

Received: 21 April, 2026

Accepted: 06 August, 2026

Published: 10 September, 2026

Cultural Human Resource Development in Vietnam: Policies, Achievements, and Solutions

Duy Thi Hai Huong

Graduate Academy of Social Sciences, Vietnam Academy
of Social Sciences, Vietnam

Tran Van Tau

Phu Yen University, Vietnam; tranvantau@pyu.edu.vn

Cite this article:

Duy Thi Hai Huong and Tran Van Tau (2027). Cultural Human Resource Development in Vietnam: Policies, Achievements, and Solutions. *Revista Cultura Científica*, (25), pp. 123-138.

<https://doi.org/10.70517/revcc272511>

Abstract

Since the initiation of the comprehensive national renewal process known as *Doi Moi* in December 1986, Vietnam's approach to culture and cultural human resource development has changed substantially alongside wider economic, political, and social reforms. This study examines how the orientations and policy instruments of the Communist Party and the State of Vietnam concerning cultural human resources evolved between 1986 and August 2026. It uses qualitative historical document analysis of Party congress documents, resolutions, government decisions and decrees, official statistics, institutional reports, archival materials preserved at the National Archives Center III, and relevant scholarly literature. The evidence is organized into three periods: initial institutional and ideological reform (1986–1996), expansion associated with industrialization and international integration (1996–2025), and the emerging digital-era agenda in 2026. The analysis identifies substantial expansion in training institutions, qualifications, policy support, professional recognition, and the participation of cul-

tural personnel in heritage preservation and cultural industries. It also identifies persistent limitations involving remuneration, uneven capacity, foreign-language and digital skills, coordination between levels of government, and the retention of highly qualified personnel. The findings indicate that policy development has broadened from administrative management and subsidized provision toward talent development, cultural industries, international integration, and digital capability. However, policy documents demonstrate institutional intention rather than causal policy effects, and several available national datasets are broader than the cultural workforce. The study therefore proposes coordinated workforce planning, competency-based education, improved remuneration, stronger public–private cooperation, and systematic monitoring of policy implementation.

Keywords: Communist Party of Vietnam; cultural human resources; cultural human resource development; cultural policy; *Doi Moi*; digital transformation

1. INTRODUCTION

Cultural human resources constitute a broad and diverse category. For the purposes of this study, the primary category comprises civil servants and public employees who perform leadership, management, and advisory functions in cultural agencies and institutions; personnel directly involved in creating, practicing, performing, preserving, teaching, and disseminating culture and the arts; and professional or non-professional artists, artisans, cultural experts, journalists, and other practitioners whose principal activities are situated in the cultural sector. Personnel in sports, tourism, general scientific research, higher education, and the wider intellectual community are treated only as contextual groups when the cited policy or statistical source combines them with the cultural sector. This distinction is necessary because the administrative boundaries and statistical definitions used by Vietnamese institutions have changed during the period examined.

In December 1986, the Communist Party of Vietnam initiated the national renewal process known as *Doi Moi*. The reforms transformed the country's economic and administrative environment and gradually altered the organization, financing, and management of cultural activity. Questions concerning the training, employment, remuneration, creative freedom, professional recognition, and digital capacity of cultural personnel consequently became increasingly important within national cultural policy.

A substantial body of Vietnamese scholarship has examined culture and the construction and development of Vietnamese culture during the *Doi Moi* period. Relevant works include *Building and Developing an Advanced Vietnamese Culture Rich in National Identity* [1]; *80 Years of the Outline on Vietnamese Culture (1943–2023): Origins and Driving Forces for Development* [2]; *Developing Vietnamese Culture and People: The Spiritual Foundation and Endogenous Resource for National Development* [3]; and *Developing Vietnamese Culture in the Current Period of Doi Moi* [4]. Broader historical assessments include *Thirty Years of Doi Moi and Development in Vietnam* [5] and Volume 15 of *The History of Vietnam* [6]. These works clarify the domestic and international context of reform, the role assigned to culture in national development, and the relationship between cultural identity, modernization, industrialization, and international integration.

Recent scholarly literature also demonstrates that Vietnamese cultural policy cannot be understood as a simple linear movement from state provision to a market model. Instead, policy translation combines socialist institutional commitments with pragmatic approaches to creative industries, entrepreneurship, and international cultural exchange [7, 8]. Research on cultural capital and cultural industries further shows that cultural resources can generate social and economic value, but that this process depends on appropriate institutions, professional capabilities, and mechanisms for preserving cultural meaning [9]. Evidence concerning digital human resource management in Vietnam likewise indicates that technology affects training, talent management, work performance, and organizational capacity rather than operating as an independent technical solution [10, 11].

Despite this growing literature, cultural human resources are frequently treated as one component of broader discussions of culture, education, creative industries, or national human capital. Relatively limited attention has been devoted to tracing how policies directed specifically at cultural personnel developed across the full *Doi Moi* period and how policy intentions compare with the available evidence on training, professional capacity, recognition, retention, and digital adaptation. The archival collections of the Ministry of Culture and Information and the Ministry of Culture, Sports and Tourism preserved at the National Archives Center III provide additional evidence with which to examine this development.

Accordingly, this study addresses three questions:

1. How did the orientations and policy instruments concerning cultural human resource development evolve between 1986 and 2026?
2. What achievements and continuing limitations are identifiable from the available archival, statistical, policy, and scholarly evidence?
3. Which policy priorities are most relevant to improving the quality and adaptability of Vietnam's cultural human resources in the digital era?

2. METHODOLOGY

2.1. RESEARCH DESIGN AND SOURCES

The study uses qualitative historical document analysis, an approach suited to examining the development, meaning, and implementation context of policy documents and institutional records [12]. The documentary corpus covers the period from the initiation of *Doi Moi* in 1986 to 31 August 2026. It comprises documents of national Party congresses; resolutions of the Central Committee and Political Bureau; laws, decrees, decisions, strategies, programs, and projects issued by the State and the Prime Minister; official statistical yearbooks and sectoral reports; and archival records from the Ministry of

Culture and Information and its successor bodies preserved at the National Archives Center III. Peer-reviewed studies and authoritative institutional publications were used to contextualize and critically interpret the primary evidence.

The corpus was assembled purposively rather than through a systematic review protocol. Party and State documents were identified through the records of the issuing institutions and official legal-document portals, as well as through cross-references in the reviewed policy and scholarly literature. Archival materials were selected from the relevant ministry collections at the National Archives Center III. Scholarly sources were included when they directly addressed Vietnamese cultural policy, cultural industries, cultural capital, digital human resource management, or the document-analysis method used in this study. The study therefore does not claim exhaustive coverage of all literature on Vietnamese culture; instead, it uses a bounded corpus aligned with the research questions and the period under examination.

The principal archival materials include records from the Ministry of Culture and Information Collection, particularly Files No. 75 and No. 94, together with the 1998 Training Report of the Department of Training in File No. 104. These records provide information about training institutions, enrolment, postgraduate education, professional development, and the composition of the cultural workforce during the early *Doi Moi* period.

Table 1 summarizes the source framework and the evidentiary role assigned to each category. A source was not treated as evidence merely because it was cited in an earlier publication. Each publicly accessible legal instrument was checked for its issuing body, document number, date, and title, while archival material was retained only when a collection and file number permitted retrieval.

Table 1. *Documentary corpus and evidentiary functions*

Source category	Selection basis	Function in the analysis
Party documents	National congress documents and resolutions addressing culture, personnel, talent, or human resource development, 1986–2026	Reconstruction of official orientations, target groups, and changes in policy priorities [13, 14, 18, 19, 32, 33]
State legal and policy instruments	Laws, decrees, decisions, strategies, programs, and projects with a direct bearing on cultural personnel	Identification of operational instruments concerning training, remuneration, recognition, cultural industries, and digital transformation [20, 22, 30, 31, 34]
Archival records	Ministry of Culture and Information Collection records with identifiable file numbers	Evidence on early training institutions, qualifications, and professional development [36–38]
Official statistics and sectoral accounts	Publications with identifiable issuing bodies, dates, and titles	Contextual and descriptive evidence on workforce size, qualifications, institutional activity, and participation [35, 39, 43]
Scholarly literature	Peer-reviewed studies directly relevant to the research questions or analytical method	Contextualization, conceptual interpretation, and comparison with existing research [7–12]

2.2. SELECTION AND SCOPE OF DOCUMENTS

Documents were included when they addressed at least one of the following matters: the status and responsibilities of cultural personnel; recruitment, training, professional development, deployment, remuneration, or recognition; the development of artists, artisans, managers, lecturers, researchers, or cultural-industry workers; or the digital and international capabilities expected of the cultural workforce. General national human resource and education statistics were retained only when they provided relevant contextual evidence and are identified as such in the analysis. Documents lacking a substantive connection to cultural human resource development were excluded. Sources were also excluded when their issuing body, title, date, or archival location could not be identified with sufficient precision for another researcher to retrieve or verify them.

Official documents issued in Vietnamese were analyzed in their original institutional context. English titles and passages reproduced in this article are translations prepared for the study and were checked against official English-language versions where these were available. Exact document numbers, dates, volumes, pages, archival files, and folios are reported whenever the source supplied them.

2.3. ANALYTICAL PROCEDURE

The documents were arranged chronologically and examined through four analytical categories: policy objectives, policy instruments, target groups, and reported outcomes or implementation constraints. Recurring instruments were coded as training and professional development; recruitment and workforce planning; remuneration and recognition; institutional reform; international cooperation; cultural-industry development; or digital transformation. Evidence was then compared across three periods: 1986–1996, 1996–2025, and the digital-era agenda emerging in 2026.

For each retained source, the analysis recorded the author or issuing body, publication or issue date, document type,

period addressed, target group, policy instrument, and the specific claim for which the source was used. A document could receive more than one thematic code. When sources differed in terminology, scope, or reported figures, those differences were retained rather than harmonized into an artificial single estimate. The coding was used to identify recurring patterns and changes in emphasis; it was not used to produce frequency counts as a measure of policy importance.

The periodization follows changes in the policy framework rather than equal chronological intervals. The first period begins with the Sixth National Congress and ends when the Eighth National Congress marked a stronger emphasis on industrialization and modernization. The second period covers the expansion and institutionalization of cultural human resource measures through the cultural-industries strategy adopted in 2025. The third period is treated separately because Resolution No. 80-NQ/TW, the Fourteenth National Congress documents, and Decision No. 611/QĐ-TTg introduced a distinct agenda centred on digital competence, cultural sovereignty in cyberspace, and global talent circulation. As this final period comprises only part of 2026, it is analyzed as an emerging agenda rather than as a mature implementation phase.

Triangulation was undertaken by comparing policy statements with archival records, official statistics, sectoral reports, and scholarly interpretations. The analysis distinguishes policy intention from documented output: the existence of a resolution, strategy, or project is treated as evidence of institutional priority, not as proof that the policy caused a particular outcome. Because the historical sources use changing administrative categories and do not consistently provide comparable cultural-sector data, the study emphasizes documented patterns and does not attempt causal estimation.

3. RESULTS AND DISCUSSION

3.1. EVOLUTION OF CULTURAL HUMAN RESOURCE POLICY

Throughout the process of leading the Vietnamese revolution, the Communist Party and the State of Vietnam have consistently affirmed the important role of culture in the struggle for national liberation, national construction and development, and international integration. To achieve the comprehensive construction and development of Vietnamese culture, the Party and the State have identified investment in and development of cultural human resources as a major task and a substantial responsibility, as well as a decisive factor in building and developing an advanced Vietnamese culture imbued with national identity. The policies on cultural human resource development during the *Đổi Mới* period can be broadly summarized into the following stages:

3.1.1 Institutional and Ideological Reform, 1986–1996

In 1986, the Sixth National Congress of the Communist Party of Vietnam adopted a policy of comprehensive national renewal, identifying culture as a crucial component of the ideological and cultural revolution, a powerful driving force, and an important objective in the process of socialist construction.

With regard to human resources in the cultural sector, the Communist Party of Vietnam (CPV) adopted a more open perspective, affirming that intellectuals, artists, and cultural practitioners constituted an important component of the socialist workforce and were responsible for creating distinctive spiritual values for society. The Party recognized the right of intellectuals and artists to freedom of creativity and exploration. It advocated eliminating narrow-minded prejudices that regarded artists merely as auxiliary workers or providers of entertainment, as well as avoiding undue intervention in the creative processes of cultural professionals. Particular emphasis was placed on providing “appropriate remuneration” to promote the creative capacity of artists.

At the Sixth National Congress, the Party called for policies that would improve remuneration for professional artists, encourage creativity and talent, strengthen coordination between State agencies and artistic associations, protect intellectuals’ freedom of creativity, evaluate professional capabilities appropriately, and create conditions in which those capabilities could be used and developed [13, Vol. 47, pp. 426 and 449–450].

On November 28, 1987, the Political Bureau of the Central Committee of the Communist Party of Vietnam issued Resolution No. 05-NQ/TW on “Renewing and Improving the Leadership and Management of Literature, Arts, and Culture,” further emphasizing the importance of personnel engaged in cultural and artistic activities.

Resolution No. 05-NQ/TW linked improved leadership and management to the mobilization of creative potential. It called for respect for artists’ individuality, appropriate working relationships with different creative personalities, recognition of nationally and internationally respected artists as a valuable national resource, stronger scientific research, and improved training for managers, artists, and personnel responsible for international cultural relations [14, Vol. 48, pp. 487–489].

These orientations represented a substantial change in the Party’s stated perception of intellectuals and the artistic community. They were intended to create more supportive conditions in which intellectuals, artists, and other cultural professionals could pursue their work, develop creative activity, disseminate cultural and intellectual values, and transmit professional knowledge and skills to subsequent generations. The documents establish this institutional intention, but they

do not provide sufficient evidence to quantify its effects.

In 1991, the dissolution of the Soviet Union and the socialist states of Eastern Europe had a significant impact on the psychological and ideological outlook of the population, including artists and those working in the cultural and artistic fields. Domestically, after five years of *Doi Moi*, alongside positive developments, several concerns emerged in cultural and social life, including increasingly materialistic lifestyles and the circulation of cultural products that official institutions considered harmful. The Party's subsequent assessment attributed these developments to a loss of confidence among some artists, the influence of market-oriented and external cultural perspectives, and concern that some artistic works did not conform to prevailing political and aesthetic orientations [15, Vol. 52, p. 401]. This assessment is treated here as an official institutional interpretation of the period rather than an independent evaluation of the artistic works concerned.

In response to these adverse developments, at the Seventh National Congress in 1991, the Communist Party of Vietnam adopted the *Platform for National Construction during the Transitional Period to Socialism*, affirming that developing an advanced Vietnamese culture imbued with national identity constituted one of the six defining characteristics of socialist society.

In early 1993, the Central Committee of the Communist Party convened its Fourth Plenum and issued Resolution No. 04-NQ/TW on "Several Immediate Tasks in Culture and the Arts." The Resolution identified the causes of limitations and negative developments in the cultural and artistic sector as including the fact that the Party and State leadership had "relaxed its management, made mistakes in the appointment of key personnel, adopted a rightist and conciliatory stance, failed to pay adequate attention, and provided insufficient investment" [15, Vol. 52, p. 407].

At the same time, the Party connected the construction of an advanced culture imbued with national identity to State management, freedom in cultural creation and activity, the cultivation of talent, and artists' responsibilities to the public and the nation [15, Vol. 52, pp. 417–418].

The Party and the State also promoted improvements in the quality of teaching staff, scholarships for artistic education, preferential policies for creative talent, the appropriate appointment of cultural leaders, and reforms concerning salaries, remuneration, taxation, and the purchase and sale of creative works. These measures were intended to enable professional artists to sustain themselves through their primary occupations [13, Vol. 47, p. 516].

The 1991 *Platform for National Construction during the Transitional Period to Socialism*, together with Resolution No. 04-NQ/TW of 1993 on "Several Immediate Tasks in Culture and the Arts," sought to maintain political orientation and limit cultural influences that the issuing institutions considered harmful during international integration. The documents also sought to stabilize the ideological outlook of artists and other cultural professionals. These objectives should be understood as official policy aims rather than as independent evidence that the measures produced the intended artistic or social effects.

In implementing the Party's orientations, the State's central policy during the first decade of the *Doi Moi* process focused on transforming the management model, eliminating the subsidy-based mechanism, and shifting cultural and artistic activities toward market-oriented mechanisms and socialist-oriented business accounting. Particular attention was also given to retraining and postgraduate education to improve the quality of cultural human resources and enhance their capacity to adapt to market conditions. Training institutions were permitted to introduce new fields of study that corresponded to emerging market demands, such as tourism and television directing.

3.1.2 Expansion, Industrialization, and International Integration, 1996–2025

By 1996, Vietnam had overcome the socio-economic crisis and entered a period of accelerated industrialization and modernization, the development of a socialist-oriented market economy, and deeper international integration. The importance of culture and the development of cultural human resources continued to be strongly affirmed by the Communist Party and the State of Vietnam.

The Eighth National Congress of the Communist Party of Vietnam (1996) described culture as the spiritual foundation of society and as both an objective and a driving force of socio-economic development. It also connected creative freedom with talent development and artists' responsibilities to the public and the nation [16, Vol. 55, pp. 391–392].

On July 16, 1998, the Fifth Plenum of the Eighth Central Committee of the Communist Party of Vietnam adopted Resolution No. 03-NQ/TW on "Building and Developing an Advanced Vietnamese Culture Rich in National Identity." The Resolution continued to emphasize the role of culture and further strengthened the Party's leadership in this field. It combined political and ideological direction with an undertaking to protect legitimate freedom and democracy in cultural, literary, artistic, scientific, and technological creativity and to attract and use talented individuals effectively [17, Vol. 57, pp. 322–323]. This formulation illustrates a continuing tension within the policy framework: creative autonomy was recognized, but it remained situated within explicit institutional and political parameters.

Entering the twenty-first century, the Fourth Industrial Revolution emerged and generated rapid development and unprecedented breakthroughs in human history. For the first time, at the Eleventh National Congress in 2011, the Communist Party of Vietnam identified three strategic breakthroughs, one of which focused on human resources and the

development of high-quality human resources to promote rapid and sustainable national development.

Subsequently, on June 9, 2014, the Ninth Plenum of the Eleventh Central Committee issued Resolution No. 33-NQ/TW on “Building and Developing Vietnamese Culture and People to Meet the Requirements of Sustainable National Development.” Its fourth group of measures focused on cultural personnel. The measures included strategic workforce planning; training and placement of leaders, managers, researchers, experts, and grassroots personnel; modernization and internationalization of education; overseas specialist training; development of intellectuals and artists from ethnic minority communities; professional development for teachers; and improved mechanisms for identifying, employing, remunerating, and honoring cultural talent [18].

By 2021, the Thirteenth National Congress continued to emphasize the training of cultural and artistic leaders, policymakers, managers, and advisers who combined cultural knowledge, professional competence, and the qualities required for public responsibility [19, Vol. 1, pp. 146–147].

The State of Vietnam has institutionalized the Party’s orientations into specific policies and measures to create favorable conditions for the development of cultural human resources. These include the promulgation of laws such as the Law on Cinematography, the Law on Cultural Heritage, the Law on Advertising, the Law on Intellectual Property, the Law on Libraries, and the Law on Tourism. The State has also adopted strategies, programs, and projects aimed at providing domestic and overseas training, nurturing talents, and developing highly qualified officials, lecturers, and experts in culture, the arts, physical education, and sports. Examples include the Project on “Building a Contingent of Intellectuals in the Culture, Sports and Tourism Sector by 2020” [20, Decision No. 958/QĐ-TTg dated June 24, 2010]; the Project on “Training and Professional Development of Highly Qualified Officials and Lecturers in the Cultural and Artistic Fields for the 2011–2020 Period” [21, Decision No. 808/QĐ-TTg dated May 30, 2011]; the Project on “Training Cultural and Artistic Talents for the 2016–2025 Period, with a Vision to 2030” [22, Decision No. 1341/QĐ-TTg dated July 8, 2016]; the Project on “Overseas Training and Professional Development of Cultural and Artistic Human Resources to 2030” [23, Decision No. 1437/QĐ-TTg dated July 19, 2016]; the “Cultural Development Strategy to 2030” [24, Decision No. 1909/QĐ-TTg dated November 12, 2021]; and the “National Strategy on Attracting and Effectively Utilizing Talents to 2030, with a Vision to 2050” [25, Decision No. 899/QĐ-TTg dated July 31, 2023].

The State has also recognized and honored outstanding contributions through awards and honorary titles in the cultural and artistic fields. These include the titles of “People’s Artisan” and “Meritorious Artisan,” which are awarded to individuals who have made significant contributions to the preservation of intangible cultural heritage [26, Decree No. 62/2014/ND-CP dated June 25, 2014], as well as the “Ho Chi Minh Prize” and the “State Prize” for literature and the arts [27, Decree No. 90/2014/ND-CP dated September 29, 2014].

The State has also introduced specific preferential policies for individuals working in the cultural and artistic fields. These include preferential regimes for students enrolled in traditional artistic disciplines, such as *tuong* (classical Vietnamese opera), *cheo* (traditional Vietnamese opera), *cai luong* (reformed theatre), court music and dance, circus, and vocal music at cultural and arts schools [28, Decision No. 82/2005/QĐ-TTg dated April 18, 2005]. Regulations have also been introduced concerning royalties and remuneration for cinematographic, fine-art, photographic, theatrical, and other performing-arts works [29, Decree No. 21/2015/ND-CP dated February 14, 2015].

Preferential occupational allowances have likewise been provided for lecturers in the cultural and artistic fields. Accordingly, lecturers teaching at specialized arts schools are entitled to a 60% allowance. This category includes teachers and educational institution administrators working at specialized arts schools and specialized physical education and sports schools. Lecturers teaching at universities, academies, and institutions specializing in music, fine arts, or theatre and cinematography are entitled to a 25% allowance, including lecturers directly engaged in teaching at centrally affiliated universities and academies, such as the Vietnam National Academy of Music and the Vietnam University of Fine Arts. Lecturers teaching at colleges and intermediate-level arts institutions are entitled to a 30% allowance, including teachers responsible for theoretical or practical instruction and those directly supervising practical training in workshops and laboratories at arts colleges and intermediate-level arts schools or teaching vocational education programs. Arts lecturers holding prestigious professional titles are entitled to a 40% allowance. This category includes teachers who hold the titles of Meritorious Artist or Meritorious Artisan or higher who directly provide practical instruction at colleges and professional secondary institutions. Arts lecturers working in disadvantaged areas are entitled to allowances ranging from 70% to 80%, applicable to teachers and lecturers teaching the arts at educational institutions located in areas facing particularly difficult socio-economic conditions, remote and isolated areas, border areas, and islands. These rates are prescribed under Article 3 of Decree No. 182/2026/ND-CP and form part of the occupational preferential allowance regime introduced in 2026. They should therefore be understood as a recent policy instrument rather than evidence of long-term implementation [30].

To transform culture into an important economic sector and increase its contribution to national GDP, the State of Vietnam has adopted policies to develop the cultural industries. In particular, through Decision No. 2486/QĐ-TTg dated November 14, 2025, it approved the “Strategy for the Development of Vietnam’s Cultural Industries to 2030, with a Vision to 2045” [31]. The Strategy places emphasis on developing human resources for cultural industries, including music,

cinematography, design, performing arts, advertising, cultural tourism, fashion, and other related fields.

3.1.3 Digital-Era Policy Agenda, 2026

In 2026, the Political Bureau of the Central Committee of the Communist Party of Vietnam issued Resolution No. 80-NQ/TW on January 7, 2026, on the development of Vietnamese culture in the new era. The Resolution emphasizes that improving the quality of cultural human resources is essential to cultural development. It calls for special mechanisms to identify, train, use, and promote talent; preferential policies for artisans and artists; and support for participation in internationally recognized artistic competitions and exhibitions [32].

Resolution No. 80-NQ/TW places human development at the center of cultural development and emphasizes culture as an important endogenous resource and a driving force for sustainable national development.

At the Fourteenth National Congress in 2026, the Communist Party of Vietnam continued to call for comprehensive cultural and human development. Its priorities included improving the capabilities of cultural leaders and managers, supporting artists and grassroots cultural workers, strengthening cultural and arts training institutions, sustaining traditional artistic disciplines, and encouraging the contribution of intellectuals, artists, entrepreneurs, and cultural workers [33, Vol. 1, pp. 97–99].

In implementing Resolution No. 80-NQ/TW of the Political Bureau and the resolutions of the Fourteenth National Congress of the Communist Party of Vietnam, the State has developed projects and introduced specific and breakthrough policies to attract and effectively utilize talented individuals, cultural experts, and leading artists. These measures include the development of the project on “Digital Transformation in the Cultural Sector to 2030, with a Vision to 2045,” which emphasizes training a digitally competent cultural workforce capable of applying science and technology and safeguarding cultural sovereignty in cyberspace [34, Decision No. 611/QĐ-TTg dated April 4, 2026].

The State has also sought to establish preferential mechanisms for attracting foreign experts and overseas Vietnamese artists to return to Vietnam to teach, contribute their expertise, or participate in collaborative projects, thereby attracting global talent and recognizing outstanding contributions through honorary titles. In addition, financial mechanisms are being developed to prioritize the training and remuneration of talented individuals in the cultural and artistic fields, together with regulatory frameworks for identifying, training, developing, effectively utilizing, and promoting talent in culture, the arts, and sports. Mechanisms are also being introduced to commission artistic works and provide targeted investment for works of high artistic value and strong potential for international outreach, particularly in fields such as cinematography, music, and digital content [32, 34].

Taken together, the documents issued in 2026 mark a further broadening of the policy agenda from professional training and institutional staffing toward digital competence, cultural sovereignty in cyberspace, global talent circulation, and internationally competitive cultural production. Because these instruments were newly issued at the end of the study period, the present analysis can identify their priorities but cannot yet assess their implementation or effects.

3.2. DOCUMENTED DEVELOPMENTS IN TRAINING AND PROFESSIONAL CAPACITY

3.2.1 Expansion of Training and Qualifications

At the beginning of the *Doi Moi* period, the Ministry of Culture and Information (now the Ministry of Culture, Sports and Tourism, hereinafter referred to as “the Ministry”) was authorized by the State to take the initiative in providing domestic postgraduate training for personnel working in the sector. Previously, the training of officials at the postgraduate level had largely depended on overseas training programs organized and funded by the State, which were subject to limited quotas and were unevenly distributed across different fields. In line with this new approach, some higher education institutions, including Hanoi University of Culture, Hanoi Conservatory of Music, Ho Chi Minh City Conservatory of Music, and Ho Chi Minh City University of Fine Arts, established postgraduate training departments and introduced master’s programs in fields such as library science, theatre, fine arts, and cultural theory. These institutions also introduced new training programs in response to emerging social demands. For example, cultural and arts schools introduced programs in cultural tourism; the University of Theatre and Cinematography introduced a specialization in television directing; and the Hanoi Conservatory of Music and Ho Chi Minh City Conservatory of Music introduced organ studies, among others.

Notably, the Vietnam Institute of Culture and Arts, other central-level cultural and arts research institutions, and the Institute of Sports Science were assigned responsibility for doctoral training in such fields as music, cultural studies, coaching, and physical education. In subsequent years, universities were also authorized to provide doctoral training in disciplines including dance, broadcasting and television, museology, and cinematography. Each year, the Ministry’s School of Training for Cultural Management Officials organized training and professional development courses to update knowledge and skills for directors of provincial Departments of Culture, cultural managers, and grassroots cultural personnel.

At the local level, cultural and arts schools introduced specialized programs in artistic disciplines associated with local

cultural identities. For example, Bac Ninh developed training programs for *quan ho* folk singers and performers; Hue provided training in traditional court music and dance; the provinces of Dak Lak and Lam Dong developed programs in Central Highlands music and dance; and Ho Chi Minh City provided training in *cai luong* (reformed theatre). At the same time, these institutions continued to train personnel in classical and contemporary music, musical instruments, and performing arts, while organizing short-term professional development courses for grassroots cultural managers.

Prior to 1991, the practice of sending officials and lecturers abroad for doctoral training in the Soviet Union and other socialist countries in Eastern Europe continued to be maintained. However, following the dissolution of the Soviet Union and the socialist states of Eastern Europe in 1991, overseas training opportunities were redirected toward educational institutions in France, Hong Kong, Japan, the Federal Republic of Germany, China, India, Australia, and other countries.

Available figures indicate that both the number and qualifications of personnel working in the cultural and artistic fields began to increase during the early *Doi Moi* period, when training and professional development received greater institutional attention. In 1989, the total number of personnel working in the cultural and artistic fields was 23,969, of whom 6,377 held college, university, or postgraduate qualifications [35, Vol. 3, p. 192].

In 1991, universities and scientific research institutes under the Ministry trained six doctoral graduates in music, dance, literature, broadcasting and television, and museology, as well as 120 individuals holding the former *phó tiến sĩ* qualification in fields including music, theatre, dance, fine arts, literature, cinematography, broadcasting and television, printing, library science, museology, mass culture, aesthetics, psychology, architecture, tourism, and physical education and sports. Notably, during that year, seven professors and 22 associate professors were officially recognized by the State [36].

During this period, the Ministry of Culture, Information, Sports and Tourism was among the government ministries with the largest number of training institutions, ranking second only to the Ministry of Education and Training, with a total of 28 institutions. These included 11 higher education institutions under the Ministry, such as Hanoi University of Culture, Hanoi Conservatory of Music, Ho Chi Minh City Conservatory of Music, Hanoi University of Fine Arts, Ho Chi Minh City University of Fine Arts, and the Hanoi University of Theatre and Cinematography; 12 secondary-level institutions under the Ministry, including the Hanoi Secondary School of Dance, Ho Chi Minh City Secondary School of Dance, Hanoi Secondary School of Circus Arts, Ho Chi Minh City Secondary School of Cinematography, Da Nang Secondary School of Physical Education and Sports, and the Viet Bac Secondary School of Culture and Arts; and five vocational and technical training schools under the Ministry, including the Phu Ly Technical Workers' School, Ho Chi Minh City School of Radio and Television, and Vung Tau Tourism School [37].

Since 1996, when Vietnam entered a period of accelerated industrialization and modernization, universities and research institutes have continued to strengthen the training of human resources for the cultural sector. The number of artists, cultural managers at both central and grassroots levels, and personnel working in the cultural and artistic fields has continued to increase, accompanied by improvements in professional qualifications.

In 1997, the sector had 123 individuals who had completed master's degrees, including 85 master's graduates in cultural studies, 21 master's graduates in various disciplines at the Hanoi Conservatory of Music, and 17 master's graduates in various disciplines at the Ho Chi Minh City Conservatory of Music. The Vietnam Institute of Culture and Arts also recruited six new doctoral students. According to the 1998 training report of the Department of Training [38, folios 7–8], by 1997–1998 the Ministry's system of cultural human resource training institutions comprised 16 cultural and arts schools under the Ministry and 31 local cultural and arts schools. Its research institutes included the Institute of Sports Science, the Institute of Cinematographic Technology, the Institute of Printing Technology, the Vietnam Institute of Culture and Arts, the Ho Chi Minh City branch of the Vietnam Institute of Culture and Arts, the Institute of Musicology, the Institute of Fine Arts, the Institute of Culture, and the Vietnam Institute for Tourism Development Research.

In 1999, the total number of artists and personnel working in the cultural and artistic fields reached 33,427 [35, Vol. 3, pp. 503–505]. This figure provides a documented point of comparison with 1989, although changes in administrative and occupational classifications require caution when interpreting the increase.

In recent years, the number and qualifications of experts, artists, cultural and artistic personnel, intellectuals, and scientific researchers have continued to increase. The available national statistics do not isolate cultural occupations consistently; they are therefore used here only to describe the wider pool from which some cultural institutions recruit. In 2015, the total number of personnel engaged in scientific research and technological development nationwide was 131,045, of whom 65,504 held postgraduate qualifications, accounting for 49.9%. Specifically, 14,376 held doctoral degrees, 51,128 held master's degrees, 60,719 held university degrees, and 4,822 held college-level qualifications. By 2019, the total number had increased to 150,089, of whom 86,013 held postgraduate qualifications, accounting for 57.3%. Of these, 22,578 held doctoral degrees, 63,435 held master's degrees, 56,187 held university degrees, and 7,889 held college-level qualifications [39, p. 903].

A similar contextual trend can be observed across higher education, where a high proportion of university lecturers hold postgraduate qualifications. These figures cover all disciplines and should not be interpreted as a direct measure

of lecturers in culture and the arts. In 2015, 54,644 out of 69,591 university lecturers held postgraduate qualifications, accounting for 78.5%. By 2020, this figure had increased to 70,018 out of 76,576 university lecturers, representing 91.4% [39, p. 798].

In 2020, more than 40,000 experts, artists, and cultural and artistic personnel were reported to be affiliated with 74 organizations under the umbrella of the Vietnam Union of Literature and Arts Associations [40]. Separate official reports indicate that more than six million Vietnamese people live abroad [41] and that more than 500,000 members of this community are intellectuals working in research institutes, universities, and business organizations [42]. These figures describe a potential transnational talent pool but do not measure the cultural workforce directly.

Recent policy documents expect cultural management officials and lecturers to combine professional knowledge of traditional arts with modern management, market awareness, and digital competence. They also promote a shift from the direct provision of cultural activity toward the management and facilitation of a wider cultural ecosystem. Artists, directors, and heritage specialists are increasingly expected to apply technology to heritage documentation, cultural tourism, and digital content production [34]. Evidence of the extent and quality of these changes nevertheless remains uneven across institutions and localities.

3.3. CULTURAL CONTRIBUTIONS AND POLICY OUTCOMES

Official policy and sectoral accounts associate cultural and artistic professionals with creative production, international film festivals, exhibitions, fashion events, heritage conservation, and the development of cultural industries [18, 43]. These activities provide channels through which Vietnamese cinema, fashion, contemporary arts, and traditional culture can reach international audiences. The reviewed documents indicate an expanding range of professional activity, although they do not provide a consistent outcome dataset with which to compare the scale, quality, or international effect of these contributions over time.

They have also created products and supported cultural industries in areas such as cinema, music, fashion, and architecture. Scholarship on Vietnam's cultural capital indicates that these resources can generate economic and social value when they are supported by appropriate institutions, skills, and value-creation mechanisms [9]. The 2025 cultural-industries strategy formalizes the State's intention to increase this contribution [31], while the launch of the Vietnam Cultural Industry Awards in 2026 illustrates growing institutional recognition of the sector [44]. These sources support a claim of policy prioritization and emerging activity, but they do not by themselves establish the precise causal contribution of the workforce to gross domestic product.

Personnel working in the cultural and artistic fields, particularly those engaged in heritage conservation and museum activities, have made important contributions to preserving, promoting, developing, and disseminating Vietnam's cultural heritage. By January 2022, official inventories included more than 4,000 nationally ranked monuments and approximately 9,000 provincially protected monuments [9]. Numerous folk songs, myths, legends, epic traditions, and tangible and intangible cultural heritage elements have also been recognized at national and international levels. Examples include the Complex of Hue Monuments, the Ancient Town of Hoi An, the My Son Sanctuary, the Ho Dynasty Citadel, Hue Royal Court Music, the Space of Gong Culture in the Central Highlands, *Quan ho* Bac Ninh folk singing, *Ca tru* ceremonial singing, the Art of *Don ca tai tu* Music and Song in Southern Vietnam, *Vi and Giam* folk songs of Nghe Tinh, the Vietnamese practice of worship of the Mother Goddesses of the Three Realms, *Xoe* dance of the Thai people, and the art of pottery making of the Cham people, among others.

Grassroots cultural personnel have consistently undertaken field activities in remote, isolated, and disadvantaged areas, directly implementing the Party's cultural orientations and bringing State programs and policies to local communities. These activities have included programs such as "Bringing Culture and Information to the People," "Nationwide Radio and Television Coverage," the movement for "Building Cultural Life at the Grassroots Level," the campaign for "All People Joining Hands to Build a Cultural Life," and the "New Rural Development" program.

In many localities, grassroots cultural personnel have also proactively mobilized community participation and revitalized traditional cultural resources through festivals and other cultural activities, thereby enriching grassroots cultural life. These movements and programs have been implemented widely and have achieved positive results, creating a favorable environment for nurturing and promoting the nation's humanistic values while improving the cultural and spiritual well-being of the population. An official sectoral review reported that, in 2015, Vietnam had 922 provincial-level mass cultural and artistic groups, 2,418 district-level groups, and 20,623 commune-level groups, with more than 12 million recorded participations in mass cultural and artistic activities [43]. Because this is an activity count, it should not be interpreted as 12 million distinct participants.

Recognizing the contributions of artists and personnel working in the cultural and artistic fields, the Communist Party and the State of Vietnam have consistently attached great importance to this workforce. The Resolution of the Fifth Plenum of the Eighth Central Committee, dated July 16, 1998, on *Building and Developing an Advanced Vietnamese Culture Rich in National Identity*, and the Resolution of the Ninth Plenum of the Eleventh Central Committee, dated June 9, 2014, on

Building and Developing Vietnamese Culture and People to Meet the Requirements of Sustainable National Development, provide concrete evidence of this recognition. The 1998 Resolution described the artistic workforce as experienced and patriotic, noted continuing work by senior artists and experimentation by younger generations, and recognized the growing contribution of ethnic minority cultural figures across literature and the arts [17, Vol. 57, p. 296].

The documents further noted that: “State management of culture has been strengthened, and the cultural institutional framework has gradually been improved. The cultural and artistic workforce has made significant progress, and the freedom of artistic creation has been respected” [18].

3.4. CRITICAL INTERPRETATION AND CONTINUING LIMITATIONS

Across the three periods, the policy framework broadened from the reform of administrative management and subsidized provision toward talent development, cultural industries, international cooperation, and digital capability. This was not a complete withdrawal of the State from cultural provision. Rather, it produced a hybrid framework in which socialist institutional commitments coexist with market mechanisms, creative-industry objectives, and pragmatic international engagement [7, 8].

The primary documents also reveal a persistent balance between two objectives: protecting and encouraging creativity, and directing cultural activity through political, ideological, and administrative institutions. This study reports both elements because official descriptions of creative freedom cannot be evaluated independently of the parameters within which that freedom is defined. The concentration of the documentary record in Party and State sources is therefore an evidentiary limitation as well as a feature of the policy system under investigation.

The expansion of training, qualifications, and formal support is more clearly documented than the effects of these changes on employment quality, creative autonomy, productivity, or audience outcomes. In addition, national statistics aggregate cultural personnel with wider groups such as educators, researchers, athletes, tourism workers, or the general intellectual community. Future monitoring requires stable, disaggregated indicators for occupation, institution type, location, gender, ethnicity, digital competence, remuneration, retention, and career progression.

Despite these achievements and contributions, Vietnam’s cultural human resources still exhibit a number of limitations. Official assessments from the early *Doi Moi* period criticized some artists for not fulfilling the pioneering and ideological roles assigned to them; this characterization reflects the perspective of the policy documents and is not an independently measured finding. Although the qualifications of cultural personnel and practitioners have improved considerably, available reports indicate continuing gaps in relation to the country’s development requirements. In the digital era, these gaps include foreign-language proficiency, teamwork, digital capability, and the capacity to operate in international working environments. Research on digital human resource management in Vietnam similarly suggests that successful transformation depends on organizational capacity, training, and workforce practices rather than technology alone [10, 11].

These limitations stem from various causes, but, overall, the remuneration policies and working environments within public non-business units have not yet been sufficiently attractive to retain and attract artists, intellectuals, and highly qualified talent. Consequently, the movement of some members of this workforce into private enterprises or foreign organizations continues to occur. Moreover, policies concerning human resource planning, training and professional development, utilization—including placement, assignment, and rotation—preferential treatment, and recognition have not yet been fully coordinated across different cultural activities. These concerns are recurrent in the documents reviewed, but the absence of comparable longitudinal indicators prevents a precise estimate of their scale.

3.5. POLICY PRIORITIES FOR THE DIGITAL ERA

The evidence reviewed above supports several priorities for improving the quality of Vietnam’s cultural human resources and meeting the requirements of national development in the digital era.

First, Vietnam should establish a consistent operational definition of the cultural workforce and a coordinated information system for monitoring its development. The system should distinguish occupations, institution types, levels of government, regions, gender, ethnicity, qualifications, remuneration, retention, and digital competence. Common indicators and regular reporting would enable Party committees, authorities, training institutions, and employers to direct investment toward demonstrated needs and to evaluate whether policies are being implemented. The governance of this system should also respect creative freedom, professional diversity, and the distinctive working conditions of artists, artisans, managers, educators, and cultural-industry personnel.

Second, the quality, capabilities, skills, and professional qualities of cultural human resources should be continuously enhanced to meet the requirements and tasks of the digital era. Leadership personnel must possess a genuine understanding of culture, strong professional and ethical qualities, political integrity, social responsibility, modern management competencies, innovative thinking, a strong commitment to public service, and the capacity for international integration and competition. Cultural policy advisory personnel should be appropriately assigned to positions that match their

qualifications and competencies, avoiding situations in which limitations in professional knowledge and capabilities are compounded by a lack of systematic and long-term planning. Grassroots cultural personnel should continue to conduct regular fieldwork, closely understand local conditions, listen to the comments, proposals, and recommendations of local communities, and promote the creative potential of the people, particularly respected community members. On this basis, they should formulate appropriate programs and plans for the preservation, promotion, and development of national culture.

Third, the training of cultural human resources is highly specialized because the cultural sector encompasses a wide range of occupations and fields. It is therefore one of the foremost tasks in building and developing Vietnamese culture and people in the current period. In the digital era, the development of cultural and artistic human resources is no longer the responsibility of the Ministry of Culture, Sports and Tourism alone; rather, it constitutes a national task and a decisive factor in the competitiveness of Vietnamese culture in the context of globalization. Accordingly, Vietnam needs to formulate a comprehensive strategy for developing high-quality human resources in the cultural and artistic sectors. Such a strategy should be developed and implemented in a coordinated and effective manner, with clear and specific policies for the training and professional development of managers, experts, artists, and talented individuals. At the same time, a favorable environment should be created to encourage creativity, the development of cultural and artistic products, and private-sector participation in these fields. International cooperation should also be strengthened to learn from international experience and improve the quality of cultural human resources. Finally, the effectiveness of human resource training and development programs should be regularly evaluated so that policies and implementation can be adjusted in accordance with practical requirements.

Fourth, Vietnam should focus on developing a comprehensive, timely, and effective policy system for cultural human resources, covering human resource planning, training, professional development, placement, recruitment, rotation, rewards, recognition, and honors. In formulating and implementing policies for cultural personnel, it is essential to firmly uphold the principle that talent in culture and the arts constitutes a valuable national resource. Breakthrough remuneration and incentive policies should therefore be introduced, particularly for young talent, based on the principles of “respect, recognition, and creative freedom,” enabling talented individuals to cultivate and contribute their abilities and efforts to the development of Vietnam’s cultural and artistic sector.

Fifth, to implement the above solutions effectively, the network of universities and academies specializing in culture and the arts should receive increased investment and undergo fundamental and comprehensive reforms in the training and professional development of cultural human resources. The educational process should shift decisively from primarily equipping learners with knowledge toward the comprehensive development of competencies. Specialized mechanisms and policies should be established for the recruitment, training, and development of cultural and artistic talent, while ensuring a favorable, safe, and effective learning environment. Training should closely integrate theory with practice and enhance learners’ knowledge, skills, and professional competencies, enabling them to adapt flexibly to the context of the Fourth Industrial Revolution.

Sixth, the development of private enterprises and corporations investing in culture, entertainment, and cultural industries should be encouraged and supported, with particular emphasis on human resource development and training. Such investment not only creates employment opportunities but also contributes to the preservation and promotion of traditional cultural values while fostering creativity and innovation in the arts and entertainment sectors. The development of private enterprises in the cultural and artistic fields can help establish a healthy competitive environment, promote sustainable development, and improve the quality of cultural and entertainment products and services for the community.

4. LIMITATIONS

This study is subject to several limitations. First, it is a qualitative documentary analysis and cannot establish causal relationships between a particular policy and observed changes in the size, qualifications, or performance of the cultural workforce. Second, the available evidence is weighted toward Party and State documents, official statistics, and institutional reports. These sources are indispensable for reconstructing policy development, but they primarily represent official perspectives; independent studies, practitioner accounts, and employer- or employee-level evidence remain comparatively limited. Third, administrative categories changed during the study period, and several national datasets combine cultural personnel with workers in sports, tourism, education, research, or the wider intellectual community. Such figures were used only as contextual indicators and are not direct estimates of the cultural workforce. Fourth, some archival records do not provide standardized variables that permit comparison across years. Fifth, the corpus was assembled purposively rather than through an exhaustive systematic-review protocol, so relevant documents or scholarly interpretations may not have been captured. Finally, the major policy instruments issued in 2026 were too recent at the closing date of the documentary corpus for their implementation or effects to be evaluated. Future research should combine documentary analysis with disaggregated workforce statistics, interviews, surveys, and institutional case studies.

5. CONCLUSION

The documentary evidence shows that Vietnam's approach to cultural human resource development broadened substantially between 1986 and August 2026. Early *Doi Moi* policies concentrated on reforming cultural management, moving beyond the subsidy-based mechanism, expanding training, and redefining the position of intellectuals and artists. Later instruments added workforce planning, professional recognition, international education, cultural-industry development, and talent attraction. The emerging 2026 agenda extends these priorities to digital competence, cultural sovereignty in cyberspace, global talent circulation, and internationally competitive cultural production.

Archival and statistical evidence documents an expansion of training institutions, postgraduate education, and professional qualifications, together with the contribution of cultural personnel to heritage preservation, cultural participation, and creative production. However, the evidence is stronger for institutional inputs and reported outputs than for longer-term outcomes. Persistent concerns include remuneration, retention, uneven capacity between levels and types of institution, foreign-language and teamwork skills, digital competence, and the lack of stable, disaggregated workforce indicators.

The principal policy implication is that new strategies should be linked to measurable implementation. Vietnam would benefit from a coordinated cultural workforce information system, competency-based education, transparent recruitment and remuneration, stronger public-private cooperation, and regular evaluation of digital and international capabilities. These measures would make it possible to assess whether the priorities expressed in policy documents translate into sustainable professional opportunities, stronger institutions, and demonstrable cultural and social outcomes.

ACKNOWLEDGEMENTS

The authors acknowledge the National Archives Center III, whose collections supported this documentary study.

AUTHOR CONTRIBUTIONS

Both authors contributed to the conceptualization, documentary research, analysis, interpretation, drafting, and critical revision of the manuscript. Both authors read and approved the final manuscript and agree to be accountable for its content.

FUNDING

The authors received no external funding for this research.

CONFLICTS OF INTEREST

The authors declare no conflicts of interest.

DATA AVAILABILITY

The public policy documents, statistical publications, and scholarly sources analyzed in this study are identified in the reference list. Access to the cited archival records is subject to the rules of the National Archives Center III. Additional information may be obtained from the corresponding author upon reasonable request.

ETHICS APPROVAL AND INFORMED CONSENT

Not applicable. This study analyzed documents and did not involve human participants, personal data, or animals.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

During the preparation of this manuscript, the authors used ChatGPT solely to improve the linguistic quality and readability of the text. After using this tool, the authors comprehensively reviewed and revised the manuscript to ensure its accuracy, integrity, and scholarly rigor. The authors take full responsibility for the final content, including any remaining errors or inconsistencies.

REFERENCES

- [1] Trong, N. P. (2024). *Building and developing an advanced Vietnamese culture rich in national identity*. National Political Publishing House of Truth.
- [2] Central Commission for Propaganda and Education, Ministry of Culture, Sports and Tourism, Ho Chi Minh National Academy of Politics, & Central Theoretical Council. (2023). *80 years of the Outline on Vietnamese Culture (1943–2023): Origins and driving forces for development* [in Vietnamese]. National Political Publishing House of Truth.

- <https://www.nxbctqg.org.vn/80-nam-de-cuong-ve-van-hoa-viet-nam-1943-2023-khoi-nguon-v-a-dong-luc-phat-trien-22.html>
- [3] Bac, N. D. (2022). *Developing Vietnamese culture and people: The spiritual foundation and endogenous resource for national development* [in Vietnamese]. National Political Publishing House of Truth.
 - [4] Duc, P. D. (Ed.). (2009). *Developing Vietnamese culture in the current period of Doi Moi* [in Vietnamese]. National Political Publishing House.
 - [5] Huynh, D. T., Phu, P. H., Nghia, L. H., Hien, V. V., & Thong, N. V. (Eds.). (2015). *Thirty years of Doi Moi and development in Vietnam* [in Vietnamese]. National Political Publishing House.
 - [6] Mao, N. N. (Ed.), Dung, L. T., & Van, N. T. H. (2017). *History of Vietnam: From 1986 to 2000* (Vol. 15) [in Vietnamese]. Social Sciences Publishing House.
 - [7] Manh, D. N. (2020). The cultural development of Vietnam: Updating policy for 2020. *Journal of Urban Culture Research*, 21, 54–66. <https://doi.org/10.58837/CHULA.JUCR.21.1.5>
 - [8] Tran, T. (2024). Cultural policy on the move: Between the paradigmatic and the pragmatic. *International Journal of Cultural Policy*, 30(5), 567–582. <https://doi.org/10.1080/10286632.2023.2241875>
 - [9] Tu, T. L. (2022). Cultural capital and the development of cultural industries in Vietnam. *Russian Journal of Vietnamese Studies*, 6(2), 68–81. <https://doi.org/10.54631/VS.2022.62-109179>
 - [10] Nguyen, H. N. (2025). The impact of digital transformation on human resource management: Survey evidence in Vietnam. *VMOST Journal of Social Sciences and Humanities*, 67(2), 77–85. <https://doi.org/10.31276/VMOSTJOSSH.2024.0028>
 - [11] Huynh, T. T. S., Pham, M., & Luc, H.-N. (2025). Leveraging digital human resource management to optimize organizational performance in Vietnam. *Humanities and Social Sciences Communications*, 12, Article 802. <https://doi.org/10.1057/s41599-025-05113-2>
 - [12] Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40. <https://doi.org/10.3316/QRJ0902027>
 - [13] Communist Party of Vietnam. (2006). *Complete collection of Party documents* (Vol. 47). National Political Publishing House.
 - [14] Communist Party of Vietnam. (2010). *Complete collection of Party documents* (Vol. 48). National Political Publishing House.
 - [15] Communist Party of Vietnam. (2015a). *Complete collection of Party documents* (Vol. 52). National Political Publishing House.
 - [16] Communist Party of Vietnam. (2015b). *Complete collection of Party documents* (Vol. 55). National Political Publishing House.
 - [17] Communist Party of Vietnam. (2015c). *Complete collection of Party documents* (Vol. 57). National Political Publishing House.
 - [18] Communist Party of Vietnam. (2014, June 9). Resolution No. 33-NQ/TW on building and developing Vietnamese culture and people to meet the requirements of sustainable national development [in Vietnamese]. <https://tulieu.vankien.dangcongsan.vn/he-thong-van-ban/van-ban-cua-dang/ngghi-quyet-hoi-nghi-lan-thu-c-hin-ban-chap-hanh-trung-uong-dang-khoa-xi-ve-xay-dung-va-phat-trien-van-hoa-con-nguoi-2500>
 - [19] Communist Party of Vietnam. (2021). *Documents of the 13th National Congress* (Vol. I). National Political Publishing House of Truth.
 - [20] Prime Minister of Vietnam. (2010, June 24). Decision No. 958/QĐ-TTg approving the project on building a contingent of intellectuals in the culture, sports, and tourism sector by 2020 [in Vietnamese]. <https://vietnamtourism.gov.vn/post/6975>

-
- [21] Prime Minister of Vietnam. (2011, May 30). Decision No. 808/QĐ-TTg approving the project on training and professional development of highly qualified officials and lecturers in cultural and artistic fields for the 2011–2020 period [in Vietnamese]. <https://vanban.chinhphu.vn/default.aspx?docid=100679&pageid=27160>
 - [22] Prime Minister of Vietnam. (2016a, July 8). Decision No. 1341/QĐ-TTg approving the project on training cultural and artistic talents for the 2016–2025 period, with a vision to 2030 [in Vietnamese]. <https://vanban.chinhphu.vn/default.aspx?docid=185531&pageid=27160>
 - [23] Prime Minister of Vietnam. (2016b, July 19). Decision No. 1437/QĐ-TTg approving the project on overseas training and professional development of cultural and artistic human resources to 2030 [in Vietnamese]. <https://vanban.chinhphu.vn/default.aspx?docid=185623&pageid=27160>
 - [24] Prime Minister of Vietnam. (2021, November 12). Decision No. 1909/QĐ-TTg approving the Cultural Development Strategy to 2030 [in Vietnamese]. <https://vanban.chinhphu.vn/?docid=204463&pageid=27160>
 - [25] Prime Minister of Vietnam. (2023, July 31). Decision No. 899/QĐ-TTg approving the National Strategy on attracting and effectively utilizing talent to 2030, with a vision to 2050 [in Vietnamese]. <https://vanban.chinhphu.vn/?docid=208393&pageid=27160>
 - [26] Government of Vietnam. (2014a, June 25). Decree No. 62/2014/ND-CP on the consideration and conferment of the titles “People’s Artisan” and “Meritorious Artisan” in the field of intangible cultural heritage [in Vietnamese]. <https://vanban.chinhphu.vn/?docid=174608&pageid=27160>
 - [27] Government of Vietnam. (2014b, September 29). Decree No. 90/2014/ND-CP on the consideration and conferment of the “Ho Chi Minh Prize” and the “State Prize” for literature and the arts [in Vietnamese]. <https://chinhphu.vn/default.aspx?docid=176380&pageid=27160>
 - [28] Prime Minister of Vietnam. (2005, April 18). Decision No. 82/2005/QĐ-TTg on preferential policies for students in traditional and specialized artistic disciplines [in Vietnamese]. <https://chinhphu.vn/default.aspx?docid=14496&pageid=27160>
 - [29] Government of Vietnam. (2015, February 14). Decree No. 21/2015/ND-CP on royalties and remuneration for cinematographic, fine-art, photographic, theatrical, and other performing-arts works [in Vietnamese]. <https://chinhphu.vn/default.aspx?docid=179064&pageid=27160>
 - [30] Government of Vietnam. (2026, May 22). Decree No. 182/2026/ND-CP regulating occupational preferential allowances for teachers, educational institution managers, and education support personnel in public educational institutions [in Vietnamese]. <https://vanban.chinhphu.vn/?classid=1&docid=218228&pageid=27160&typegroupid=4>
 - [31] Prime Minister of Vietnam. (2025, November 14). Decision No. 2486/QĐ-TTg approving the Strategy for the Development of Vietnam’s Cultural Industries to 2030, with a Vision to 2045 [in Vietnamese]. <https://vanban.chinhphu.vn/?docid=215888&pageid=27160>
 - [32] Communist Party of Vietnam. (2026a, January 7). Resolution No. 80-NQ/TW on the development of Vietnamese culture in the new era [in Vietnamese]. <https://xaydungchinhhsach.chinhphu.vn/ngghi-quyet-so-80-nq-tw-ve-phan-trien-van-hoa-viet-nam-119260113133313565.htm>
 - [33] Communist Party of Vietnam. (2026b). *Documents of the 14th National Congress* (Vol. I). National Political Publishing House of Truth.
 - [34] Prime Minister of Vietnam. (2026, April 4). Decision No. 611/QĐ-TTg approving the Project on Digital Transformation in the Cultural Sector to 2030, with a Vision to 2045. <https://english.bvhttdl.gov.vn/Documentdetail.aspx?documentid=21083&sitepageid=563>
 - [35] General Statistics Office of Vietnam. (2004). *Statistical data of Vietnam in the twentieth century* (Vol. 3). Statistical Publishing House.
 - [36] Ministry of Culture and Information. (1991a). Report on training activities of the Ministry of Culture and Information and the Department of Training in 1991 [Archival document]. National Archives Center III, Ministry of Culture and Information Collection, File No. 75.
-

- [37] Ministry of Culture and Information. (1991b). Report of the Department of Training on the system of training institutions [Archival document]. National Archives Center III, Ministry of Culture and Information Collection, File No. 94.
- [38] Ministry of Culture and Information, Department of Training. (1998). Training report for 1997–1998 [Archival document]. National Archives Center III, Ministry of Culture and Information Collection, File No. 104.
- [39] General Statistics Office of Vietnam. (2021). *Statistical yearbook of Vietnam 2020*. Statistical Publishing House.
- [40] Thinh, H. (2020, July 30). More than 40,000 artists accompanying the country's development [in Vietnamese]. *Znews*. <https://znews.vn/hon-40000-van-nghe-si-dong-hanh-cung-su-phat-trien-cua-dat-nuoc-post1112710.html>
- [41] State Committee for Overseas Vietnamese. (2024a, August 22). Opening of the Fourth Conference of Overseas Vietnamese Worldwide [in Vietnamese]. <https://scov.gov.vn/cong-tac-ve-nvnonn/tin-tuc/khai-mac-hoi-nghi-nguoi-viet-nam-o-nuoc-ngoai-toan-the-gioi-lan-thu-4.html>
- [42] State Committee for Overseas Vietnamese. (2024b, June 27). Meeting Vietnamese scientists and intellectuals in Germany [in Vietnamese]. <https://scov.gov.vn/cong-tac-ve-nvnonn/tin-tuc/gap-mat-cac-nha-khoa-hoc-va-tri-thuc-viet-nam-tai-duc.html>
- [43] Ministry of Culture, Sports and Tourism. (2015, August 22). Speech by Minister Hoang Tuan Anh at the ceremony marking the 70th anniversary of the cultural sector and its second patriotic emulation congress [in Vietnamese]. <http://bvhttdl.gov.vn/phat-bieu-cua-bo-truong-hoang-tuan-anh-tai-le-ky-niem-70-nam-ngay-tanh-lap-nganh-van-hoa-va-dai-hoi-thi-dua-yeu-nuoc-cua-nganh-lan-thu-ii2015-6939.htm>
- [44] An, A. (2026, June 22). First launch of the Vietnam Cultural Industry Awards [in Vietnamese]. *Culture Newspaper*. <https://baovanhoa.vn/van-hoa/lan-dau-phat-dong-giai-thuong-cong-nghiep-van-hoa-viet-nam-ngon-duoc-vang-239254.html>