

# NATIONAL STRATEGY FOR THE DEVELOPMENT OF CULTURAL INDUSTRIES IN VIETNAM

TO 2020, VISION 2030  
(DRAFT VERSION)

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## Preface

I am pleased to support the first Cultural Industries Strategy for Vietnam. This is an exciting moment for Vietnam as it continues to develop and diversify its economy. Central to a productive and competitive economy will be a confident, diverse and entrepreneurial cultural industries sector. This will help to give direct and indirect value to the economy - introducing new opportunities for job creation and accelerating processes of innovation; plus opening up new markets for creative content and services which will lift the competitiveness of the wider economy. But most importantly, it will ensure we make the most of our most important resource: the talent of an increasingly youthful, creative and globally connected population.

Since 2007, when Vietnam signed the UN Convention on a Diversity of Human Expressions, we have been working to build a stronger cultural industries sector - with a key agenda to support talent to build sustainable careers. But we recognised that if we are to reach a breakthrough moment where the cultural industries can play a major role in delivering the nation's ambitions, then it was necessary to develop a national strategy. This will allow us to begin a process of required reform and to support cultural organisations and businesses to flourish at the heart of a the overall national strategy to 2020 and vision to 2030.

At VICAS, we are proud to play a role as lead research and development agency for the national cultural industries strategy. By working with every relevant Government department, we are passionate and determined to lift the performance and value of the Vietnamese cultural industries to one of market-leader for SE Asia."

PROFESSOR DOCTOR **NGUYEN CHI BEN**  
DIRECTOR OF VIETNAM INSTITUTE OF CULTURE AND ARTS STUDIES (VICAS).

VICAS'S PROJECT TEAM MEMBERS

Team leader: **Prof. Dr. Nguyen Chi Ben**  
Project members: **Dr. Bui Hoai Son**  
**Dr. Do Thi Thanh Thuy**  
**M.A. Nguyen Thi Thu Ha**





# INTRODUCTION

Vietnam as a Major Centre and Market Leader for the Cultural Industries of South East Asia by 2020 and a Globally Recognised Creative Economy by 2030.

The cultural industries are one of the global economic success stories of the last 20 years. From 2000–2010, the cultural industries grew annually more than twice that of the service industries overall and more than four times that of manufacturing in many OECD and developing countries. The global market for the audio-visual sector alone was estimated at US\$516 billion in 2008. The rapid growth of the sector originates from an increased demand for distinctive goods and services, including for leisure, in part an effect of the world's expanding 'middle-class' and the increase in disposable income; as well as the expansion of digital technology which is opening up multiple new channels and platforms for contents storage, distribution and production.

UNCTAD (2010) estimates that global exports of creative goods and services from 'developing countries' more than doubled between 2002 and 2008. The total value of these exports reached US \$592 billion in 2008, and the growth rate of the industry over that six-year period averaged 14 percent. Yet it is clear that despite this growth in 'developing countries', including Vietnam, the sector is still proportionately much small and Vietnam is not benefitting as it can from a strong, growing, innovative and value-adding cultural industries sector.

Indeed, the story of the cultural industries in Vietnam remains one of untapped potential, with a domestic market still emerging and a set of strategic, structural and regulatory elements still to be introduced to overcome barriers to cultural governance, business development and trade, reduce / ameliorate the effects of piracy, and increase entrepreneurialism across the sector. The cultural industries provide important trade opportunities for Vietnam – with scope to become major contributors to GDP as well as a means to promote cultural distinctiveness, build confidence and foster wider processes of civil engagement and innovation – in both urban and rural areas.

This Strategy comes at a critical stage in Vietnam's development. In recent years, the Vietnam Communist Party (VCP) has issued many guidelines on culture. One of the important regulatory documents is the fifth Resolution of the Party Central Committee in 1998 (Section VIII) on: "Building and developing a progressive Vietnamese culture, imbued with national identity". In this document, culture was redefined with

a new role that is "culture is the objectives and the driving force for socio-economic development", culture has an interactive and synergic relation with other aspects of the holistic development strategy, not only its relation to politics and society but also its relation to economy. From these VCP advocated the policies of "Economy in culture" and "culture in economy". In order to be able to specify the innovative standpoints of VCP and meet the needs of realities and the development trend of the era, the formulation of "National Strategy for the Development of cultural industries in Vietnam to 2020, vision 2030" provides a vital role for the country as it moves into its next development phase. Add to this entry to the WTO and TPP and the urgency to build a more productive and high value cultural industries sector is even more apparent.

Across the world and most recently in the South East Asian region, the cultural industries have been positioned as a major sector for economic development, enhancing overall competitiveness and building a more balanced, diverse and innovative economy. Cultural industries development is also a tool for the modernization of the cultural sector, contributing to the establishment of new business models, management structures, and communication platforms which can in turn improve the sustainability of the cultural sector, reduce subsidy dependence, embed innovation, generate new relationships to audiences markets, and enhance overall productivity. This is why we have seen a long term commitment to cultural industries development in Singapore, Thailand, Indonesia and Taiwan: cultural organisations and cultural businesses can play a direct and value adding role in driving economic growth, and giving fresh credible identities for each nation in an increasingly competitive global marketplace.

# Why vietnam needs a cultural industries strategy

## POSITIVE DRIVERS (OPPORTUNITIES TO PURSUE):

✓ In a world of globalization and increasing interdependence, a confident and connected cultural industries sector can operate as a strategic asset for international development policy and strengthen national distinctiveness. The cultural industries can also play a vital role in giving a more contemporary, progressive identity for a nation.

✓ With a focus on cultural excellence and entrepreneurialism, the cultural industries is a proficient tool for the growth, innovation and competitiveness of the economy, enabling culture to become an important element of trade and international competitiveness, helping Vietnam to build a strong creative economy made up of high value and value-adding jobs.

✓ The cultural industries can strengthen social cohesion through the increased participation of diverse communities in cultural activities and via more professional and entrepreneurial cultural infrastructure and organisations.

✓ The cultural industries can provide excellent opportunities to nurture talent and support sustainable employment. This includes generating high value employment

(e.g. in digital media activities), which can contribute significantly to national GDP, and help to transform the fortunes of specific places – e.g. via creative clusters in our cities and through stronger cultural organisations in our rural areas.

✓ The cultural industries can be a provider of value-adding ‘spillover effects’ – e.g. a strong and dynamic cultural industries sector is a key attractor to contemporary patterns of cultural tourism; a strong design sector can lift the innovation capacity of the manufacturing and services sector; and growth in digital content businesses opens up new international markets for other sectors.

## NEGATIVE DRIVERS (CHALLENGES WE NEED TO OVERCOME)

✓ The Vietnamese cultural sector is not fit for purpose and is in need of major reform: it is too subsidy-dependent and lacks a sustainable blend of investment sources; it suffers from issues of low pay and low morale; management and entrepreneurial skills are weak; digital technology has not been widely adopted; and it does not have the capacity or means to build strong and deep relationships with audiences / markets who increasingly demand excellence and distinctiveness. In addition, cultural

governance is too complex, with unnecessary duplication and a lack of coordination in all areas of Government.

✓ Too many talented people are not reaching their potential – with the education sector not providing the range of creative skills and perspectives critical for success in the cultural industries. The cultural workforce is also not accessing the necessary skills and professional development for ongoing adaptation to new business and organisational models for the cultural industries.

✓ Issues of copyright infringement, bureaucracy and censorship combine to reduce confidence and stifle entrepreneurialism in culture, which in turn reduces the capacity of the sector to deliver value to the economy and society.

✓ Vietnam is significantly behind other comparable countries in the governance and support environment for the cultural industries: if we are to move into a new phase of economic competitiveness and socialization, we need to move quickly toward a coherent and committed approach to the cultural industries.

## 1.1 Our Definition Of The Cultural Industries

Each nation defines the cultural industries slightly differently. This is because it is important to focus on activities which have a particular relevance to the local context. It is also because the relationship between the traditionally subsidised cultural sector and the more commercially driven creative industries, varies. In Vietnam, where there is a strong historical commitment to state subsidy for culture, plus a diverse arts sector across the country, we have made the decision to focus on a definition of the cultural industries which includes the full range of artistic creation activities; and we have linked these to activities of production, distribution/-dissemination, and consumption/experience. We call these ‘value chain activities’ for the cultural industries. Overall, we have identified 13 sub-sectors which are of central importance for the cultural industries – in Vietnam: (1) Advertisement, (2) Architecture, (3) Crafts, (4) Design (Fashion Design, Product Design, Communication Design, interior and landscape design) (5) Film and Video, (6) Publishing, (7) Software and Interactive Entertainment Games, (8) Electronic Publishing, (9) Music, (10) Performing Arts, (11) Visual Arts, (12) Television and Audio Broadcasting, (13) Cultural Tourism (inclusive of relevant institutions such as museums).

Some of the above sub-sectors sit under the jurisdiction of the Ministry of Culture, Sport and Tourism (MoCST), while others are the concern of different Ministries, for example, the sub-sectors of Software and Interactive Entertainment Games, Electronic Publishing and Television and Audio Broadcasting are under the jurisdiction of the Ministry of Information and Communications; the sub-sector of Architecture is under the authority of the Ministry of Construction. In addition,

all of these sub-sectors are of relevance to the Ministry of Education and Training and Ministry of Industry and Trade: they depend on a high quality education for their talent and they all contribute to the economic development and wellbeing of the country. It is important therefore for this Strategy to mark a new phase of productive partnership between the ministries of Government: so that the cultural industries are supported in a joined-up and holistic way. This is the approach of other successful cultural industries strategies – e.g. the approach in Singapore is for a pan-departmental approach where culture is positioned as a central platform for economic growth, social development, innovation and tourism.



## 1.2 Cultural Industries: Driving A New Phase Of National Development

Although multi-faceted reform has been conducted in Vietnam for nearly twenty years, at the present time, the development of culture has not yet kept speed with economic development. In particular, the cultural industries have not yet been considered a priority sector and thus the demands of building a genuinely developed society are still to be met. Cultural products and services of Vietnam in general are still poor, and have not fulfilled the diverse and changing demands of the domestic market, created distinctive competitive advantages, or reached out and connected with international markets. In the meantime, foreign cultural goods have had a very strong influence on Vietnamese markets, especially media products.

One positive interpretation of this situation is that the cultural market in Vietnam is still in its infancy. Cultural resources and the talent in Vietnam have not yet been effectively mobilised to bring about direct and added values. So there is much to play for. This Strategy for the Development of Cultural Industries in Vietnam to 2020, Vision to 2030, is a crucial governmental management tool, and strategic action with the aims of reviving Vietnamese culture in a new historical period of modernisation, market liberalization and international integration. The development of cultural industries is a part of the process of Vietnamese development overall: to keep pace and in some instances set the pace for culture-led economic and social development.





## The Legal Foundation for this Cultural Industries Strategy

- Vietnam Socio-Economic Development Strategy for the 2011-2020 period was adopted at the 11th National Congress of the Communist Party of Vietnam.
- Central Resolution No.5, legislation VIII of the Central Executive Committee of the Communist Party of Vietnam on the building and development of a Vietnamese advanced culture imbued with the national identity.
- Resolution of the 5th Meeting of the Central Committee of Vietnamese Communist Party (legislature 8) on the continuously implementing the Central Resolution No5.
- Resolution No 23-NQ/TW of the Ministry of Politics continuing to build and develop culture and arts in the new era.
- Decision No582/QĐ-TTg dated on May 06th 2009 of the Prime Minister approving the Cultural Development Strategy until 2020.
- Law on Cultural Heritage dated on June 29th 2001 and Law amending and supplementing a number of articles of the law on Cultural Heritage dated on June 18th 2009.
- Law on Cinematography (promulgated in 2006, amended and supplemented in 2009)
- Vietnam Law on Publication (promulgated in 2004, amended and supplemented in 2008)
- Vietnam Press Law (promulgated in 1989, amended and supplemented in 1999)
- Vietnam Law on Tourism (promulgated in 2005)
- Law on Intellectual Property Rights (promulgated in 2005)
- Vietnam Advertisement Law (promulgated in 2012)
- Decree No32 (November 07th 2012) on Management of cultural products exported and imported for non-commercial purposes (replacement of the Decree No88/2002)

## 1.3

### Structure of this Strategy for the Development of Cultural Industries in Vietnam to 2020, Vision to 2030.

This Strategy is driven by a single vision: for Vietnam to be a Major Centre and Market Leader for the Cultural Industries of South East Asia by 2020 and a Globally Recognised Creative Economy by 2030. To deliver on this Vision, the Strategy Section 2 provides a SWOT analysis of the current situation of the cultural industries in Vietnam. This provides an overview of our strengths/ assets, points to our major weaknesses, identifies a set of major opportunities, and reminds us of the threats to success. This SWOT informs Section 3 of the Strategy, where we identify a set of 3 clear objectives for sector development to ensure we reach the fulfilment of our Vision by 2030. These are:

- **Creative Talent:** for Vietnam to make the most of its greatest asset – a youthful, diverse and talented population – so that the cultural industries is a major source of jobs, inspiration and confidence; and to inspire a new generation of cultural producers and consumers.

- **Creative Excellence:** for Vietnam to nurture a new generation of cultural organisations and businesses which are world class in their quality, audience-facing and relevant to contemporary society, digitally literate, design conscious, open and entrepreneurial.

- **Creative Cities and Regions:** for Vietnam to position culture and creativity to the heart of its major cities, so they become burgeoning hubs for the Asian creative economy; and for smaller cities and rural areas to benefit from strong sector networks and specialist hubs of cultural industries activity (e.g. in crafts, festivals and cultural tourism).

#### SECTION 3

of the Strategy continues with an introduction to the 5 Strategic Themes for successful cultural industries development. These are, in effect, the building blocks for effective investment, reform and a set of required interventions which will collectively enable us to fulfil our Vision. The 5 Strategic Themes are:

- **Theme 1:** Creative Education and Skills. This Theme is designed to build a professional, entrepreneurial,

highly skilled and collaborative workforce for the cultural industries of Vietnam. This is to maximise the potential of the huge and growing talent base of the country, introducing opportunities for more people to enter careers in the cultural industries, supporting people to develop cultural practices which can help to lift them out of poverty, and improving the overall creative skills base – which will benefit not only the cultural industries sector but the economy as a whole.

- **Theme 2:** Governance, Investment and Regulation. This Theme is to improve systems of governance and build a cultural industries sector which is open to innovation, able to trade and create jobs and wider economic value, and is more connected to the needs and aspirations of the population. It is necessary because the current approach to funding and management acts as a major barrier to sector development, with cultural organisations stricken by bureaucracy, poor funding models, inflexibility and low levels of aspiration. In turn this is having a detrimental effect on the opportunities for diverse cultural talent to flourish. In addition, a set of regulatory and investment aspects need urgent attention to enable the cultural industries to grow to its potential.

- **Theme 3:** Audiences and Market Development. This Theme focuses on building strong and active markets for Vietnam's cultural products and services; and on diversifying, growing and more effectively engaging audiences for cultural organisations and productions. This is critical if the overall cultural economy is to grow: Vietnam has only just begun to build markets for its cultural industries, with so much potential to grow a dynamic sector over the coming years.

- **Theme 4:** Clustering and Networking. This Theme focuses on building strong and dynamic centres of excellence in key strategic areas of Vietnam; plus on generating a vibrant creative community of cultural businesses and organisations via networking activities. For Vietnam to establish a high performance cultural industries sector, it is important to develop critical mass – which requires high profile densely networked clusters of cultural industries activity in major cities; strong social and professional networks (digital and face to face) in both urban and rural areas; and dedicated infrastructure for sectors such as film, performing and visual arts, where education, skills, production and commercial activities converge.

- **Theme 5:** International Positioning. This Theme focuses on positioning Vietnam as a 'cultural industries nation' to international markets. It is important for both

diplomacy and commercial reasons to ensure Vietnam is understood as a country with a strong and distinctive history and dynamic contemporary cultural life. Currently, Vietnam is not well known for its contemporary cultural industries sector, which means it is not associated with high levels of development, civil society and innovation. An additional opportunity exists under this Theme to build strong international relations with leading 'cultural industries nations' – to explore trade and knowledge exchange opportunities. It is also important to have a strong international dimension to encourage strategic partnership and co-investment with international development and donor agencies.

**SECTION 4 OF THE STRATEGY PROVIDES AN ACTION PLAN** for Government and Partners for the short /immediate term (2014-2015), medium term (2016-2017), and longer term (to 2018- 2020). These are practical and viable actions which will be coordinated and supported by three overarching mechanisms:

- A new National Committee for the Cultural Industries of Vietnam – the lead responsible Committee for the Delivery of the Strategy
- A new International Advisory Group of Leading Bodies – to provide strategic and technical assistance
- A new cultural industries agency – to build a delivery team for sector development activities.



**This Strategy is driven by a single vision: for Vietnam to be a Major Centre and Market Leader for the Cultural Industries of South East Asia by 2020 and a Globally Recognised Creative Economy by 2030.**



# The Cultural Industries of Vietnam: *Brief Overview of the Current Situation*





## 02

### THE CULTURAL INDUSTRIES OF VIETNAM: BRIEF OVERVIEW OF THE CURRENT SITUATION

This Strategy comes as a vital time for Vietnam, with the country poised to take full advantage of its rich and diverse cultural assets, with an abundance of talent the greatest asset of all. Vietnam has embarked on a strong and committed approach to social and economic reform, with processes of 'renovation' and 'socialisation' coupled with increased integration with international structures of governance and trade. But these processes are yet to impact on the country's cultural sector, which remains tied to old business and funding models; lacks confidence, resources, and flexibility; and is not able to effectively develop the types of cultural product, service or experience synonymous with an increasingly prosperous, digitally literate and globally facing society.

At a policy and governance level, this Strategy must be understood as part of an ongoing process of committed structural reform and global partnership – led by the VCP. This includes:

a. The establishment of a 'socialist-oriented market economy'. This allows the commodification and monetization of culture, enabling cultural practitioners and organisations to trade in cultural goods and services. This is a structural prerequisite for a

dynamic cultural industries sector and essential for culture to add value to other sectors – such as in tourism and manufacturing. We need to be clear here that the cultural industries does not mean the commodification of culture to the detriment of history, distinctiveness and excellent. On the contrary, the opportunity exists to professionalise the cultural sector, supporting cultural organisations and practitioners to build deeper and stronger relationships with their audiences/markets, enabling them to make a living through cultural practice and celebration, and thus overall lifting the role and value of culture in society.

b. Vietnam's accession to WTO and preparation to join TPP increases the country's prestige, relevance and leverage at an international level. It also opens up the market-place for goods and services, including the cultural industries. The danger here is that the cultural industries enters these new market opportunities from a position of structural weakness – the sector lacks the capacity, expertise, management and legal structures to trade with confidence and deliver high quality cultural products and services to global markets. The opportunity is to accelerate the development of capacity and skills in the cultural industries of Vietnam, lifting overall quality, and smartly positioning the Vietnamese cultural industries to key newly accessible markets.

c. In 2007, Vietnam ratified the UNESCO 2005 Convention on Protection and Promotion of the Diversity of Cultural Expressions. The convention guarantees all citizens, especially artists, craftsmen and staff working cross the cultural industries, rights of creation, distribution and enjoyment of cultural

products and services. Vietnam has since benefited from a process of strategic and technical assistance to support policy formation in the cultural industries. This Cultural Industries Strategy and the process of its formation has benefitted greatly from UNESCO support, with the Vietnam Institute of Culture and Arts Studies (VICAS) playing an important knowledge development and partnership role. The task now is to move beyond strategy to action: to genuinely support Vietnam's diverse population to build sustainable and productive careers in the cultural industries.

d. In 2014, Vietnam will be a 'Focus Country' for the British Council's Creative Economy Programme. Preparations for this have also assisted the development of this Cultural Industries Strategy. As a Focus Country, Vietnam will benefit from a set of high profile collaboration projects with the UK, including actions which focus on cultural entrepreneurship and management, clusters and networks, and targeted sector activities in film, design and digital media. The British Council will also support Vietnam in establishing a national Creative Task Force – see Section 4.

This Cultural Industries Strategy can then be a real 'game-changer' for Vietnam in the next stage of its economic development and overall 'renovation'. The SWOT below sets out, in general terms, the current situation of the Vietnamese Cultural Industries and its development landscape:

### Top 5 Strengths of the Vietnamese Cultural Industries Sector

A rich, distinctive and diverse culture shaped over many centuries. This is manifested in the enormous variety of handicrafts, the resurgent festivals sector, and the expressiveness of the country's ethnic minorities. It is also animated by the country's growing though still fragile contemporary culture – in digital media, film, music and fashion.

Creative talent: a youthful, growing population which is increasingly expressive, creative and globally connected. It is from this pool of cultural producers and consumers that Vietnam will grow its cultural industries sector. Relatively high levels of literacy and numeracy (with access to education remarkably improved over recent years) will, when connected to cultural activities, enable the population to build organisations and

businesses in the cultural industries.

A radical history of adaptability and innovation: Vietnam is a country of enormous resilience, which has required ongoing processes of renovation and re-invention, all motored by a hard-working and committed population. Growth in the cultural industries will help to carry the distinctive cultural identity of the country to its next phase of development, with the added value of delivering economic benefits and fostering innovation in digital technology.

Added value for tourism, manufacturing, inward investment and regional competitiveness: Vietnam's cultural industries sector is important for its direct value to the economy and society, but perhaps more for its indirect value. The sector is already playing a vital role in lifting the quality and profile of the cultural tourism sector, in enhancing design and digital literacy in the manufacturing sector, and in helping to reposition Vietnam as an innovative and progressive society.

Strategic commitment from the Prime Minister, across Government and with key partner organisations. This cultural industries strategy is to be positioned as a key element in national development. With high level commitment, plus relevant government departments working together, plus real interest from international agencies, the cultural industries in Vietnam will be given much more than the token support offered in other countries. With a long term – to 2030 – approach, the delivery of this Cultural Industries Strategy commences from a position of real strength.





## Top Five Weaknesses of the Vietnamese Cultural Industries Sector

Governance, management and investment models are not fit for purpose if a contemporary cultural industries sector is to thrive. Overall, investment in the cultural sector is low and a significant proportion of investment is absorbed in complex management and bureaucratic systems. Where investment does take place, it is in a 'top down' funded model which has created a set of inflexible subsidy-dependent and Government-managed organisations and reduces the autonomy of cultural organisations to diversify their business models, reward staff, and appoint independent board members. Organisations lack the skills, capacity, incentives or legal requirements to attract new and different types of investment or to trade; and the sector is characterised by low pay and long-term posts which lack the know-how or appetite to genuinely reform their sector.

Skills and management deficits; plus a weak overall creative education offer. The cultural industries sector is characterised by very low levels of management and entrepreneurial skills. This is an outcome of an education system which has only recently begun to focus on skills such as cultural management; and it is an outcome of the above governance issues where it is difficult or inadmissible to trade commercially as a state-supported cultural organisation. In addition a set of wider development issues hinder sector development –

such as low levels of creative education in schools, which is limiting the availability of creative talent to the cultural industries sector; weak industry and education partnership, which means the mix of technical and management skills required to succeed in sectors such as film or digital media are not being effectively delivered by the education sector; and very little professional development and training for cultural professionals throughout their careers.

The mechanisms for a successful cultural industries sector are not in place. For example: cultural organisations are technically restricted from operating as social enterprises, which reduces their capacity to fund-raise and collaborate. In addition, there is no clear and transparent censorship policy (e.g. a rating structure as used in most countries) – this inhibits cultural expression, leads to self-censorship, and is a disincentive for foreign investment in the Vietnamese cultural industries.

Weak sector networks and low levels of partnership and collaboration. The cultural sector lacks the support structure and 'organisational ecology' seen in other countries (e.g. professional associations, skills bodies, formal and informal networking platforms. Cultural businesses have begun to self-organise – e.g. via creative entrepreneur networks in Hanoi and HCMC – but networks are fragile and are not yet aligned to strategic opportunities such as to influence agendas in education, business support or clustering. In addition, collaboration with other sectors – such as in tourism and manufacturing – is in its infancy in Vietnam.

Domestic and international markets for Vietnamese cultural products and services are very under-developed. The growth of spending power in Vietnam has not yet aligned itself with locally produced culture – which contrasts with palpable hunger for content from South Korea, Japan, and western countries. Widespread copyright infringement and under-effective collection /rights management limits local markets further by shrinking the commercial potential of the cultural industries. In part this is an outcome of low quality Vietnamese cultural products and services: they simply aren't attractive to aspirational consumers. This itself is an outcome of the above issues of governance and skills: the cultural industries requires major reform for it to lift its performance and reach out to emerging markets at home and abroad.



## Top Five Opportunities for the Vietnamese Cultural Industries Sector

To establish a large domestic and international market for Vietnamese cultural products and services. With even small levels of growth in the market, many jobs will be created in the cultural industries and a significant number of talented people will be empowered to build careers in the cultural industries sector. By improving the management capacity, skills and business models of the cultural industries; supporting the sector to be more market orientated and engaged with audiences; and brokering connections to new and emergent markets; the Vietnamese cultural industries can grow to become a very important part of the overall economy.

To reform the approach to governance, investment and regulation for the cultural industries sector so that Vietnam has a modern cultural economy. This is fundamental: current models are not fit for purpose, which in turn is preventing any real growth or innovation in the cultural industries. The opportunity exists to introduce flexibility and entrepreneurialism to cultural organisations; to encourage new types of investment; to increase

turnover by reforming and enforcing intellectual property law; and to reduce the major barriers to growth and innovation – bureaucracy, low pay and low morale.

To establish a culture of excellence and innovation across Vietnam's cultural industries sector. This will be underpinned by high quality creative education and skills programmes, enhanced by new platforms for cultural expression and trade (e.g. promotional campaigns, world class events and sector networks), and mobilised by investment in infrastructure, research and international collaboration.

To establish a set of high profile clusters and networks of cultural industries activity. This includes positioning HCMC, Hanoi and Da Nang as Vietnam's key globally facing clusters for the cultural industries – with the eventual establishment of set of high profile cluster initiatives in urban districts and strong business to business networks. This includes a review of and then effective public/private renovation of the current specialist infrastructure – e.g. for film. It also

includes a set of micro cluster and network activities in rural areas and smaller cities – e.g. on cultural tourism in Hoi An, and crafts in targeted crafts villages (and networks of villages).

To position the cultural industries as a major value-adder to other sectors – e.g. cultural tourism technology and manufacturing. The cultural industries will be a major employer and provider of growth in its own right, but it can also help to lift the performance and innovation of other sectors. For example, a high quality cultural industries sector will enhance the cultural tourism offer of Vietnam by enriching experiences and introducing high quality goods and services. A strong design sector will improve service delivery and upgrade standards in the manufacturing sector. And the emergent technology sector of Vietnam will benefit enormously from an indigenous cultural content sector – providing software and alltypes of creative content to the multiple digital platforms and channels being produced across the country.





## Top Five Threats to the Vietnamese Cultural Industries

Lack of action and inertia from Government and partners. Current approaches to governance, investment, management and regulation are seriously hampering cultural industries development and it is more difficult for cultural talent to prosper in Vietnam than many SE Asian countries. For the cultural industries to grow and play a value-adding role for Vietnam, real commitment and vision is required from Government and partners. Certainly other countries in the region (e.g. Malaysia, Thailand and Indonesia) are undertaking reform and investing expertise and resources to gain competitive edge in the cultural industries.

Ongoing lack of creative education and serious skills gaps across the cultural industries. Vietnam has a strong and diverse talent base, but the conditions for talent development are missing. Without targeted support in training, professional development and entrepreneurialism, the sector will not flourish to its potential. In addition, there are some specific skills gaps which threaten long term growth and competitiveness – e.g. converging skills in

computer programming / coding and digital arts – which is essential for a flourishing digital media, gaming and animation sector.

Lack of networking and collaboration; plus low levels of progression in the cultural industries labour market. The cultural industries sector needs strong networks – to encourage trade, build value chain relationships and accelerate innovation. There is also a real need in Vietnam to establish effective institutional partnerships – e.g. universities working together and with industry to ensure the creative education and skills offer is coherent and that standards are high. In addition, the cultural industries labour market is currently too rigid, with many cultural organisations led by managers who are in post for many years. Shorter term contracts and performance-related incentives would help to introduce some dynamism to the cultural industries labour market, as would greater trust in young talent from employers.

Weak local markets for Vietnamese cultural goods and services. The above issues have a negative impact

on the quality and relevance of Vietnamese cultural goods and services. In addition, copyright infringement plus relatively underdeveloped markets for certain cultural industries sub-sectors (such as for high quality design, designer fashion, and cutting edge film and theatre), render the Vietnamese cultural industries market comparatively weak and under-developed.

Economic stagnation. Vietnam has seen enormous changes over recent years, with year on year improvements to standards of living, health and wellbeing. However, economic growth has slowed and other countries in the region are showing higher performance than Vietnam. Add to this the burgeoning middle class in other Asian countries, which is propelling new markets for the cultural industries, and it is clear that Vietnam needs to act to stay competitive overall and if the cultural industries are to play a role in this competitiveness.

## Key Objectives & Themes for this Cultural Industries Strategy







# 03

## KEY OBJECTIVES & THEMES FOR THIS CULTURAL INDUSTRIES STRATEGY

As stated previously, our vision is:

**“For Vietnam as a Major Centre and Market Leader for the Cultural Industries of South East Asia by 2020 and a Globally Recognised Creative Economy by 2030”.**

To fulfil this, we have three main objectives in this Strategy:

**- Creative Talent:** for Vietnam to make the most of its greatest asset – a youthful, diverse and talented population – so that the cultural industries is a major source of jobs, inspiration and confidence; and to inspire a new generation of cultural producers and consumers.

**- Creative Excellence:** for Vietnam to nurture a new generation of cultural organisations and businesses which are world class in their quality, audience-facing and relevant to contemporary society, digitally literate, design conscious, open and entrepreneurial.

**- Creative Cities and Regions:** for Vietnam to position culture and creativity to the heart of its major cities, so they become burgeoning hubs for the Asian creative economy; and for smaller cities and rural areas to benefit from strong sector networks and specialist hubs of cultural industries activity (e.g. in crafts, festivals and cultural tourism).

It is important that we commit to these objectives in every forthcoming element of cultural industries development. If we relax our approach, there is a danger of the Threats mentioned in Section 2 becoming a reality.

To deliver on these objectives, this Strategy adopts a set of Five Development Themes. This is to ensure we focus across the full range of influencing factors for a successful cultural industries sector. It is also to ensure a coordinated approach as we move from strategy to action. The Five Development Themes are set out below:

## Theme 1: Creative Education and Skills

*This Theme is designed to build a professional, entrepreneurial, highly skilled and collaborative workforce for the cultural industries of Vietnam. This is to maximise the potential of the huge and growing talent base of the country, introducing opportunities for more people to enter careers in the cultural industries, supporting people to develop cultural practices which can help to lift them out of poverty, and improving the overall creative skills base – which will benefit not only the cultural industries sector but the economy as a whole. The long term agenda here is to establish a coherent ladder of creative education and skills:*

### Creative education and skills for the New Cultural Workforce:

- Introducing extensive creative education at primary school level: where children are encouraged to explore their creative imagination, to explore their traditional and contemporary identity, and to practice the arts through direct interaction with professional artists. This will help to foster a spirit of national

culture and stimulate the type of enquiring minds we need for the cultural industries to flourish.

- Introducing professional development activities for teachers to enable them to more effectively teach creative activities which add value to the teaching of other key subjects.

- Building a professional programme of creative education in our cultural sector: with major cultural institutions establishing arts and creative education outreach teams and activities; and with our professional artists supported to develop teaching skills so they can work effectively in schools and other educational settings.
- Raising the profile of careers and jobs in the cultural industries from an early age – promoting the sector and its potential to children and teaching professionals is that it is understood as a viable and respectable professional field.
- Establishing a set of fit for purpose cultural industries programmes in colleges and universities – where technical, management, entrepreneurial and artistic skills are developed at the same time. The nature and focus of this will be shaped through partnership with the cultural industries and via international assistance from the leading creative universities.
- Introducing a set of targeted creative incubation and business acceleration programmes – supporting creative talent to grow businesses and access creative jobs.
- Working with the cultural industries and international advisers to establish a coherent programme of technical skills development for key cultural industries sectors – e.g. digital media, design, fashion and film. Combining international industry standards with local specialism, this will assist Vietnam in building a genuinely innovative and competitive creative workforce.
- Introducing cultural apprenticeship activities – where young people can receive vocational training and gain work experience in the cultural industries.

### Creative education and skills for the Existing Cultural Workforce:

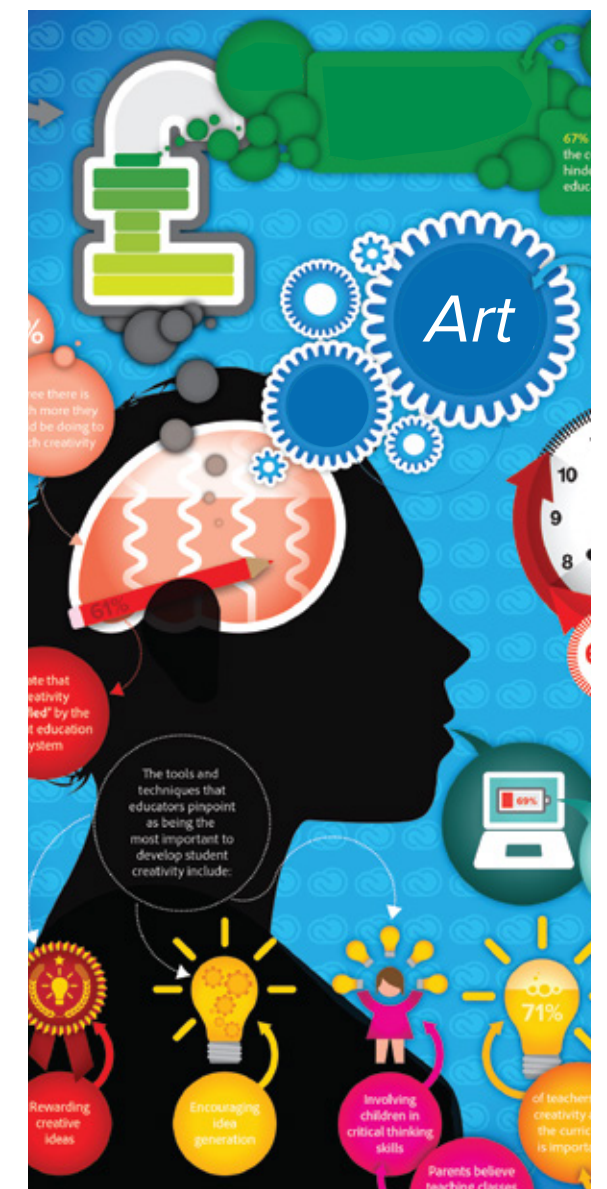
- Lifting the capacity and improving the management and entrepreneurial skills of cultural managers via programmes of professional development and incentivized qualifications.
- Generating digital literacy across the sector through targeted skills and capacity-building exercises.
- Introducing entrepreneurial and management training to traditional sectors – e.g. crafts – to ensure the rural cultural economy is stronger and more market-facing. There is also a need here to focus on minority communities and women to ensure we lift the performance of our whole cultural industries talent base.
- Brokering professional development activities between the tourism and cultural sector – so that the cultural sector provides part of a coordinated tourism

offer for the country

- Mobilising a set of targeted mentoring and technical assistance activities for cultural managers and Government officials – exposing them to international best practice and instigating reform to skills activities across the cultural industries sector.

- Improving skills and knowledge of intellectual property and wider rights issues for cultural practitioners and organisations – so they are better able to monetise their activities and develop sustainable businesses.

- Establishing a set of sector network programmes to stage knowledge exchange and professional development exercises – building a professional community for the Vietnamese cultural industries.





## Theme 2: Governance, Investment and Regulation

*This Theme is to improve systems of governance and build a cultural industries sector which is open to innovation, able to trade and create jobs and wider economic value, and is more connected to the needs and aspirations of the population. It is necessary because the current approach to funding and management acts as a major barrier to sector development, with cultural organisations stricken by bureaucracy, poor funding models, inflexibility and low levels of aspiration. In turn this is having a detrimental effect on the opportunities for diverse cultural talent to flourish. In addition, a set of regulatory and investment aspects need urgent attention to enable the cultural industries to grow to its potential. Approaches here can include:*

- Reviewing the overall governance and investment model for culture in Vietnam to reduce departmental complexity and bureaucracy, encourage a range of business and investment models for cultural organisations, and introduce a new spirit of creativity and innovation in otherwise stagnant cultural institutions.
- Positioning the cultural industries and overall creative economy as a pan-departmental agenda at the heart of the national development agenda – Vision 2030. This is to guarantee a coordinated approach across culture, economy, society, education and other key development agendas.
- Opening up new investment models for the cultural industries, including opportunities for cultural organisations to diversify their income streams, trade, access different types of finance (including loans), and enter public private partnerships and joint ventures (including with leading international cultural organisations and businesses).
- Rewarding entrepreneurialism and innovation in cultural organisations through improved pay and conditions for cultural professionals who can demonstrate a pre-defined set of development outcomes (e.g. increase in turnover, growth in audiences, delivery of beneficial education and social programmes).
- Reviewing the intellectual property regulation – toward a clear overall intellectual property framework for Vietnam - relating to each area of the cultural industries to identify opportunities for improvement in

- the management and coordination of rights issues for cultural practitioners. This should be designed to improve the collection of revenue via digital and analogue sales/performance. It should include capacity building and greater government investment in collecting agencies.
- Establishing a clear and transparent classification system for censorship to enable cultural practitioners and investors to operate with confidence.
- Introducing planning incentives for cluster activities in the cultural industries – e.g. for workspace and performance space, networking space and exhibition space – so that emergent clusters are not vulnerable to rapid real estate development which is not in the national interest.
- Exploring opportunities for tax incentives in cultural industries investment – e.g. tax credits for investment in digital content industries, film and media.
- Implementing incentives for the export of cultural products and services; expanding the business of international cultural exchange and building market share for the Vietnamese cultural industries.
- Reviewing of international trade agreements and regulation to improve the conditions of trade for cultural businesses and reduce costs on imported equipment vital to cultural production.
- Exploring options for special purpose programmes for the cultural industries – e.g. film commission models, craft development agencies and specialist investment platforms such as cultural endowments.



## Theme 3: Audiences and Market Development

*This Theme focuses on building strong and active markets for Vietnam's cultural products and services; and on diversifying, growing and more effectively engaging audiences for cultural organisations and productions. This is critical if the overall cultural economy is to grow: Vietnam has only just begun to build markets for its cultural industries, with so much potential to grow a dynamic sector over the coming years. Approaches here can include:*

- Raising awareness of the cultural industries as a vital sector for Vietnam's national development, distinctiveness and international competitiveness – to generate markets for local cultural goods and services and to inspire a generation to pursue careers in the cultural industries
- Campaigning for greater awareness of artists' rights – to reduce copyright infringement and generate a loyalty to original works
- Upgrading cultural infrastructure and organisational models so the cultural sector is more audience-facing, interactive and inspiring. This includes improving digital technology, enhancing programming and training cultural managers to learn of international best practice in audience development. It also includes the development of dedicated audience data – to understand audience profiles, map shifts in audience behaviour, and enable targeted promotion and outreach to audience segments
- Generating a national cultural industries brand / series of brands (e.g. by sub-sector) to promote the

- Vietnamese cultural industries nationally and globally. This can also converge with tourism and inward investment branding activities
- Brokering a set of market making activities in different sectors – to raise the profile of and grow markets for cultural industries activities – e.g. design services for the manufacturing and tourism sector.
- Building the market for rural cultural industries products – e.g. crafts – via training programmes for producers, targeted marketing, and effective showcasing at national and international trade fairs
- Targeting high profile showcase and marketing opportunities at selected international trade fairs and through the establishment of a new generation of Vietnamese cultural industries showcase events which celebrate the distinctive and excellent cultural industries of the nation in a trade-focused way
- Establishing a portfolio of targeted cultural industries retail spaces in touristic areas – e.g. centres of Vietnamese contemporary design and crafts, fashion, digital content etc.



# Theme 4: Clustering and Networking

*This Theme focuses on building strong and dynamic centres of excellence in key strategic areas of Vietnam; plus on generating a vibrant creative community of cultural businesses and organisations via networking activities. For Vietnam to establish a high performance cultural industries sector, it is important to develop critical mass – which requires high profile densely networked clusters of cultural industries activity in major cities; strong social and professional networks (digital and face to face) in both urban and rural areas; and dedicated infrastructure for sectors such as film, performing and visual arts, where education, skills, production and commercial activities converge. Approaches here can include:*

- Building a strong database and baseline for existing cultural industries activity – a critical first step to inform policy and as a means to launch sector network activities (e.g. directories). This can be undertaken for specific places – e.g. for cities / districts; and / or for sub-sectors (e.g. film, fashion etc.).
- Supporting existing / emergent cultural industries networks – e.g. the Hanoi and HCMC creative entrepreneur networks – to introduce targeted business support, showcasing and knowledge exchange activities
- Brokering new targeted networks to support professional development – e.g. for cultural managers and craft associations
- Generating new platforms / intermediaries to build business to business relationships and provide an overall support and advocacy role for the cultural industries sector. This is the first step toward establishing professional development and trade bodies in the cultural industries sector
- Encouraging creative and cluster developments in key urban centres – to co-locate activity, increase the visibility of the sector, and deliver value to agendas such as cultural tourism. Planning policy can play a role here – dedicating certain districts / sites to cultural industries activity and / or protecting emergent sites (e.g. Zone 9 in Hanoi) from mainstream real estate development.
- Undertaking feasibility for high profile specialist developments – e.g. film studios; and ensuring the regulation and investment model is in place to allow for international partnership and joint ventures.



# Theme 5: International Positioning

*This Theme focuses on positioning Vietnam as a ‘cultural industries nation’ to international markets. It is important for both diplomacy and commercial reasons to ensure Vietnam is understood as a country with a strong and distinctive history and dynamic contemporary cultural life. Currently, Vietnam is not well known for its contemporary cultural industries sector, which means it is not associated with high levels of development, civil society and innovation. An additional opportunity exists under this Theme to build strong international relations with leading ‘cultural industries nations’ – to explore trade and knowledge exchange opportunities. It is also important to have a strong international dimension to encourage strategic partnership and co-investment with international development and donor agencies. Approaches here can include:*

- Establishing an international advisory and partnership group for this Cultural Industries Strategy – to ensure Vietnam is exposed to international best practice and funding programmes can be aligned with the actions of this Strategy (see Section 4)
- Designing a targeted international programme of outward missions to key trade shows, festivals and events – to build the overall brand for the Vietnamese cultural industries and generate new commercial and cultural exchange opportunities
- Inviting leading cultural organisations and businesses to participate in trade shows, festivals and events in Vietnam: building partnership and encouraging inward investment
- Identifying joint venture and co-investment opportunities for film and digital media activities and positioning Vietnam as a location for film-making (e.g. via a film commission model).





# Cultural Industries Action Plan





Vietnam to be a major centre and market leader for the cultural industries of South East Asia by 2020 and a globally recognised creative economy by 2030.

# 04

## CULTURAL INDUSTRIES ACTION PLAN

*This Cultural Industries Strategy for Vietnam sets out the opportunity landscape and initial mechanisms for Vietnam to be a major centre and market leader for the cultural industries of South East Asia by 2020 and a globally recognised creative economy by 2030. The VCP and Government constantly affirm the importance of culture in the development process of the country and a clear agenda exists to position culture as a tool for economic development. With a major objective to transform Vietnam into an industrialised country by 2020, the cultural industries can play a catalysing role:*

- Enabling cultural organisations and businesses to create sustainable and higher value jobs
- Supporting talented people to express themselves, demonstrate their creativity and collaborate to demonstrate the distinctive aspects of traditional and contemporary Vietnamese identity
- Modernising cultural institutions so they are more relevant to the needs and aspirations of a youthful and globally connected population
- Improving the innovation and competitiveness of key sectors such as tourism and manufacturing
- Respositioning Vietnam as a contemporary, progressive, creative nation.

*It is time now to act on this. The following action plan sets out some specific opportunities for the Vietnamese government - working in partnership with the cultural industries sector and international communities – to begin delivering on the vision and objectives of this Strategy. Actions are assigned to each of the 5 Themes and are positioned as follows:*

- **Immediate ‘quick wins’ (2014-16):** These are actions which can commence immediately and will play a key role in demonstrating that the Government is serious in its intention to support the cultural industries sector.
- **Short-term pilot, development and partnership actions (2017-18):** These are actions which will begin the process of reform required for the cultural industries to flourish in Vietnam. They include feasibility research, technical assistance and training, showcasing and networking activities, and a set of pilot projects to initiate larger programmes.
- **Medium-term actions (to 2019 – onwards):** These are more substantial and larger-scale actions which will build from the above actions. At this stage they are presented as indicative actions because they will be shaped by a set of strategic, investment and partnership agendas which will unfold over the coming years.



## 4.1 Three Priority Actions

***There are three priority actions which must be implemented in advance of any other activity. This is because for the cultural industries strategy to be effective, it will be necessary to establish a governance and delivery mechanism. This is drive the process forward, maximise partnerships, and ensure there are clear roles and responsibilities for delivery. The three priority actions for the Government are to:***

- A new National Committee for the Cultural Industries of Vietnam – with executive responsibility for ensuring the Cultural Industries This will be chaired by MoCST and include senior officials from the Ministries of Industry and Trade, Education, Construction, and International Relations. This pan-departmental committee will meet monthly for the first 6 months after the Strategy has been ratified; and then quarterly to 2020. Its job is to prioritise and agree investment; agree on lead delivery partners, and ensure agreed actions are delivered.
- A new International Advisory Group for the Cultural Industries of Vietnam. This will involve leading strategic partners and working in the cultural industries and wider creative economy of Vietnam; plus partners working to alleviate poverty and support job creation. This Group will provide strategic and technical assistance to the Cultural Industries Strategy and seek opportunities to attract investment and expertise to add value to the overall Strategy. It will report directly to the National Committee for the Cultural Industries of Vietnam and meet quarterly. It will also have its own on-line platform – for ideas sharing and the coordination of Cultural Industries projects in Vietnam. In the first instance, it is

recommended that UNESCO chair this Group; and thereafter operate on a rolling Chair basis. It is anticipated that participants will include The British Council, Danish Embassy, Goethe Institute, Organisation Internationale de la Francophonie, Japan Foundation, Korean Government etc.

- A new cultural industries development and delivery team for Vietnam. This can be a new unit in an existing organisation or a new NGO/agency. It is essential that a dedicated team is given responsibility to drive forward the Strategy, nurture partnerships and deliver sector development activities. Without this, there is a danger that actions will not be delivered and the Strategy will drift. This team would ideally be modelled on the development agency models used in Korea for the digital content industries or Sweden for the whole creative sector. It would be the office and partnership organisation for the Cultural Industries Strategy. It would lead on sector research activities, drive partnerships and unlock investment for networking, showcasing and a range of pilot activities. It would also operate as the advocacy agency for the Vietnamese cultural industries – commissioning branding and promotional activities. It would report to the National Committee for the Cultural Industries of Vietnam but it would also have its own advisory panel of leading cultural businesses and organisations: the Creative Task Force (which will be set up with British Council support as the sector advisory body for the Cultural Industries Strategy – See Theme 4, Action 1 below).







THEME	IMMEDIATE ACTIONS (2014-16)	SHORT-TERM ACTIONS (2017-18)	MEDIUM-TERM ACTIONS (2019-ONWARDS)
<b>Cross-cutting Actions</b>	<p><b>Set up:</b> A new National Committee for the Cultural Industries of Vietnam A new International Advisory Group for the Cultural Industries of Vietnam A new cultural industries development and delivery team for Vietnam.</p>		
<b>Theme 1: Creative Education and Skills</b>	<p>1. Undertake a research exercise to identify existing good practice in creative education in Vietnamese schools, plus to identify opportunities for pilot creative education activities. <b>Lead Partners: Ministry of Education and Training, MoCST &amp; VICAS.</b></p> <p>2. Set a creative skills working group with the leading universities which have arts and creative courses and with a set of cultural industries advisers from leading cultural organisations and commercial cultural businesses. This is to co-design a programme of targeted skills development (e.g. technical skills, entrepreneurialism, management) for the cultural industries and to identify opportunities for collaboration and knowledge exchange between leading institutions and professionals in this sector. <b>Lead Partners: MoCST, VICAS, British Council.</b></p> <p>3. Targeted technical assistance to MoCST Dept. of Cinema to develop effective Film Commission Model in Vietnam and to design a clear skills strategy for film – to encourage effective professionalization and entrepreneurialism across the nation's young film talent. <b>Lead Partners: MoCST, VICAS, British Council.</b></p> <p>4. Targeted technical and strategic support exercise for up to 10 leading cultural professionals – including a focus on cultural entrepreneurialism, new business models, digital development, audience development, research methodologies, education programmes. This will include a study visit to the UK and a professional development course in Vietnam. <b>Lead Partners: VICAS &amp; British Council.</b></p>	<p>1. Promotional campaign to introduce the benefits of creative and arts education in schools - targeting teachers, parents and NGOs; plus a pilot project(s) in a rural and urban area to develop a dedicated creative education programme for schools. <b>Lead Partners: Ministry of Education and Training, MoCST, VICAS &amp; donor agency.</b></p> <p>2. Establish a pilot creative entrepreneurship programme through the participants of the creative skills working group. This can operate as Vietnam's first creative entrepreneurs programme for undergraduates. <b>Lead Partners: Ministry of Education and Training, MoCST, VICAS &amp; donor agency.</b></p> <p>3. Set up a pilot project for creative education activities in cultural institutions. This is to initiate the development of education teams in the country's cultural sector. <b>Lead Partners: MoCST, up to 5 cultural organisations, donor agency.</b></p> <p>4. Set up targeted technical assistance projects for priority sectors in film (building on Action 3 in the short-term actions); design; and digital media. This is to raise the profile of and build capacity in new business models, innovation, emergent market opportunities, digital convergence, and overall cultural management. <b>Lead Partners: MoCST, VICAS, donor agencies.</b></p> <p>5. Pilot cultural talent award scheme for young creative people. This is to celebrate cultural talent and raise the profile of careers in the cultural sector. This could be in partnership with TV/media as part of a wider communications campaign. <b>Lead Partners: MoCST, leading cultural organizations, media partners, international partners (tbc..)</b></p>	<p>1. Establish a National Creative Education Council and Strategy – responsible for long-term creative education activities in schools.</p> <p>2. Launch a network of creative and cultural business incubators in leading universities – driving local creative clusters.</p> <p>3. Set up a sector skills body /council for film and digital media. Funded as an arms-length body with additional support from industry, this will set and measure standards in skills, promote professional development and entrepreneurialism and work with universities and art/film schools to lift standards and deliver industry-ready skills to the market. It will also design and deliver vocational training in film and media across the country.</p>

THEME	IMMEDIATE ACTIONS (2014-16)	SHORT-TERM ACTIONS (2017-18)	MEDIUM-TERM ACTIONS (2019-ONWARDS)
<b>Theme 2: Governance, Investment &amp; Regulation</b>	<p>1. Technical assistance: set of Master classes for senior civil servants in MoCST on international best practice in cultural industries regulation. <b>Lead Partners: VICAS, MoCST &amp; international donor agencies.</b></p> <p>2. Targeted technical assistance workshop on effective rights protection and collection. This should focus on lifting the capacity and profile of existing collecting agencies. <b>Lead partners: MoCST &amp; international partner tbc.</b></p> <p>3. Feasibility research exercise to identify new / viable funding mechanisms for the cultural industries which can be piloted in Vietnam. This should focus on the potential for a new cultural fund/mission, opportunities for a loan fund in partnership with a major bank, and opportunities for targeted investment funds in film and digital media. <b>Lead partners: MoCST, Ministry of Industry &amp; Trade, VICAS, international donor agencies (tbc.).</b></p>	<p>1. Commission a Review of Cultural Regulation pertaining to business models, investment, censorship, taxation and intellectual property. This Review should develop a set of recommendations for legal reform which will encourage growth, diversification, innovation an internationalisation in the cultural industries. <b>Lead Partners: MoCST, VICAS, international donor and expert agencies (e.g. UNTAD, UNESCO, World Bank) – as a high profile and central action for this Cultural Industries Strategy.</b></p> <p>2. Pilot professional development programme for cultural industries organisations and businesses on intellectual property rights management. Lead partners: MoCST, international partner, leading law firm(s) (pro bono).</p> <p>3. Undertake feasibility for and move toward set up of a Film Commission for Vietnam. <b>Lead partners: MoCST, Ministry of Industry &amp; Trade, international partners (tbc.)</b></p> <p>4. Undertake feasibility and raise funds to reform and modernize the ticketing and data collection systems of leading cultural organizations – to include where possible shared box office systems. This is vital to ensure effective business development, build closer relationships to and understanding of audiences, and for monitoring and evaluation purposes. It should also include programme of training to ensure cultural organizations re capable of utilizing new tools. <b>Lead partners; MoCST, VICAS, international partners (tbc).</b></p>	<p>1. Undertake legislative reform in line with the recommendations of the Review of Cultural Regulation. This should include tax incentives for cultural industries investment, stronger intellectual property regulation and enforcement, international trade agreements, and the roll out of a new set of permissible business models for cultural organisations.</p> <p>2. Introduce a pilot cultural industries investment programme – inclusive of a targeted film fund.</p> <p>3. Undertake feasibility for establishing a new national arms-length body for cultural industries development – along the lines of an 'Arts Council' or 'Design Council' model.</p>
<b>Theme 3: Audience &amp; Market Development</b>	<p><b>1. See Theme 1, Task 4.</b></p> <p><b>2. Young Creative Entrepreneurs Showcase – as part of the British Council's Focus Year activities. This will raise the profile of creative talent, careers in the cultural industries, and the diversity and quality of the Vietnamese sector.</b> <b>Lead partners: British Council, Ministry of Industry &amp; Trade.</b></p> <p><b>3. Pilot training for craft sector to improve quality and build stronger understanding of potential market needs/trends. This should focus on a sample of craft villages as part of an</b></p>	<p>1. Commission a new national brand for the nation's cultural industries and overall creative economy. This should complement brands used for inward investment and tourism and be used to frame all national and international activities for the Vietnamese cultural industries. <b>Lead partners: Ministry of Industry &amp; Trade, Creative Task Force (see Theme 4), and private sector investors.</b></p> <p>2. Pilot 'copyright awareness campaign' to key markets in Hanoi and HCMC – to raise the awareness of artists' rights and the importance of investing in Vietnamese cultural talent. <b>Lead partners: Ministry of Industry &amp; Trade, MoCST, international partner(s) (tbc.).</b></p>	<p>1. Launch a national campaign to promote the Vietnamese cultural industries – a 'buy local campaign for the domestic market and a set of targeted branding and communication exercises for international markets.</p> <p>2. Establishment of a world class cultural industries trade and showcase programme for Vietnam – combining outward missions to leading</p>



THEME	IMMEDIATE ACTIONS (2014-16)	SHORT-TERM ACTIONS (2017-18)	MEDIUM-TERM ACTIONS (2019-ONWARDS)
	<p><i>existing development programme for the sector.</i></p> <p><b>Lead partners: MoCST, Ministry of Industry &amp; Trade, international donor (tbc).</b></p>	<p>3. Design &amp; Creative Services pilot project: a campaign and brokerage project to increase investment in service, graphic and product design in key sectors (e.g. tourism and manufacturing) – as a way of building markets for these sectors and lifting competitiveness and innovation overall.</p> <p><b>Lead partners: Ministry of Industry &amp; Trade (e.g. in Hanoi &amp; HCMC), international partner(s) (tbc.), and private sector investors.</b></p>	<p>global events with a set of new distinctive and leading edge events in Vietnam (bringing the best of the world to Vietnam).</p>
<b>Theme 4: Clustering &amp; Networking</b>	<p>1. Set up a national Creative Industries Task Force: an informal platform and advocacy network of leading cultural businesses/organisations, universities and emergent entrepreneurs. This is to ensure actions (e.g. for Theme 3) are tested with industry (i.e. the cultural industries). It is also to build a voice and profile for industry and start to grow a collaborative approach to sector development. With up to 12 participants from across the country, this is the voice of industry for the Cultural Industries Strategy. It will be set up by the British Council as part of its Focus Year activities, and continue to provide guidance to the delivery of the Strategy for the coming years. It will meet 2 times a year in Year 1 and have its own managed digital community to share ideas and inform strategy and action. It will be able to feed recommendations directly to the national cultural industries delivery team/agency and National Committee for the Cultural Industries of Vietnam.</p> <p><b>Lead partners: British Council &amp; National Committee for the Cultural Industries of Vietnam; with up to 12 members selected by the British Council through liaison with partners across the cultural industries sector of Vietnam.</b></p> <p>2. A cultural industries mapping exercise for Hanoi, HCMC and Da Nang – to provide baseline data and intelligence and to recruit businesses and organisations to participate in the first digital cultural industries directory for Vietnam. This will include technical assistance to the lead partners.</p> <p><b>Lead partners: VICAS, Ministry of Industry &amp; Trade in Hanoi, HCMC and Da Nang, and the emergent creative entrepreneur networks of Hanoi and HCMC. Additional support will be required from international partners (tbc.).</b></p>	<p>1. A set of targeted mapping, database and directory projects in rural areas – as part of market-development and networking activities to lift the profile and performance of sectors such as crafts.</p> <p><b>Lead partners: VICAS, Ministry of Industry &amp; Trade, international partners (tbc).</b></p> <p>2. A pilot cultural industries cluster project in Hanoi and HCMC (and building on activities in Da Nang – see Theme 4, Action 4) – to undertake initial feasibility and business planning for district or building-based mixed-use cultural industries facilities/zones. These should in the first instance seek to consolidate and build from existing (emergent) clusters plus identify new (longer term) opportunities for establishing these cities as major cultural industries clusters for Vietnam.</p> <p><b>Lead partners: Ministry of Industry &amp; Trade, creative entrepreneur networks, Creative Taskforce, international partners (tbc.), private investors, leading universities (e.g. to be anchor tenants).</b></p> <p>3. Feasibility and investment plan for a national film studios complex (or complexes) – based on joint ventures with international investors. This should identify options for development – e.g. improving existing facilities at Co Loa; new build, or alternative non-studio-based development options.</p> <p><b>Lead partners: MoCST, Ministry of Industry &amp; Trade, International partners (tbc.).</b></p>	<p>Reform of data collection for the cultural industries sector to enable wholesale national sector mapping by 2020. This will involve clear data collection mechanisms for the cultural industries, with the Office of National Statistics able to provide detailed bi-annual baseline evidence of the cultural industries sector.</p> <p>2. A National Creative Cluster Strategy for the digital and content industries – including a focus on international co-investment and inward investment.</p>

THEME	IMMEDIATE ACTIONS (2014-16)	SHORT-TERM ACTIONS (2017-18)	MEDIUM-TERM ACTIONS (2019-ONWARDS)
	<p>3. A programme of cultural industries network and showcase events for the Creative Entrepreneurs' Networks of Hanoi and HCMC – with guest speakers and the establishment of web-based networks for the sector in each city.</p> <p><b>Lead partners: Creative Entrepreneur Networks of Hanoi and HCMC, British Council, Ministry of Industry &amp; Trade, international partner(s) (tbc).</b></p> <p>4. A feasibility and technical assistance project to establish a creative cluster in Da Nang – a set of masterclasses, targeted assessments of the situation and partnership working with the municipality.</p> <p><b>Lead partners: Ministry of Construction, British Council, City of Da Nang, VICAS.</b></p>	<p>4. Pilot cultural industries data collection and statistics project, combining international technical assistance with a test-project to refine measurement approaches. This is to test definitions and systems leading to the establishment of a coherent national approach to cultural industries mapping.</p> <p><b>Lead partners: MoCST, VICAS, International partners (tbc.).</b></p>	
<b>Theme 5: International Positioning</b>	<p><b>See: Priority Action: International Advisory Group for the Cultural Industries of Vietnam.</b></p> <p>1. Targeted outward missions of leading Vietnamese cultural industries talent to 3 key trade fairs and festivals in 2014 – including a focus on leading East Asian events. These will be identified and recommended by the Creative Task Force (see Theme 4 above).</p> <p><b>Lead partners: Ministry of Industry &amp; Trade &amp; British Council.</b></p> <p>2. Active engagement with international donor agencies and expert organisations through a set of partnership meetings to identify how international organisations can contribute to the development of this Strategy. This will begin with the ASEF Creative Industries Conference in December 2013.</p> <p><b>Lead partners: Committee of the Cultural Industries of Vietnam and International Advisory Group for the Cultural Industries in Vietnam.</b></p>	<p>1. A developed programme of outward missions to leading international fairs (building on Theme 5, Action 1) – showcasing the new brand through the best talent. This should include a focus on major events in Korea (digital media and games), Japan (design), Singapore (media), plus a leading fashion and textiles event.</p> <p><b>Lead partners: Ministry of Industry &amp; Trade, MoCST, Creative Task Force, private sector investors.</b></p> <p>2. An international cultural industries conference and showcase – hosted by Vietnam in partnership with other East Asian countries to explore and showcase excellence and distinctiveness in the regional cultural industries sector.</p> <p><b>Lead partners: MoCST, Ministry of Industry &amp; Trade, international partners (tbc.).</b></p> <p>3. A set of Memorandums of Understanding with leading countries for the cultural industries - starting with an MoU with the UK Government as an outcome of the Focus Year programme (end 2014).</p> <p><b>Lead partners: MoCST, British Council and other international governments.</b></p>	<p>1. A set of trade partnerships and joint ventures with leading Asian countries – to establish a regional cluster for the cultural industries (e.g. on film, media, digital content – with trade agreements, knowledge exchange and institutional partnerships).</p>

# Credits

This National Cultural Industries Strategy is a product of collaboration between leading Vietnamese and international expertise. It has been produced by the Vietnam Institute of Culture and Arts Studies (VICAS), with the support of the Ministry of Culture, Sport and Tourism of the Government of Vietnam. Its development process was supported by UNESCO and the British Council - who provided expertise and advocacy. It has been shaped with the support of Dr Tom Fleming, leading international expert on the creative economy ([www.tfconsultancy.co.uk](http://www.tfconsultancy.co.uk)). Additional support has been provided by numerous partner organisations and businesses across the Vietnamese cultural and creative sector via a two year consultation and development process.