |

Table 4. Parameters for AHP

| Parameters | Value |
|------------------------|---------------|
| λ_{max} | 6.121 |
| Consistency Index (CI) | 0.0242 |
| Consistency Ratio (CR) | 0.02 |
| Random Index (RI) | 1.24 |
| Criteria (n) | 6 |

With this result, CR = 0.02 (<10%), so the criteria weights of the criteria are appropriate.

Attraction is the most important thing in the criteria. Because the objective of study is a religious place, it needs to build a primary standard. For the survey, this research gave 200 questionnaires to local people and visitors.

Table 5. Reasons for visiting religious places

| No | Standard systems | Percent (%) |
|----|--|-------------|
| 1 | Peaceful with a beautiful view. | 89 |
| 2 | Religious festivals are typical. | 57 |
| 3 | Beautiful, massive, one-of-a-kind structures and architecture. | 83 |
| 4 | Cuisine at religious places | 20 |

| | | | | |
|---|-------------------------------------|-------|---|-------------------------------------|
| | | | <p>than 25 to 32.5</p> <ol style="list-style-type: none"> 1. The road and vehicle system; 2. Electricity system; 3. System of water supply and drainage; 4. Parking and garage; 5. The toilet system; 6. Trash system; 7. Accommodation; 8. Restaurant; 9. Souvenir stores; 10. Entertainment. <p>- Middle: the average mark of 10 factors is more than 17.5 to 25</p> <ol style="list-style-type: none"> 1. The road and vehicle system; 2. Electricity system; 3. System of water supply and drainage; 4. Parking and garage; 5. The toilet system; 6. Trash system; 7. Accommodation; 8. Restaurant; 9. Souvenir stores; 10. Entertainment. <p>- Less good: the average mark of 10 factors more than is 10 to 17.5</p> <ol style="list-style-type: none"> 1. The road and vehicle system; 2. Electricity system; 3. System of water supply and drainage; 4. Parking and garage; 5. The toilet system; 6. Trash system; 7. Accommodation; 8. Restaurant; 9. Souvenir stores; 10. Entertainment. | <p>2</p> <p>1</p> |
| 3 | <i>Location and linkage ability</i> | 0.160 | <p>- Very good: The distance between the tourist center and the religious tourism location is approximately 50–100 kilometers, and it is possible to connect with five other destinations within 10 kilometers.</p> <p>- Quite good: The distance between the tourist center and the religious tourism location is approximately 100–150 kilometers, and it is possible to connect with 4-5 other destinations within 10 kilometers.</p> <p>- Middle: The distance between the tourist center and the religious tourism location is approximately 150–200 kilometers, and it is possible to connect with 2 - 3 other destinations within 10 kilometers.</p> <p>- Poor: The distance between the tourist center and the religious tourism location is approximately 200–250 kilometers, and it is possible to connect with another destination within 10 kilometers.</p> | <p>4</p> <p>3</p> <p>2</p> <p>1</p> |
| 4 | <i>Sustainability</i> | 0.102 | <p>- Very sustainable: The local community has high awareness and protects religious tourism places in every</p> | 4 |

| | | | | |
|---|------------------------------------|-------|---|------------------|
| | | | way. - Quite sustainable: The local community has high awareness and protects religious tourism places in many ways. - Middle: The local community has awareness and protects religious tourism places. - Less sustainable: The local community has awareness and lack of protects religious tourism places. | 3 2 1 |
| 5 | <i>Safety</i> | 0.065 | - Very safe: the average mark of 3 factors is more than 9.75 to 12 <i>1. Social evils;</i> <i>2. Begging status;</i> <i>3. Forcing tourists to purchase goods</i> - Quite Safe: the average mark of 3 factors is more than 7.25 to 9.75 <i>1. Social evils;</i> <i>2. Begging status;</i> <i>3. Forcing tourists to purchase goods</i> - Middle: the average mark of 3 factors is more than 5.25 to 7.5 <i>1. Social evils;</i> <i>2. Begging status;</i> <i>3. Forcing tourists to purchase goods</i> - Less safe: the average mark of 3 factors is from 3 to 5.25 <i>1. Social evils;</i> <i>2. Begging status;</i> <i>3. Forcing tourists to purchase goods</i> | 4 3 2 1 |
| 6 | <i>Tourist operation timetable</i> | 0.043 | - Very frequent: Welcome more than 100 visitors per day and are open every day. - Quite frequent: Welcome more than 100–500 visitors per day and are open at the default time every day for more than 6 months a year. - Middle: Welcome approximately 100–500 visitors per day and are open at the default time every day for less than 6 months a year. - Less frequent: Welcome approximately 100 visitors per day and open at the default time every day or year. | 4 3 2 1 |

The total score of the evaluation is calculated by this formula:

$$S = A^{\circ} \sum_{i=1}^n W_i X_i$$

In there: S is total score, i is criteria (from 1 to 6); W_i is criteria weight; X_i is the mark for every criterion.

Table 7. The rule of classification from the results

| Rank | The result | The classification |
|------|--|--------------------|
| 1 | The total score is more than 80% to 100% | Very advantages |
| 2 | The total score is more than 60% to 80% | Quite advantages |

| | | |
|---|--|-----------------|
| 3 | The total score is more than 40% to 60% | Middle |
| 4 | The total score is more than 25% to 40 % | Less advantages |

4. The research

Background of father Phanxico Truong Buu Diep

Date of birth: January First 1897

Place of birth: My Loi Hamlet, My Luong Village, Cho Moi District, An Giang Province, VietNam.

Parents: Mr. Michael Trương văn Đăng (1860-1935) and Mrs. Lucy Le Thi Thanh.

Date of Baptism: February 2nd 1897 by Father Joseph Som.

Place of Baptism: Con Phuoc Parish. Name of Patron Saint: Francis Xavier

After his mother died in 1904, his father brought him to Battambang, Campuchia. They lived by carpentry. In 1909, with the help of his pastor, Father Peter Le Huynh Tien, Francis Diep entered minor seminary in Cu lao Gieng and gradually major seminary of Phnom Penh, Campuchia (*At that time, all parishes of Mekong Delta belonged to just one Catholic Diocese, the Diocese of Phnom Penh in Campuchia*). In 1924, Francis Diep was ordained to Presbyter under the time of Most Reverend Valentin Herrgott, bishop. From 1924-1927, Parochial Vicar of Hố Tru, Vietnamese Parish in Kandal, Campuchia. From 1927-1929, professor of minor seminary of Cu lao Gieng. In March 1930, appointed as Parish priest of Tac Say. Besides, Fr. Francis Diep also provided Pastoral work for eight missions: Ba Đoc, Cam Bo, An Hai, Đầu Sau, Chu Chi, Khuc Treo, Đông Go và Rach Ran. He baptized almost 2000 persons, both infant and adult. In years 1945-1946 the West-Southern part of Viet Nam was considered a war-torn one: villages were destroyed, people were evacuated. People lived in an extreme fear of war and of fighting happened among different politic groups for power and for land. Father Francis Truong Buu Diep was warned to leave, however he firmly stated: *“My life and my death is reserved for my flock! Shepherd should be where the flock is!*

In March 12th 1946, Father Francis Diep and around one hundred parishioners were forced to leave for Cây Gù, where they were kept in the barn of Mr. Chau Van Su. Father Francis Diep willingly laid down his life for the life of his flock. They killed him and threw him into a pool of water that it belonged to Mr. Chau Van Muu, the next door of Mr. Su. After his death, parishioners were allowed to go home and they had to leave their places right on that night. The dead body of Fr. Francis was buried in the sacristy of Khuc Treo Church. In 1969, his remains were moved to Tac Say's Parish where he functioned faithfully the duty of a shepherd during sixteen years. March 4th 2010 Most Reverend Steven Thiến, Bishop of Can Tho presided a Mass to move his bones to the existing vault. Pilgrimage Center of Father Francis Diep now attracts many people, both Catholic and non-Catholic in every single day. Everyone knows him. They come to him from North to South of Viet Nam and from different parts of the world. They come to him for help. Innumerable pilgrim gathers annually for his funeral anniversary on March 12th. Most Reverend John the Baptist Bui Tuan, Emeritus Bishop of Long Xuyen, said “Father Francis Diep has

a compassionate heart to everyone, to both Catholic and non-catholic. He is so loved by everyone!”(Given in August 6th 2011). His Eminence, Cardinal John the Baptist Pham Minh Man, Archbishop of Sài Gòn, considered as a living witness, strongly stated “Non-Catholics and even Atheists have already canonized Father Francis Diep!” (Given in August 4th 2011). August 25th 2011, Most Reverend Steven Tri Buu Thien, Bishop of the Diocese of Can Tho has granted a decree so that the procedure of beatification of Father Francis Truong buu Diep officially would start. Reverend Father Peter Tuyen Tran, originally Diocesan Can Tho’s person, was appointed as Postulator of the Cause of Sainthood for Fr. Francis Xavier Truong Buu Diep.

January 5th 2012 Grand Opening Ceremony took place in the residence of Bishop of Can Tho Diocese presided by Most Reverend Steven Tri buu Thien with all duly officers required by Canon Law. The title “Servant of the Lord” reserved for Fr. Francis Xavier Truong Buu Diep has been proclaimed to use in local Churches in Viet Nam.

History of the Tac Say church.

Initially, Tac Say Church was considered a branch of the Bac Lieu family. Many elders tell us that in the past, this place was evangelized by Father Jules DUCQUET – who was a French priest. Gradually after that, he established four religious families in the western region, including the surname Bac Lieu. Until 1925, Tac Say Church was officially established. Father Paul Tran Minh Kinh was the first parish priest of this most famous church in Bac Lieu. He was sent home in August 1926. In March 1930, Fr. Phanxico Truong Buu Diep returned to take the new position to replace Father Kinh. During his time at the church, Father Diep moved the entire main area from the inside to the facade, which is the current location. After Father Diep died, Tac Say Church was rebuilt and taken care of by Fathers Gioan Bt. CHabalier (1952), Father Louis Marcello Đàng Tuan Anh (Allbéza) (1956), Father Gioan Bt. Ho Van Đoi (1958). In 1963, Tac Say church was built with strong materials. Then Father Antôn Nguyen Tri Vien & Phanxicô Le Thanh Lich (1971), Father Antôn Vu Xuan Vinh (1977) continued to widen Tac Say church until Father Martinô Nguyen Ngọc To, Tac Say Church was restored like now. In the church grounds, there is a tomb containing the remains of Father Francis Truong Buu Diep. His tomb house was restored and inaugurated on June 4, 1989. After years of preparation, Father Emm. Le Phong Thuan raised the Tac Say facility to become a Saint Francis pilgrimage center on January 21, 1997.

The result of the evaluation at the Tac Say Church

Table 8. Summary of evaluation results

| | Criteria | Criteria weight | Tac Say church |
|---|------------------------------|------------------------|-----------------------|
| 1 | Attraction | 0.38 | 1.52 |
| 2 | Infrastructure | 0.249 | 0.747 |
| 3 | Location and linkage ability | 0.16 | 0.16 |

| | | | |
|--------------|-----------------------------|-------|-----------------------|
| 4 | Sustainability | 0.102 | 0.408 |
| 5 | Safety | 0.065 | 0.195 |
| 6 | Tourist operation timetable | 0.043 | 0.172 |
| Total | | | 3.202 (80.05%) |

This result shows that Tac Say Church is a very advantageous place to develop tourism.

5. Discussion

Research results show that Tac Say Church has many advantages for tourism development, but the evaluation results at Tac Say Church are still quite modest. The Tac Say Church is located far from the tourist center, so the link ability is limited. Therefore, to promote tourism at Tac Say Church, it is necessary to provide extra entertainment by exploiting some new local destinations or linking with tourist destinations outside the province, especially in Ca Mau.

Although, the article has built a new scale system. However, it can only be applied to evaluate religious places. In addition, with the evaluation results at Tac Say Church, there is also a need to have more in-depth analysis and detailed plans to increase the linkability of the destination.

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– Session 3 · Cultural Exchange between Vietnam and Korea –

Trend on K-contents Export to Vietnam – Focused on Television Contents*

Jeong, Ji-hye¹⁾, Kim, Soojung²⁾

1) Ph.D. Candidate, Graduate School of Records & Archives Management, Jeonbuk National University(j-jye@naver.com)

2) Professor, Department of Library and Information Science / Institute of Culture Convergence Archiving, Jeonbuk National University(Corresponding Author, kimsoojung@jbnu.ac.kr)

Keywords

K-contents, Korean Wave, Television Contents, Vietnam

1. K-Contents Market Overview and Features

Along with the rapid economic growth, the television industry is expanding in Vietnam nowadays. In the past few years, television stations in Vietnam have shifted from analog to digital broadcasting under the leadership of the government, and at the same time, a number of over-the-top (OTT) services that recently appeared have increased their competitive power. In addition, the demand for Korean broadcasting contents is gradually increasing amid the development of the broadcasting media market. In this context we would like to examine the trend of K-contents export to Vietnam by focusing on TV contents.

2. Status and Cases of K-Contents Entry into Vietnam

The first Korean drama screened was <First Love>, which aired on VTV3 in 1997, and <Goblin> and <Descendants of the Sun> enjoyed a syndrome-level popularity. In 2006, Korean dramas accounted for 41% of all dramas aired in Vietnam, marking the highest proportion. Due to the popularity of the drama, the recognition of the lead actors is also very high. Moreover, from December 2014 to May 2015, <Tuổi thanh xuân>, the first Korean-Vietnamese joint drama, was screened and gained great popularity. In addition to Korean dramas, Korean entertainment programs such as <Running Man> and <The Return of Superman> are also gaining enormous popularity.

3. Conclusion

In the past, the television contents Vietnam mainly imported from Korea were romantic dramas, and it was common to import the original Korean dramas and add dubbing and subtitles later in Vietnam. However, a more recent trend is that local broadcasting producers in Vietnam import the ideas and formats of Korean TV contents and localize them for the Vietnamese viewers. This trend shows that K-contents are produced in Korea, but are “reborn” in a foreign country through the process of local adaptation.

* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2019S1A5B8099507)

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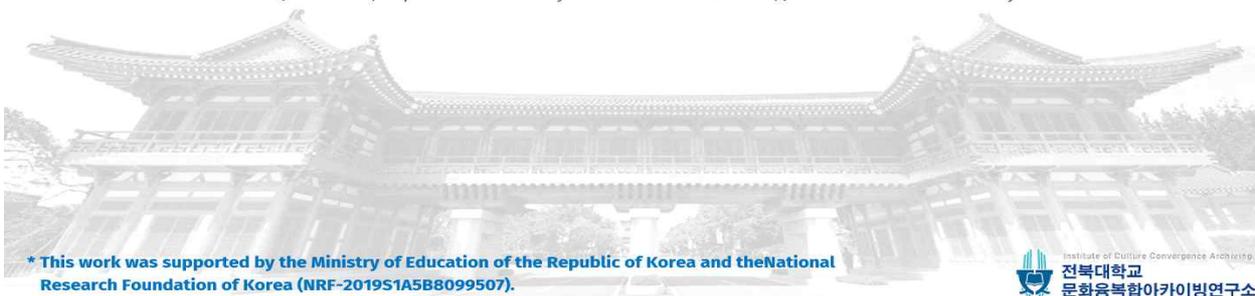
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Trend on K-contents Export to Vietnam - Focused on Television Contents

Jeong, Ji-hye¹⁾ / Kim, Soojung²⁾

1) Ph.D. Candidate, Graduate School of Records & Archives Management, Jeonbuk National University /

2) Professor, Department of Library and Information Science, Jeonbuk National University



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알찬 대학 따뜻한 동행



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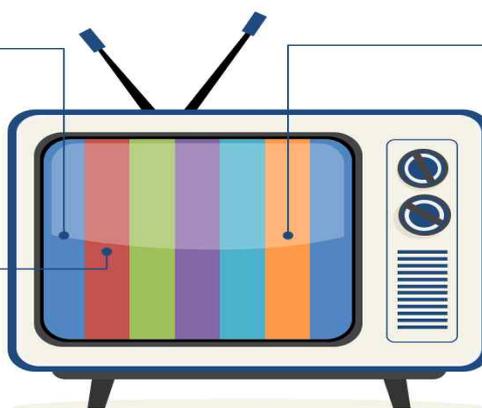
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K-Contents Market
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Status and
Cases of K-Contents
Entry into Vietnam

1 K-Contents Market Overview and Features

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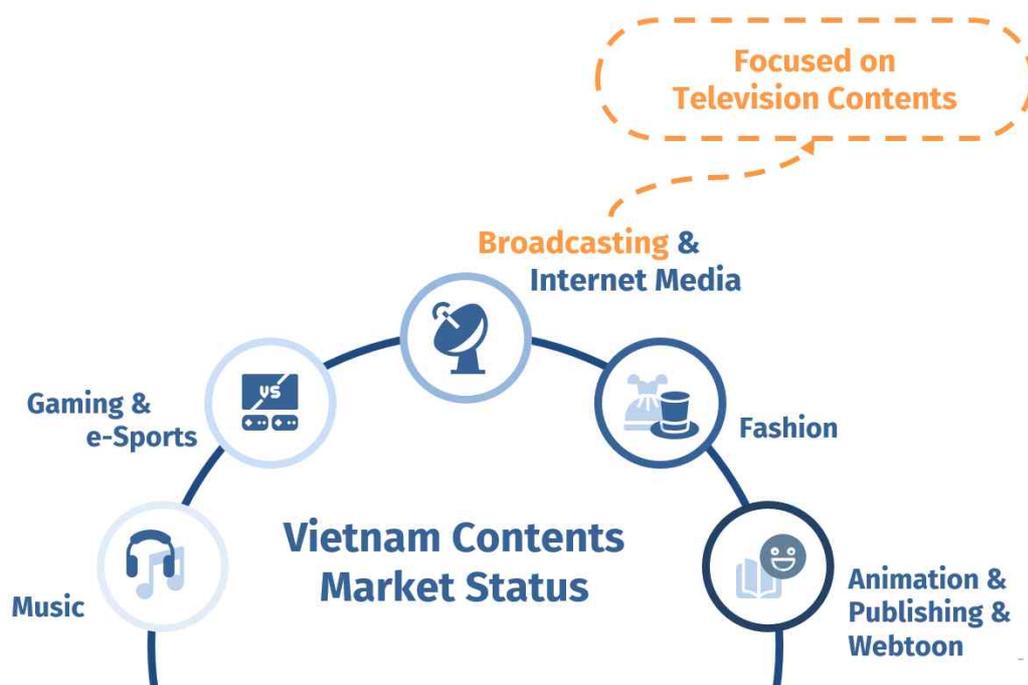


01

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1. K-Contents Market Overview and Features





● Vietnam Broadcasting Market Status

01

- Vietnam has a TV penetration rate of 93% of all households, of which 47.13% of pay TV viewership and 46.08% of free terrestrial TV viewership.
- The growth of OTT channels is very large due to continuous economic growth, rapid development of broadcasting and Internet infrastructure, and the high penetration rate of mobile phones reaching 148% of the population. It is expected that OTT service will become a major broadcasting viewing platform in the near future.
- The Korean Wave in Vietnam began with the advancement of Korean dramas, and the drama <Uiga Brother>, which aired in 1998, was broadcast on the local public HTV7 and then rebroadcasted on HTV, Da Nang TV, and VTV3, and became very popular.
- Based on this popularity, Korean dramas rapidly expanded their entry into Vietnam, and due to the commonality of Confucianism like Korea, there is a great consensus on Korean dramas.

02

03

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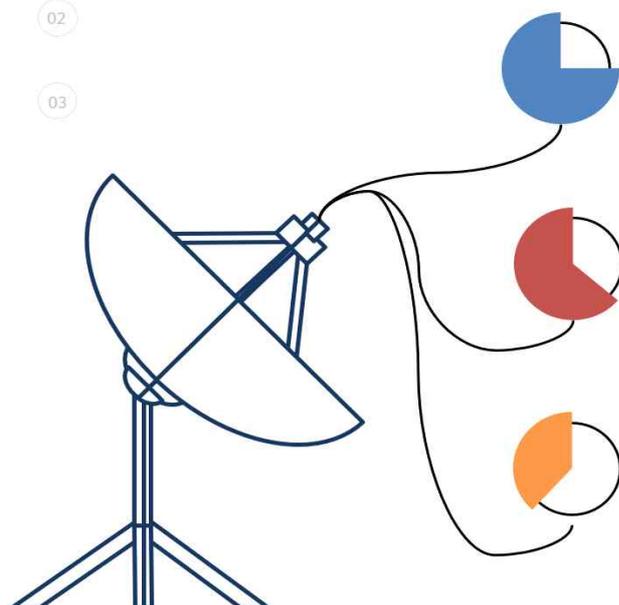


● Korean Wave Success Strategy

01

02

03



Population

Out of about 100 million people, 64.4% of the economically active population aged 16-64 are the main sources of consumption/production
=> **There are many active content consumption groups due to high acceptance of Hallyu favorability**

N/W generation

Mobile access rate of 157.9% of the total population, 70% of internet users
=> **Preference for new content and activation of real-time content preference mainly through mobile/internet**

Korean wave continues

Korean Wave word contact 70%, Korean Wave understanding 63.3%, KPOP preference 86.8%

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2 Status and Cases of K-Contents Entry into Vietnam

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2. Status and Cases of K-Contents Entry into Vietnam

01

- The first Korean drama screened was <First Love>, which aired on VTV3 in 1997, and <Goblin> and <Descendants of the Sun> enjoyed a syndrome-level popularity

02

- In 2006, Korean dramas accounted for 41% of all dramas aired in Vietnam, marking the highest proportion
=> Due to the popularity of the drama, the recognition of the lead actors is also very high

03

- From December 2014 to May 2015, the first Korean-Vietnam joint drama <Tuổi thanh xuân> was screened and gained great popularity. Due to the popularity of <Today's Youth>, season 2 of <Today's Youth> was aired at the end of 2016
- In addition to the popularity of Korean dramas, Korean entertainment programs such as <Running Man>, <The Return of Superman>, <Strong Heart>, <Happy Together>, and <Real Men> are gaining great popularity
- Recently, Korean entertainment can be easily accessed through cable, OTT service, and Internet broadcasting

● Top 10 Vietnamese entertainment programs

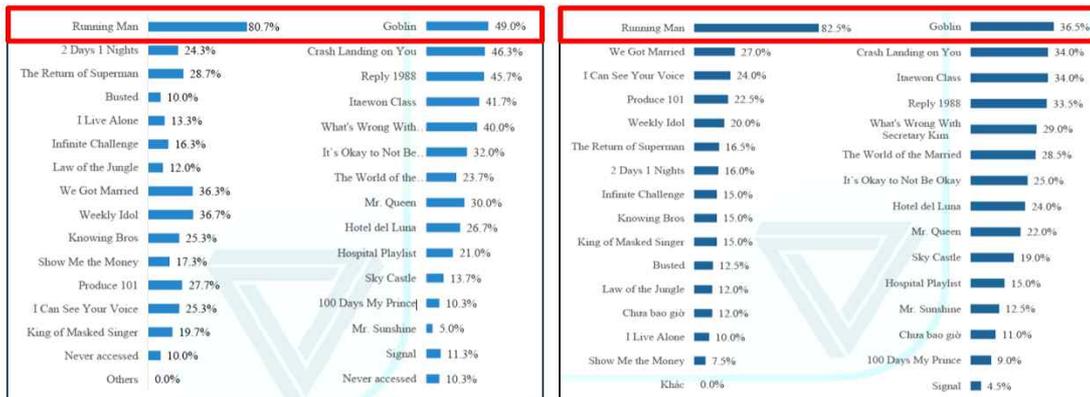
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Vietnam original program and overseas format program



● Korean broadcasting program awareness

- 01
- 02
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Popular Korean Entertainment Programs / Dramas (Hanoi)

Popular Korean Entertainment Programs / Dramas (Ho Chi Minh)

- 'Running Man' is a popular entertainment program not only in Korea but also in Asia, receiving a great response from viewers with the appearance of famous guests and creative content.
=> Among respondents in Hanoi, the awareness of Running Man was up to 80.67%, and among respondents in Ho Chi Minh City, the awareness of Running Man was 82.5%.
- According to the results of the Korean drama awareness survey, the most popular drama responded with "Goblin".
=> 'Goblin', 'Crash Landing on You', 'Itaewon Class', 'Reply 1988' showed similar awareness at a rate of 33~36.5%



● Increasing cases of producing and broadcasting localized programs by purchasing the rights to domestic broadcasting programs

01

02

- Under the theme of plastic surgery, localized program production that started with VTV2's Change Life (Korea Let's Beauty) and VTV3's Little soccer Player (Korea Fly Shooter), etc.

03

- enjoys the greatest popularity
- <Running Man> was aired on the local public broadcaster HTV77 under the name of <Chạy đi chờ chi>. Season 1 ended when it aired
- Based on the Vietnamese localization in the <Running Man> format, < Chạy đi chờ chi >, which featured 7 famous Vietnamese celebrities, rose to the top program in the first half of 2019, and its last episode recorded the highest viewership ratings
- Korea's <Hidden Singer> was also exported to Vietnam in format, produced by Vietnamese broadcasting company THVL18) and aired until season 2

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3 Conclusion

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3. Conclusion

01

- **Korean Wave broadcasting in Vietnam emerged as a keyword of 'win-win' that developed from one-way export**

02

03

- In the past, the television contents Vietnam mainly imported from Korea were romantic dramas, and it was common to import the original Korean dramas and add dubbing and subtitles later in Vietnam
- However, a more recent trend is that local broadcasting producers in Vietnam import the ideas and formats of Korean TV contents and localize them for the Vietnamese viewers. This trend shows that K-contents are produced in Korea, but are “reborn” in a foreign country through the process of local adaptation

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Cảm ơn 😊

Keywords : K-contents, Korean Wave, Television Contents, Vietnam

Jeong, ji-hye j-je@naver.com

The meaning of Korean in Vietnam*

Won, Joo-hye¹⁾, Yun, Sangwon²⁾, Yang, Dongmin³⁾

1) Ph.D. Candidate, Graduate Schools of Records & Archives Management, Jeonbuk National University(joohye1108@gmail.com)

2) Associate Professor, Department of History / Institute of Culture Convergence Archiving, Jeonbuk National University(krhis90@hanmail.net)

3) Associate Professor, Graduate Schools of Records & Archives Management / Institute of Culture Convergence Archiving, Jeonbuk National University(Corresponding Author, dmyang@jbnu.ac.kr)

Keywords

Vietnam's first foreign language, Korean, Korean language education

1. Vietnam and Korea

Vietnam, a distant but close country, is 1.5 times the size of the Korean Peninsula and boasts a population of close to 100 million (96 million people). It is rich in natural resources and the people's passion for learning is high. It is also a very young country with an average national age of 29 years. In addition, Vietnam is a popular tourist destination not only for Koreans but also for tourists from all over the world. Let's take a look at the recent Korean language education in Vietnam, which is attracting the world's attention and is an emerging power in Asia.

2. Current Status of Korean in Vietnam

Since diplomatic relations between Vietnam and Korea were established in 1992, the Korean Wave has continuously increased through dramas, k-pop, and soccer. Korea's popularity in Vietnam was influenced by the positive effects of the Korean wave and the entry of many Korean companies into the Vietnamese market. In particular, Vietnam selected Korean as its first foreign language in 2021, and many Vietnamese middle and high school students are learning Korean at school. As a result of a survey conducted by Vietnamese market research firm Q&Me, Korean was the second most preferred language for Vietnamese adults after Japanese. In addition, according to local media, the employment rate of Koreanology majors has been over 90% in recent years, and interest in Korean language studies is naturally increasing.

3. Conclusion

With Korean being adopted as Vietnam's first foreign language, it is hoped that the two countries will further strengthen each other's educational and cultural cooperation. In particular, on the 30th anniversary of the establishment of diplomatic ties between the two countries in 2022, it is expected that Vietnam and Korea will cooperate in various fields, and this will increase the trade between Vietnam and Korea, which has been reduced due to COVID-19 until recently.

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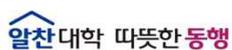
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The meaning of Korean in Vietnam

Won, Joo-hye¹⁾, Yang, Dongmin²⁾, Yun, Sangwon³⁾

- 1) Ph.D. Candidate, Graduate Schools of Records & Archives Management, Jeonbuk National University
- 2) Associate Professor, Graduate Schools of Records & Archives Management, Jeonbuk National University
- 3) Associate Professor, Department of History, Jeonbuk National University

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02 Current Status of Korean in Vietnam



03 Conclusion

01 Vietnam and Korea



3

Vietnam and Korea

1992

Diplomatic relations between the two countries



2000's

The beginning of the Korean wave in Vietnam with drama



2010's

Active cultural exchange



2022

30th anniversary of diplomatic ties



4

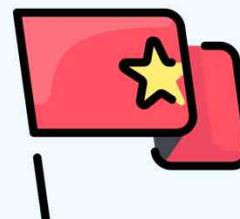
Vietnam and Korean



- On February 9, 2021, Vietnam additionally adopted Korean and German as the first foreign languages.
- The first foreign language(in Vietnam)
→ It can be learned as an optional subject from the 3rd grade of elementary school.



- The Korean Embassy in Vietnam signed an agreement with the Vietnamese Ministry of Education and Training.
→ They plan to actively support Korean language education by developing textbooks, workbooks for learners, and teacher guides, training teachers, and dispatching Korean teachers.



5

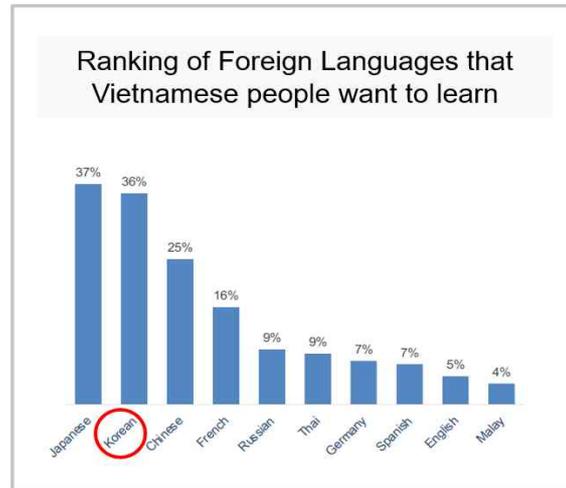
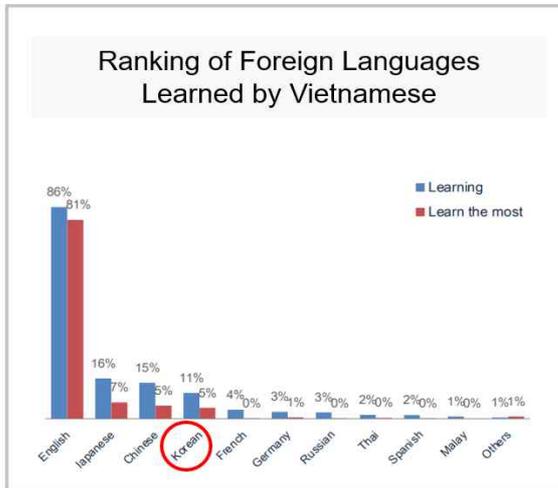
02 Current Status of Korean in Vietnam



6

Foreign language education in Vietnam

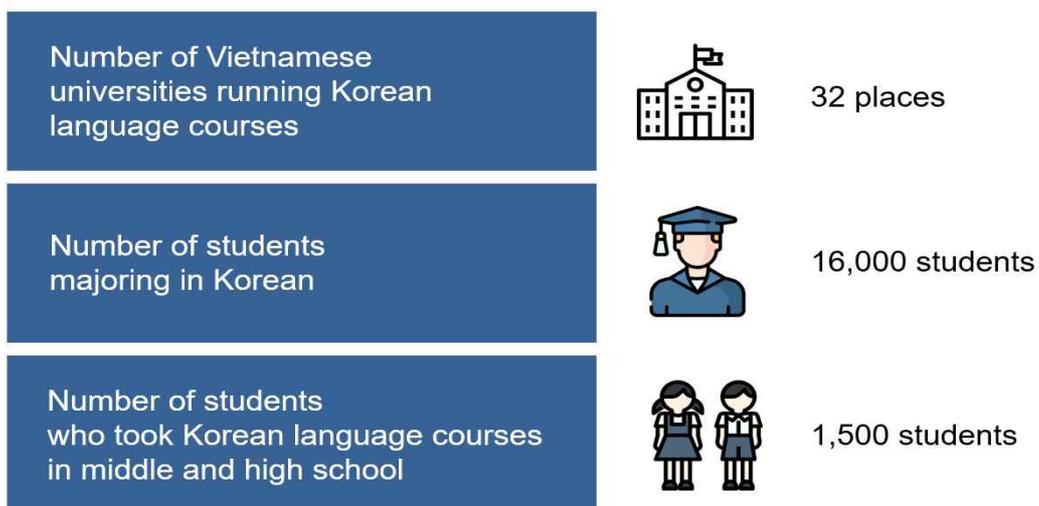
- Korean is the fourth most learned language in Vietnam after English, Japanese and Chinese.



* Data as of 2021
* Source of Vietnam market research institute Q&Me

7

Current Status of Korean education in Vietnam

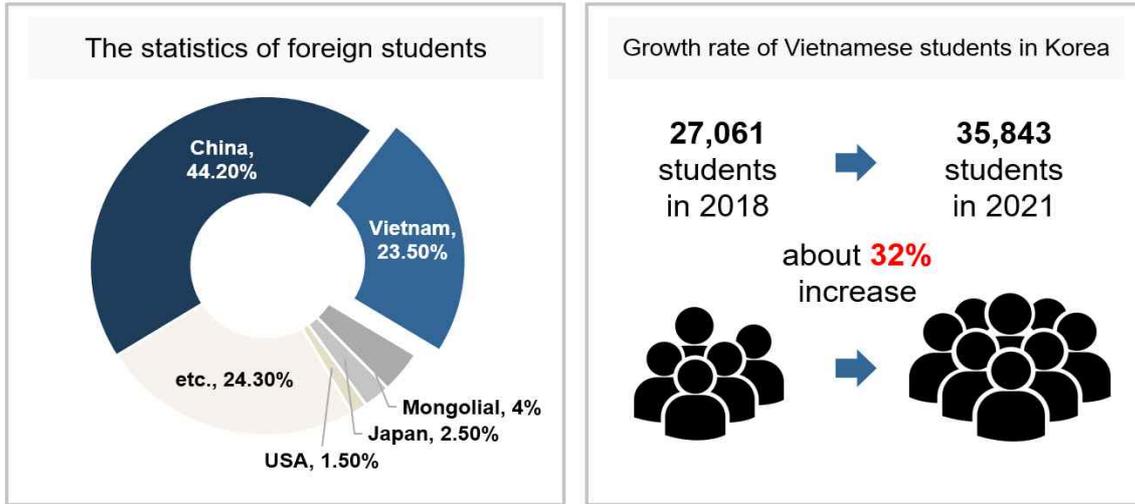


* Data as of October 2020
* Source of Korean Embassy in Vietnam

8

Proportion of Vietnamese students in Korea

- The popularity of Korea wave and the Korean language in Vietnam is leading to study abroad in Korea.

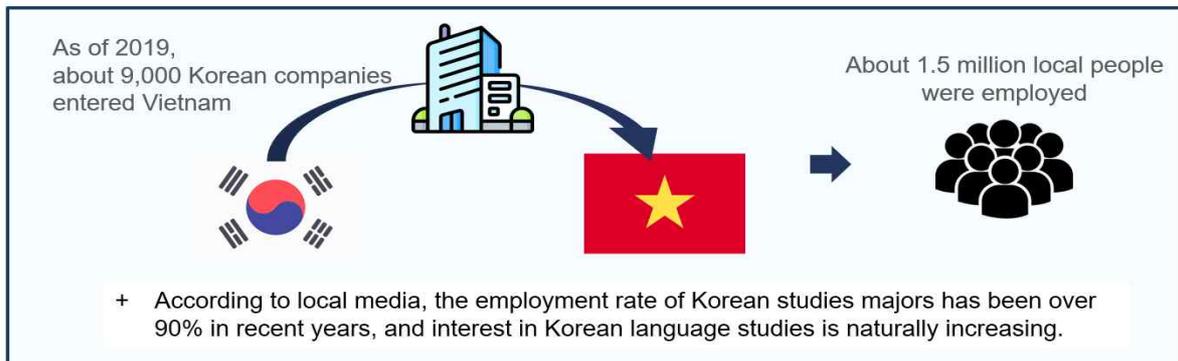


* Data as of 2021
* Source of the Ministry of Education of the Republic of Korea

9

Impact on Vietnam Industry

- Korean language education is also of great interest in the Vietnamese industry.



- This phenomenon is possible because Korea and Vietnam have been through a history of division and war, a Confucian culture with a high zeal for education, and as a result, their mindsets and emotions are similar.

10

03 Conclusion

11

Conclusion

- **Expected to expand trade between Korea and Vietnam, which has been reduced due to COVID-19.**
- ✓ With Korean being adopted as Vietnam's first foreign language, it is hoped that the two countries will further strengthen each other's educational and cultural cooperation.
- ✓ In particular, on the 30th anniversary of the establishment of diplomatic ties between the two countries in 2022, it is expected that Vietnam and Korea will cooperate in various fields, and this will increase the trade between Vietnam and Korea, which has been reduced due to COVID-19 until recently.

- 14 -

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- 14 -

Cảm ơn 

😊 Won, Joo-hye

✉ joohe1108@gmail.com



Enhancing the Intercultural Competency of Korean Students through the International Buddy Program

Abenoja, Czarina, A.¹⁾

1) Associate Professor(Part-time), College of Arts and Sciences-Graduate School Program, University of the Cordilleras, Director for Training, Pines International Academy, Baguio City, Philippines(abenojaczarina@gmail.com)

Keywords

Intercultural Competency, International Buddy Program, immersion program, Transformative Learning, Intercultural Maturity Model, Developmental Intercultural Competence Model

1. Intercultural Competency

More than ever, there is an imperative need for students to amalgamate and master the broad range of 21st century skills to survive, compete in the globalized world, and succeed in life. As a consequence of the continuing metamorphosis of industries and economies across the world, a variety of governmental, academic, non-profit, and corporate entities were prompted to conduct considerable research to identify key personal and academic skills and competencies, such as learning skills, life skills, and literacy skills, needed for the present and next generation workplaces. A core aspect of life skills is social and cross-cultural skills which entail the ability of an individual to successfully interact and effectively work alongside diverse teams. Relevant to this concept is Intercultural Competency broadly defined by scholars as the ability of individuals to change their knowledge, attitudes, and behaviors in terms of their openness and flexibility to other cultures, to thrive in today's modern globalized society. As intercultural encounters increase due to migration travel, technology development, and cyber communication, people are more exposed to foreign languages and cultures. Hence, an education that fosters intercultural competence is a sine qua non of meeting the demands of the digital generation.

2. International Buddy Program

One of the collaborative projects that began in 2016 between the University of the Cordilleras (UC) and several partner-universities from South Korea was an immersion-type of program called International Buddy Program (IBP) and PIA serves as the intermediary. The objective of IBP was to expose Korean students to the Filipino students' ways of living, thinking, and feeling in reference to the language and cultures of the people within the immediate environment; in other words, IBP created an avenue for two distinct cultures to interface. Prior to the global crisis, the participating students from Korea were enrolled at Pines International Academy, Baguio City, Philippines for their English studies with Filipino teachers on one-is-to-one class sessions. After their classes, the Korean students

met their respective Filipino buddies from UC an hour or two and discussed the assigned topic for the research activity. On Saturdays, the students would meet and spent the day for planned sports activities or tour around the city. After the three-week immersion program, the IBP buddies submitted a research paper on culture, lifestyle, practices, and entertainment, among others. From the papers, a panel of evaluators from PIA selected five to seven papers to be presented during the culminating program. In the paper presentation, a panel of evaluators from UC assessed the presentations and chose the top three presenters to be given certificate of recognition and incentive.

3. Conclusion

Intercultural competencies and a deeper understanding of another person's culture and perspectives progress through interactions as individuals cooperate in the creation of meaning with regard to shared experiences. Through interaction, individuals become more aware and conscious of their own norms and make them explicit as they exchange ideas and practices. Time and again, it has been reiterated in a myriad of studies that human being is a social creature and that elements, such as language, rituals, clothes, science, beliefs and values, connect people; culture, therefore, is a social product and is learned through relation with others. In view of the primordial objective of IBP, that is, the deliberate interface between Korean and Filipino students, the seed of understanding another nationality's culture has already been planted. More than the research paper that was accomplished at the end of the program, the verbal and nonverbal expressions, the food shared together, and the negotiations that took place to arrive at a common understanding, all of these have provided the participants with new lens to look at language, cultures, and life in a totally different light and better intercultural competence.

Enhancing Intercultural Competency of Korean Students Through the International Buddy Program

– Czarina A. Abenoja –



Czarina A. Abenoja

Pines International Academy
University of the Cordilleras
Baguio City, Philippines

Enhancing

**Intercultural Competency
of Korean Students Through the
International Buddy Program**



01

Brief Historical Account of Human Civilization

02

The Interface of Language and Culture

03

International Buddy Program (IBP)

04

Transformative Learning / Intercultural Maturity Model / Developmental Intercultural Competence Model

05

Conclusion





Prehistoric Humans

The Survival of Human Civilization



Wars fought and won



Nomadic life



Communication system

“Culture is the sum of human experience of people that share the same language, geographical position and traditions.” (Krasniqi, 2019)

LANGUAGE < CULTURE

The interface of language and culture is nothing new to the digital generation.

The technology-powered globalization has unlocked more portals for exploration and ushered in countless ways for the juxtaposition of languages and cultures from all corners of the world.

LANGUAGE CULTURE

...is the primary tool to build social connections.

...mirrors shared attitudes and values among a group.

Language and culture are inseparable like 'body and soul' and to detach one from the other, would render both aspects MEANINGLESS.

01

Human being is a social creature

and overtime, both language and culture undergo significant changes. (Mahadi, 2012).



02

Culture is learned

through relation with other people. Culture, therefore is not natural and inborn – it is a social product. (Mahadi, 2012)

03

It is this shared language

realities, beliefs and communal experiences of performed traditions in a particular geographical territory that bound them as a community. (Krasniqi, 2019)



04

Like language and culture

our personalities evolve as we encounter people from various cultures; our interactions with them can affect our characters. (Mahadi, 2012)

Intercultural Competency

\$28.5 Trillion

2021 record value of global trade

- United Nations Conference on Trade and Development (UNCTAD)

182% Increase

increase in international tourism in 2022

- United Nations World Tourism Organization (UNWTO)

“The ability to **relate to and with people from vastly different culture and ethnic backgrounds is an increasingly important competency both domestically and abroad.”** (Lustig, 2005)

Intercultural Competency



“There is a growing demand for cross-culturally competent and capable employees who can work with multi-cultural workforces.”
(Goltz, Hiatapelto, Reinsch, & Tyrell, 2008; Pillay & James, 2013)

Intercultural Competency

...for international managers to be successful, 73 intercultural competencies are required of them which include among others:

Interpersonal skills

Ability to use humor

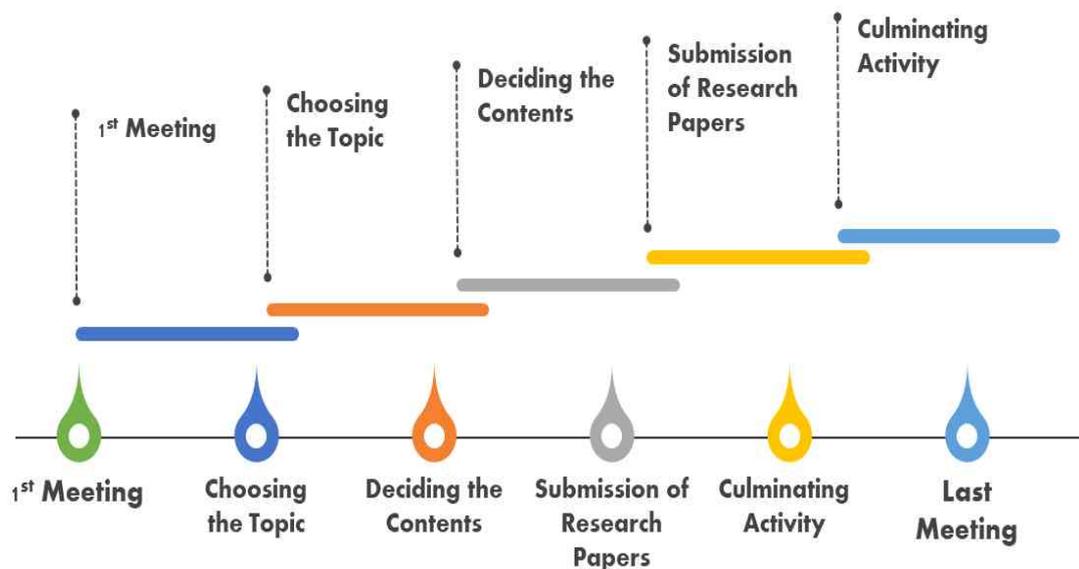
Interaction management

Relationship building

Cultural empathy

(Yamazaki and Kayes (2004), as cited by Pillay and James (2015).

International Buddy Program (IBP) Timeline



Top 5 Topics

1

**Filipino Food
vs Korean
Dishes**

2

**Famous
Landmarks in
Baguio City**

3

**Beauty
Standards**

4

**K-Pop Culture in
the Philippines**

5

**Working
Children at the
Public Market**

Transformative Learning



Provides a framework that explains how students through their learning can experience a change in perspective.



Perspective transformation is the process of developing a new interpretation and meaning of experience due to a shift in perspective.
(Mezirow, 2000; Mezirow & Taylor, 2009)



Involves a process that leads to a change in ways of thinking and acting.
(Clark & Wilson, 1991; Cunningham, 1993; Damianakis et al. 2019; Newman, 2010; Shor et al. 2017)



Processes that result in significant and irreversible changes in the way a person experiences, conceptualizes and interacts with the world. (Hogan, 2016)



A change in a person's worldview represents a significant shift in how they understand the world and its workings. These include changes in a person's assumptions, beliefs, attitudes, and expectations. (Hogan, 2016)

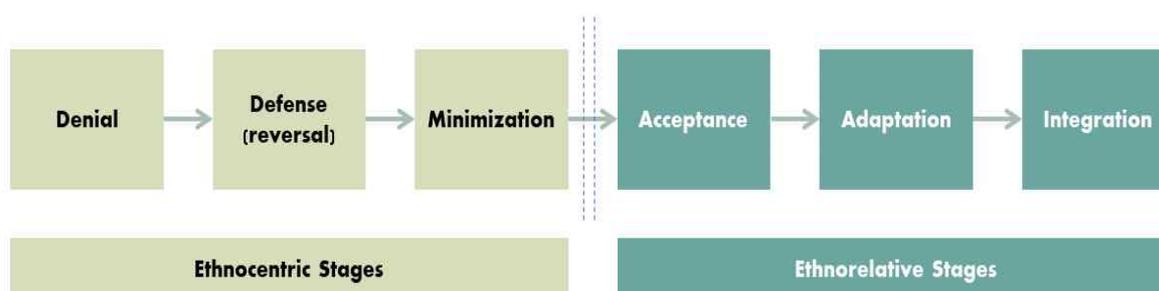
Intercultural Maturity Model (Source: Adapted from King and Baxter Magolda (2005, p. 576))

| | Initial Development Level | Intermediate Development Level | Mature Development Level |
|---------------|---|--|---|
| Cognitive | <ul style="list-style-type: none"> - Categorical knowledge - Naïve about cultural practices - Resists knowledge challenges | <ul style="list-style-type: none"> - Evolving awareness and acceptance of perspectives - Shift from authority to autonomous knowledge | <ul style="list-style-type: none"> - Able to consciously shift perspectives - Use multiple cultural frames |
| Intrapersonal | <ul style="list-style-type: none"> - Lacks awareness of social roles intersections (race, class, etc.) - Lacks awareness of cultures - Externally defined beliefs - Differences viewed as threats | <ul style="list-style-type: none"> - Evolving identity distinct from external perceptions - Tension between internal and external prompts - Recognizes legitimacy of other cultures | <ul style="list-style-type: none"> - Able to create internal self - Challenges own views of social identities (class, race) - Integrates self identity |
| Interpersonal | <ul style="list-style-type: none"> - Identify dependent on similar others - Different views are considered wrong - Lacks awareness of social systems and norms - Views social problems egocentrically | <ul style="list-style-type: none"> - Willingness to interact with divergent others - Explores how social systems affect group norms and relations | <ul style="list-style-type: none"> - Able to engage in diverse interdependent relationships - Ground relations in appreciation of differences - Understands intersection of social systems and practices - Willing to work for others' rights |

Developmental Intercultural Competence Model

(Source: Adapted visualization from Bennett (1986))

Experience of Difference



Conclusion



Alongside food and stories shared, individuals bring in beliefs, realities and actions.



Social connections are promoted.



People are people and no matter what culture you are from, no matter what language you speak, we are all united by one desire, i.e. to UNDERSTAND and BE UNDERSTOOD.

Language and
Culture Go
Hand In Hand.



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Pitfalls of Web in Cultural Exchange

Sim, Jae-sung¹⁾

1) Full Professor, Department of Business Administration, Mathematics, Computer Science, and Information Systems, Mansfield University of Pennsylvania, USA(jsim@mansfield.edu)

Keywords

Pitfalls of Web, Cultural Exchange

1. Abstract

In human history, there have been periods of innovation that have transformed human life: The Neolithic Age, the Scientific Age, the Industrial Age, and the Information Age. The Information Age was formed by capitalizing on computer microminiaturization advances, which led to modernized information and communication upon broader usage within society becoming the driving force of social evolution.

Web, based on Internet technology, was evolved from Web 1.0 to Web 2.0, the interactive Web, where Web users generate and share content as well as consuming it. Users now have information, and the ability to express their opinion on it, at their fingertips literally 24/7. This has led to an explosion in the sharing of cultural information exchange.

Web 2.0 provides many opportunities, but also poses many threats. Not all users are reliable, and it is easy for users to post negative reviews of other country or arrange for positive reviews of their country. Once negative information is online about a country, it can easily go viral and spiral out of control. This is particularly true of videos and other engaging content that can easily be shared through a link. Countries or users should be prepared for this type of negative publicity, continuously monitoring the social environment and ready to respond.

Pitfalls of Web in Cultural Exchange

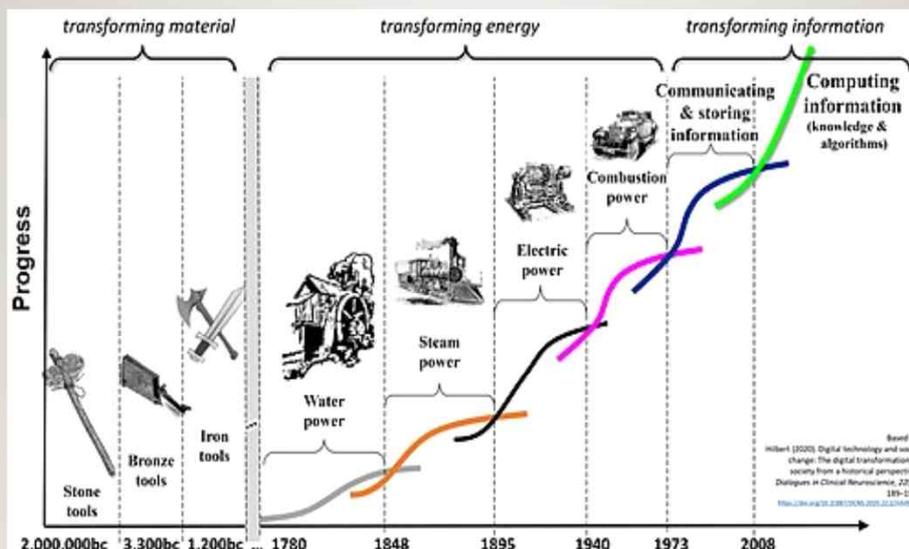
- Sim, Jae-Sung -

PITFALLS OF WEB IN CULTURAL EXCHANGE

JAESUNG SIM

MANSFIELD UNIVERSITY OF PENNSYLVANIA, USA

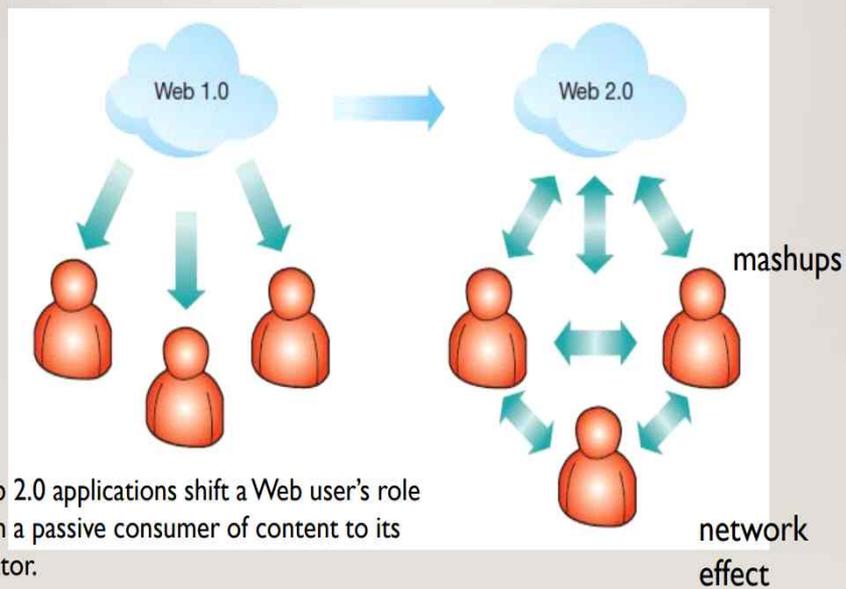
THE RISE OF THE INFORMATION AGE



TECHNOLOGIES OF INFORMATION AGE

- Digital Revolution
 - Transistors, Computers, Data, Personal computers, Optical networking
- Internet
 - World Wide Web
 - Social media

EVOLVING WEB CAPABILITIES



EVOLVING COLLABORATION THROUGH COLLECTIVE INTELLIGENCE

| Web 1.0 | Web 2.0 |
|---------------|--|
| Me | Me and you |
| Read | Read and write |
| Connect ideas | Connect ideas and people |
| Search | Receive and give recommendations to friends and others |
| Find | Share |
| Techies rule | Users rule |
| Organizations | Individuals |

PITFALLS OF WEB 2.0 INFORMATION INTERCHANGE

- Online Reviews
 - Negative reviews from competitors
 - Countries paying for positive reviews
- Microblogging
 - Easy to “cross a line” and offend
 - Negative publicity can come quickly

PITFALLS OF WEB 2.0 INFORMATION INTERCHANGE

- Social Networks
 - Fine line between maintaining control and offending users in other countries
 - Individuals sharing too much personal opinions
- Bad Vibes going Viral
 - Negative publicity can spread like wildfire
 - Videos can easily go viral

PITFALLS OF WEB 2.0 INFORMATION INTERCHANGE

- Lessons Learned
 - News travels fast
 - Have a crisis team and a plan
 - Prepare for your worst social media nightmare
 - Monitor the environment
 - Respond within 24 hours

2022 JIC

2022 Joint International Conference

(Jeonbuk National University & Ton Duc Thang University)

– Poster Session –

Korean handaxes in archaeological culture

Lee, Hyeong-woo¹⁾

1) Professor, Department of Archaeology and Cultural Anthropology / Institute of Culture Convergence Archiving, Jeonbuk National University, Jeonju, Republic of Korea(scro0107@gmail.com)

Keywords

Korean food, Aesthetic elements, Korean wave

1. Culture as a totality

It is difficult to define the term, “culture” in one word. However, from an archaeological point of view, culture means the sum total of all human behaviors. By analogy, culture is like a huge bag that contains everything including activities, knowledge, beliefs, and etc. The detailed composition of total culture can be classified. Culture and its composition have hierarchical characteristics (Yi, 1999). It means the culture has the characteristics of a biological taxonomy (Lee, 2019). To summarize, it is as follows; attributes-artifacts-types-assemblages-traditions-culture. When attributes, which are the smallest units, such as cells, aggregate, they become an artifact with certain morphological features, and if artifacts occur repeatedly, they become a certain type. When a collection of different types occurs during each archaeological horizon, the set of artifacts becomes an assemblage. If the group of archaeological assemblages persists through a certain time and space, it is called a tradition. If all traditions are assembled, it can be called culture. Therefore, here, culture refers to the totality. In other words, in the system of material taxonomy, culture is the apex predator.

2. Culture and Acheulian handaxes

Acheulian handaxes were a significant cultural marker of the Paleolithic period. These were first made in Africa about 1.7 million years ago and were subsequently dispersed throughout the Old World (Beyene et al., 2013). The major toolmakers were *Homo erectus* and *Homo heidelbergensis*. In some cases, other anatomically modern humans were also strong candidates. These handaxes were not free from the system called biological taxonomy. Each handaxe had a certain shape by combining various attributions such as length, width, and weight (Lee, 2006). When specific morphological handaxes were repeatedly found, they were defined as a certain type. They were often classified as so-called pointed handaxes, ovate handaxes or etc., and various other lithic types have been found with different types of handaxes. The typical examples are chopping tools, scrapers, and cleavers. When all these types are put together in the same context, they became a specific assemblage, which is called an Acheulian handaxe assemblage. If this assemblage persisted over a certain time and space, it was called an Acheulian handaxe tradition. And all

the traditions that exist in each time and space can be collectively called “culture.”

3. Korean handaxes, authentic?

In conventional morphological and typological frameworks, African handaxe types are classified as typical cases. Compared to them, Korean handaxes can be considered similar types of tools in metrical analysis (Lee 2017). Although there are opposing opinions (Klein, 2000; White, 2000), the Korean ones can be seen as the result of the aggregation of similar attributes in the typical handaxe types. Although the types are similar, the following units are not also necessarily similar. In a typical handaxe assemblage, the pivotal tool type found with handaxes is the cleaver type. This type is also found in the Korean Peninsula. However, it is clearly different in proportion from the cleavers found in the typical handaxe assemblages (Norton and Bae 2008). Thus, although the types are similar, there is a question of whether it is a true typical. How about tradition? Tradition presupposes the norms of invention and diffusion. Did the African Acheulian handaxe tradition reach the Korean Peninsula? It should be discussed whether the handaxes in East Africa as old as 1.7 million years ago reached the Korean Peninsula circa 30,000 years ago while maintaining tradition (Lee 2017). The huge difference in time and space must be considered. Considering this, even if the handaxes in the two regions appear to be the same types, they cannot be said to have the same traditions. Finally, what about culture? Culture is a totality. Just because the handaxes of the Korean Peninsula have similar shapes to those of Africa, can it be said that they have the same culture?

4. Culture? convergence in action

The fact that the handaxes in the Korean Peninsula are not the same as the handaxes in Africa means that the sum total of human actions is different. Why are they traditionally and culturally different, even though they are typologically similar to each other? This makes sense from a biological point of view. Consider a flying wing that, although different in lineage, has similarities. Even if birds, moths, and bats have a different common ancestor, they have similar flying functions. Convergent evolution is an appropriate notion to explain these handaxes. The handaxes of the Korean Peninsula may be the result of convergent evolution, not divergent evolution. It was already pointed out that culture is the sum of all phenomena. So, culture is likened to a giant bag. However, the problem is that culture, like that big bag, is constantly changing. The bag is not static but dynamic in nature. We have to look at culture in a different way. Culture needs to be viewed as a change in biological species, and the change can be either a divergent evolution or a convergent evolution. To understand the handaxes of the Korean peninsula, it is necessary to think of it as Darwinism (Lee, 2015).

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Korean handaxes in archaeological culture

Hyeong Woo, LEE

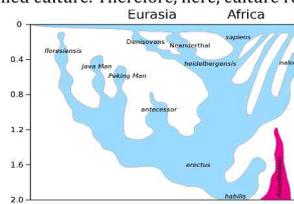
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Curiosity Cabinet of Ole Worm
https://en.wikipedia.org/wiki/Curiosity_Cabinet_of_Ole_Worm



A model of the phylogeny of H. sapiens during the Middle Paleolithic
https://en.wikipedia.org/wiki/Human_evolution#/media/File:Homo_lineage_2017update.png



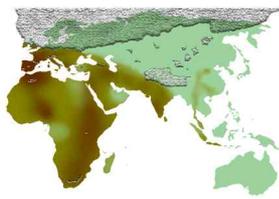
First handaxe published in the history of Archaeology, by John Frere.
https://en.wikipedia.org/wiki/John_Frere#/media/File:Frere.jpg

2. Culture and Acheulian handaxes

The artifacts related the handaxes were issued in an academic journal in 1800 by John Frere. Although there have been previous records, the John Frere's handaxe record is one of the first to have scholarly writings. To the present, Acheulian handaxes were a significant cultural marker of the Paleolithic period. These were first made in Africa about 1.7 million years ago and were subsequently dispersed throughout the Old World (Beyene et al., 2013). These handaxes were not free from the system called biological taxonomy. Each handaxe had a certain shape by combining various attributions such as length, width, and weight (Lee, 2006). When specific morphological handaxes were repeatedly found, they were defined as a certain type. They were often classified as so-called pointed handaxes, ovate handaxes or etc., and various other lithic types have been found with different types of handaxes. The typical examples are chopping tools, scrapers, and cleavers. When all these types are put together in the same context, they became a specific assemblage, which is called an Acheulian handaxe assemblage. If this assemblage persisted over a certain time and space, it was called an Acheulian handaxe tradition. And all the traditions that exist in each time and space can be collectively called "culture".



Biface of Menchecourt-les-Abbeville, exhibited at the Universal Exhibition of 1867. Boucher de Perthes, 1788 ~ 1868
https://en.wikipedia.org/wiki/Joazeur_Boucher_de_Perthes#/media/File:Biface_de_Boucher_de_Perthes_MNH729



The Movius Line
https://en.wikipedia.org/wiki/Movius_Line#/media/File:BJoc_Extension.png



Vertebrate wings are generally analogous as organs of flight in (1) pterosaurs, (2) bats, (3) birds, evolved separately.
https://en.wikipedia.org/wiki/Convergent_evolution

3. Korean handaxes, authentic?

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Handaxes excavated from various sites in Korea including Jeongokri site
<https://www.museum.go.kr/Info/InfoDetail.do?commenid=166337>

4. Culture? convergence in action

The fact that the handaxes in the Korean Peninsula are not the same as the handaxes in Africa means that the sum total of human actions is different. Why are they traditionally and culturally different, even though they are typologically similar to each other? This makes sense from a biological point of view. The handaxes of the Korean Peninsula may be the result of convergent evolution, not divergent evolution. It was already pointed out that culture is the sum of all phenomena. So, culture is likened to a giant bag. However, the problem is that culture, like that big bag, is constantly changing. The bag is not static but dynamic in nature. We have to look at culture in a different way. Culture needs to be viewed as a change in biological species, and the change can be either a divergent evolution or a convergent evolution. To understand the handaxes of the Korean peninsula, it is necessary to think of it as Darwinism (Lee, 2015).

A Study on Aesthetic Elements of Korean Food*

Lee, Jung-eun¹⁾, Park, Joonho²⁾

1) Research Professor, BK21 Program for Homo D-Biblos, Jeonbuk National University, Jeonju, Republic of Korea(jungeun.lee@jbnu.ac.kr)

2) Professor, Department of Philosophy, Jeonbuk National University, Jeonju, Republic of Korea(Corresponding Author, owlpark@jbnu.ac.kr)

Keywords

Korean food, Aesthetic elements, Korean wave

1. Introduction

Food has long been an important cultural symbol and code that represents culture. Recently, interest in Korea has been increasing with the wind of the Korean Wave. Korean food, one of the contents, is already recognized in many countries. This study aims to help improve the understanding of Korea by analyzing the aesthetic elements of Korean food.

2. Aesthetic elements of Korean food

‘Bibimbap(비빔밥)’ is food that shows the characteristics of Koreans well, and contains the traditional idea of harmony. ‘Kimchi(김치), soy sauce(간장), soybean paste(된장), gochujang(고추장)’, which are representative fermented foods, should not be eaten immediately after preparation. It shows the aesthetic element of waiting. Under traditional Confucianism, Korea values the spirit of consideration and respect for adults. Foods that consider for the elderly include ‘sukkkakdugi(숙각두기) and talagjug(타락죽). Koreans are people that enjoys romance such as singing and dancing, which is ‘fun with grace(풍류)’. In spring, Korean ancestors made food for ‘fun with grace’ with flowers and enjoyed the season.

3. Conclusion

Korean food has been recognized as a food high in dietary fiber and fatty acids. In this study, we tried to focus on the unique aesthetic elements of Korean food beyond its external characteristics of it. If you understand Korean food as part of Korean Wave content and Koreans' cultural context, you will be able to enjoy k-content a little more deeply.

* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2019S1A5B8099507).

A Study on Aesthetic Elements of Korean Food

Jung-eun Lee,¹ Joonho Park ²

1. Research Professor, BK21 Program for Homo D-Biblos, Jeonbuk National University, Jeonju, Republic of Korea(jungeun.lee@jnbu.ac.kr)
2. Professor, Department of Philosophy, Jeonbuk National University, Jeonju, Republic of Korea(Corresponding Author, owlpark@jnbu.ac.kr)

Introduction

Food has long been an important cultural symbol and code that represents culture. Recently, along with the Korean Wave, the more interest in Korean culture is increasing, the more Korean food is becoming increasingly popular in many countries. This study aims to help understand Korea by analyzing Korean food's aesthetic elements.

Korea has four distinct seasons. It results in special four-season foods.

In particular, Korean use various four-season vegetables, frequently consumes soy products such as tofu, and enjoy various fermented foods such as kimchi. A salting method is also well developed to store and eat vegetables harvested in abundance in season for a while. Koreans have a custom of sharing holiday food and seasonal food with their neighbors, and under the influence of Confucianism, there is a custom in which an adult picks up the spoon first, and then the subordinate picks up the spoon.

About Korean food culture

Aesthetic elements of Korean food

First, it has the characteristic of **'Harmony'**. Representative foods include *Bibimbap*, *Tangpyeongchae*, and *Japchae*. *Bibimbap* is a representative food that reflects the characteristics of Koreans, and it is rare in the world to eat a mix of many ingredients like bibimbap. *Bibimbap* is an attractive food with a completely different taste by mixing several individual foods, each with a unique taste. These foods well express the characteristics of Koreans who like to mix and group.



Second, it has the characteristic of **'Waiting'**.

Kimchi, a representative fermented food, is one of Korea's favorite foods. Other examples include *soy sauce*, *soybean paste*, and *red pepper paste* which require fermentation. The basic principle behind this fermented food is waiting. Even in the busy life of modern people, it is impossible to have a deep fermented taste without waiting.



Third is **'Respect'**. Because Korea in the Joseon Dynasty was a Confucian society, the teaching of respecting the elderly was important. In Korean food, you can find food that cares for the elderly. Representative examples include *'sukkkakdugi(숙각두기)'* and *'talagjug(타락죽)'*. Common *kkakdugi* is too hard for the elderly to chew. *'Sukkkadugi'* is a food made by steaming once before making *'kkakdugi'* so that the elderly can chew it well.



Fourth is **'Fun with grace'**. Its meaning is fun with grace or tasteful leisure. Representative foods that can feel 'fun with grace' are *'Hwajeon(화전)'* and *'Mugwort rice cakes(쑥떡)'*. Koreans are people of 'fun with grace' who enjoy drinking and singing. In spring, they enjoy the weather and beauty of the season by making pancakes with azalea flowers.



Conclusion

Korean food has been recognized as a food high in dietary fiber and fatty acids. In this study, we tried to focus on the unique aesthetic elements of Korean food beyond its external characteristics. If you understand Korean food as part of Korean Wave content and Koreans' cultural context, you will be able to enjoy k-content a little more deeply.

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JEONBUK NATIONAL UNIVERSITY

Korean Wave in Vietnam*

Kim, Hyun-tae¹⁾, An, Seungkwon²⁾, Kim, Geon³⁾

1) Graduate Schools of Records & Archives Management, Jeonbuk National University(lovevirus0729@gmail.com)

2) Center for Entrepreneurship, Hanseo University, Jeonju, Republic of Korea(ask@hanseo.ac.kr)

3) Professor, Graduate Schools of Records & Archives Management / Institute of Culture Convergence Archiving, Jeonbuk National University (Corresponding Author, godardkim@jbnu.ac.kr)

Keywords

Korean Wave, K-POP, Hallyu Content, K-Beauty, K-Culture

1. Hallyu

In the early stage of Hallyu, which is generally Hallyu 1.0 (1995~2005), it was developed mainly in Asian countries (China, Taiwan, Japan, etc.) due to the popularity of dramas and movies, and at the stage of Hallyu 2.0 (2006~2010), K-pop took the lead and spread throughout Asia, some Europe, Africa, the Middle East and the United States. And in the stage of Hallyu 3.0 (since the early 2010s), it is K-Culture, and along with K-POP, various Korean cultural contents are connected and lead together. As such, the Hallyu that has spread due to K-Pop has become an opportunity for not only Vietnam but also countries around the world to accept Hallyu more easily than before.

2. Korean Wave perception and consumption trends in Vietnam

According to the 2021 Hallyu Research Report, the average frequency of contact with Korean Wave content by Vietnamese people at least once a day was approximately 20% or more, which means that they are in contact with Korean products and services on a daily and continuous basis. In particular, the main contact channels for Hallyu contents in Vietnam are through TV and social media, and the main Hallyu contents are K-pop, dramas, entertainment shows, movies and animations. And it was investigated that fashion and beauty were mainly accessed through social media. In addition, in Vietnam, where the proportion of the MZ generation is high, Korean cosmetics exports are rapidly increasing thanks to Hallyu contents despite the COVID-19 situation.

3. Conclusion

Currently, Vietnam's population structure with a high proportion of the MZ generation, open foreign policy, and continuous ICT support policies are expected to increase consumption of Hallyu content continuously. In particular, after COVID-19, Hallyu content is spreading more rapidly through digital platforms, and consumption trends are changing along with it. As such, the Korean Wave in Vietnam has imprinted good images on Korea and Hallyu contents are naturally spreading in Vietnam through Korean food, cosmetics, products, services and other various fields. Through this, a number of positive waves are appearing, ranging from an increase in economic ripple effect and enhancement of the national brand image.

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Korean Wave in Vietnam

Hyun Tae Kim¹, Seung Kwon An², Geon Kim³

¹ Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea(lovevirus0729@gmail.com)

² Center for Entrepreneurship, Hanseo University, Jeonju, Republic of Korea(ask@hanseo.ac.kr)

³ Graduate Schools of Records & Archives Management / Institute of Culture Convergence Archiving, Jeonbuk National University, Jeonju, Republic of Korea(Corresponding Author, godardkim@jbn.u.ac.kr)

Research Purpose

This year marks the 30th anniversary of the establishment of diplomatic ties between Korea and Vietnam in 1992. With the formal establishment of diplomatic ties and economic exchanges, Korean company names and products became very familiar to Vietnamese people. Based on this, the current Korean Wave in Vietnam is spreading at a fast pace with K-POP, one of the most powerful cultures. And based on the power of this culture, the Korean Wave is spreading to Europe, a world-class cultural powerhouse and culturally very conservative country.

Accordingly, this study intends to conduct a study on the current status of the Korean Wave in Vietnam after formal establishment of diplomatic ties with Vietnam in a rapidly changing global environment.

Introduction

As world-renowned scholar Guy Sorman said, "The 21st century is the age of culture," the Korean Wave is the power of domestic culture and all contents, including domestic cultural industries, cultural arts, traditional culture, K-beauty, and K-medicine. Based on this, it is spreading all over the world. Also, in Asia, the status of Hallyu is changing as it creates and leads a new pop culture.

In the early stage of Hallyu, which is generally Hallyu 1.0 (1995-2005), it was developed mainly in Asian countries (China, Taiwan, Japan, etc.) due to the popularity of dramas and movies, and at the stage of Hallyu 2.0 (2006-2010), K-pop took the lead and spread throughout Asia, some Europe, Africa, the Middle East, and the United States. And in the stage of Hallyu 3.0 (since the early 2010s), it is K-Culture, and along with K-POP, various Korean cultural contents are connected and lead together. Now, in 2022, most advanced countries, including the United States and Europe, are having a lot of difficulties as they failed in the initial quarantine due to the novel coronavirus infection (COVID-19), which is causing many deaths worldwide. The quarantine was successful thanks to K-medical, which was conducted based on public-private cooperation and open communication. Thanks to this, foreign media are praising K-medicine, which has been competing with each other, and are highlighting that it contrasts sharply with major countries such as the United States and Europe, which are representative advanced countries. As such, the Hallyu that has spread due to K-Pop has become an opportunity that not only Vietnam but also countries around the world can accept Hallyu more easily than before, based on the advancement of K-medicine.

In particular, with the advent of the global era, the Korean Wave is spreading faster and more widely in all areas, breaking down national boundaries and appearing in more free and diverse forms.

Method

Investigation and analysis of the status of 'Korean Wave' in Vietnam

- Vietnam-related Hallyu research papers
- Overseas Hallyu survey
- Vietnam-related Hallyu survey report, etc

Case Study I

Scope of Korean Wave



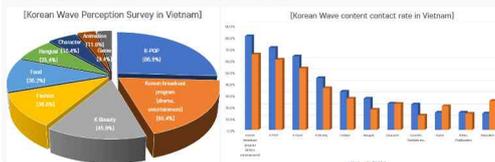
Case Study II

Korean Wave perception in Vietnam

- Analysis of understanding of Hallyu : According to the 2021 Hallyu Survey Report, K-pop (86.8%), broadcasting programs (65.4%), and K-Beauty (45.8%) in that order, the perception that Hallyu in Vietnam is K-pop is strong.

Korean Wave experience in Vietnam : Hallyu content contact rate and contact frequency

- The average frequency of contact with Korean Wave content by Vietnam people was over 20%, which means that they are in contact with Korean products and services on a daily and continuous basis.
- According to the Korea International Cultural Exchange Agency, the main contact channels for Hallyu content in Vietnam are through TV and social media. The main Hallyu contents are K-pop, drama, entertainment, movies, animation, etc., and fashion and beauty are mainly accessed through social media.



Case Study III

Trends of Korean Wave Contents Entering the Vietnamese Market

- The opportunity for Korean Wave cultural contents to enter the Vietnamese market in earnest began in 1997 when Korean dramas were aired on major Vietnamese TVs, starting with < Feeling
- Currently, it is exported through the export of Hallyu content formats such as <Daddy, Where Are You Going?) and <The King of Mask Singer) and through co-production with a Korean terrestrial broadcasting station and a local broadcasting company in Vietnam.

Korean Wave Contents Consumption Trend in Vietnam

- In Vietnam, where the proportion of the MZ generation is high, Korean cosmetics exports are rapidly increasing thanks to Hallyu contents despite the COVID-19 situation. According to the data released by the Korea International Trade Association, in the beauty market in Vietnam, Korea recorded the highest sales ever at \$2.11 billion in 2020, and the market size is expected to expand to \$3.42 billion by 2025.

Conclusion

- Vietnam's current population structure with a high proportion of the MZ generation, open foreign policy, and continuous ICT support policies are expected to increase consumption of Hallyu content continuously.
- In particular, after COVID 19, Hallyu content is spreading more rapidly through digital platforms, and consumption trends are also changing. As such, the Hallyu craze in Vietnam has imprinted good images of Korea, and naturally, Korean food, cosmetics, products, services, etc. and Hallyu contents are spreading in Vietnam. In addition, many universities in Vietnam have made Korean language departments.
- In this way, it was recognized that the Korean Wave is slowly appearing unintentionally and spontaneously in Vietnam, because we are creating culture on our own, breaking away from the past passive and passive position in producing culture. Through this, a number of positive waves are appearing, ranging from an increase in economic ripple effect and enhancement of the national brand image.

A comparative study of holiday culture in Korea and Vietnam : Focusing on New Year's Day*

Kim, Ji-hye¹⁾, Na Jeong-ho²⁾, Chang, Jun-kab³⁾

1) Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea(kimjh3421@jbnu.ac.kr)

2) Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea(jhna2012@naver.com)

3) Professor, Dept. of History, Graduate Schools of Records & Archives Management / Institute of Culture Convergence Archiving, Jeonbuk National University(Corresponding Author, jkchang@jbnu.ac.kr)

Keywords

Holiday Culture, Lunar New Year's Day, Holiday Rituals

1. Holiday Culture

Holidays are the culture that best contains the customs and folk beliefs of a nation. Therefore, it can be said that the holidays best reflect the characteristics of the people that make up a country. Korea and Vietnam have similar holidays because they belonged to the same Asian Chinese culture until the Middle Ages. Therefore, this study aims to examine the rituals and customs performed during Lunar New Year's day, one of the biggest holidays in Korea and Vietnam.

2. Seolnal and Tet Nguyen Dan

The biggest holiday in Korea and Vietnam is the Lunar New Year's Day. In Korea, the New Year's Day is called Seolnal, and various folk customs are performed. In Vietnam, the New Year's Day is called Tet Nguyen Dan, and various folk customs are performed like in Korea. Therefore, this study aims to understand what kind of procedures and customs are performed during the Lunar New Year holidays in both countries.

3. Conclusion

This study examines the customs made during the Lunar New Year's Day among the holiday cultures of Korea and Vietnam. The Seolnal and Tet Nguyen Dan in Korea and Vietnam have in common that they wish for the blessing of the community as the first day of the new year, but the detailed customs performed on the day of the holiday showed some differences. Today, while the customs and ceremonies performed on the Korean Lunar New Year have been simplified, it can be confirmed that in Vietnam, rituals related to Tet and customs for ancestors are still performed.

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A comparative study of holiday culture in Korea and Vietnam: Focusing on New Year's Day

Ji Hye Kim¹, Jeon Ho Na²

¹ Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea (kimjh3421@jbu.ac.kr)

² Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea (jhna2012@naver.com)

Introduction

Holidays are the culture that best contains the folk practice and folk beliefs of a nation. Therefore, it can be said that the holidays best reflect the characteristics of the people that make up a country. Korea and Vietnam have similar holidays because they belonged to the same Asian Chinese culture until the Middle Ages. Therefore, this study aims to examine the rituals and folk practice performed during Lunar New Year's Day, one of the biggest holidays in Korea and Vietnam.

Korean Lunar New Year's Day Culture

Seolnal is a representative holiday in Korea and it is celebrated on January 1 of the lunar calendar. On the morning of New Year's Day, people prepare Sechan and Seju, wear Seolbim, and hold Charye(a memorial service for ancestors). After Charye, people have breakfast with Sechan and Tteok-guk. Tteok-guk is a typical dish eaten on New Year's Day and it is a dish made by cutting long Garaetteok into rounds and putting it in beef bone broth. Tteok-guk eaten in New Year's Day has the meaning of longevity, good fortune, and getting a year older. After the meal, people bow to the adults(grandparents, parents, uncles etc) and this is called Sebae. Adults who received Sebae give the children a New Year's greeting and New Year's money. After the Charye and Sebae, people visit their ancestors' graves to show their respect. In addition to, traditional sieves, Sehwa, and Bokjori were hung in the hopes of chasing away ghosts and bad luck and bringing good fortune in the new year.



Vietnamese Lunar New Year's Day Culture

Tet Nguyen Dan is the biggest holiday in Vietnam. The official holiday is from January 1 to January 7 of the lunar calendar, but it can be seen that Tet Nguyen Dan starts with offering a sacrifice to the kitchen god(Ttao kkwon) on the December 23 in the lunar calendar. During this week, people clean the house and decorate it with kumquats, peach trees and plum trees. Also, family gathers to cook Banh-chung, the representative dish of Tet Nguyen Dan. They exchange New Year's gifts with family, relatives, and friends, and visit to the graves of their ancestors. On the evening of New Year's Eve, people gather at the altar dedicated to the spirits of their ancestors and offer sacrifices. Various rice cakes, sweets, and meom-eung-ugwa(five kinds of fruit) are placed on the altar. In the new year, people express their gratitude and New Year's greetings to family, relatives and those who have been grateful for the past. And adults give New Year's money to children in red paper bags to celebrate getting older.

On the last day, people gather leftovers and perform a Hoa-bang ritual to offer sacrifices to their ancestors, and burn the Bangma(sacrificial items used for Tet). In addition, people refrain from cleaning the house or throwing garbage during the Lunar New Year's Day to prevent the escaping of good fortune, and they are reluctant to lend water and fire, money or goods to avoid passing their luck on to others. Also, people choose their guests carefully because they believe that the first guests to their home after New Year's Eve will determine the fate of the house throughout the year.



Compare Seolnal and Tet Nguyen Dan

- 1) Lunar New Year's Day is designated as a national holidays, but the period is different.
- 2) People hold a memorial service for their ancestors, but the number of memorial service is different.
- 3) The representative foods eaten during the Lunar New Year's Day are determined.
- 4) There is a superstition related to good fortune and bad luck in the year.

| | Seolnal | Tet Nguyen Dan |
|---------------------|---|---|
| | national holiday | |
| Period | January 1st ~ 3 rd (lunar calendar) | January 1st ~ 7 th (lunar calendar) |
| ritual | <ul style="list-style-type: none"> • hold a memorial service • visit ancestors' graves • give New Year's money | <ul style="list-style-type: none"> • number of memorial service: once • Sebae |
| representative food | Tteok-guk | Banh-chung |
| superstition | Hanging traditional sieve, Sehwa, and Bokjori | Xong nha, Hai loc, avoid lending water or fire/money or goods |

Conclusion

This study examines the folk practice made during the Lunar New Year's Day among the holiday cultures of Korea and Vietnam. The Seolnal and Tet Nguyen Dan in Korea and Vietnam have in common that they wish for the blessing of the community as the first day of the new year, but the detailed folk practice performed on the day of the holiday showed some differences. Today, while the folk practice and ceremonies performed on the Korean Lunar New Year have been simplified, it can be confirmed that in Vietnam, rituals related to Tet and folk practice for ancestors are still performed.

Archival Culture of Modern Korea : Focused on the Annals of the Joseon Dynasty*

So, Hyeon-Gi¹⁾, Jeon, Hanyeok²⁾, Yoo, Namhee³⁾

1) Graduate School of Archives & Records Management, Jeonbuk National University, Jeonju, Republic of Korea(95dizyso@gmail.com)

2) Graduate School of Archives & Records Management, Jeonbuk National University, Jeonju, Republic of Korea(vaccine1984@gmail.com)

3) Professor, Graduate School of Archives & Records Management / Institute of Culture Convergence Archiving, Jeonbuk National University, Jeonju, Republic of Korea(Corresponding Author, nhy1309@jbnu.ac.kr)

Keywords

the Annals of Joseon Dynasty, the Annals of Dai nam Dynasty, record

1. Historical Record of East Asia.

East Asia nations seem to have different cultures, but there are common denominators such as using Chinese character(漢子), Confucianism(儒教), Buddhism(佛教), and Yulryeong(律令). Also, that nation's feudal dynasties compiled Annals(實錄) as historical books. Vietnam was also compiled by the Nguyen Dynasty. introduce the Annals of the Joseon Dynasty(朝鮮王朝實錄) compiled by the modern Dynasty Joseon around the same time, and compare them with the Annals of the Dai Nam Dynasty(大南寔錄) of and discuss their differences.

2. Common and Different Points

Two dynasty Annal have some common points. It include writing purpose such as legitimacy of dynasty, delivering lesson to future generations, written by Sagwan(史官) chronologically, and UNESCO Memory of the World. Different points are four, first Annals of the Joseon Dynasty deals with only Joseon but the Annals of the Daenam includes the previous dynasty, second printing method, third in Joseon King's access to Annal was forbid but Dai Nam wasn't, last, Dainam's Annal archive storage was only in center but Joseon was also archive storage in the province.

3. Conclusion

East Asian cultures, which have historically been heavily influenced by Ancient China, have similar characteristics. One of them, Annals was Produced for the purpose of supporting the legitimacy of the dynasty and that shows social condition at that time. The Annals of Joseon dynasty and the annals of the Dai Nam Dynasty are in common in the basic characteristics of the Annals, but there were differences in the era of their treat and Archiving location, access authority, and print technology. Some difference exist, both case are precious heritage of East Asia, that cannot be judged by the superiority.

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Archival Culture of Modern Korea : Focused on the Annals of the Joseon Dynasty

So Hyeon Gi¹, Jeon Han Yeok², Yoo Nam Hee³

¹ Graduate School of Archives & Records Management, Jeonbuk National University, Jeonju, Republic of Korea(95dizyso@gmail.com)

² Graduate School of Archives & Records Management, Jeonbuk National University, Jeonju, Republic of Korea(vaccine1984@gmail.com)

³ Professor, Graduate School of Archives & Records Management / Institute of Culture Convergence Archiving, Jeonbuk National University, Jeonju, Republic of Korea(Corresponding Author, nhy1309@jnbu.ac.kr)

Introduction

East Asia nations seem to have different cultures, but there are common denominators such as using Chinese character(漢子), Confucianism(儒教), Buddhism(佛敎), and Yulryeong(律令). Also, that nation's feudal dynasties compiled Annals(實錄) as historical books. Vietnam was also compiled by the Nguyen Dynasty. introduce the Annals of the Joseon Dynasty(朝鮮王朝實錄) compiled by the modern Dynasty Joseon around the same time, and compare them with the Annals of the Dai Nam Dynasty(大南寔錄) of and discuss their differences.

The Annals of the Joseon Dynasty(朝鮮王朝實錄)

The Annals of the Joseon Dynasty

The Annals of the Joseon Dynasty was the official records of Joseon Dynasty from 1392 to 1863. It comprised 1894 Volume and was written in chronological order(編年體). It mainly deal with the affair of state and sometimes provincial events, rumors in, disasters and diplomatic events.

Compilation the Annals

The Annals were compiled based on the Sacho(史草) written by the Sagwan(史官). Sagwan was a historiographer who write the Sacho. Sacho was the primary source for comply the Annals. Sagwan was in charge of wrote Sacho about every event. In ridiculous cases, he wrote down the king's disgrace. But, reading Sacho or Annals was forbidden from everybody, even king, Sagwan can wrote without pressure.

Sacho was divide two kinds, for submit to Chunchugwan(春秋館) and written at their home(家藏史草). Sacho written at his home was more critical and detail about task. Before the King died, Sillokcheong(實錄廳) was established and start compiling Annals. Sagwan gathered every Sacho and discuss about task. After the compilation began Secho(洗草). Too many Paper used for compile Annals, after compiling, Sacho was wash for recycle the paper.

Preservation of Annals

Annals were kept in Sago(史庫), which served as an archive. For preservation, periodically Annals had airing, removed moisture and prevented from insect. Sago was set up in one central, and four provincial areas. This was intended to prevent the loss of the Annals due to external factors such as fire, flood, and war. In fact, all the real books almost disappeared during the Japanese Invasion of Korea in 1592, but Jeon-ju sago was remained we can access intact Annals today.

The annals of the Dai Nam Dynasty(大南寔錄)

The period covered by Annals of the Dai Nam Dynasty is Nguyen dynasty foundation front(1527-1802) and back(1802-1945) It was written by Sagwan from Quoc su quan(國使官) chronologically. It's writing was tend to raise the royal authority, King could Annals and sometimes interfered compilation. Sago was established at center included Quoc su quan, didn't have any storage at provincial area.

Common & Difference point

Common point

- Writing purpose
 - Legitimacy of dynasty
 - Delivering lesson to future generations
- Written by Sagwan
- Chronological record
- UNESCO Memory of the World

Difference Point

| | Annals of Joseon Dynasty (朝鮮王朝實錄) | annals of the Dai Nam Dynasty(大南寔錄) |
|--------------------|-----------------------------------|--|
| Period | Joseon(1392 ~ 1863) | Mạc Triều(1527 ~ 1677), Tây Sơn Triều(1428 ~ 1788), Nhà Hậu Lê(1771 ~ 1802), Nhà Nguyễn(1802 ~ 1945) |
| Print Method | Metal type | Woodblock printing |
| Access | Nobody can't see | King can see |
| Archiving location | Central & Provincial area | Central |

Conclusion

East Asian cultures, which have historically been heavily influenced by Ancient China, have similar characteristics. One of them, Annals was Produced for the purpose of supporting the legitimacy of the dynasty and that shows social condition at that time. The Annals of Joseon dynasty and the annals of the Dai Nam Dynasty are in common in the basic characteristics of the Annals, but there were differences in the era of their treat and Archiving location, access authority, and print technology. Some difference exist, both case are precious heritage of East Asia, that cannot be judged by the superiority.

Introduction and Comparison of Traditional Wedding Culture between Korea and Vietnam*

Lim, Jin-sol¹⁾, Kang, Yoona²⁾

1) Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea(ljins1015@gmail.com)

2) Graduate Schools of Records & Archives Management, Jeonbuk National University, Jeonju, Republic of Korea(kang.yoona@gmail.com)

Keywords

traditional wedding, wedding procedure, wedding culture

1. Wedding Culture in Korea

The name of traditional wedding in Korea is 'Hon-lye'. The bride wears 'Hwal-ot' and the groom wears 'Samogwande', which is a type of Hanbok(a traditional Korean dress). The marriage process consists of seven steps, and the names of each process are as follows; 1) Cho-haeng, 2) Heon-an, 3) Gyo-bae, 4) Hab-geun, 5) Sin-bang, 6) Sin-haeng, 7) Hyeongugolye. The groom's family prepared jewelry and cosmetics as wedding gifts for the bride, and the bride's family prepared wedding reception foods (such as Yag-bab, rice cakes, noodle, etc.) for the guests.

2. Wedding Culture in Vietnam

A traditional Vietnamese wedding is done through the process of 'lục Lễ' and both bride and groom wore traditional attire called 'Áodài'. lục Lễ is total six steps, and the names of each process are as follows; 1) Lễ nạp thái, 2) Lễ Ván danh, 3) Lễ nạp cát, 4) Lễ nạp tỳ, 5) Lễ thỉnh kỳ, 6) Lễ thân nghing. The groom's family prepared Trà Cau, tea, and food as wedding gifts for the bride, and the bride's family cooked porridge, pig hocks, and dried meat as wedding reception foods.

3. Comparison of traditional wedding culture between Korea and Vietnam

The wedding cultures of the two countries have something in common. Both countries went through similar procedures from the meeting to the wedding. And the color of wedding attire of the bride(red) and the groom(blue) is the same. Other than that, arranged marriages through a matchmaker are the same, and there are many superstitions related to marriage. Differences can be seen in wedding gifts and result of the marital compatibility. In Korea, luxury items are given as wedding gifts, but in Vietnam, most of them are food. Also, in Korea, marriages are sometimes canceled if the result of compatibility is not good, but in Vietnam, the result of compatibility does not determine whether to marry.

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Introduction and Comparison of Traditional Wedding Culture between Korea and Vietnam

Lim Jinsol ¹, Kang Yoona ²

¹ Graduate School of Archives & Records Management, Jeonbuk National University, Jeonju, Republic of Korea(jjins1015@gmail.com)

² Graduate School of Archives & Records Management, Jeonbuk National University, Jeonju, Republic of Korea(kang.yoona@gmail.com)

Introduction

Korea and Vietnam, which borders China, have a common denominator of Confucianism. In the oriental society, where formality was emphasized, the most important ceremonial occasion was marriage. In this study, we want to compare the traditional wedding culture of Korea and Vietnam, which considered marriage to be an exchange of heterogeneous cultures by meeting two families. First, the traditional wedding culture of the two countries will be briefly introduced, and then the similarities and differences will be drawn by comparing the two cultures.

Wedding Culture in Korea

In Korea, the name of a traditional wedding is 'Hon-lye', and the wedding attire is traditional clothing called Hanbok. The bride wears 'Hwal-ot' and the groom wears 'Samogwandae', which are the court robes and official robes. At that time, it was only worn by queens and high-ranking officials, but only on wedding days, ordinary people were allowed to wear it.

'Hon-lye' consists of a total of seven procedures. 'Cho-haeng' is the process by which the groom and his party go to the bride's house. The groom goes to the bride's house and promises to keep the bride's loyalty through 'Jeon-ari', which delivers goose wooden dolls to the bride's wedding host. 'Gyo-bae' is a ritual in which the bride and groom face each other and bow. 'Hab-geuri' is an act that symbolically expresses the establishment of a new relationship by sharing a glass of wine between the bride and groom. 'Sin-bang' refers to the process in which the bride and groom spend their first night together. 'Sin-haeng' is the process by which the bride goes to the parents-in-law house, and upon arrival, the bride performs 'Hyeongugolye' in which she bows to her parents-in-law.

Wedding Culture in Vietnam

In a traditional Vietnamese wedding, both the bride and groom wear Áo dài, a traditional attire. A traditional Vietnamese wedding is done through the process of 'lục lễ', which is similar to the traditional Korean wedding. First, 'Lễ nạp thái' is the procedure in which the groom proposes to the bride through a matchmaker. Second, 'Lễ Vấn danh' is a procedure in which the family of the bride informs the groom's family by writing the bride's birth date and the names of the bride's parents. Next is 'Lễ nạp cát', in which the groom's family sets the wedding date, informs the bride's family, and discusses the conditions of the marriage. 'Lễ nạp tỳ' is the process of sending gifts from the groom's family to the bride's house after the marriage has been decided. After that, 'Lễ thỉnh kỳ' is performed in which the groom's family chooses the wedding day and sends a message to the bride's family asking for their intentions. Finally, the groom's family goes to the bride's house for a formal wedding ceremony, 'Lễ thân nghinh'.

Similarities and Differences

1) Similarities between two countries

① Wedding Procedures

- There are several stages of the marriage process
- The groom's family visits the bride's home to conduct the marriage ceremony

② Wedding Attire

- The bride wears a red dress, and the groom wears a blue outfit.

③ Arranged marriage

- Arranged marriages through matchmakers are more common than love marriages

④ Superstition

- There are several superstitions related to marriage
- The color red is believed to ward off bad spirits or as a symbol of good luck

2) Differences between two country

① Wedding Gifts

- In Korea, luxury items such as jewelry and cosmetics are given as wedding gifts, but in Vietnam, most of them are food

② Result of the Marital Compatibility

- In Korea, marriages are sometimes canceled if the result of compatibility is not good
- In Vietnam, the bride and groom do not check compatibility if they like each other
- In Vietnam, if the result of compatibility is not good, it is customary to omit the ceremony of bowing to the ancestors at the wedding or to bring the bride three days later after the wedding

| Country | Korea | Vietnam |
|--------------------------|---|--|
| Name | Hon-lye (婚禮) | lục Lễ (六禮) |
| Wedding Attire | - Bride: Hwal-ot (闊衣) - Groom: Samogwandae (紗帽冠帶) | Áo dài (襖裙) |
| Wedding Procedures | ① Cho-haeng (初行) ② Jeon-an (奠雁) ③ Gyo-bae (交拜) ④ Hab-geun (合巹) ⑤ Sin-bang (新房) ⑥ Sin-haeng (新行) ⑦ Hyeongugolye (見舅姑禮) | ① Lễ nạp thái (納采) ② Lễ Vấn danh (問名) ③ Lễ nạp cát (納吉) ④ Lễ nạp tỳ (納幣) ⑤ Lễ thỉnh kỳ (請期) ⑥ Lễ thân nghinh (親迎) |
| Wedding Gifts | jewelry, cosmetics, hand mirror, goose wooden dolls etc. | Trầu Cau (蒟醬檳榔), tea, goose wooden dolls, liquor, cigarette, food, etc. |
| Food | rice cake, noodles, Yag-gwa (藥菓), Yag-bab (藥飯), Hwa-jeon (花煎), etc. | porridge, pig hocks, dried meat, boiled chicken, steamed fish, etc. |
| Elements of Superstition | - Marital Compatibility - Rond Rouge (臍脂固指) - Goose wooden dolls - Hens and Roosters - Jujube, Chestnut | - Marital Compatibility - Goose wooden dolls - Direction of the bow - Red wrapping paper |

Conclusion

As mentioned earlier, Korea and Vietnam have similar traditional wedding cultures. Both countries went through similar procedures from the meeting to the wedding. This wedding culture can get a sense of each country's culture, the phases of the times, and the values of the people at the time. In order for conventions like traditional wedding to continue, it seems that an appropriate harmony between tradition and modernity (e.g. simplification of wedding procedures, etc.) is required.

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