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THE DEVELOPMENT OF CULTURAL AND CREATIVE INDUSTRIES IN VIETNAM

Trinh Thi Hanh^{1*}

¹Hanoi University of Industry, Vietnam. Email: hanhtt_ml@hau.edu.vn,
<https://orcid.org/0000-0001-9915-4576>

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Corresponding Author: Trinh Thi Hanh
(hanhtt_ml@hau.edu.vn)

ABSTRACT

Cultural and creative industries are emerging as a significant development trend in numerous countries worldwide, particularly in the context of transitioning toward sustainable economies and effectively harnessing the scientific and cultural values unique to each nation. Vietnam possesses a wealth of cultural resources to develop cultural and creative industries; however, Vietnam remains a relatively young player in the development of those industries, primarily due to the repercussions of war and a historically narrow focus on economic recovery and innovation in other sectors. In recent years Vietnam has implemented various policies and strategies aimed at robustly advancing its cultural and creative industries. Nevertheless, the industry is still in its infancy, facing numerous limitations across various domains during the process conducting government's policies. This article employs quantitative method and policy analysis, drawing on the documentation of the Communist Party and the State of Vietnam, to illuminate changes in the perception of cultural and creative industries in Vietnam from the early 21st century to present. Additionally, it assesses the current state of the industry, highlighting specific success stories, some limitations and reasons to provide a comprehensive overview of the cultural and creative sectors in Vietnam today. Beyond that, the paper raises some implications for both the government and the cultural enterprises to improve the quality and effect of this industry in the future as culture can be seen as a motivation for development.

KEYWORDS: Cultural Industry, Creative Industries, Cultural and Creative Industries in Vietnam, Sustainable Development, Vietnam's Innovation, Vietnam's Economic Development.

1. INTRODUCTION

1.1. Cultural And Creative Industries

The concept of "cultural industries" was first introduced by T. Adorno and M. Horkheimer in their 1944 work, "Dialectic of Enlightenment", and later explored further in their examination of the industrialization of culture in 1977. As they argued, cultural industries encompass fields such as music, publishing, film, and broadcasting. UNESCO expressed support for the notion of cultural industries, recognizing them as areas with significant economic potential and defined cultural and creative industries as sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution, and/or commercialization of goods, services, and activities of a cultural, artistic, or heritage-related nature (UNESCO, 2006).

The idea of a creative economy and creative industries emerged in the late 20th century alongside the development of the knowledge economy. Numerous issues related to the creative economy, such as digital media, advertising, design, and fashion, illustrate how cultural elements can generate economic value. The creative economy can be understood as encompassing industries related to manufacturing, services, retail, and entertainment. The foundational definition of the creative economy describes it as "the transactions of creative products that result from creativity and have economic value" (Howkin 2001, p. 8). In 2008, The Conference Board of Canada stated that "a creative economy extends beyond the culture sector to harness creativity and bring about positive social and economic changes across a broad spectrum of industries, sectors, and social organizations" (The Conference Board of Canada 2008, p. 1).

The concept of "creative industries" was first emerged in a 1994 Australian report titled "Creative Nation". Creative industries have the potential to drive economic development and innovation globally (Huijgh, 2007). Most scholars widely accepted definition comes from the UK Department of Culture, Media and Sport, which describes creative industries as "those industries originating in individual creativity, skill, and talent, with the potential for wealth and job creation through the generation and exploitation of intellectual property" (Department of Culture, Media and Sport, 1998, p. 3). These industries leverage human creativity, skills, and talent to produce goods characterized by their artistic, cultural, and creative attributes. Creative industries differ from traditional economic sectors; they typically generate high levels of novelty and are

often organized as small or micro businesses, or operate through self-employment. This sector encompasses a variety of fields, including book and magazine publishing, visual arts (painting and sculpture), performing arts (theatre, opera, concerts, and dance), sound recordings, cinema and television films, as well as fashion, toys, and games (Caves, 2000, p. 1).

The distinctions between the concepts of the creative economy, creative industries, and cultural industry are often unclear. These concepts share a common thread: the knowledge-based economy, which is a prominent trend in contemporary economies. As Leadbeater noted, "in the new economy, a greater portion of the value of manufactured products will derive from the software and intelligence they encompass, and an increasing amount of what we consume will take the form of services. Across all sectors, the knowledge content of products and processes is on the rise... Knowledge push and market pull have positioned know-how as the critical source of competitive advantage in the modern economy" (Leadbeater, 1999, p. 39). Cunningham's research highlights the distinctions between these concepts. He noted that cultural industries began to emerge with technological advancements in the early 20th century. The rise of the Internet and the digitization of media in the late 20th century further propelled the development of creative arts, music, film, and radio, culminating in a significant expansion of creative industries in the early 21st century (Cunningham, 2001). Despite the varying forms of these concepts, they all represent economic sectors grounded in knowledge, creativity, and enduring cultural values. Consequently, these concepts intersect, as seen with content industries in Korea, or creative and cultural industries in Taiwan, and cultural careers in China. The cultural and creative economy represents a significant and effective solution for fostering robust and sustainable global economic development. Statistics indicate that cultural and creative industries accounted for approximately 2.3 trillion USD, which corresponds to 3.1% of global GDP (United Nations Conference on Trade and Development, 2024, pp. 5-6). Within the G20, these industries contributed between 0.7% of GDP in Mexico and 3% in the United States. In 2022, Latin America experienced a remarkable growth rate of 66.1% in this sector. In Russia, in 2019, creative industries contributed 2.4% of GDP, translating to a real value of 104.5 billion USD (Human Capital Multidisciplinary Research Center, 2021, p. 5).

In recent years, the concept of the cultural industry in Vietnam has emerged with meanings that

closely align with global interpretations. Cultural industry was defined as an sector that creates, produces, reproduces, disseminates, and consumes cultural products and services through industrialization, computerization, and commercialization, all aimed at meeting the diverse cultural needs of society (Doan and Nguyen, 2014). In the 2016 Strategy for the Development of Cultural Industries in Vietnam, the official definition emphasizes the production of cultural products and services through industrial methods. The strategy focuses on fostering development through creativity, science, technology, and intellectual property, while maximizing the economic potential of cultural values. It identifies twelve key sub-sectors central to Vietnam's cultural industry, which include: advertising, architecture, crafts, design (covering fashion, products, media, landscape, and interior), cinema and video, publishing, software and interactive entertainment games, music, performing arts, visual arts, television and radio, and cultural tourism (including museums). This framework illustrates Vietnam's hybrid approach, blending elements of both the cultural and creative industries, with a pronounced emphasis on creativity, science, and technology. This paper will conduct an in-depth exploration of the landscape of cultural and creative industries in Vietnam, presenting a comprehensive analysis of their current state and potential for growth.

1.2. Methodology And Research Design

This article will explore the cultural industry in Vietnam from the perspective of cultural and creative industries. To enhance transparency, the study will clearly define its data selection criteria and analytical steps. Specifically, it will use official policy documents and statistical data published by Vietnam's General Statistics Office, focusing on the most recent and relevant datasets related to cultural and creative industries. The analysis will proceed in three steps: (1) a policy review to identify key development orientations and changes from materials of the Communist Party of Vietnam and the State, (2) quantitative analysis of selected indicators to assess the current scale and performance of the cultural industry in Vietnam, especially data from General Statistics Office and Vietnam National Authority of Tourism, and (3) comparative analysis across time and, where applicable, with regional benchmarks. These steps provide a systematic and transparent basis for the findings and recommendations.

2. VIETNAM'S POLICIES TO DEVELOP

CULTURAL AND CREATIVE INDUSTRIES

President Ho Chi Minh, with a visionary understanding of the mission and role of culture, emphasized that in the process of national construction, there are four issues that must be prioritized in the nation's development and given equal significance: politics, economics, culture, and society. Additionally, he asserted that "culture and art, along with all other activities, cannot exist in isolation; they must be integrated with economics and politics," indicating that culture should actively contribute to economic development, serving as a driving force for national progress (Ho, 2011, p. 246). Stems from Ho Chi Minh's thought of culture, since the innovation period began in 1986, the Communist Party of Vietnam has established new orientations and policies to advance the cultural and creative industries.

In 1998, the Communist Party of Vietnam adopted Resolution No. 03-NQ/TW focusing on the construction and advancement of a refined Vietnamese culture infused with national identity. This resolution aimed to embrace the essence of global culture and ensure that culture permeated all aspects of social life and activities. The Resolution of the 5th Central Conference, Session VIII focused on building and developing an advanced Vietnamese culture rooted in national identity and highlighted the economic potential inherent in cultural development. It also underscored the necessity of implementing economic policies within the cultural sector and cultural policies within the economy. The Resolution affirmed that economic construction and development should pursue cultural objectives... Culture is both a product of the economy and a driving force behind economic development. Then the Resolution No. 33-NQ/TW (9/6/2014) outlined the goals and requirements to build and cultivate Vietnamese culture as follows: establishing a healthy cultural market, fostering the growth of the cultural industry, and enhancing the promotion of Vietnamese culture. It also highlighted the establishment of a cultural market and the growth of cultural industries. It explicitly stated that the objective of developing cultural industries is to harness and promote the potential and unique values of Vietnamese culture, stimulate the export of cultural products, and facilitate the global dissemination of Vietnamese culture. This marked the first time the Communist Party of Vietnam's document identified the cultural industry as a key development goal in the country's new era. Furthermore, the 12th Party Congress (2016) emphasized the need to focus on the development of

various new sectors, including the cultural industry, stating that it should be advanced in conjunction with the establishment and refinement of a market for cultural services and products, while also enhancing the promotion of Vietnamese culture (Communist Party of Vietnam, 2019, pp. 648, 673, 674).

In 2016, the Vietnamese government unveiled the groundbreaking Strategy for the development of Vietnam's cultural industries, which not only charts a course for growth through 2020 but also sets an ambitious vision for 2030. This initiative establishes a transformative agenda aimed at cultivating vital cultural industries including advertising, architecture, software and entertainment gaming, handicrafts and design, exhibitions, television and radio, and cultural tourism. The overarching goal of this strategy is to elevate these sectors into essential components of the service economy, marked by significant advancements in both quality and quantity. It seeks to actively drive economic growth and create jobs by producing an increasingly diverse array of high-quality cultural products and services. These offerings will cater not only to the creative and cultural consumption needs of domestic audiences but also to international markets, thereby enhancing the global image of Vietnam and its people. Furthermore, the strategy aims to build strong brands for cultural products and services while prioritizing the development of cultural and creative industries where Vietnam holds significant advantages and potential (Prime Minister, 2016). This initiative is a pioneering step for Vietnam, recognizing the critical importance of leveraging sustainable cultural values in global development landscape.

The primary objective of the 2016 strategy is to elevate the creative industry to approximately 7% of GDP by 2030, aligning with the achievements of numerous countries. This ambitious initiative emphasizes key sectors such as cinema, performing arts, exhibitions, advertising, and cultural tourism, while also aiming to establish a strong national brand and secure a prominent position within the global value chain of cultural products and services. To realize this vision, the 2016 strategy delineates specific tasks and actionable solutions aimed at advancing the cultural industry by 2030. These include proactive public engagement, refining policy frameworks, enhancing human capital, boosting science and technology, attracting investment, developing robust markets, and fostering international exchanges and cooperation. This comprehensive approach is designed to not only

promote the cultural sector but also position it as a significant driver of economic growth and cultural influence on the world stage (Prime Minister, 2016, pp. 3-5).

By the 13th Party Congress (2021), the development of the cultural industry was identified as a key policy of Vietnam. The document underscored the importance of "focused development of the cultural industry," along with "perfecting mechanisms and policies for its growth; creating unique and innovative cultural products and forms with broad influence to promote and introduce them to the world" (Communist Party of Vietnam, 2021, pp. 145, 264). This clearly indicates that Vietnam has acknowledged the limitations of its resources in advancing the cultural industry, prompting a concentration on several critical areas, particularly the enhancement of development mechanisms and policies. Additionally, the cultural industry not only aims to support economic growth and preserve cultural heritage but also plays a vital role in enhancing Vietnam's global image in today's information-rich and highly integrated world.

In 2021, Vietnam convened the 3rd National Cultural Conference, marking the first such event in 35 years since the national renovation began in 1986. This conference was significant as it was the first cultural gathering in the nation during a period of peace; the previous conferences in 1946 and 1948 took place during the resistance against France. This highlights the growing importance of strengthening Vietnam's cultural foundations as the country moves towards sustainable and comprehensive development in the future. One of the six major tasks outlined for Vietnamese culture is the urgent development of cultural industries and the establishment of a healthy cultural market. On 22/12/2024, the Vietnamese government hosts the inaugural National Conference on the development of the country's cultural industries, underscoring the need to create a *Cultural and creative industries development strategy* with a long-term vision and more cohesive solutions. This indicates that both the Communist Party and the Government of Vietnam recognize the significance of advancing the cultural industry as a vital component of the overall cultural foundation, contributing to the nation's socio-economic growth.

3. RESOURCES AND INVESTMENT IN VIETNAM'S CULTURAL AND CREATIVE INDUSTRIES

Vietnam boasts a rich array of resources to support the growth of its cultural and creative

industries. Its favorable geographical location enhances transportation efficiency, thereby reducing costs associated with the import and export of cultural products. Additionally, Vietnam is endowed with a diverse and extensive system of cultural heritage, encompassing both intangible and tangible elements. Vietnam is home to 8 UNESCO-recognized world heritage sites, which include 5 cultural heritages: the Hue Monuments Complex, Hoi An Ancient Town, My Son Sanctuary, Thang Long Imperial Citadel, and Ho Dynasty Citadel; and 2 natural heritages: Phong Nha - Ke Bang National Park and Ha Long Bay; and 1 mixed heritage: Trang An Landscape Complex. Furthermore, UNESCO recognizes Vietnam for its 15 intangible cultural heritages, 9 documentary cultural heritages, 11 world biosphere reserves, 3 global geoparks, and 9 Ramsar sites. As of 2019, Vietnam boasts a total of 3,498 national heritages (82 special national relics), with this number projected to increase to 3,620 (130 special national relics) by 2023 (General Statistics Office, 2024, p. 1002). This highlights Vietnam's diverse and rich cultural capital, which can be leveraged within the current cultural and creative industries. Culture serves as a valuable asset for economic development, acting as a catalyst for growth and motivating individuals and communities to innovate and create new products and values. This foundation is crucial for advancing the cultural industry, particularly in terms of effectively and sustainably utilizing heritages to foster sustainable development. However, challenges remain in how these resources are exploited; many new heritages are being utilized superficially, lacking the depth and uniqueness necessary to fully develop the cultural industry, expand market reach, and enhance Vietnam's global image.

The second key resource for Vietnam's cultural and creative industries is the labor force in relevant fields, which includes management, creative, production, and business personnel. Statistics indicate that the proportion of Vietnamese workers engaged in those sectors remains relatively low, despite the growth seen during the renovation period. Historically, labor in the hotel and restaurant sectors numbered just over 400,000 in the early 1990s, rising to 678,000 in 2000, alongside nearly 73,000 individuals involved in other cultural activities (General Statistics Office, 2002, pp. 39-41). By 2009, only 1.72% of the workforce was employed in the cultural sector; this figure increased to 3.45% in 2015 and reached 5% in 2019 (Nguyen 2023). Currently, Vietnam has approximately 3.3 to 3.6 million people working in these fields, which constitutes about 6%

of the total workforce of over 52 million during the 2019-2023 period (General Statistics Office, 2024, p. 168). Vietnam has 40 institutions providing direct training, and 80 other educational institutions that offer courses related to culture and arts. This situation poses challenges in reaching the target of having 220,000 direct human resources employed in the cultural sector by 2030. Additionally, many professionals in Vietnam's cultural industry lack essential skills, are limited in their use of science and technology, and have not yet established a comprehensive level of professionalism in an increasingly dynamic work environment.

The third vital resource for the cultural and creative industries is investment and financing. This aspect is often viewed as a limitation in Vietnam's cultural development strategy, even though investments have seen an increase in recent years. The budget allocated for cultural and artistic activities across 55 out of 63 provinces amounts to only 1.72% of the state budget expenditure. Moreover, the budget dedicated to culture for the period of 2021-2025 represents merely 0.95% of the overall state budget (Thu, 2022). The predominant source of funding for the cultural industry remains the state budget, which results in a lack of diversity and insufficient resources, particularly in areas requiring long-term commitment and advanced science and technology. According to the latest plan, Vietnam is projected to allocate at least 122,250 billion VND for cultural development during the 2025-2030 period. This funding aims to support the National Target Program on Cultural Development, emphasizing the importance of cultural industries as key components of the economy (Nhat, 2024).

4. RESULTS OF CULTURAL AND CREATIVE INDUSTRIES IN VIETNAM

The cultural and creative industries significantly contributed to Vietnam's economy, accounting for 2.44% of GDP in 2010, which rose to 3.5% in 2015 and 3.61% in 2018 (Nguyen and Pham, 2022). Between 2018 and 2022, the number of economic establishments within the cultural and creative industries grew by an average of 7.21% per year. By 2022, approximately 70,321 establishments were operating in this sector. It also generated an impressive total of about 44 billion USD within the Vietnamese economy (Dang, 2024, p. 55). In terms of trade concerning cultural products and services, Vietnam reported a trade surplus of 37 billion USD in 2018, which increased to 41.9 billion USD in 2022 (Ministry of Culture, Sports and Tourism, 2023; Hanoi University of Culture, 2024, pp. 88, 89).

However, within Vietnam's export structure, other goods, including those from the cultural and creative industries, accounted for only 0.005% of total exports in 2019 and increased to 0.01% in 2023. It means that Vietnam's cultural and creative industries have yet to establish a significant presence in international trade (General Statistics Office, 2002, p. 377; 2024, p. 735).

Vietnam's publishing industry has experienced significant growth over the past four decades of renovation. Between 2017 and 2022, the number of printed books rose from 30,851 to 31,208, while the total number of copies published increased from 312.5 million to 496.9 million (The Publication, Printing and Distribution Authority, 2022). The rise of e-books has also been notable, driven by advancements in science and technology and digital transformation. By the end of 2023, 24 publishers had registered to operate in electronic publishing. In 2019, the revenue of Vietnam's publishing industry reached VND 2,600 billion, yielding a profit of VND 230 billion, marking an 8% increase compared to 2018 (Ta, 2020). However, a significant concern remains: the majority of the more than 800 press agencies are small to medium-sized newsrooms. While some challenges have been addressed through recent mergers and downsizing, the resource limitations concerning capital and technological capabilities for digital transformation continue to hinder the adaptation of these press agencies to the evolving demands of the cultural industry.

The broadcasting sector has experienced an average growth rate of 7.52% from 2018 to 2022, with total revenue reaching 15,048 billion VND. Of this amount, advertising revenue alone accounts for 7,565 billion VND (Hanoi University of Culture, 2024, p. 35). In this industry, Vietnam is increasingly adopting practices from other countries, focusing on purchasing copyrights, and developing high-quality artistic programs and engaging game shows to attract viewers. The content of these game shows is notably diverse, encompassing themes such as military life, cooking, family, travel, and singing, often featuring celebrity participation to enhance their appeal. Recently, two major programs, "Anh trai vuot ngan cong gai," and "Anh trai say Hi", have drawn significant viewer attention, joining the ranks of popular shows like "Chi dep dap gio," "Next top model," "Sao Mai diem hen," and "Rap Viet." In the realm of film, an increasing number of private investors have entered the sector, achieving promising results beyond merely acquiring foreign blockbusters, which currently dominate 70% of film sales in Vietnam. Noteworthy figures such as Tran Thanh and Ly Hai have had significant success with

their own film projects. Several Vietnamese films have generated millions in revenue, including titles such as "I See Yellow Flowers on the Green Grass", "Hai Phuong", "Bo Gia", "Nha Ba Nu", "Mai", and the "Lat Mat" series. This trend strongly encourages the adoption of Public-Private Partnerships within the Vietnamese film industry, leveraging external capital and technology alongside the human resources and expertise of state actors. This collaborative approach aims to enhance product quality and boost revenue from films, addressing the current limitations of Vietnamese cinema while fostering new developments in the cultural industry.

Tourism is arguably the fastest-growing sector and plays a significant role in Vietnam's cultural and creative industries. In 2019, the total revenue generated by the tourism amounted to 44,669 billion VND. However, following the Covid-19 pandemic, this revenue experienced a decline before reaching approximately 68,966 billion VND in 2023 (General Statistics Office, 2024, pp. 752, 754). Vietnam has proactively opened its doors to attract international tourists, which has, in turn, bolstered the cultural industry. Over the years, the number of businesses in the tourism sector has risen steadily, driven by the country's commitment to international integration and the development of tourism. In 2010, Vietnam boasted approximately 12,000 accommodation establishments. This number grew to 18,000 by 2015 and exceeded 25,000 by 2017, which included 116 five-star hotels and 259 four-star hotels. By the end of 2024, Vietnam is projected to have 280 five-star accommodations and 356 four-star establishments. The surge in international travel businesses has also been notable, with around 4,170 establishments reported (Vietnam National Authority of Tourism, 2024, p. 18).

In 1995, Vietnam attracted merely 1.3 million foreign visitors, a figure that increased to 2.3 million by 2001 (General Statistics Office, 2002, p. 381). The number of international visitors to Vietnam has steadily increased over the years: 5.5 million in 2010, 7.572 million in 2013, 10.012 million in 2016, 12.9 million in 2017, and 15.498 million in 2018 (To, 2019, p. 33). In 2019, the number reached over 18 million, but due to the impact of Covid-19, it dropped to more than 12 million in 2023 before rebounding to 17.5 million in 2024 (General Statistics Office, 2024, pp. 752, 754; Vietnam National Authority of Tourism, 2024, p. 9). The majority of tourists continue to come from Asia (over 70%), with key markets including Korea, Japan, China, Taiwan, Malaysia, and increasingly India, as well as visitors from outside Asia, such as the US, Australia. Tourism revenue has

also seen substantial growth over the years, climbing from 96 trillion VND in 2010 to 230 trillion VND in 2014, 337.83 trillion VND in 2015, ultimately reaching 620 trillion VND in 2018 (To, 2019, p. 33). By 2024, it reaches 840 trillion VND, maintaining a growth rate of 7.38% for that year and contributing positively to Vietnam's GDP growth (Vietnam National Authority of Tourism, 2024, p. 12).

Cultural tourism has garnered significant attention recently from scholars and policymakers aiming to enhance the cultural industry. Key examples of cultural tourism destinations include cultural heritage sites, artistic exhibitions, and performances. Notable locations that attract international visitors for cultural tourism include the Imperial Citadel of Hue, Hoi An Ancient Town, My Son Sanctuary, Thang Long Imperial Citadel, and Ha Long Bay. As cultural tourism activities continue to expand, Vietnam proudly holds the titles of "Asia's Leading Destination 2024," "Asia's Leading Heritage Destination 2024," and "Asia's Leading Natural Destination 2024."

Cultural programs that blend traditional elements with a contemporary feel are hosted in many renowned tourist destinations, attracting both domestic and international visitors. These initiatives play a vital role in promoting Vietnamese cultural values while also generating significant economic benefits. Notable examples include the show "Tinh hoa Bac Bo" in Hanoi and "Memories of Hoi An - Quang Nam". Each of these programs showcases a substantial investment in both content and presentation, demonstrating a commitment to sustainability within the cultural industry. "Tinh hoa Bac Bo" exemplifies the evolution of cultural tourism in Vietnam today. Premiering on 28/10/2017, the show conducted 100 screenings and attracted over 50,000 audience members in its first year. By 2024, it had expanded to over 600 performances, drawing more than 500,000 attendees. The program received the prestigious gold award at the 2018 Asia-Pacific Stevie Awards and was recognized by CNN as a must-see attraction when visiting Hanoi. This underscores the immense value of this show, as well as the overall impact of well-invested, high-quality cultural and artistic programs on the growth of Vietnam's cultural industry.

5. STRATEGIC IMPLICATIONS FOR DEVELOPMENT CULTURAL AND CREATIVE INDUSTRIES

Despite receiving attention and development initiatives from the Communist Party and the State, the cultural and creative industries in Vietnam

remains a nascent field that has not attracted sufficient investment or delivered the anticipated value. Currently, this sector faces several significant limitations: 1) there is a lack of proper recognition regarding the role and value of the cultural and creative industries in contributing to the national economy, resulting in fragmented development, a disjointed system, and the absence of a comprehensive ecosystem; 2) the rich and diverse resources of the sector are not being effectively utilized; 3) the cultural and creative industries suffer from weaknesses in management, science and technology, and innovation, which in turn leads to low product quality and challenges in competing in the global market; 4) sources of investment, particularly in terms of capital, remain quite limited; and 5) there is no cohesive policy mechanism to support the development of these industries. While the world requires specific strategies to cultivate and advance the cultural and creative industries, Vietnam must also make adjustments to further enhance this economic sector.

Firstly, it is essential to refine the system of state policies and laws governing the development of cultural and creative industries. The Communist Party and State of Vietnam have implemented numerous effective and suitable policies aimed at fostering the cultural and creative industries. However, to translate these policies into reality, it is critical to refine specific mechanisms and guidelines that enable both governmental agencies and private enterprises to invest in cultural industries, thereby contributing positively to the overall growth of the sector.

Secondly, to truly elevate the cultural and creative industries in Vietnam, it is imperative to ramp up investment in this burgeoning sector. These industries are still in their infancy compared to global counterparts. To bridge this gap, Vietnam must harness its maximum resources and seize favorable opportunities for growth. Investment capital and a skilled workforce are crucial internal resources that can be swiftly acquired by leveraging advancements in science and technology, along with learning from global best practices. By channeling substantial financial resources into this industry, Vietnam can attract top talent and significantly enhance both infrastructure and product quality. Moreover, a robust emphasis on the training and retraining of modern, science-driven human resources is essential for sustainable development. In this context, science and technology emerge not just as tools, but as vital instruments in the creation, production, and preservation of cultural products. This will

undoubtedly lead to an elevation in the quality of offerings from the industry, propelling Vietnam to the forefront of the global cultural and creative landscape.

Thirdly, to foster the advancement of the cultural and creative industries, it is essential to leverage the intelligence and creativity of the workforce to produce an increasing array of high-quality products. This sector is characterized by its substantial creative demands, necessitating continual enhancement of content that resonates with both distinctiveness and contemporary consumer preferences. Consequently, the elevation of content quality across all sub-industries is imperative to meet consumer expectations, particularly in the context of globalization and the ongoing Fourth Industrial Revolution. The quality of product content serves as a critical driver for the development of the entire cultural industry. Therefore, enhancing product value and quality is vital for Vietnam as it seeks to pursue sustainable development. This is especially pertinent given Vietnam's status as a latecomer in this domain, which involves a transition towards establishing and nurturing a robust creative industry framework.

Fourthly, to enhance the international appeal and market presence of Vietnam's cultural and creative industries, it is crucial to prioritize and fortify international cooperation. Currently, Vietnam's cultural sector is in its infancy and faces several challenges, particularly in product quality and global market reach. By establishing robust international collaborations, Vietnam can gain invaluable insights into market dynamics, emerging trends, and innovations within the cultural and creative industries. These partnerships will not only facilitate the exchange of cutting-edge scientific and technological advancements, enabling local producers to innovate and enhance their offerings, but will also serve to elevate Vietnam's profile on the global stage. By showcasing our cultural products to

a wider audience, we can foster deeper connections and appreciation for Vietnamese culture worldwide. Recognizing that the cultural industry transcends domestic boundaries and operates within a global context, it is imperative that we invest in collaborative efforts and actively seek to expand our market reach. This strategic approach will be a driving force behind the growth and success of Vietnam's cultural and creative industries.

6. CONCLUSIONS

This study highlights the growing global significance of cultural and creative industries as key drivers of economic development and situates Vietnam's cultural sector within this broader transformation. While culture has long been a foundational pillar of Vietnam's national identity, only in recent years has the country aligned more closely with global trends by prioritizing the development of cultural and creative industries through targeted policies and strategic guidelines.

The findings show that Vietnam's cultural and creative industries remain at an early stage of development, characterized by limited economic impact, weak sectoral identity, and insufficient investment in human resources and infrastructure. Although employment and GDP contributions have increased modestly, sustainable growth has yet to be achieved. By systematically analyzing national policy frameworks alongside official statistical data, this study provides one of the first comprehensive assessments of Vietnam's cultural and creative industries. Its original contribution lies in clarifying the sector's current developmental constraints and offering evidence-based insights to inform future policy and investment strategies aimed at strengthening the role of cultural and creative industries in Vietnam's socio-economic development.

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