Building And Developing Brands For Some Fine Art Ceramics In Vietnam

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Abstract:

Brand is an intangible asset of a business, but it plays a very important role. It speaks to the value and standing of the business to consumers. Therefore, building and developing a strong brand is always the goal that motivates businesses to achieve. After many efforts and efforts, Vietnam also has many products of enterprises and craft villages with world famous brands. Typically, such as Bat Trang ceramics, Chu Dau ceramics, Minh Long ceramics... Besides, there are also some shortcomings such as trademark registration issues, unclear regulations on advertising and marketing, and counterfeiting of trademarks. Therefore, it is necessary to build and develop a brand name for fine art ceramics in Vietnam. To achieve the above goal, the author conducted a survey of 500 votes sent to the subjects who are organizations and individuals who are the focal points for regularly conducting activities of buying, selling and exchanging fine art ceramic products and consumers. using ceramic art products for daily living needs. Research results show that there are 6 factors affecting the development of ceramic brands in Vietnam, respectively: Quality of fine art ceramic products; Natural resources and environment for the production of fine art ceramics; Human resources directly producing fine art ceramic products; Organization and management of fine art ceramic products; Science and technology, information technology; Community involvement. From there, there are policy implications in enhancing the brand value of Vietnamese fine art ceramics.

Keywords: Ceramics; Fine art ceramics; Brand; Building and developing fine art ceramics brand; Vietnam.

Introduction

The awareness of product branding of many businesses, handicraft villages in particular and in all fields still has many issues that have not been paid attention. In order to be able to build and develop the brand of Vietnamese handicrafts in the trend of international integration, it is necessary to open training courses to improve brand knowledge for these people, because they are the people who play the role of play an important role in creating a reputation for Vietnamese handicrafts in the world market. Fine art ceramics for export from Vietnam is a special item that reflects the long-standing traditional culture of the Vietnamese nation. Vietnamese fine art ceramics have been favored by foreign markets, which is reflected in the increasing export turnover. Promoting the export of fine art ceramics through brand development of export ceramic products also has an important meaning

in promoting Vietnam's traditional culture in the international arena and as a bridge for cultural exchange with other ethnic groups. other ethnic groups in the world, helping Vietnam to quickly integrate with other economies in the region and the world .

Vietnam's ceramic industry is currently having to compete with products of the same type produced by major competitors such as: China - a country with high production technology and a confirmed brand name, Thailand, Malaysia , Indonesia, ... are countries that also have a developed ceramic industry, which has penetrated and established wide trade relationships in major markets such as Europe and the United States long before us. Therefore, the development of Vietnam's fine art ceramic industry, although strongly developed, is still not commensurate with the potential of the country and the current development is not sustainable due to inadequacies within the industry. Moreover, we have not yet created a ceramic line imbued with Vietnamese culture to be able to assert a firm foothold in the market.

Vietnam needs to do something to create a common image, a bolder image, more clearly affirming the quality, as well as the economic value and position of the product; building brand reputation through building trust with consumers not only in the country but also abroad, increasing perceived value for consumers. Since then, promoting export activities, bringing higher economic efficiency to Vietnam's ceramic products. Therefore, in order to build convincing Vietnamese ceramic brands in the domestic market and competitiveness in foreign markets, it is necessary to conduct brand development activities in a methodical and deliberate manner. strategic direction based on close cooperation and association of farmer households, enterprises,

organizations and state management agencies.

The construction and development of the Vietnamese fine art ceramics and ceramics brand aims to determine the "name and position" in the market, strengthen competitive advantages, promote sustainable economic development, increase income for People are an urgent issue to orient the research for the article : "Building and developing brands for some fine art ceramics in Vietnam", in order to develop the brand, contribute to the development of craft villages, and create jobs. Increasing income for employees is always a meaningful issue and should receive attention from many sides, in which state management agencies, businesses, industry associations play a very important role.

Literature Review

Study overview

Concept of brand:

The author summarizes a number of prominent brand studies as follows: A brand has been a great commitment to quality, service and value over a long period of time and has been proven through effective use by customer satisfaction. customer satisfaction. Brand is the cultural, rational, emotional, intuitive and exclusive image that you associate with a product or a company (David A. Aaker, 1996); A brand is a name, term, sign, symbol or design or a combination of them, intended to identify the goods or services of one seller or group of sellers and to distinguish them from those of services of competitors (Kotler PL, 2009); A brand is a seller's commitment to a buyer about the extent to which the benefits will be provided to them embodied in a set of quality features, specialized services, and recognizable by name, language, symbols, drawings, slogans,

music or a combination of them; Trademark is one or a set of signs to identify and distinguish products or enterprises; is the image of products and businesses in the minds of customers and the public (Nguyen Quoc Thinh, 2018). "A brand is like a person who has attained a certain level of understanding in life. Brands have their own personality, look and feel and have a clear view of what they do. It presents itself consistently over the years, and this ethos is often rewarded with credibility, respect, and financial success."

"A brand is a product, service or organization with a recognized name, identity and reputation" (Simon Alholt-2009).

From the customer's point of view, a brand can be considered as the collection of all the factors that target and potential customers remember about the brand. Or one of Murphy's current modern approaches to branding says: "Brand is the sum of all the physical, aesthetic and rational elements of a product, including the product itself, the name and the product itself. The name, symbol, image and all representations of that product, are gradually built up over time and occupy a clear place in the customer's mind".

Through analyzing common points from brand perspectives, the article approaches the term brand from Nguyen Quoc Thinh's point of view (2018) as follows: "Brand is one or a set of signs to be recognized by the brand. know and distinguish products and businesses; is the image of products and businesses in the minds of customers and the public".

Concept of brand development

Model of brand development framework by Carol Phillips (The Trinity of brand Strategy). According to the brand strategy approach, Carol Phillip believes that the foundation for building a comprehensive brand is the unification of 3 elements of Value Proposition, Brand Identity and Brand Positioning.

Dao Thi Minh Thanh & et al (2016), From a strategic perspective, some experts have considered brand development as a content of the process of brand strategy management. Brand strategy plays a very important role in planning the overall development strategy of the business.

Nguyen Quoc Thinh et al (2018) approach brand development content from the perspective of brand equity development of David Aaker (1991). According to this view, the essence of brand development is the development of brand equity in the interests and perceptions and evaluations of customers. Accordingly, the author has proposed 4 brand development contents including: (1) Developing customers' and public's awareness of the brand. (2) Developing the perceived values of customers towards the brand. (3) Develop the financial value of the brand. (4) Increase the visibility of the brand through brand extension and renewal.

Concept of developing fine art ceramics brand

Currently, there is no official concept of a category brand, however, according to the modern approach to branding in general, it can be understood: A category brand is a collective brand established based on certain criteria on groups of similar products of many different production and business establishments in the same association, with a wide scale in the whole industry (Nguyen Quoc Thinh, 2019). From this approach, it can be visualized that the industry brand will be expressed at three levels: (1) The collective brand of the product (associated with the industry association or origin and geographical indication, craft villages); (2) A collection of individual brands typical of enterprises in the industry; (3) Brands of some reputable and strong enterprises in the industry.

From this perspective, the author approaches the Vietnamese fine art ceramics brand as follows: "The Vietnamese fine art ceramics brand is a common brand, showing recognizable, distinguishing signs and impressions. impressions in the minds of consumers and the public about fine art ceramics products with unique characteristics derived from traditional cultural factors, soil, art or production techniques and other impressions of the people. specific regions, regions and localities in the Vietnamese territory".

In essence, building a brand of Vietnamese fine art ceramics is creating good images, impressions, judgments and feelings about products about businesses or organizations, individuals, and countries. in the public mind.

These factors are first expressed, recognized and distinguished by the public and consumers through intuitive elements such as brand names, logos and symbols, or slogans and many other elements such as characteristic colors, music, etc. To create complete identity elements such as brand name, logo, slogan, etc., it usually doesn't take much time, but it takes a lot of time. Having good images, impressions, feelings and opinions about products and businesses takes a lot of time and effort.

Research models

From the theoretical overview above, the author gathers into 6 basic factors affecting the brand development of fine art ceramics industry as shown in Figure 1 below:
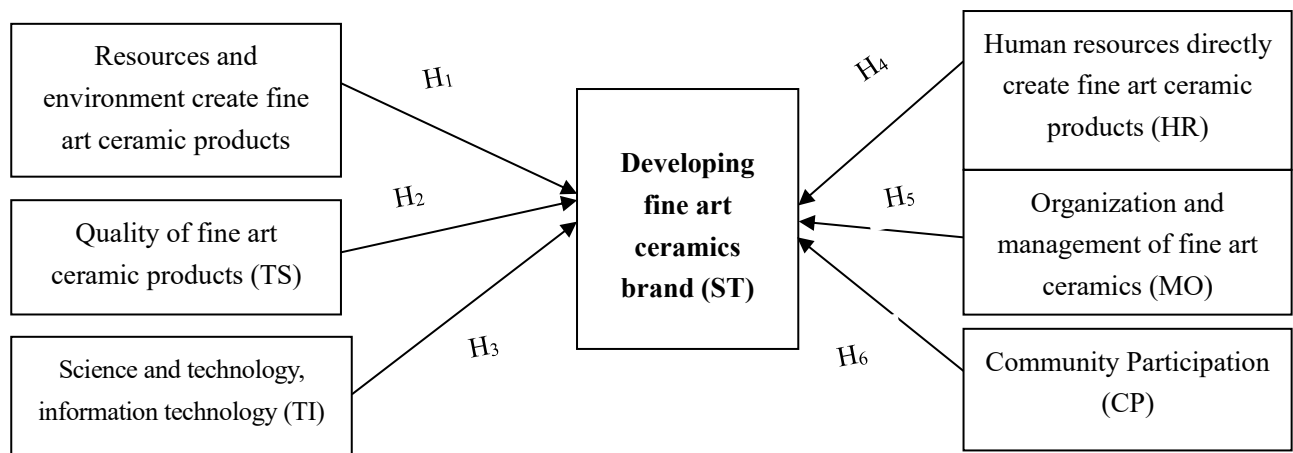

Fig 1. The study process analysis

(Source: Author's simulation)

(1) Resources and environment to create fine art ceramic products (ER)

Pottery is a type of product made mainly from earth and fired through fire. The continuous development of society and technology has created favorable conditions for the production of increasingly sophisticated and diversified fine art ceramics. With the use of different materials and kilns, different types of ceramics have been

created. Today, fine art ceramics has become a common name for 5 types of products: Earthenware, brown earthenware, porous ceramic, white ceramic and porcelain, appearing one after another and coexisting. Most of the fine art ceramics products are produced by hand, clearly showing the creative talent of artisans handed down for generations. Because the raw materials for creating the ceramic core and the shaping are made by hand on the turntable, along with the use of enamels exploited in the country according to

experience, ceramics are characterized by thick, strong and quite heavy core.

Hypothesis 1: Resource and environmental factors have a positive influence on brand development of fine art ceramic products.

(2) Quality of fine art ceramic products (TS)

Fine art ceramics products are the decisive factor to the names and imprints of brands and products that need to exist and occupy a place in the subconscious mind of consumers. In order to be accepted by consumers, the product must first give the consumer the feeling of "just the product they need". Those who understand the needs of their target group of customers and have appropriate products and services will quickly attract and create love and trust from customers. Brand is the customer's perception of the product and this perception largely depends on the quality of the product of the business. Enterprises and fine art ceramics establishments must build their reputation and brand image by constantly improving the quality of products and customer care services, building a distribution network, bringing their brands to the public consumers, ensuring closeness, positive emotions and trust between brands and customers.

Hypothesis 2: The quality factor of fine art ceramic products has a positive influence on the brand development of fine art ceramic products

(3) Science and technology, information technology (TI)

Although, fine art ceramics has existed for a long time and has made certain contributions to the socio-economic development of each country. However, the biggest weakness of fine art ceramic products of countries in general is that the investment is small, machinery and equipment are still outdated, and the fuel consumption of most production facilities is often large. Therefore, the basic and production costs are high, but they do not invest much in design and design, so the selling price is generally low. Therefore, in order to improve the value of fine art ceramic products, it is necessary to invest in creating designs and designs, applying science and technology and information technology, perfecting technological processes to create produce high quality products at low cost to improve economic efficiency. This is an urgent requirement for the development of ceramic industry in general and fine art ceramics in particular.

Hypothesis 3: Science, technology and information technology factors have a positive influence on brand development of fine art ceramic products.

(4) Human resources directly creating fine art ceramic products (HR)

Ceramic products are created by the hands of talented artisans, each product shows delicate, unique and skillful lines, showing both the artist's enthusiasm and at the same time expressing the characteristics of the national culture. Previously, fine art ceramic products were produced in a single unit without a line or technology that could be replaced. Fine art ceramic products have crystallized, preserved and developed the nation's long-standing cultural values.

The production and business establishments of fine art ceramics need to train a team knowledgeable about branding as well as certain knowledge about ceramics. Within the potential of each handicraft production establishment, there should be a department specializing in branding to assist the owner in implementing and monitoring brand building and development activities. Continuously deploying internal activities to communicate the basic knowledge of the brand and the passion for pottery in each craftsman and employee so that they become brand ambassadors

and media for the business. This is the key factor to ensure the growth of the fine art ceramics brand.

Hypothesis 4: The human resource factor that directly creates fine art ceramic products has a positive influence on the brand development of fine art ceramic products

(5) Organization and management of fine art ceramics (MO)

The issue of building and operating a safe and healthy development market is always concerned by national authorities in order to create appropriate mechanisms, policies and laws, creating favorable conditions for businesses. fine art ceramics business activities to establish its position in the market. The system of design training schools in countries with a large supply of fine art ceramics such as China and Vietnam, although there are, the training is still theoretical and has little connection with craft villages and even if there is a link, the quality of the design is still very limited and the business can hardly use it.

Hypothesis 5: Organizational and management factors for fine art ceramics have a positive influence on the brand development of fine art ceramic products.

(6) Community Participation (CP)

Community participation in promotion and introduction activities makes fine art ceramic products more developed. This participation is absolutely necessary and indispensable in the development of fine art ceramics brand. Community involvement includes: Local residents; Facilities to visit, promote and introduce products; Domestic and international tourists. Ceramic products have a great impact on the life of the local community where there is a ceramic village in terms of employment, income, and local culture. Responsible ceramic and fine art ceramics production and business establishments

will have a sense of efficient and rational use of natural resources and other production and business resources to contribute to promoting sustainable economic growth, sharing share benefits with the community, contribute to job creation, hunger eradication and poverty alleviation in the locality, protection of natural resources and environment.

Hypothesis 6: The community participation factor has a positive influence on the brand development of fine art ceramic products.

Sampling method and data collection

From the group's research results Höck & Ringle (2006) gives a reference to sample size, whereby the sample size is at least 5 times the total number of observed variables. This is the appropriate sample size for the study using factor analysis $N=5*m$, note that m is the number of questions in the survey. Therefore, the author will survey the number of questionnaires is $N>5*m$ (votes). Research topic with: 38 variables $* 5 = 190$ (votes). Therefore, the number of questionnaires collected for research will be 500 (votes) to ensure the accuracy and science of the survey . Research using the partial least squares linear structural model PLS-SEM by SmartPLS 3 software. PLS-SEM presents some advantages compared with other linear structural models: (1) Avoiding the problem small sample size and non-normally distributed data, (2) Can estimate complex models with many latent and observed variables, (3) Can handle both outcome measurement and causal measurement model, (4) Suitable for prediction-oriented studies.

To determine the degree of influence of factors on the development of ceramics brand in Vietnam, the author uses the following factors:

Model Loading Factor: According to Henseler et al (2012) in principle, the closer the

load factor is to 1, the more reliable the latent variable is. Load factor ≥ 0.7 is considered acceptable .

Composite Reliability coefficient: This coefficient indicates the reliability of the scale when used with PLS-SEM technique. Composite Reliability coefficient varies from 0 to 1, the closer the value to 1, the higher the reliability in the PLS-SEM model. According to Höck & Ringle (2006) In an exploratory model, if this coefficient ≥ 0.6 is acceptable. According to Henseler et al (2012) if in the case of a positive model, the coefficient ≥ 0.7 is appropriate .

Average Variance Extracted (AVE): According to Höck & Ringle (2006) this coefficient checks the convergence and dispersion of the model. A good model should have AVE coefficient ≥ 0.5.

Standardized Root Mean Square Residual (SRMR): This index indicates the relevance of the research model. According to Hu & Bentler (1998) , usually a suitable model will have SRMR value less than 0.08.

Cross loading and Intended loading index: These are two indicators that show the load factor of the factor in the model and correlate with other factors. Accordingly, the Intended Loading index of a factor should be greater than 0.7 and the Cross loading index should be less than 0.3.

Variance Inflation Factor (VIF): According to (Hair et al., 2016) the index indicates the possibility of multicollinearity in the model. VIF index < 10 can be accepted, but to ensure reliability, VIF index should not be greater than 5.

measure of the population coefficient of determination (R^2): is an index to measure the model fit of the data (the explanatory power of the model). Follow Chin (1998) describes ^{R2} values of 0.67, 0.33 and 0.19 in the PLS pathway models as strong, moderate and weak, respectively.

According to Hair et al. (2011), the R^2 value is proposed at 0.75, 0.50 or 0.25 level respectively strong, medium and weak.

Impact coefficient f^2 : The function value f^2 represents the level of influence of the structure factor when removed from the model. According to Cohen (1998) the f^2 values correspond to 0.02, 0.15, and 0.35, corresponding to the small, medium and large effect values of the exogenous variable. If $f^2 < 0.02$, it is considered to have no effect .

Distinguishing Value Rating: The researchers proposed is Heterotrait - Monotrait (HTMT). HTMT is the average of all correlations of the observed variables of each research variable with other research variables. The coefficient of HTMT greater than 0.9 shows that the two research variables lack discriminant value, the acceptance threshold must be lower than 0.85 (Henseler et al, 2012).

PLS Bootstrapping: Bootstrapping analysis was used to remove standard errors and verify the significance of the PLS model at 5% significance level. At the exploratory level, Bootstrapping times can be as high as 500 times. But in the complete analysis phase, the number of times Bootstrapping needs to be increased.

Inner Model p-value (T-Value) and Outer Model p-value (T-Value) indexes: The T -Value value is greater than 1.96, the p-value value must be less than 0.05.

Research results

Descriptive statistics

Vietnamese fine art ceramics have been produced and exported since ancient times. There are traditional craft villages that have been formed and developed for a long time, associated with handicraft villages, including ceramic villages.

The main export ceramic products of Vietnam include: pots, vases, pedestals (mainly elephant pedestals, pylons...) and decorative animals, cups, cups and bowls.

By the end of 2021, the number of ceramic villages will have a relatively large decrease. Currently, there are only 3 active ceramic centers: Bat Trang (Hanoi), Binh Duong, and Dong Nai. Some centers have activities but not on a large scale such as Chu Dau (Hai Duong), Phu Lang (Bac Ninh), Co Chien (Vinh Long)… Some other localities have small scale such as Huong Canh (Vinh Phuc). , Bau Truc (Ninh Thuan), Thanh Ha (Quang Nam)..., some pottery-making areas are gradually disappearing such as Thai ethnic pottery (Son La), Chu Ru ethnic pottery (Lam Dong), Tho Ha pottery (Son La). Bac Giang)… Pottery villages for export are mainly located in Hanoi (Bat Trang craft village), Binh Duong and Dong Nai, of which Binh Duong is the largest ceramics center in the country (GSO, 2022).

According to the statistics of the General Statistics Office of Vietnam, Vietnam's exports of ceramic products in 2021 increased by 3.8% over the same period in 2020 to over 262 million USD. Ceramics are exported the most to the US when accounting for nearly 21% of the total ceramic export turnover of the country, reaching 54.8 million USD, up 18% over the same period in 2020 (GSO, 2022).

Vietnam ranks third (after China and Thailand) among the markets supplying fine art ceramics to the EU, with a growth rate of 7.6% per year in the period 2016 - 2021 (according to statistics of the Eurostat). The implementation of the EVFTA Agreement is opening up a lot of export opportunities for handicraft products in general and fine art ceramics in particular.

Although it decreased by more than 20%, the Southeast Asian market still ranked second in terms of importing Vietnamese ceramics, accounting for nearly 18% of the total turnover of the country, reaching 45.8 million USD. Japan ranked third with 40.8 million USD, accounting for approximately 16% of total export turnover and up 14%.

Ceramic products exported to the EU market in 2021 reached 39.39 million USD, accounting for more than 15% of the total turnover, down 6.2%. Compared with the same period in 2020, most exports of ceramic products decreased in turnover; fell sharply in some countries such as Argentina down 79%, reaching 0.29 million USD; Singapore down 49% to 0.37 million USD; Malaysia decreased by 42.6%, reaching 2.7 million USD...In contrast, ceramic exports increased sharply in some markets such as China, which increased by more than 83% to 13.8 million USD; Sweden increased over 80% to reach 1.2 million USD; Denmark increased 48% to 2.8 million USD (GSO, 2022).

Evaluate model reliability

The model's reliability indicators are viewed in detail before assessing the influence of the factors.

Table 1: The coefficients determining the reliability of the analyzed data

	Cronbach's Alpha	Rho_A	Composite Reliability	Average Variance Extracted (AVE)	VIF
Resources and environment for the production of fine art ceramics (ER)	0.823	0.827	0.880	0.595	1.443
Product Quality (TS)	0.834	0.832	0.899	0.642	1.384
Science and technology,	0.912	0.913	0.924	0.635	1.145

information technology (TI)					
Human resources directly producing fine art ceramic products (HR)	0.844	0.869	0.901	0.646	1.376
Organization and management of fine art ceramic products (MO)	0.864	0.872	0.909	0.665	1.267
Community Participation (CP)	0.851	0.843	0.905	0.705	1.432
Developing Vietnamese fine art ceramics brand (ST)	0.876	0.846	0.935	0.828	

R Square = 0.563; R Square Adjusted = 0.541

(Source: The author processes the results using Smart PLS-SEM)

Through Table 1 presents the data's reliability parameters, in which: Cronbach's Alpha index is the reliability indicator; composite reliability index (Composite Reliability); Variance Extracted (Average Variance Extracted). These are important indicators to assess the reliability of research data. Research data must ensure reliability when the Cronbach's Alpha and Composite Reliability indexes must be greater than 0.7 and the Average Variance Extracted (AVE) index greater than 0.5. Therefore, the data analyzed here ensures the necessary reliability

Variance Inflation Factor (VIF): The index indicates the possibility of multicollinearity in the model. VIF index < 10 is acceptable, however to ensure reliability VIF index should not be greater than 5 Hair et al (2011). Through table 1 it can be seen that the VIF values of all variables in the model are less than 5.

Table 2: Heterotrait-Monotrait Ratio (HTMT) discriminant value

	CP	**er**	**HR**	**MO**	**ST**	**TIEN**	**TS**
CP							
ER	0.356						
HR	0.492	0.253					
MO	0.375	0.347	0.348				
ST	0.562	0.619	0.508	0.518			
TI	0.304	0.392	0.227	0.352	0.448		
TS	0.208	0.562	0.371	0.346	0.607	0.241	

The discriminant validity of the model is ensured by the HTMT index which is the average of all correlations of the observed variables of each research variable with other research variables. The coefficient of HTMT greater than 0.9 shows that the two research variables lack discriminant value, the acceptance threshold must be lower than 0.85.

R^2 index the measure of the population coefficient of determination (R-square value), is an metric to measure the model fit of data (the explanatory power of the model). Theo Hair et al (2011) suggest an R-square value at 0.75, 0.50 or 0.25, respectively, for the degree of strong, medium and weak. So in this model $R^2 = 0.541$ is appropriate in this case study.

The function value f^2 represents the influence of the structure (factor) when removed

from the model. The f^2 values correspond to 0.02, 0.15, and 0.35, respectively, for the small, medium and large Cohen, (1988) effects of the exogenous variable. If the effect size < 0.02, it is considered to have no effect. In this model , we

see that there is no link with a low level of influence on the development of fine art ceramics brand with the f^2 indexes of 0.037, respectively 0.077; 0.046; 0.051; 0.047; 0.103.
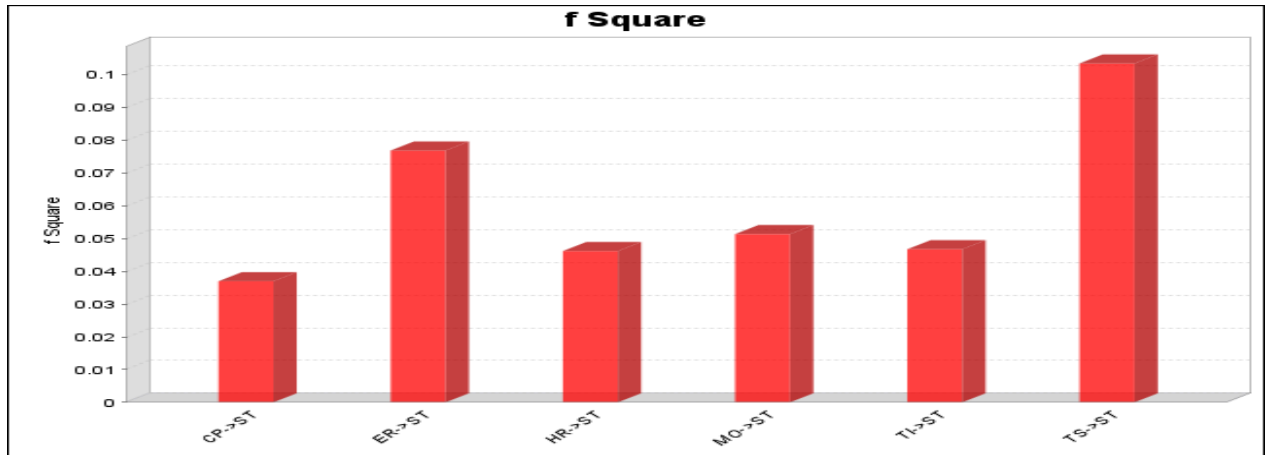

Figure 2: Results of analysis of the f^2 index
(Source: Conplied from results of model)

3.2. Analyze the impact of influencing factors
Research to conduct Bootrapping on Smart PLS - Sem at 500. Through Table 3 observe the Inner

Model p-value (T-Value) and Outer Model p-value (T-Value) indexes: The p-value must be less than 0.05, the T-Value greater than 1.96. It is found that the T-value and p-value indexes are completely consistent with the research model.

Table 3 : The results determine the significance level and the combined impact of the factors (using Bootrapping on Smart PLS)

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	p-values
CP → ST	0.154	0.150	0.062	2.476	0.014
ER → ST	0.223	0.228	0.057	3,898	0.000
HR → ST	0.170	0.173	0.074	2.294	0.022
MO → ST	0.171	0.172	0.057	2.985	0.003
TI → ST	0.158	0.160	0.052	3.065	0.002
TS →ST	0.255	0.250	0.060	4.208	0.000

(Source: Conplied from results of model)

The results of SEM structural modeling are presented in Figures 2 and 3, showing that the model has a Chi-squared statistical value of 916,473. If the model receives an SRMR value less than 0.1, then the model is considered to be in good agreement with the research data (Hu L, 1998) . Therefore, with the analysis results having

SRMR = 0.059 < 0.100, the proposed research model is suitable with the research data. In addition, the multicollinearity test gives VIF<5, so the model does not violate this phenomenon (Hair., 2017).

The general regression equation of the research model:

$$ST = \beta_1 *ER + \beta_2 *TS + \beta_3 *TI + \beta_4 *HR + \beta_5 *MO \qquad + \beta_6 *CP$$

Table 4: Indicators measuring the relevance of the research model

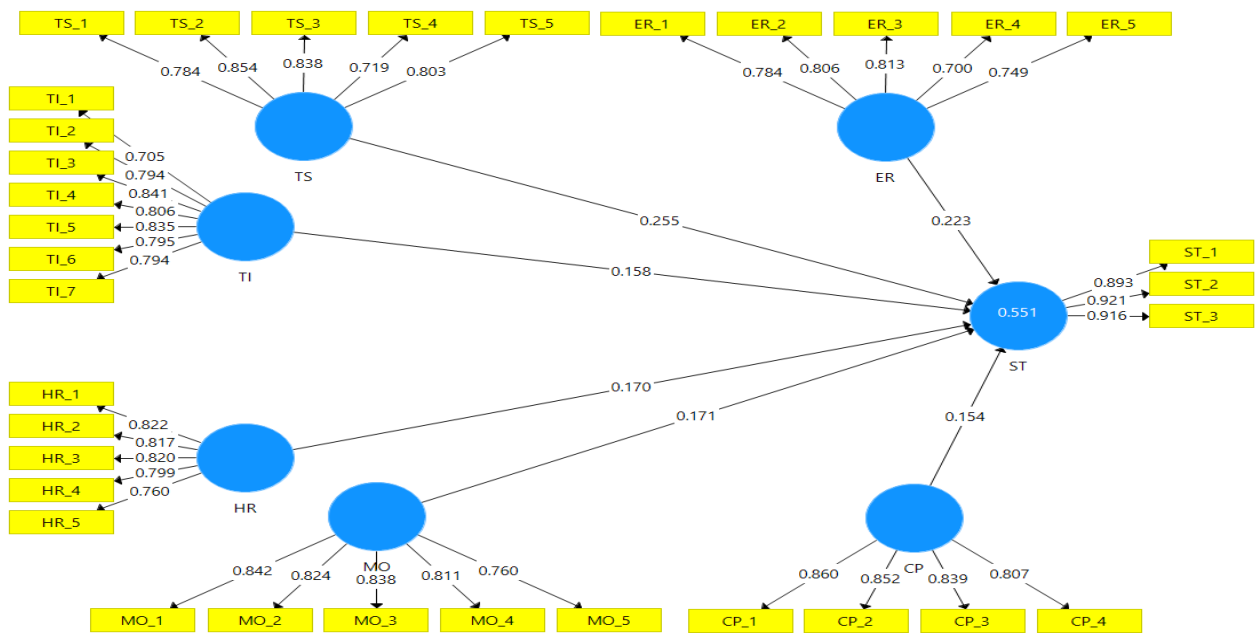|	Saturation Model	Estimated Model
SRMR	0.059	0.059
d_ULS	2,087	2,087
d_G	0.797	0.797
Chi-Square	916,473	916,473
NFI	0.784	0.784

Figure 3: Research model and data processing results

The results of the standardized regression equation of the specific research model are:

$$ST = 0.223 *ER + 0.255 *TS + 0.158*TI +0.170*HR + 0.171*MO + 0.154 *CP$$

Table 5: Standardized regression coefficients of the model

$\beta_1 = 0.233$ (Resources and environment for the production of fine art ceramics)	Sign (+): Same-way relationship
	When natural resources and environment for production increased by 1 unit, the development of fine art ceramics brand increased by 0.233 units.
$\beta2 = 0.255$ (Quality of fine art ceramic products)	Sign (+): Same-way relationship
	When the quality of fine art ceramic products increases by 1 unit, the development of fine art ceramics brand will increase by 0.255 units.
$\beta3 = 0.158$ (Science and technology, information technology)	Sign (+): Same-way relationship
	When Science, Technology and Information Technology increase by 1 unit, the development of fine art ceramics brand will increase by 0.158 units.
$\beta4 = 0.170$ _ (Human resources directly producing fine art ceramic products)	Sign (+): Same-way relationship
	When the direct human resource for production increases by 1 unit, the development of fine art ceramics brand will increase by 0.170 units.

β₅ = 0.171 (Organization and management of fine art ceramic products)	Sign (+): Same-way relationship
	When the management organization for products increases by 1 unit, the development of fine art ceramics brands will increase by 0.171 units.
β6 = 0.154 _ (Community involvement)	Sign (+): Same-way relationship
	When Community Participation increases by 1 unit, the development of fine art ceramics brand will increase by 0.154 units

(Source: Conplied from results of model)

The research results have confirmed the positive influence of 6 factors after developing the research method and using the data to test the statistical significance. When it comes to developing the Vietnamese fine art ceramics brand, the factor "Quality of fine art ceramic products" has the strongest impact on the development of fine art ceramics in Vietnam. After that, the second largest influence belongs to the factor "Resources and environment for the production of fine art ceramics". Next with the same level of impact are the two factors "Human resources directly producing fine ceramic products" and "Organization and management of fine art ceramic products". Element "Science and technology, information technology", in the position with the weakest impact is "Community participation".

Conclusion

Brand development of fine art ceramic products in particular and handicraft products in general has been, is and will be an extremely important issue. Building and developing the brand name of the group of traditional fine art ceramic products in recent years has prospered, a number of brands have gained certain reputations and prestige in both domestic and foreign markets, bringing high economic value, contributing to hunger eradication and poverty alleviation, contributing to the general economic development of craft villages.

Brand development of production and business establishments also faced many difficulties, when the world economy fell into crisis. Therefore, continuing to understand the current situation of brand building and development, finding solutions to develop the brand, contribute to the development of craft villages, create jobs and increase incomes for employees is always a problem. The topic is meaningful and needs attention from many sides, in which state management agencies, businesses and industry associations are of great significance to the development of fine art ceramics brands in Vietnam currently.

Research results have shown that there are 6 factors affecting the development of ceramic brands in Vietnam, respectively: Quality of fine art ceramic products; Natural resources and environment for the production of fine art ceramics; Human resources directly producing fine art ceramic products; Organization and management of fine art ceramic products; Science and technology, information technology; Community participation.

Discussion

Enhance the role of the State in brand building and development. The State needs to have a national overall program to increase awareness and support traditional craft villages in the process of building and protecting brands, promoting and developing brands. The State should have

supportive policies such as: To encourage and create favorable conditions for craft villages to invest in brand building; remove restrictions on brand investment; simplify administrative procedures, create favorable conditions for trade villages to quickly register trademarks; support in training; train; Provide information; consulting for craft villages to build and promote brands; strictly handle acts of violating intellectual property rights; have policies to protect the image of the country, people, products and goods of Vietnam.

Another urgent issue that is posed for the expansion of production, renewal of production organization in many craft villages, ensuring the requirements of production centralization in each craft village is to build infrastructure for production clusters. of craft villages, creating premises for newly established production facilities and expanding working areas, combining rationally using production areas in households, focusing on creating the necessary premises, has just built a waste treatment system, resolutely overcoming the environmental pollution that currently exists in many craft villages.

In the work of trade promotion, first of all, it is necessary to have a specialized agency, conduct market research and forecast supply and demand volumes, prices, fashion models, and tastes of customers in each country for each type of handmade product. fine arts of Vietnam, exchange information and promptly adjust production to suit the market. In order to develop the export market, the most decisive factor is that handicraft products must always maintain their prestige, be highly competitive in terms of quality and price, and ensure the correct delivery contract.

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