



## Policy for developing the cultural tourism industry in Vietnam

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**Abstract:** Cultural tourism not only attracts international tourists to explore and experience Vietnam's unique culture but also contributes to creating an important source of income for the national economy. Vietnam has a diverse history and culture, expressed through architecture, art, culinary culture, and many unique traditions. Destinations such as Hue, Hoi An, Sapa, Hanoi, and Saigon are not only places where visitors can learn about Vietnam's history and culture but also experience the unique traditions and cultural beauty in each region. In particular, combining cultural tourism with cultural heritage conservation and sustainable development is an important trend. This includes building aesthetically pleasing tourist areas that do not harm the environment and local culture. The emphasis on preserving and honoring classical cultural values is also an important part of cultural tourism. Thus, cultural tourism is not only a source of cultural value and helps promote the country's image but also positively contributes to the economic development and preservation of Vietnam's cultural heritage. Cultural tourism will continue to play an important role in promoting the sustainable development and sublimation of Vietnamese culture in the future.

**Keywords:** Cultural policy; Culture marketing; Cultural industries; Development; Vietnam.

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### 1. INTRODUCTION

Cultural industries play an increasingly important role in economic development, “promoting social cohesion”, and “can provide excellent opportunities to nurture talent and contribute to the creation of sustainable jobs. At the same time, cultural industries can create spillover effects.” Each country identifies different sectors that belong to the cultural industries. In Vietnam, it is possible to identify sub-sectors of critical importance to the cultural industries: “Advertising; architecture; software and entertainment games; crafts; design; film; publish;

fashion; Performing Arts; fine arts, photography, and exhibitions; television and radio; cultural tourism. Striving to 2030, the revenue of cultural industries contributes 7% of GDP” (Government, 2016). To promote the development of the cultural industries, Vietnam has had macro and micro policies for the cultural industries in general, and several specific sub-sectors in particular.

In recent years, the cultural industries in Vietnam have developed and achieved certain achievements. These achievements are achieved due to many objective and subjective reasons but must include the formulation and implementation of industrial policies at the macro and micro levels. The planning and implementation of many important cultural policies, including those for the development of the cultural industries, have shown the effective management and impacts of cultural policies on this field. Cultural policy, the research, analysis, and evaluation of cultural policies for the development of cultural industries are approached by the author from the perspective of managing cultural and artistic activities in Vietnam. (Nguyen Thi Anh Quyen, 2022).

## **2. THEORETICAL BASIS**

### **2.1. Cultural policy**

According to the document "Cultural Policy A Preliminary Study" by UNESCO, cultural policy is a set of operating principles, practices, administrative management methods, and methods of using the State budget as the basis for cultural and artistic activities. One cultural policy cannot be suitable for all countries; Each member state determines its cultural policy according to its cultural values, goals, and choices. (UNESCO, 1967).

UNESCO defines cultural policy as: “Cultural policy is a set of operational principles that determine the practices, methods of administration and budgeting methods of the State under which the activities of the State are based. culture” (Le Thi Hien et al., 2009).

Cultural policy is a set of conscious and well-thought-out social practices regarding the State's intervention or non-intervention in cultural activities, to meet the cultural needs of the people, by optimally using all the material and human resources of society at an appropriate time (UNESCO, 1967).

Cultural policy has macro, medium, and micro levels. In most countries, cultural policy is implemented at the macro level of the State through resolutions, action programs, and national strategies; intermediate level of cultural management by industry/field or local cultural management by concretizing projects and strategies; organizational, unit, and cultural enterprise level in the organization's strategic and operational plans.

From the above analysis, the concept of cultural policy can be made as follows:

Cultural policy is a system of principles and practices of the State in the field of culture to develop and manage the practice of cultural life according to its development viewpoints and management methods, satisfy the need to develop the people's cultural and spiritual life based on making use of the available material and spiritual conditions of the society.

From the above concept, countries, depending on the characteristics of each country, determine the object of cultural policy as:

Culture is arts, which means that management activities are mainly aimed at art objects;

Culture encompasses all aspects of social life, therefore, the object of policy intervention is very broad and its effectiveness is difficult to measure.

From the above two conceptions, the management object of cultural policies in practice in many countries often takes the arts as the central area (USA, UK, France, and many European countries), because it is relatively clear and from there, the impact of the state on each sector can be measured. The state management agency is considered to be an agency that manages cultural and artistic affairs, not an agency that manages the entire life and practice of cultural and artistic activities. Depending on the concept and tradition, each country adds several fields other than arts to the subject of management.

## **2.2. Cultural tourism industries**

The term “cultural industry” first appeared in 1944, in the book *Dialectic of Enlightenment* by two German researchers, Adorno and Horkheimer. They believe that the cultural industry brings together scholarly culture and popular culture; at the same time, refute the view that culture arises from the masses (Adorno, TW, 1997). According to them, cultural products have been carefully calculated for the needs of the masses, so they are more or less produced according to the plan. Here, the word “industry” does not refer to the production process but the standardization of products, as well as the rationalization of techniques related to the supply and distribution of cultural products. However, Adorno and Horkheimer are also critical of the commercial exploitation of human creativity.

In 1982, UNESCO stated that “Cultural industries occur when cultural goods and services are produced and reproduced, stored and distributed on industrial and commercial chains, i.e. on a large scale, consistent with economic strategy rather than cultural development” (UNESCO, 1982). According to recent UNESCO documents, cultural industries are industries that produce tangible or intangible products that are artistic, and creative and have the potential to generate income and wealth through the exploitation of natural resources, cultural assets, production of knowledge-based goods and services (both traditional and contemporary). The fields of the cultural industries have in common that they all apply creativity, cultural knowledge, and intellectual property to create products and services with cultural and social significance

(UNESCO, 2007). The concept of "industry" is concerned with the production of goods, while the concept of "culture" often expresses an abstract notion of value. Putting these two concepts together reveals the hidden power of culture in economic terms that we have not paid much attention to before.

In Towse's *A Handbook of Cultural Economics*, the cultural industries are also known as the "creative" industries, which produce commercialized products and services for the masses with arts content with culture, and creative value (Ruth Towse, 2003). The main characteristic is production on an industrial scale combined with culture. Cultural products are created from the work of talented, trained "artists" (artists, actors, craftsmen,...) or can also arise from social meanings attached to the consumption of goods by the people.

Sondermann argues that cultural industries are independent economic sectors within the scope of culture. This economic sector includes all businesses, and independent entrepreneurs, engaged in the creation and distribution of the products and services of their art to the market to generate income and sustain their existence and their activities (Michael Söndermann, 2011). The cultural industries do not include not-for-profit organizations, businesses, and associations, most of which are built with money from public authorities or philanthropists, because their main objective is not commercial.

According to Throsby, cultural industries produce both private and public goods. It is easy to see that the outputs are private goods such as works of art for sale, paying for tickets to musical performances, and plays, or buying newspapers, and television programs,... (Throsby, D., 2008). Outputs can also be pure public goods, such as musical and literary works, which are non-rivalry and non-excludable.

According to O'Connor, cultural industries are activities of trade in symbolic goods, the economic value of which derives from their cultural value (O'Connor, J. ., 2000). The author classifies the cultural industries as including contemporary cultures such as broadcasting, cinema, publishing, recording, design, architecture, and new media. Traditional culture includes visual arts, crafts, theatre, performing arts, literature, museums, and exhibitions.

### **2.3. Policy on the development of cultural tourism industries**

Based on the views of domestic and international scholars on cultural policy and the cultural industry and the author's views on the development of the cultural industry:

Cultural industries: Cultural industries are an important component of the national economy. The State creates favorable conditions to attract maximum resources from businesses and society to develop cultural industries (TTg, 2016).

Developing cultural industries based on creativity, science, technology, and intellectual copyright; maximizes the economic factors of cultural values (Huyen., B.P et al, 2014).

To develop focused cultural industries with a professional and modern roadmap, bringing into play the country's advantages, following the basic laws of the market economy; placed in the overall socio-economic development, ensuring the consistency and synchronism among industries, the stages of creation, production, distribution, dissemination, and consumption.

The development of the cultural industry is associated with the promotion of the country's image and its people, thereby contributing to the protection and promotion of the national cultural identity in the process of exchange, integration, and international cooperation.

The author gives the concept of cultural development policy as follows:

The policy for the development of cultural industries is a part of the socioeconomic development policy of a country to concretize the viewpoints, and ways of developing cultural industries, and influencing political community groups and communities to solve problems arising in the process of developing industries that provide cultural products and towards an advanced, healthy, modern, and civilized culture imbued with national identity,

The connotation of the above concept is understood through the following meanings:

The objective of the cultural policy is to implement the Party's guidelines on developing cultural development, developing a modern national culture imbued with national identity. Continue to renovate the mechanism and improve management efficiency, promote the socialization of the fields of culture and information, and form a healthy cultural market.

Cultural policies are required to address the concerns of all population groups, clearly define goals, and align priorities. The cultural policy requires increased cooperation with public authorities at all levels, especially with local authorities. Private and social organizations need to make plans to implement cultural programs and projects, creating conditions to meet the cultural needs of the masses.

### **3. RESEARCH METHODS**

The cultural tourism industry is a typical industry field of the 21st century, developed based on using digitalization, technology to connect information and the Internet, take advantage of information resources and related resources to serve the process of composing, developing, distributing, and consuming cultural products on a global scale (Phuc., H.M., 2020). Cultural industries in Vietnam include advertising, architecture, software and entertainment, handicrafts, design, cinema, publishing, fashion, performing arts, fine arts, photography, exhibitions, television, radio, and cultural tourism.

The strong development of science and technology has increased the role of cultural industries, creating a connection with socio-economic life, the creativity of artists in the field of culture, and economic trend of the country, etc. Thus, from individual creations, but with the help of science and technology and the talents of manufacturers, cultural industrial products are

disseminated to all audiences, and all social classes. In general, the policy of developing cultural industries in Vietnam are regulation of the State to create a close combination of culture, arts, economy, and technology. These industries all create, produce, and distribute products and services using human intellectual resources, which means that cultural industry activities are based on human creativity and skills.

#### **4. RESEARCH RESULTS**

##### **4.1. Vietnam Cultural Tourism Industries Overview**

In the past decade, Vietnam has undergone major changes in cultural development policies and economic and social changes. Cultural development has been promoted as one of the main pillars alongside economic and social development on the way to sustainable growth. To develop cultural industries into important service-economy sectors, which have markedly developed in quality and quantity, actively contributing to economic growth, striving to generate revenue from cultural industries, contributed about 3% of GDP in 2020, expected to be 7% of GDP in 2030 (VNCA, 2022). The cultural industry in Vietnam has created jobs for society through the production of more and more diverse and high-quality cultural products and services, meeting the needs of creativity, enjoyment, and consumption. The culture of the people in the country and abroad contributes to promoting the image of the country and people of Vietnam, establishing brands of cultural products and services. In the field of cultural industry, creativity is considered a key factor that governs all fields of economy and industry, so professional knowledge and individual talent creation will create a unique feature (VNCA, 2022). In fact, in any field, creativity plays a very important role in promoting innovation, being a catalyst for change, and stimulating invention and progress. Cultural products, like other products, need to meet the needs of the market, marketing, branding, and identity. Any country, whether rich or poor, has symbols for an image formed from the perceptions of the people, culture, and level of economic development of that country. Therefore, in each cultural industrial product, it is necessary to reflect the culture and spirit of the country so that when leaving the border and territory, cultural industrial products can become national cultural ambassadors. If those cultural products are well organized in both form and content, they will contribute to promoting the national cultural image to the world, thereby creating new opportunities for cooperation and investment.

Carrying out the task of promoting the national brand and the image of the country and people of Vietnam, the Ministry of Culture, Sports and Tourism has implemented and issued relevant decisions such as the "Project on promoting national cinema brand", "Project of national branding in the field of fine arts and photography - Vietnam Photography City", "Vietnamese lacquer art", etc. This shows that to promote the national brand and develop a cultural industry

strategy, first of all, each Vietnamese person needs to assess and perceive the "attractiveness" of Vietnam to help strengthen the uniqueness of the country and its national cultural identity. Many countries around the world have taken advantage of the cultural industry to promote socio-economic development that brings out their distinctive imprints, for example, Anime, Japanese Manga, the Korean culture wave Hallyu, K-pop, etc. In the case of Vietnam, the development of a cultural industry "infused with cultural identity", with traditional culture as the core of development can be considered an advantage and a lasting cultural resource. Cultural identity and cultural values that have been fostered by our people for generations are the sources of cultural capital and the basis for creating unique cultural products in Vietnam.

#### **4.2. The Party's policy on developing cultural tourism products in Vietnam**

The plenum of the 8th Central Committee of the Party Central Committee: "On building and developing an advanced culture imbued with Vietnamese national identity" emphasized the economic potential in cultural development and concluded that to build and develop an advanced culture imbued with national identity, it is necessary to consolidate, develop and perfect cultural institutions (CPV, 1998). From then to 2000, changes in cultural institutions became the "guarantor factor" for the development of the cultural industries, which, although a semi-industrial industry, was the "measurement" of the organization and State management over the development of cultural production and created a basic premise for Vietnam to join the World Trade Organization (WTO). The conclusion of the 10th Conference of the Ninth Party Congress in 2004 identified the association of economy with cultural development, socialization of cultural activities with production and trading of cultural products in the context of changing the nature and the structure of the economy as the basis for building and perfecting institutions for economic, cultural and social development. In June 2008, Politburo issued Resolution No. 23-NQ/TW on "Continue to build and develop literature and arts in the new period", which affirms the development of means, forms of production, performing, using, and distributing literary and artistic products to the public with many works, contributing to meeting the increasingly diverse needs of the people (BCT, 2008). This is a meaningful resolution to promote the formation of the domestic market, and at the same time bring quality literary and artistic products to foreign countries.

Besides the directives and thematic resolutions on cultural development, there are other guiding views of the Party related to the development of the cultural industries, such as the conclusion of the 11th Politburo in 2011 on: "Renovate the operating mechanism of public non-business agencies and socialize of some public non-business services". This shows that cultural activities are also "business" activities in the context of the market mechanism. In 2014, at the 9th

Plenum of the 11th Central Committee, the Party approved Resolution No. 33-NQ/TW on: “Building a converging Vietnamese culture and people requirements for sustainable development of the country, which sets out the task of renewing, perfecting institutions, creating a favorable legal environment for building and developing the cultural market and cultural industries” (Central Committee, 2014). ).

#### **4.3. State policy towards cultural tourism industries in Vietnam**

After the Resolution of the 5th Conference of the Central Committee of the Party, term VIII (CPV, 1998), Vietnam has promulgated, amended, and supplemented many laws to build a favorable and effective legal environment for cultural industry development. The policy of socialization of cultural and artistic activities is formulated and promulgated to attract resources, economic sectors, and people from all walks of life to participate in cultural production and service activities. In addition to the Intellectual Property Law and tax incentives, there are other laws and legal documents closely related to providing a suitable legal framework for the development of cultural industries. These legal documents have been supplemented and revised to suit the actual situation such as the Law on Cinema, the Law on Press, the Law on Publication, the Law on Advertising, the Law on Cultural Heritage, etc. There are also decrees and regulations related to cultural activities and the business of public cultural services. The localities have paid attention to institutionalizing the Party's policies and the State's laws on cultural development, promulgating many legal documents related to the cultural industries.

#### **4.4. Implement the national strategy for the development of cultural tourism industries in Vietnam and a vision for 2030**

According to Resolution No. 31/NQ-CP dated May 13, 2014, on the issuance of the Government's Action Plan (Government, 2014) to implement Resolution No. 22-NQ/TW dated April 10 of the Central Committee of the Communist Party of Vietnam on international integration, Vietnam has developed a national strategy for the development of cultural industries by 2020, with a vision to 2030 (BCT, 2013). ). The strategy approved by the Prime Minister in Decision No. 1755/QD-TTg dated September 8, 2016, defines the cultural industries as creative industries based on cultural resources, applying scientific advances, techniques, and technologies to create cultural products and services through industrial production (TTg, 2016). Products and services are distributed, exchanged, and consumed in markets. Currently, the cultural industry in Vietnam is only a small-scale production establishment or semi-industrial in the early stages. The creation, production, distribution, and dissemination of cultural products are largely undertaken by the public sector. Private and non-public organizations mainly participate in the process of circulation in the market. This participation is fragmentary, spontaneous, and unprofessional. Based on research results and state management functions of ministries and branches, the



Strategy defines the structure of Vietnam's cultural industries including 12 industries including advertising, architecture, software and games, handicrafts, design, film, publishing, fashion, performing arts, fine arts, photography and exhibitions, television and radio, and cultural tourism. The strategy sets a target that by 2020, cultural industries will contribute 3% of GDP and create more jobs for society; and by 2030, revenue from cultural industries will contribute 7% of GDP (TTg, 2016).

The birth of the strategy is the result of the institutional reform process in the development of the cultural industries, and at the same time represents the efforts of policymakers to develop the modern cultural industries in the process of cultural integration. international integration, and at the same time focus on investing to bring real effects to society.

#### **4.5. Diversify forms of ownership, expand markets, and encourage the development of cultural tourism industries**

The market in Vietnam with nearly 100 million people is one of the advantages of Vietnam's cultural industries as the country is socializing cultural production and services to ensure the potential of sub-sectors in the consumable cultural industries (GSO, 2021). In addition, the expanding Asian market is also a great opportunity for Vietnam's cultural industries. Thus, while diversifying forms of ownership and socialization of cultural production and services, Vietnam has created a favorable institutional framework for stakeholders to engage in cultural production and services in the music, film, performing arts, fashion, and online game markets.

In addition to the restructuring of ownership, Vietnam's annual expenditure on cultural activities accounts for 1.8% of the total state budget expenditure. In 2021, the total investment capital for cultural development will reach USD 26.7 million and USD 12.7 million for the National Target Program on Culture (GSO, 2021). The fact that the State allows the private establishment of film studios, cinemas, art performance organizations, and links with dozens of printing establishments has created a favorable legal environment for individuals, businesses, and domestic and foreign social organizations to invest in cultural activities, providing a variety of cultural services and products. With the support of such mechanisms and policies, by 2021, Vietnam will have formed a cultural market and infrastructure capable of promoting 12 cultural industries. Institutional changes have helped Vietnam gradually transform cultural non-business units into state-owned cultural enterprises such as film production and distribution units and art troupes. In addition, licenses were given to new cultural business units with the participation of different stakeholders. This is a breakthrough in breaking the single ownership regime, step by step "untying" the productive forces, encouraging socialization, and implementing preferential policies to support production and cultural services. diversified ownership structure (public

ownership, private ownership, and mixed ownership), formation of new cultural industries, market expansion, and international integration of cultural industries.

#### **4.6. Policies to create impetus for some cultural tourism industries, diversify cultural products and services**

*For cinema:* After 1986, the Vietnamese cinema industry changed from a subsidy mechanism to a self-accounting mechanism, partly funded by the state budget. During this period, the number of state-subsidized movies decreased sharply, and video films (called "instant noodles" films in Vietnam) were produced and quickly dominated the market. Film studios and studios are considered to be the first subjects contributing to the formation of Vietnam's film industry. This type of film and the record sales they bring have caused the Government to adjust its film development policy. In 2002, the film industry had more obvious changes when Decision No. 38/2002/QĐ-BVHTT of the Ministry of Culture – Information of Vietnam on "*Regulating conditions for establishing film production establishments and competence, film approval procedure*" recognizes the full legal status of private film studios. The decision created a favorable institutional environment for private studios to enter the market. Private studios were established, and in addition to 5 large state-owned film studios are 25 public-affiliated film studios. Local institutions and about 30 private studios. In 2019, only 42 feature films were produced, of which 40 were produced by private studios. Recently, the production of films assigned by the state to private film studios has created a breakthrough in the development of the film industry. According to statistics in 2021, 26 feature films authorized by the State have been released in the cinema, while 32 films were produced by private studios. By 2021, the revenue from cinemas is estimated to reach 102 million USD, of which the revenue from Vietnamese films accounts for 30%. The "fever" of late 2019 to mid-2020 and recent Vietnamese films such as "Remarriage Pregnant Wife" produced in 2019, "Hai Phuong" in 2019, "Rom" in 2019, and "Underground Storm" produced in 2020, have shown the positive effects of institutional reform on the development of the Vietnamese film market.

*For the performing arts:* Institutional changes have facilitated the emergence of new forms of performing arts and entertainment in Vietnam, in which many new arts programs have demonstrated the potential of cultural industries in performing arts and entertainment. Several outstanding products and services have been formed, creating international brands such as circus "My Village", and puppetry "Country Rhythm". Recently, the impressive show "Jonah", a variety show including dance, drama, new circus, hip hop, visual arts, music, effects, and lighting has attracted audiences of many different generations in Hanoi as well as foreign tourists. According to the Department of Performing Arts, the industry's revenue in 2021 is about 6.2 million USD, and revenue growth is estimated at 5% (GSO, 2021). Initial statistics show that this is an industry that has seen many positive changes due to changes in cultural institutions in recent years.

Extensive international integration has created favorable conditions for the access, transfer, and application of modern scientific and technological advances to the creation and production of cultural industrial products. Some industries have made certain developments in the domestic and foreign markets. In 2021, the software and games industry will have more than \$1.407 billion in revenue, and employ more than 60,000 employees, on average each earning more than \$19,000 per year; advertising revenue in the media in 2021 will reach more than 1 billion USD; The tourism industry in 2021 will achieve total revenue of 337,830 billion VND (equivalent to 14.69 billion USD), of which cultural tourism accounts for about 10%. According to incomplete statistics in 2015, Vietnam's cultural industries contributed about USD 8.039 billion, accounting for nearly 2.68% of GDP (GSO, 2021). Thus, positive changes in policies and institutions, especially economic policies in the field of culture, encourage the participation of stakeholders, and domestic and foreign investment in the cultural industries. Vietnam's cultural industries market has made certain development steps and contributed to the GDP growth of the country.

*However*, Vietnam's cultural industries have not yet developed to match their potential and strengths despite institutional reforms in the cultural industries sector. The number of projects related to cultural industries is very small. Currently, there are only small-scale production enterprises and enterprises that are not large corporations for multi-functional corporations to produce and supply cultural products in Vietnam State-owned enterprises are still sluggish and inactive. Non-state enterprises lack mechanisms and resources to develop. The production, distribution, and dissemination of cultural products are still mainly carried out by state agencies. The private enterprises mainly involved in circulation in the market are still scattered, spontaneous, and unprofessional.

In the market for cultural industries products, piracy is rampant in all areas of the cultural industries, such as music, film, online games, fashion, and design. Piracy makes it less likely for creators, manufacturers, and service providers to profit from the production and distribution of their products, wrecking business models, and making it difficult for enterprise development. Businesses have little confidence in developing business models because they do not understand the provisions of the law. Piracy is considered an obvious threat to the Vietnamese cultural industries market if there is no timely solution.

In addition, the financial investment mechanism in the cultural sector only relies on the Government's investment and ignores the mobilization of capital. Therefore, to renew the cultural investment mechanism, commensurate with the socialist-oriented market economy, Vietnam must solve the problem of capital "knots". The renovation of the investment mechanism has been very beneficial in promoting the adjustment of the ownership structure and the cultural industries structure by increasing the attraction of capital for investment. This can activate the State's inventory capital, prioritize capital structure in state-owned cultural enterprises, facilitate the

arrangement and arrangement of human resources through cultural resources, and solve the topic of the organic relationship between the two production components, capital, and human resources, in cultural development, facilitates training of stakeholders on the use of investment capital, promotes the exploitation of regional cultural industries, restructuring, and adjusting capital sources, helping corporations and units become stronger and stronger.

#### **4. DISCUSSION AND RECOMMENDATIONS**

After 36 years of renovation, institutional reform in the cultural sector with more cautious steps took place later than the institutional reform in the economic field. However, changes in the legal framework of cultural management have had a significant impact on the development of culture in general and cultural industries in particular. From an area still heavily subsidized, Vietnamese culture has transformed into cultural industries, Although it is still very fragmented, but has brought new vitality to the restoration and development of national cultural values through the creation and diffusion of these values in the form of cultural products and services. The development of Vietnam's cultural industries is entering a new phase, with favorable conditions, difficulties, and challenges. The deepening of international integration brings great opportunities for the creation of cultural products and creates great competitive pressure. In that context, the future development of Vietnam's cultural industries is partly influenced by the progress of the Government's cultural reform. Therefore, Vietnam needs to develop cultural industries in parallel with building and perfecting cultural industries development through the following policy implications :

*Firstly*, promote communication to raise awareness and responsibilities of all levels, sectors, localities, and the whole society about the position and role of the cultural industries in socio-economic development; raising awareness of businesses in investing in culture as part of their business strategy and responsibility to society and the community; mobilize the widespread and effective participation of the mass media in communicating the Party's guidelines, laws, and State policies on cultural industries development.

*Secondly*, to build, supplement, and perfect mechanisms and policies for the development of the cultural industries in the new period to create favorable conditions for enterprises to trade in cultural products and services, and to improve the observance of property ownership and related rights, promoting fair competition in the market; promulgate preferential policies on capital, tax, and land to encourage artists to create and start their businesses. Review, adjust, and supplement an effective coordination mechanism among ministries and branches to ensure synchronization, avoid overlapping and duplication, strengthen decentralization in the administrative system, and at the same time step up supervision and control, inspect, examine, and supervise the performance of official duties, consolidate the organizational model and

improve the capacity of copyright centers and copyright service organizations. Continue to implement strategies and planning for the development of cultural industries already approved by competent authorities.

*Thirdly*, develop plans for human resource development, promote knowledge exchange, improve professional capacity, and train professional human resources for cultural industries. Renovate training contents and programs to improve management and business skills and capacity in cultural industries; strengthen connections and cooperation to facilitate higher education and research institutes' effective participation in human resource development in particular and cultural industries in general. Training and fostering officials in charge of the management and enforcement of copyright and related rights; Regularly organizing professional training on copyright and collection of royalties, and forming a team of experts in the field of cultural industries and copyright. There is an appropriate incentive mechanism to attract high-quality, qualified, and experienced human resources from countries with highly developed cultural industries to work in Vietnam.

*Fourth*, promote the application of science and technology in the creation, production, dissemination, and conservation of cultural products and improvement of the quality of cultural services; renovate the contents and modes of operation of the cultural industries, to apply modern science and technology; raise the content of science and technology in the chain of products and services of the cultural industries. Renovate and develop traditional cultural products and services such as printing, publishing, distribution, performing arts, film production, entertainment, advertising, and exhibitions.

*Fifth*, develop preferential policies, promote communication, and increase investment to develop potential and advantageous cultural industries such as cinema, performing arts, advertising, handicrafts, software and games, television, radio, fashion, and cultural tourism. Encourage domestic and foreign enterprises to invest in cultural activities, produce cultural products and services; and develop business networks, which established many large corporations in the cultural industries in the fields of media, cinema, radio and television, software, and online games. The State creates a favorable legal environment, supports investment in human resource development, promotes and develops the cultural market, creates market linkages for industries, professions, and regions, builds national brands for cultural industries; diversifies investment models; encourages the formation and development of investment funds in the field of culture and at the same time strengthen the role of industry associations in investing and supporting activities of creation, production, distribution, dissemination, and consumption of cultural products and services.

*Sixth*, to gradually form a community of consumers of domestic cultural products and services through promotion and enhancement of the public's ability to access and use cultural

products and services; promote the role of communication and education of cultural units and organizations to improve the public's understanding and enjoyment of cultural products and services. Innovating production technology, improving production capacity, creating new cultural values, high-quality cultural products and services serving domestic and international cultural markets; and quality branding for businesses of culture, products, and services.

*Seventh*, expand international exchanges and cooperation and organize annual international arts and cultural events in Vietnam, which a prestigious events in the region and the world, attracting famous cultural and artistic organizations of public interest. Developing and implementing programs to promote the brand names of Vietnamese cultural products and services and businesses and cultural talents of the country at international fairs and festivals; integrating programs to promote cultural industries in diplomatic events. Promote the export of cultural products and services, expand cultural exchanges and exchanges with countries in the region and the world; build and develop markets for consuming Vietnamese cultural products and services abroad; and promulgate policies to support enterprises to participate in and develop international markets.

## **5. CONCLUSION**

Cultural tourism in Vietnam stands as a powerful force that not only draws international visitors eager to explore the nation's rich heritage but also serves as a vital pillar of economic growth. Vietnam's multifaceted history and culture, as expressed through its architecture, art, culinary traditions, and unique customs, offer a captivating tapestry for travelers to unravel. Iconic destinations like Hue, Hoi An, Sapa, Hanoi, and Saigon serve as living museums where visitors can not only delve into Vietnam's past but also immerse themselves in the diverse cultural wonders of each region.

The results of this study indicate that:: What distinguishes Vietnam's approach to cultural tourism is its commitment to combining tourism with the preservation of cultural heritage and sustainable development. Striving to create aesthetically pleasing tourist areas that harmoniously coexist with the environment and local culture showcases a conscientious approach to tourism. Equally important is the dedication to preserving and venerating classical cultural values, ensuring that the essence of Vietnam's identity remains intact. This symbiotic relationship between cultural tourism, economic development, and cultural heritage preservation is a testament to its multifaceted importance. Beyond being a reservoir of cultural value and a potent instrument for shaping Vietnam's global image, cultural tourism significantly contributes to the nation's economic prosperity while safeguarding its cultural legacy.

In the future, it is evident that cultural tourism will continue to play a pivotal role in propelling Vietnam toward sustainable development and elevating its culture to new heights. As the nation evolves and embraces modernity, its cultural treasures remain at the heart of its

identity, and cultural tourism acts as a bridge, allowing both Vietnamese and international visitors to appreciate, celebrate, and contribute to the enduring vitality of this vibrant nation. In doing so, cultural tourism not only strengthens Vietnam's position on the global stage but also secures a promising future for its rich cultural heritage.

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