

## Communication about Traditional Culture through Music Videos of Young Singers in Vietnam

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### Abstract

The Vietnamese music market has recently welcomed the phenomenon of young artists using traditional Vietnamese cultural materials to create modern entertainment MV products. In this research, we use qualitative research to identify cultural factors appearing in MVs of two singers Bich Phuong and Hoang Thuy Linh. At the same time, the research team evaluates the effectiveness of integrating Vietnamese cultural elements in the music products of the two singers mentioned above by surveying students of University of Social Sciences and Humanities and Vietnam National University-HCM via a questionnaire. The survey results show that Vietnamese traditional culture is still a topic of interest to many young people. However, instead of learning through traditional channels such as schools and books, the public now has more choices and videos have become one of the most popular approaches thanks to the vivid combination of images and sound. Concurrently, the majority of students said that they regularly follow and watch newly released MVs from artists. The MVs carefully invested in terms of images and skillfully combined folk with modern materials will impress the public and inspire young people to get to know more about conventional values. Traditional culture is expressed through MV. Thereby, it can be seen that the integration of Vietnamese cultural elements into the MV is not only entertaining and educating, improving efficiency in preserving, preserving and spreading diverse and rich cultures, but also imbued with Vietnamese identity.

**Keywords:** Vietnamese culture; singer Hoang Thuy Linh; singer Bich Phuong, Social Learning Theory; Two-step flow theory in communication

### Introduction

In recent years, more and more Vietnamese artists choose to exploit Vietnamese cultural materials as inspiration to create new art products. Among them are two young artists, Hoang Thuy Linh and Bich Phuong, who have produced many products with Vietnamese cultural features. Through the album "Hoang", Hoang Thuy Linh has transformed Vietnamese cultural materials such as Dong Ho paintings, Mother worship beliefs, Hau dong, folk songs and proverbs into her

products. In addition, the musical project "Vietnam Vietnam" by young artist Bich Phuong includes products such as "Love me, don't hurt me", "Love charm", also integrates Vietnamese cultural elements.

Those elements include wedding costumes and love items of the Northwest mountainous wedding rituals, traditional activities in the Dao people's wedding ceremony, the familiar image of embroidered with Vietnamese landscapes, and Vietnamese folk games. The harmonious combination of

classical and modern in these music videos (MVs) not only makes musical works come alive but also creates certain influences in preserving, preserving and spreading values of Vietnamese traditional culture. These works, although bearing the folk breath, are still extremely youthful, becoming a bridge to bring the beauty of the national culture closer to the majority of young people. Especially in the digital age, when folklore values are in danger of being lost, the digitization of folklore treasures to increase reach to the public has become an extremely important task.

As a result, the research team initially realized the potential of the effectiveness as well as the impact of integrating Vietnamese cultural elements in music products on public perception, especially students. Therefore, we decided to carry out this research project with the desire to be able to analyze and understand the communication effectiveness of promoting Vietnamese culture through music products to the public in this technology-boomed era in the light of Social Learning Theory and Two-Step Flow Theory in Communication.

### **Theoretical Framework**

The term Folklore was first coined by the English writer William John Thoms in 1846 in a letter to the journal *Athenaeum*. Some documents such as *The Study of Folklore* by Alan Dundes (1965) and *Theory and History of Folklore* by Vladimir Propp (1984) provide a quite complete history of research and some academic issues related to the term. "Folklore". The above studies agree that Folklore has been born for a long time, has become a tradition and was formed in a large population group that is homogenous in some respects. Folklore's original form of transmission and preservation of traditional cultural values is word of mouth. In this study, we inherit the concept introduced by Alan Dundes as the basis for identifying cultural elements in the MVs mentioned in the research.

One of the first people to lay the foundation for the field of Cultural Studies in Vietnam was Dao Duy Anh with the work of Vietnamese culture and history published in 1938 in Hue. In this document, Dao Duy Anh gave the initial definition of culture as follows: "Culture means living" (Dao Duy Anh, 1938, p.13). From the original concept of Dao Duy Anh, more and more cultural concepts in Vietnam develop from that root. If at the

beginning, all focus was on the royal culture, the rituals serving the kings and nobility, later on, the simple life of the people and ethnic culture gradually became popular among researchers. For one reason, folklore is close to and popular with the whole people, regardless of their social status and class. The research team consulted a few definitions from other sources such as the concept of culture, which was introduced by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in the 2009 UNESCO Framework for Cultural Statistics published by the National Institute for Statistics. Statistics published by UNESCO; *Vietnamese Culture: Research and Reflection* by Prof. Tran Quoc Vuong (2000).

In general, many different definitions of culture have been proposed. Since the beginning of 1952, two American anthropologists, Alfred Kroeber and Clyde Kluckhohn, have compiled 164 different definitions of culture and the number of definitions continues to grow over the years. To explain this difference, it is possible to mention many influencing factors such as the living environment, access to materials, thinking style and experience of each researcher which are not the same. Although the wording of each definition is different, in general they are the same in essence and core content.

In the MVs "The thief meets the old woman" and "The Four Palaces" by singer Hoang Thuy Linh, there is an exploitation of the mother-worshiping culture, specifically the image of Mother Thuong Ngan in the MV "The thief meets the old woman" and the image statue of Co Bo Thoai in the MV "Four Palaces". The custom of worshiping the Mother has been present in the traditional cultural life of Vietnam since ancient times, this is considered an important practice in the spiritual life of Vietnamese people, especially in the Red River Delta and the Northwest mountainous provinces.

Although the exact time of the birth of Dao Mau is unknown, the belief of Mother Goddess worship is often handed down into agricultural and rural societies, where wet rice farming and society are imbued with matrilineal remnants indicating woman's greatness. The ceremony "Practicing the beliefs of the Vietnamese people to worship the Mother Goddesses of the Three Palaces" was officially recognized by UNESCO as the

Representative Intangible Cultural Heritage of Humanity on April 2, 2017 at the Complex of Cultural and Historical Relics. Phu Day culture-Vu Ban-Nam Dinh, which is considered the center of Vietnamese Mother Goddess worship.

In Vietnam, there are 3 forms of Mother worship: Goddess worship, Mother goddess worship, and Mother Goddess worship Tam Phu and Tu Phu. The custom of worshiping Mother Goddess, Mother Tam Phu, and Tu Phu, although closely related to Goddess worship, are generally not identical. Because all Mother Goddesses are Goddesses but not all Goddesses are Mother Goddesses. Within the MV "Four Palaces" and "The thief meets the old woman", artist Hoang Thuy Linh exploits the image of worshiping the Four Palaces, so the research team only focuses on learning about the worship of the Four Palaces.

In the project of Vietnamese traditional beliefs and festivals compiled by Prof. Dr. Ngo Duc Thinh, he has generalized the system of different regions in the universe of Tam Phu and Tu Phu, including Thien Phu (Heaven domain), Dia Phu (land), Thoai Phu (watershed, river and sea region), and Nhac Phu (mountainous forest). In the work of Vietnamese traditional beliefs and festivals, the professor clearly stated: "The Four Palaces are three palaces in the Three Palaces (Thien Phu (Thien, Dia, Thoai)) and the addition of Thuong Ngan Palace (Nhac Phu)... The Four Palaces correspond to the four directions and four regions of the universe; in Dao Mau, they manifest into 4 basic colors: Thien Phu corresponds to red, Thoai Phu corresponds to white, Dia Phu corresponds to yellow, and Nhac Phu corresponds to green color." (Ngo Duc Thinh, 2018).

Referring to the worship of Mother Goddesses, it is impossible not to mention the ritual of Hâu Bông (Lên Đờng) because according to folk beliefs, this is a form for people to communicate with the gods and the supernatural through male medium and female medium, who are the mediator between gods and mortals. People believe that when the gods enter the medium, then the medium is the embodiment of the god who enters them to speak, heal, and bless the followers of Mother Goddess. The music video for "Four Palaces" by artist Hoang Thuy Linh recreated the scene of the palace with the image of "Co Bo Thoai phu", one of the most heroic saints in the Four Palaces system in Vietnam. Discussing the

story of Co Bo, in the document Belief in Mother Goddess worship - a sacred place in the real world, in part 1, MSc. Le Khanh Ly wrote: "Co Bo or Ms. Ba, in the folk mind, is the maidservant of Thanh Mau Thoai Cung... in the rituals of worshiping Mother Mother Tu Phu, there are usually two ways to serve Co Bo, if it is Co Bo Thoai, the medium will fold a scarf into the shape of a lotus flower and put it on her head" (Editor Tran Quang Dung, 2017).

In addition to the book "Faith of Mother Goddesses of Four Palaces - a sacred place in the real world" by MSc. Tran Quang Dung (2017), the studies of Prof. Dr. Ngo Duc Thinh on Dao Mau such as "Hat Van" (1992), "Dao Mau" (1996), "Dao Mau and forms of Shaman among ethnic groups in Vietnam and Asia" (2004), "Lên Đờng - the journey of the gods and the fate" (2008), "Vietnamese Mother Goddesses" (2010), "Vietnamese traditional beliefs and festivals" (2018) are the sources for the research team to use as a reference source to analyze and identify cultural factors related to the belief in Mother Goddesses appearing in the music videos of singer Hoang Thuy Linh.

Regarding costumes, the work "Attire of the Black H'mong in Sa Pa district, Lao Cai province" by author Nguyen Thi Hoa (2016) and the thesis "Traditional costumes of the Hoa H'mong people in the province" Yen Bai" by author Tran Thi Thu Thuy (2004) provided some materials as a basis for identifying elements of Vietnamese costume culture in the music videos of two singers Hoang Thuy Linh and Bich Phuong. In general, both authors have the same opinion that costumes consist of two elements: clothes and jewelry. These are the material means that people put on themselves in daily activities, labor, festivals or in combat work. Each item is made of many different materials to help the wearer become beautiful and express themselves to the opposite person. Besides, other sources such as Ethnic Minorities In Vietnam by the authors Dang Nghiem Van - Chu Thai Son - Luu Hung (2016); Ethnicity in theatrical costumes by author Doan Thi Tinh (2017); Vietnamese costumes in the past - present by author Doan Thi Tinh (2018) and images of costumes of 54 ethnic groups in Vietnam in the Vietnam Encyclopedia, Volume I (1995) help us to form a theoretical basis for types of Vietnamese folklore national costumes to identify and classify those elements in the MVs of two artists Hoang Thuy Linh and Bich Phuong.

Images of festivals and folk games in Vietnam appear a lot in the MV "Yin Attachment" by singer Hoang Thuy Linh and MV "Love charm" by singer Bich Phuong. The book "Children's songs and Traditional Games" by author Huynh Ngoc Trang (2019) has classified types of games, analyzed playing rules, and provided origins of each folk game. The knowledge in the book is a source of material for the research team to refer to and apply to the identification of cultural elements in the MV "Yin Attachment" and the MV "Love Charm".

The scientific conference "Culture and communication in the integration period", taking place on February 22, 2012 at the University of Social Sciences and Humanities - Vietnam National University, Hanoi, had many delegates presenting their views on the issue of cultural diffusion through the mass media. For example, the lecture "Culture and communication culture" by Prof. People's Artist Ha Minh Duc emphasized the importance of traditional culture: "Culture is the cradle to nurture human values, to develop the highest standards of people's spirituality, morality, and affection. Culture is needed in any fields or scopes because it is a factor that enhances the value of material and spiritual activities" (according to Phu Tho newspaper). Culture is an undeniably important element in social development. Additionally, preserving and promoting good cultural traditions also shows patriotism and arouses national pride in each person. Therefore, activities to propagate Vietnamese culture to the public are encouraged in order to raise people's awareness of national history as well as the forefather generations' great contributions towards our beloved country.

Author Giap Van Tap in the presentation "Mass communication and preservation and development of current Vietnamese cultural values" stated: "If not discovered, introduced, and fostered, cultural values is just a "dead culture", and that culture will have no meaning and value for people" (according to Phu Tho newspaper). Thereby, it can be seen that the work of preserving, promoting and spreading national cultural values is extremely urgent, especially in the current integration period when the country is facing negative influences of cultural globalization.

Through the views given at the scientific conference "Culture and communication in the

integration period", the research team inherits the foundation and arguments that prove the good value of culture and emphasize the importance of cultural promotion, education and transmission. However, these essays mostly analyze the relationship between culture and mass media, emphasizing that the responsibility for promoting culture belongs to the Party, the government and mainstream media agencies such as the press, radio, television,... Within the scope of this research paper, the research team will expand the research object, ranging from just the official information channel to social media, specifically in this scientific article are art products with Vietnamese cultural elements integrated.

#### *The definition of Music Video (MV)*

MV is an acronym for "Music Video". According to the Oxford dictionary, music video is defined: "Music video is a short film made by a pop or rock band to be shown with a song when it is played on television or online" (according to Oxford Learner's Dictionaries). To produce a music video, it takes a production team and often a variety of techniques including graphics, actor shots, images and scenes from the lyrics, or possibly a music video recording the singer's live performance in the studio or on stage. In this study, the acronym MV is understood in the above sense.

#### *The Definition of 'Culture'*

In the book 'Finding Vietnamese cultural identity', Tran Ngoc Them stated that: "Culture is an organic system of material and spiritual values created and accumulated by people through the process of practical activities, in the interaction between people and their natural and social environment." (Tran Ngoc Them, 1996). The official definition of 'culture' given by UNESCO in the 2009 UNESCO Framework for Cultural Statistics published by the UNESCO Institute of Statistics in 2009 is as follows:

"Culture is considered as a system of mental, material, intellectual and emotional features of society or a group of people in society. Culture includes art, literature, lifestyle, ways of coexistence, value systems, traditions and beliefs" (UNESCO, 2009).

Professor Tran Quoc Vuong in the project 'Vietnamese Culture: Exploring and reflecting on cultural precepts' as follows: "In

a broader sense, culture includes natural things from technology, economy, etc. transformed by humans, from which a way of life, a behavior, a general attitude of human beings towards the universe, nature and society is formed. Culture is also the role of man in that universe, with a system of standards, values, symbols, concepts, etc. that create the style expression of human knowledge and art. Thus, it must start from natural conditions (man is a product of nature, a part of nature standing in front of nature to form culture) and then historical conditions (man is a product of history created by himself) to recognize the origin and identity of Vietnamese culture” (Tran Quoc Vuong, 2000).

Currently, there are many different definitions of culture and this is a source of material for the research team to refer to, build a theoretical framework and serve as a theoretical basis for the research content. Although the wording of each definition is different, in general they are similar in essence, core content and at the same time complement each other.

Within the scope of the research topic, the research team introduces the theory of culture as including all products created by humans, related to all aspects of life, both materially and spiritually. Culture is formed through the process of people interacting with each other and with the universe and nature. Each community has its own culture, the process of forming these values and standards cannot be measured in units of days, months and years, but must be recorded and accumulated over decades and millennia in the past history of the nation. The material values of culture can be mentioned such as architecture, costumes, jewelry, etc. The spiritual values in culture are not only encapsulated in a narrow scope of how people behave and operate in daily activities, language, cuisine, ... but also expanded, and appear in all areas of life such as festivals, literature, art, and beliefs.

#### *Social Learning Theory*

In the document Social Learning Theory, psychologist Bandura suggested the Social Learning Theory, in which he argued that learning is a complex process and we do not need to experience reality to learn. That amount of knowledge that we can absorb through what we observe and imitate the actions of others. His theory has added a social element, in

addition to traditional learning, people can learn through observation. This observation can come from watching someone take action, listening to instructions on radio programs, or reading in paper materials such as books, newspapers, or magazines. To prove his hypothesis, Bandura performed an experiment on Bobo dolls. The psychologist let the children observe how adults violently treat Bobo dolls and then noticed that they began to imitate this aggressive behavior with Bobo dolls in the same way they had observed before.

From the Social Learning theory, it is possible to pose the question that the information appearing on the mass media affects the behavior and perception of people by transmitting information through text, images, and sound. Thereby, it is possible to apply this theory in studying the integration of Vietnamese cultural elements into MVs in the process of influencing the public's perception of Vietnamese culture.

#### *Two-step Flow Theory in Communication*

In the document Personal Influence, two authors Elihu Katz and Lazarsfeld have developed the Theory of two-step flow in communication. This theory argues that the public is not directly influenced by mass media like in the Needle Theory, but emphasizes the human factor, the power of "personal influence". Two-step flow theory posits that communication effects are caused by the indirect influence of opinion leaders. An opinion leader is the person who is first exposed to information and then interprets and communicates this message to the public based on a personal perspective. This message is communicated to the public and tends to influence the process of shaping public behaviour, attitudes and opinions.

From the study of "personal influence" in the two-step flow theory, it is possible to temporarily raise the issue that singers with a certain influence in the field of music is the ones leading the opinion. Artists can use their popularity to convey a message, by integrating media content into music products according to their own intentions and releasing it to reach a large audience. At the same time, fans also tend to trust the information conveyed by their idols and are inspired to learn and research more deeply about that issue. This theory can be applied to prove that the use of Vietnamese cultural elements as creative art materials is

also an effective method of promoting Vietnamese culture.

**Material and Methodology**

Scope of research relating to time duration: The research team only chooses to mention the MVs released from 2017 to 2020. The research team will conduct a student survey during the period from December 1, 2021 to January 30, 2022.

Research scope relating to space: The research team approaches Vietnamese cultural elements in MVs on Youtube platform.

To fulfill the requirements of the research topic, the research team used the following methods: We choose to approach the problem in an interdisciplinary direction,

specifically the two disciplines of culture and mass communication. In order to have a comprehensive and in-depth understanding of the Vietnamese cultural elements appearing in the chosen MVs and the integration of those cultural elements into the MV, interdisciplinary research is an appropriate and effective approach.

This method is used by the research team to approach the opinions and views of experts in the field of culture and communication by in-depth interviews. Specifically, the research team will collect experts' opinions on the inclusion of Vietnamese cultural elements in the artist's MV and their effect on the public.

With this method, the group will contact and conduct in-depth interviews with eight individuals including:

Number	Names	Age	Location	Occupation
1	P.V.T.Q	21	Ho Chi Minh City	Student at Faculty of Journalism and Communication
2	L.T.H	22	Ho Chi Minh City	Student at Faculty of Culture
3	L.N	29	Pleiku, Gia Lai	A person of Thái ethnic minority living in the Northwest mountains and having knowledge of 'love charms'
4	L.H.B.C	28	Ho Chi Minh City	Lecturer at Faculty of Journalism and Communication
5	V.S.H	n.a	Ho Chi Minh City	Doctor of Cultural Studies, lecturer at Faculty of Vietnamese Studies
6	N.B.T	n.a	Ho Chi Minh City	Master of Cultural Studies, lecturer at Faculty of Journalism and Communication
7	L.P.P.T	24	Ho Chi Minh City	Student at Faculty of Journalism and Communication
8	V.N.P.Q	22	Ho Chi Minh City	Student at Faculty of Culture

In order to collect data on the effectiveness of introducing Vietnamese cultural elements into MVs for students, a quantitative research method is used by surveying the public with a questionnaire. Due to time constraints, the research team will conduct a survey of the public (specifically, students of the University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh City) by online questionnaires on the Google Form.

*Inquiry Questionnaire Research*

Because the research topic is related to the public - the recipients of information, this method was used to investigate the effectiveness of including Vietnamese cultural

elements in the MV for students of the University of Social Sciences and Humanities of Ho Chi Minh City. Because the research conditions are limited in terms of time and human resources, the research team only conducted the survey for students of the Faculty of Journalism and Communication and the Faculty of Culture. This is a favorable public group for the survey because of its background in culture and mass communication, and quick access to music products broadcast on YouTube's social network.

The research team plans to survey by questionnaire with a size of 312 samples. The selection of 312 samples is calculated according to the sample calculation formula:

$$n = N / (1 + Ne^2)$$

In which:

n is the sample size to be calculated

N is population size (overall)

e is the desired level of error [in percentage from formula (1 - assumed confidence)].

Here we choose the 95% confidence level corresponding to the desired error level of 5%. Applying the above formula, there will be  $e = 1 - 95\% = 0.05$ .

Where N is the total number of students of the two majors of Culture and Journalism - Communication, N = 1429 (Data collected by the research team from the office of the Faculty of Culture and the Faculty of Journalism and Communication, University of Social Sciences and Humanities, Ho Chi Minh City in 2021).

After collecting the sufficient number of responses which is 312-sample questionnaire, the research team made statistics on the obtained data and made conclusions about the effectiveness of including Vietnamese cultural elements in the MV until the end of the year from the public side.

## Result and Discussion

According to the statistics recorded by the research team, a total of 312 students were randomly selected to conduct the survey questionnaire. In which, there are 219 students from Faculty of Journalism and Communication and 93 students from Faculty of Culture Studies.

### *Students' Habit of Watching MVs*

According to the statistical results of the videos with music-related content most often viewed by students, new MVs by artists accounts for the highest percentage with 212 out of 312 students.

When surveying the extent to which students watch MVs, 26.2% watch them very often; 39.8% watch regularly; 21.5% sometimes and 12.5% rarely or never. Through the results, it can be seen that the participants' habit of watching MVs is quite regular and most of them watch this kind of content through the Youtube platform.

The survey results on cultural awareness and MV viewing habits of HCMC students show that students now regularly watch the artist's new MVs and are also interested in cultural knowledge of Vietnamese culture.

### *The Effect of Using Vietnamese Cultural Elements in MV*

From the survey results above, it shows that students of the Faculty of Journalism and Communication and the Faculty of Culture Studies have a high awareness of the cultural field and regularly watch the newly released MVs of artists. Among the many different forms of expression, video is voted by more than 60% of students surveyed as the best form of promoting and transmitting cultural content.

Explaining this problem, experts in the field of teaching and media research said that:

“In terms of form and channel/media, of course, MV has a lot of advantages (audio, visual), affecting all 3 parts: viewing - listening - seeing. When the MVs are born, the creativeness in terms of content, images, sounds and especially the story element is a novel form that will be more inspiring in discovering and learning more about cultural values among young people” (excerpt from the minutes). In-depth interview number six).

Video channel is chosen by the majority of research participants because this form of expression is a combination of all three other forms. Video is a harmonious combination of text, images and sound, so the message transmitted to viewers is vivid, fast and accurate. Bandura's Social Learning Theory has proven that observing through reading, listening and watching activities is the process of learning and receiving information about the outside world. From the survey results combined with the Social Learning Theory, it can be confirmed that promoting Vietnamese culture by integrating cultural elements into MVs is effective. Because young people now have the habit of watching newly released MVs of artists, the appearance of more and more art projects using folklore materials will have a positive impact on the public's cognitive process concerning the topic of Vietnamese culture.

Applying the two-step flow theory in communication, artists can be viewed as opinion leaders, having "personal influence" in

the field of music, and using their popularity to introduce released music products to the masses. This theory also states that fans tend to believe in the information that their idols transmit, so integrating Vietnamese cultural elements into the MV can motivate and inspire the audience to actively learn more about the Vietnamese cultural values that are included in their idol's musical products.

To evaluate the effectiveness of using Vietnamese cultural elements in the MV, the research team posed the question "Is the inclusion of Vietnamese cultural elements in the MV an effective way to convey the essence of Vietnamese culture to the public especially young people or not?" and got the following results: 170 students answered "Yes, this is definitely an effective way" and 112 students chose "Not really, because it depends on how the MV is made", the rest 30 students denied the above idea, saying that "It should not be integrated, it is not effective".

In the process of conducting in-depth interviews, the research team also asked questions about evaluating the effectiveness of Vietnamese culture transmission through MVs and received responses from reporters as follows:

"I think this way is much more effective than traditional textbooks and advertisements because MVs contain sounds, colors, images, which can awake many senses, so it is easy to impress. At the same time, I think the artist's name is also a "magnet" to attract the audience to learn more about the content integrated in the MV" (excerpt from the in-depth interview record number one).

"I think it's very effective. I have seen the above MVs and really know a lot more about the culture that I have never heard or heard but didn't pay much attention to. Like Bich Phuong's MV "Saying we love each other, don't make my heart hurt", through that MV I know how the wedding will be held, and what costumes will be worn. Or the MV "Four Palaces" by Hoang Thuy Linh helps me know more about Dao Mau. These are knowledge that I would not have had the opportunity or interest to find out if I hadn't watched the MV." (Excerpt from the second in-depth interview).

"The transmission of Vietnamese culture through MVs is really amazing, because the effects of the MVs are very good. Through the singers' MVs, besides providing the public with an entertaining music product,

artists also contribute to spreading, preserving and promoting the cultural identity of Vietnam, bringing Vietnamese music and culture to the international public" (excerpt from the in-depth interview number eight).

Contrary to the views of the previous two characters, a Doctor of Culture participating in the research does not think that applying Vietnamese cultural materials to MV will become an educational method:

"The cultural elements in the MVs are not strong enough to be an educational method because the MV is an entertainment product, fast-paced, so the cultural elements mentioned are only vivid pictures serving as a reminder of the customs. Not to mention the cultural elements in the MV are also changed to be attractive and lively, so it is no longer accurate. For example, the style of clothes, hair, in the MVs are completely out of the traditional style, they are heavily stylized. Therefore, in order to deeply understand a cultural element, young people cannot say no to schools and books" (excerpt from the in-depth interview number five).

From the interviewer's answers and survey results, it is the basis to conclude that the transmission of Vietnamese culture through MV is effective, but this is not the only approach, there are still many people wishing to approach Vietnamese culture via learning from schools and books because it ensures accuracy and systematic knowledge. As for the form of the MV, it is still very entertaining, the characters are vividly and stylized, so the accuracy of traditional cultural values is not guaranteed.

Although MV is a new medium of communication that has only been popular in Vietnam since the 90s, in general, it has proven the communication effectiveness and advantages of this method. Of the 312 students participating in the survey, 232 students, accounting for 74%, wanted to learn more about Vietnamese culture after watching the MV; 24.4% of students did not want to learn after watching the MV and 1.6% of the survey respondents said that the need to learn more about Vietnamese culture depends on whether the MV evokes inspiration with them or not.

Through the survey results, with the percentage of more than 70% of the participating students feeling more inspired after watching the MV, it shows that the



combination of Vietnamese cultural elements in the MV brings many positive effects, increase the connection between traditional cultural values and viewers, especially young people. Thereby, it can be concluded that this is one of the effective ways of spreading Vietnamese culture more widely to the audience.

Through the survey results, it can be initially identified that Vietnamese culture has deeply attracted interest of many young people. They are gradually learning how to absorb, inherit and develop national cultural values. The preservation and dissemination of national culture are increasingly concerned and promoted. In the digital age, young people can not only learn about culture through books and paper documents, but also have access to other closer and more vivid methods through various arts and entertainment. And MVs are a new medium that can effectively carry out the task of cultural transmission. Discussing this issue, the characters participating in the in-depth interviews also expressed their views:

“As for the incorporation of Vietnamese cultural materials into modern music, I think it is also a way of education or more specifically, a new way of communication, helping young people to get better understand of cultural values. For example, instead of reading books, looking up documents like we have done so far, now learning through songs and MVs is also a lively way of learning. Lectures on history, literature, and culture that were previously boring are suddenly modernized in the language of young people while still being able to convey the old values, which are of course more contagious” (excerpt from the minutes). in-depth interview number six).

“Exploiting cultural factors is a very smart move of MV directors. MV makers seem to be entering a huge warehouse, just choose the items they like, and use them for free. This integration also makes the traditional cultural elements that are very old become close to young people, bringing the breath of modern life” (excerpt from the in-depth interview number five).

Incorporating cultural elements into MVs is a creative, breakthrough and risky way to bring new ideas. From there, young people can realize new aspects of Vietnamese cultural values, an endless treasure and inspiration that we sometimes forget. Old traditional materials inspired by the creativity of young artists have

received positive feedback and enthusiastic responses from the public, especially young people. This is an optimistic signal that Vietnamese culture will live forever and Vietnamese identity will be spread more and more widely. Not only attracting the public, especially young people, MVs that transform Vietnamese culture into lyrics and images will help preserve the traditional Vietnamese identity, and at the same time spread the rich and diverse culture of Vietnam to the world. Sharing the same opinion, students of the Faculty of Culture who participated in an in-depth interview said:

“I strongly support Vietnamese artists bringing traditional culture into MVs because it will help spread the word to international friends, not only young people in the country. MVs with such investment and beautiful images will be a sustainable development direction for the transmission of Vietnamese culture” (excerpt from the in-depth interview number two).

In the article ‘Image and the role of images in education’ published in the Journal of Educational Equipment No. 71, July 2011, it was mentioned: “Images have the ability to impress and attract students, while helping to develop awareness and thinking operations such as comparison, concretization, abstraction and generalization” (Tran Huy Hoang & Nguyen Thi Lan Anh, 2011, p.8). The transformation of Vietnamese culture from life into works of art will help the transmission become clearer and easier to visualize. “Hundreds of hearing is not equal to one seeing” - MV is the most intuitive tool to represent Vietnamese culture because it is a combination of multimedia elements. These factors have been shown to have a direct influence on public perception through observation by psychologist Bandura's Social Learning Theory.

Complementing the above point when discussing the effectiveness of Vietnamese culture transmission through artists' MVs, the research team referenced the Two-Step Flow Theory applied in communication. This theory has shown that the process of public receiving information and forming opinions is not directly influenced by the mass media but also influenced by opinion leaders. The opinion leaders approach and explain issues from a

personal perspective, and then convey the message to the public. They are often influential people in society and that is what convinces the public. In the current era of social networking, famous people such as artists, singers, actors, etc. are the ones who lead opinions. They have high popularity and coverage and their fans tend to trust and be inspired by their idols. Applying the two-step flow theory to the research paper, it can be seen that the transmission of Vietnamese culture through MVs by artists is highly effective. Because the artists have used their personal influence to attract a certain amount of public when releasing an MV that incorporates Vietnamese cultural elements, unlike the fact that an average person who launches a cultural art product may not draw much of public attention. At the same time, because of the love for the idols, and wanting to understand all the content and hidden meanings behind the idols' MV also encourage fans to dig deeper into the issues exploited in the MV, thereby creating inspiration for the public to learn more deeply about Vietnamese cultural values conveyed through MV.

Besides, there are still 24.3% (about ¼) of students who participated in the survey, saying that their love, passion and interest to learn about culture have not been aroused after they watch the above MVs. To explain this, it may be because some art products though have painted a true, vivid and colorful picture of culture, they contains many metaphorical images which make audiences not having much knowledge of the cultural field easily confused and difficult to understand. This leads to the participants' inability to feel the deep meaning, the "soul" of the work. Like in another case that the character participating in the in-depth interview shared:

“I think the recent transmission of Vietnamese culture through MVs is quite good. It means that in the very early stages, everyone feels a new breeze. But later, because many singers followed the motips, it was a bit "suffocating" for me. Even Hoang Thuy Linh has pursued this style before, but her later MV "The thief meets the old woman" also becomes not very good due to embracing too many cultural elements in it. In my opinion, it was effective at first, but now I think it's saturated” (excerpt from in-depth interview number one).

To overcome this, the production team, in addition to ensuring the correct transmission of the content and core values of Vietnamese culture, also needs to ensure the mass and creativity suitable to a variety of audiences from all over the world. Young people who have a background of cultural knowledge and those who are still vague, do not have much interest and understanding about this issue. At the same time, the creative process needs to be selective and focus on a few key cultural factors, avoiding greedily embracing too many cultural factors leading to ineffective transmission.

### Conclusions

In summary, the integration of Vietnamese cultural elements into the MVs of artists Bich Phuong and Hoang Thuy Linh has brought about a positive effect in terms of education and promotion of national beauty of cultural knowledge to students' cognitive thinking. Through the above music videos, viewers get a new experience with the unique Vietnamese cultural features. The acquisition of cultural images combined with the development of entertainment today has created an entertaining and educational environment for viewers, especially the student audience. This helps them to both supplement their knowledge of Vietnamese culture, at the same time increase their aesthetic thinking, and shorten the gap between the previous generation and the next generation with respect to traditional Vietnamese values. The effect of integrated images has also played a significant role in cultural transmission and education for students. Effects, colors and details in the MVs bearing the "soul" of the culture stimulate students' inquiry and discovery and help them absorb the culture in a positive way. In this way, traditional features are not considered boring and outdated. Instead, the Vietnamese cultural features approaching closer to young people are rich, nuanced, modern but not negative and offensive.

The responsibility of art makers and art censors needs to be more focused in the digital age. With a large number of viewers and interests, Bich Phuong and Hoang Thuy Linh themselves or artists and crews who are intending to implement a project that integrates Vietnamese cultural elements into entertainment products will need with careful investment and enthusiasm in the process of

understanding, researching and applying to be able to bring about Vietnamese cultural images that are not only beautiful and attractive but also accurate in every detail. It is a prerequisite for the reproduction of cultural images, then the beauty and the art. When the above two criteria are met, now culture is not just boring and out of fashion anymore, but has been created to paint a brilliant picture of Vietnamese culture. This is a creative way of making MVs that can spread the unique culture of Vietnam closer to domestic and foreign audiences.

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