

Assess the Roles of Film Development Policy in the Field of Vietnamese Cinema

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Abstract: - Film development policy as well as other public policies are identified as tools for social management and administration of each country and each local. This policy covers a wide range of contents in many specialized fields of activity and plays a variety of roles in the country's social development administration. In this study, the author focuses on analyzing the role of film development policy through the two most basic contents of each public policy, and in this case: Directing and development regulating the role of cinema; Attracting subjects' participation role for cinematography. The research objective is to analyze and properly evaluate the actual situation and the role of cinema development policy in the development of Vietnamese cinema in the current period. By qualitative research method (through the synthesis of secondary documents) combined with quantitative research method (through surveying opinions of 170 managers of 21 film organizations in Vietnam). The author draws this research conclusion: Vietnam's film development policy has not yet promoted its role in attracting subjects' participation to develop cinema. These research findings are not only meaningful for the author in professional activities but also provide more scientific information for policy-making activities in the field of cinema in Vietnam.

Key-Words: Policy; Roles; Development; Orientations; Regulations; Attracting subjects' participation; Cinema; Vietnam.

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1 Research Introduction

The film development policy of Vietnam is mainly expressed through the Law on Cinematography [21] and the cinema development strategy [22]. In these documents, the role of policy is expressed quite clearly in all aspects like orienting, regulating the development of cinema and aspects attracted subjects' participation which is: "Building an advanced Vietnamese film industry, imbued with national identity, composing many works of ideological, educational, aesthetic and entertainment value, achieving high socio-economic efficiency, by regulations, in the direction of literary and artistic development of the Party and State in the new period. Developing Vietnamese film towards modernity and international integration. The State creates a legal corridor and equal opportunities for organizations and individuals to participate in the development of the film career. Stepping up the socialization of cinematographic activities, encouraging social resources to invest in material and technical foundations for cinema development; expanding the film market and international cooperation in the field of cinema".

Assessing the development of Vietnam's cinema in the 2006-2021 period, many researchers and managers have also pointed out that regarding the policy goals, little has been achieved; The result of the role of policy has not met the original expectation [11], because Vietnam "has not yet developed appropriate and synchronous mechanisms and policies to develop the film industry; The policy on promoting socialization of cinematic activities has not yet attracted domestic and foreign individuals, organizations and businesses to participate..." [12]. From that fact, it is very necessary to study and evaluate the role of film development policy and is the content that the author focuses on in this research.

2 Research Overview

In the field of research, film development policy is a term used to refer to "the institutional support that channels both aesthetic creativity and collective ways of life – a bridge between the aesthetics and the anthropological" [10, 15]. Further explaining this

approach, some other researchers emphasize that cultural policy is expressed through systematic and directive guidelines for action, taken by agencies to achieve the goals [18, 8]. These research perspectives tend to be governance and administrative, whereby film development is bureaucratic rather than creative or organic, and "through the implementation of policies, organizations attract, train, create, distribute, financially support, depict or disclaim individuals and activities related to artists and works of art" [1].

In the field of management, film development policy is understood as the public policy of a country, first of all, cultural policy is a system of State regulations expressed in documents to manage film activities [16, 5]. Film development policy in particular, cultural policy in general is taken to mean "a body of operational principles, administrative and budgetary practices, and procedures which provide a basis for cultural action by State" [20]. With this approach, UNESCO asserts that a cultural policy as well as film development policy cannot be suitable for all countries; Each country determines its film development policy according to its cultural values, goals, and choices. So for each country, cultural policy, and film development policies have different important roles in the management and development of culture, depending on the cultural values and the goals that the country pursues.

Discussing the role of film development policy, many contents were confirmed in the management of social development. However, within the scope of this research, the author focuses on analyzing the role of film development policy, which is confirmed by many researchers through basic aspects and inherited by the author to carry out its research objectives, which are: The role of orientation and regulation of cinema development; The role of engaging subjects for cinematography development [9, 14, 3, 1].

2.1 The Role of Guiding and Regulating Cinema Development (GR)

In the form of a country's public policy, film development policy as well as other socio-economic policies are "expressed in the form of a normative law promulgated by competent state agencies and uniformly implemented within the country and region; orienting and regulating the socio-economic development of the country and the region" [14]. This role is demonstrated when the film development policy meets the requirements:

- GR1. Determining the goals of cinema development under national cultural traditions and

development trends of contemporary society, modernization, and international integration. With this goal, the film development policy will orient creative cinema activities to both serve the national political tasks and meet the requirements of integration development according to the movement trend of the domestic society and international.

- GR2. Determining the content of cinema development by the country's history and culture and the audience's enjoyment needs. This is the content that shows a clear orientation, whereby film organizations can determine the scope of activities and creativity to both preserve the national cultural identity and meet the market demand in the region, and the political and social goals of the State.

- GR3. Moderating and adjusting the activities of film organizations in an appropriate form to develop these organizations following the general plan on the network of national and local film organizations. This role clearly shows the impact value, mainly the administrative impact of film development policy on film organizations to fulfill the objectives of state management, to establish and maintain stability and development for film organizations in particular, and the system of arts and culture organizations in general.

Both theory and practice show that to orient and regulate cinema development, it is necessary to involve the State and stakeholders through planning, promulgating, and implementing film development policies. Regulating through a system of film development policies "to achieve established cinema development goals; at the same time promote the positivity, overcome the limitations in the process of cinema development; contribute to creating balances in the development of cinema" [2]. Film development policy with the role of guiding and regulating the development of cinema "not only focuses on the majority group, but also pays attention to minorities and marginalized groups, allocates resources appropriately; balancing according to the objectives and orientations of the State on cultural development; limiting cultural development trends that are not conducive to the general development of society through control, censorship, licensing, and sanctioning activities" [13]. Performing this role, film development policy will contribute to the reconciliation of conflicts and problems arising in the process of cultural and film development, such as conservation and sustainable development, culture and cinema integration, but not entirely dissolving, integrating to shine.

2.2 The Role of Attracting Subjects' Participation in Cinema Development (AP)

Attracting the participation of social subjects (people and social organizations) is one of the important tasks in national and local development governance, demonstrating "the interaction between people, social organizations and government agencies in formulating and implementing public policies" [19]. This is also the basic goal that every public policy needs to achieve, confirmed by many researchers [14], reflected in some main contents as follows:

- AP1. Mobilizing social resources for cinema development. The general trend of national and local governance in each country is to mobilize the participation of many social subjects to build a model of "small state, large society". For the implementation of a public policy, there will be many stakeholders affected (directly, indirectly) to different degrees according to the principle of "the state and society win-win and develop together". Therefore, the participation of social subjects is maximally mobilized by the State and in the field of cinema as well, many countries including Vietnam call this mobilization "socialization of cinema development".

- AP2. Harmoniously and rationally allocating social resources and benefits in the development of cinema. Film development policy is a conscious, consultative, and adjusted activity; it is not only a management tool but also a regulatory tool for development. In the arts field, film development through regulatory mechanisms is a harmonious and rational allocation of resources in society for the development of professional activities. The State plays the role of controlling and allocating resources

in society to achieve the overall goal of cinema development, in specific periods.

- AP3. Creating incentives for social subjects to participate in and benefit from the policies of cinema development. Many subjects will be mobilized to participate in cinema development, but to promote the participation of stakeholders, film development policies need to set out principles and regulations to balance and harmonize the needs and interests of all parties involved. This is the principle of balance of interests in state governance that is being widely applied. And in the film industry, this balance of interests is planned and adjusted in such a way that parties can participate in investment development, operation, creation, production, distribution and commodity approach, cultural values, etc. in a balanced way. This will create an impetus for stakeholders to participate in the country's cinematic development policy process.

If the roles are performed well, film development policies will not only fulfill political and state management objectives but also be a factor that positively affects the development of the film industry in each country. Although in each country, the development of cinema (CD) has its measures, specific to the characteristics and cultural values of the ethnic groups of that country, some of the most basic is affirmed [4, 6, 17], which are: (CD1) Modern development, rich in national identity; (CD2) Development with many works of ideological, educational, aesthetic, entertainment value, achieving high socio-economic efficiency; (CD3) Development of national cinema in line with the world's cinema development trend.

From the above theoretical content, the author builds the research scales and research models that evaluate the role of policy in the development of cinema, shown in Table 1, Figure 1 below.

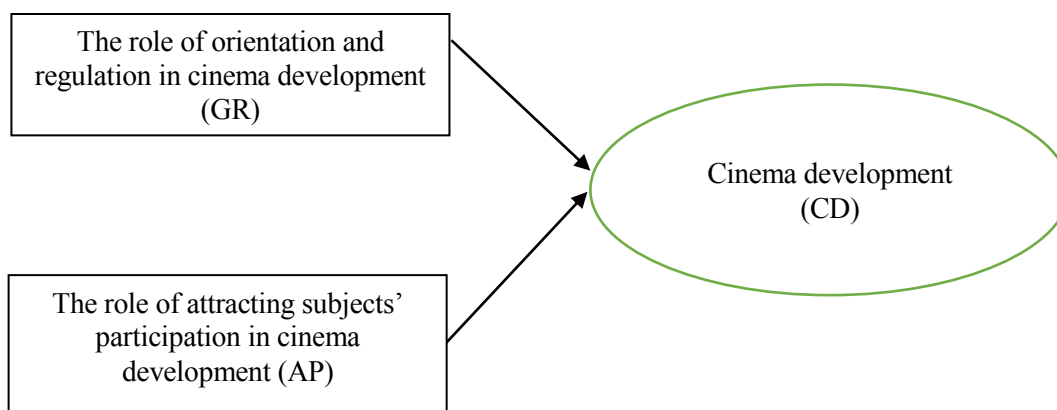
Table 1. Research theoretical framework

No.	Scales		Level				
			1	2	3	4	5
1	The role of orientation and regulation in cinema development (GR)	GR1. The goal of cinema development under national cultural traditions and development trends of contemporary society, modernization, and international integration					
		GR2. The content of cinema development by the history, culture of the country, and the audience's enjoyment needs					
		GR3. Developing film organizations under the general plan on the network of national and local film organizations					
2	The role of	AP1. Mobilizing social resources to					

	attracting subjects' participation in cinema development (AP)	develop cinema					
		AP2. Harmonious and rational allocation of social resources and benefits in the development of cinema					
		AP3. Social subjects are allowed to participate in and enjoy common benefits from cinema development policies					
3	Cinema development (CD)	CD1. Cinema development in the direction of modernity, rich in national identity					
		CD2. Cinema development with many works of ideological, educational, aesthetic, and entertainment value, achieving high socio-economic efficiency.					
		CD3. National cinema development under the world's cinema development trend					

Source: Author synthesized, developed from the results of the overview research

Research model



Research hypothesis

H1: Film development policy plays the role of orienting and regulating the development of cinema.
 H2: Film development policy plays a role in attracting the participation of subjects to develop cinema.

3 Research Methodology

The author uses the qualitative method (collection, analysis of secondary data - published documents) combined with the quantitative method (collection and analysis of primary data in the form of investigations and surveys).

3.1 Qualitative Method

The construction of a research theoretical framework and research model is carried out based on an overview of related studies. Accordingly, the author collects and analyzes published documents and distills key research contents into the scales as summarized in Table 1. Besides, the qualitative

research is also carried out through synthesis and analysis of written opinions of Vietnamese cultural managers to realize the practical role of cultural policy in the field of cinema.

3.2 Quantitative Method

From the overview of research on the role of film development policy, the research scales are determined including 02 independent variables with 6 observed variables and 01 dependent variables with 03 observed variables. The author designed a survey consisting of 9 questions and 9 observed variables. All observed variables are measured using a 5-level Likert measure: 1 - Strongly disagree; 2 - Disagree; 3 - No comments; 4 - Agree; 5 - Strongly agree (Table 1).

The investigation and survey are carried out in two steps: Preliminary investigation and formal investigation.

- Preliminary investigation: With a total of 9 observed variables in the research scales and models, the minimum research sample size needed

is $N = 9 * 5 = 45$ [6]. The author surveyed a sample size of $N = 50$ ($N > 45$) film organization managers in Hanoi. Preliminary survey results show that the observed variables are reliable so that they can be used in the official survey on a broader scale.

- Formal investigation: The author conducted an official survey in 3 big cities representing 3 regions of Vietnam, including Hanoi City (Northern region), Da Nang City (Central region), and Ho Chi Minh City (South). These are areas with the most film organizations in Vietnam. The people surveyed are

those with at least 3 years of management experience. The survey was officially conducted with the consent of the respondents after the author's preliminary interview. The survey results are 170 people agreeing to answer and 166/170 valid answer sheets, achieving a valid response rate of 97.6%. The survey sample characteristics show that the majority (131/166, 78.9%) of the survey respondents have more than 5 years of management experience (Table 2).

Table 2. Statistical characteristics of the survey sample

				Age			Total
Gender				< 30	30-40	> 40	
Male	Time	3-5 years	Count	5	16		21
			% Time	23.8%	76.2%		100.0%
	6-10 years	Count			39		39
		% Time			100.0%		100.0%
	> 10 years	Count				19	19
		% Time				100.0%	100.0%
Total		Count	5	55	19	79	
		% Time	6.3%	69.6%	24.1%	100.0%	
Female	Time	3-5 years	Count	2	12		14
			% Time	14.3%	85.7%		100.0%
	6-10 years	Count			29	19	48
		% Time			60.4%	39.6%	100.0%
	> 10 years	Count			1	24	25
		% Time			4.0%	96.0%	100.0%
Total		Count	2	42	43	87	
		% Time	2.3%	48.3%	49.4%	100.0%	
Total	Time	3-5 years	Count	7	28		35
			% Time	20.0%	80.0%		100.0%
	6-10 years	Count			68	19	87
		% Time			78.2%	21.8%	100.0%
	> 10 years	Count			1	43	44
		% Time			2.3%	97.7%	100.0%
Total		Count	7	97	62	166	
		% Time	4.2%	58.4%	37.3%	100.0%	

Source: Author's survey result

4 Research Findings

4.1 Manager's Assessment of the Role of Vietnamese Film Development Policy

In 2021, the Ministry of Culture, Sports and Tourism of Vietnam conducts summaries and evaluations of the implementation of the "Law on

Cinematography" and "Strategy for cinema development to 2020, vision to 2030". The review and summary have shown a complete picture of the development of cinema and the role of film development policy [11, 12]. The evaluation results show that:

- Firstly, with the role of guiding and regulating the development of cinema, film development policy has made important contributions in orienting political and ideological education and improving aesthetics, meeting the people's demand for cultural and artistic enjoyment. State apparatus organization of the film industry has been consolidated and perfected from the central to the local level, creating synchronization and unity in the management of film production, distribution, and dissemination. This result further confirmed the goal of developing cinema by national cultural traditions and development trends of contemporary society, modernization, and international integration; The content of cinema development is suitable per the history and culture of the country and the audience's enjoyment needs; Developing film organizations by the general planning on the network of national and local cinema organizations.

- Secondly, with the role of attracting the participation of subjects to develop cinema, film development policies in the field of cinema have contributed to the development of national culture and arts, turning culture into a spiritual foundation, goals, and motivations of the country's socio-economic development; has been creating a driving force to attract domestic economic sectors to participate as well as attract foreign enterprises to invest in cinema. The growth and dynamism of private enterprises have positively impacted the development of the film market, forming a

generation of young, enthusiastic, talented filmmakers who can preserve, inherit and promote the national cultural tradition, while being capable of international integration.

With the promotion of the role, the film development policy has contributed to improving the spiritual life of the people and has gradually met the demand for cultural enjoyment in general and cinema in particular. In addition, the impact of the promulgated policy has created the development of cinema in the direction of modernity, rich in national identity, with many works of ideological, educational, aesthetic, and entertainment value, achieving high socio-economic efficiency; in line with the world's film development trend.

Despite achieving basic results and goals, Vietnam has not yet developed appropriate and synchronous mechanisms and policies to develop the film industry. Many localities have not taken the initiative to increase resources and promote their strengths in cinema investment and development, especially for film dissemination establishments that belong to Film Distribution and Screening Centers of the State. The policy on promoting the socialization of film activities has not yet attracted many domestic and foreign individuals, organizations, and businesses, so many films ordered by the State do not fulfill their goals (Table 3). This shows the limitation of film development policy in attracting the participation of social subjects to develop national cinema.

Table 3. Statistical results of accomplishing Vietnam cinema developing strategy goals to 2020, vision to 2030

No.	Film category	2015			2020		
		Target (films/year)	Result (films/year)	Evaluation	Target (films/year)	Result (films/year)	Evaluation
1	State-made television drama	25-30	41	Completed	40-45	36	Not completed
	State-ordered television drama	8-10	7	Not completed	10-12	2	Not completed
2	State-made documentaries	12-24	36	Completed	36-48	75	Completed
	State-ordered documentaries	12-24	36	Completed	30-40	75	Completed
3	State-made scientific films	12-24	4	Not completed	36-48	7	Not completed
	State-ordered scientific films	12-24	4	Not completed	30-40	7	Not completed
4	State-made animation	12-24	15	Completed	36-48	21	Not completed
	State-ordered animation	12-24	15	Completed	30-40	21	NotCompleted

Source: Author's computation from Report No. 279/BC-BVHTTDL dated 05 Nov 2021 [12]

4.2 Author's Survey Results on the Role of Cultural Policy in the Vietnamese Film Industry

With the survey sample characteristics (Table 2), the author has more reliable information to judge, evaluate, and conclude on the practical role of

cultural policy in the field of the Vietnamese film industry. The opinions of 166 film organization managers are statisticized and tested by the author to identify the rating and reliability of the observed variables in the scale and model, shown in Table 4 below

Table 4. Statiscizing, testing the reliability of the scale

Scales	Observed variables	N	Min	Max	Mean	Std. Deviation	Cronbach' Alpha	Corrected Item-Total Correlation
1. The role of orientation and regulation in cinema development (GR)	GR1	166	2	5	3.89	.789	.856	GR1 = .713
	GR2	166	2	5	3.77	.793		GR2 = .758
	GR3	166	2	5	3.69	.878		GR3 = .718
2. The role of attracting subjects' participation in cinema development (AP)	AP1	166	1	5	3.02	1.296	.739	AP1 = .416
	AP2	166	1	5	3.42	1.207		AP2 = .637
	AP3	166	1	5	3.32	1.101		AP3 = .638
3. Cinema development (CD)	CD1	166	2	5	3.83	.783	.706	CD1 = .508
	CD2	166	2	5	3.77	.892		CD2 = .530
	CD3	166	2	5	3.81	.852		CD3 = .538
Valid N (listwise)		166						

Source: Author's survey results

The test results show that all 9 observed variables have reliability when meeting the standard conditions: Cronbach'alpha > 0.6; Corrected item-total Correlation > 0.3 [7]. However, the managers of film organizations underestimate the reality of the role of film development policies in attracting the participation of subjects to develop Vietnamese cinema, which is expressed at a low average level: MeanAP1 = 3.02, MeanAP2 = 3.42, MeanAP3 = 3.32; large dispersion of observations in the data set: Std. = 1,296, Std. = 1.207, Std. = 1.101. The results of this survey also show similarities with the assessment of cultural and arts managers about the actual role of film development policy in Vietnam's film industry: "Policies on promoting socialization of cinema have not attracted many domestic and foreign individuals, organizations and businesses to participate" [12]. Despite the role of orientation and

regulation of cinema development (MeanGR1 = 3.89, MeanGR2 = 3.77, MeanGR3 = 3.69) and development goals of Vietnamese cinema (MeanCD1 = 3.83, MeanCD2 = 3.77, MeanCD3 = 3.81) are evaluated at a higher level, but still show great limitations when people and organizations are not active participants and actively interact with the State to develop the film industry.

With the standard test value, 9 observed variables in the model continue to be used to perform the next analysis. By the method of calculating the average of the observed variables, the value of the scale includes: GR = Mean (GR1, GR2, GR3); AP = Mean(AP1, AP2, AP3); CD = Mean(CD1, CD2, CD3). The author conducts the correlation test between the scales to evaluate the conclusions and test the research hypothesis (Table 5).

Table 5. Correlation testing of the scales

Descriptive Statistics			
	Mean	Std. Deviation	N
GR	3.2510	.79004	166
AP	3.7811	.72355	166
CD	3.8032	.66976	166

Correlations

		GR	AP	CD
GR	Pearson Correlation	1	.063	.650**
	Sig. (2-tailed)		.424	.000
	N	166	166	166
AP	Pearson Correlation	.063	1	.007
	Sig. (2-tailed)	.424		.925
	N	166	166	166
CD	Pearson Correlation	.007	.650**	1
	Sig. (2-tailed)	.925	.000	
	N	166	166	166

** . Correlation is significant at the 0.01 level (2-tailed).

Source: Author's survey results

Table 5 data shows that the correlation coefficients of the scales reach $0 < r < 1$, showing that there is a positive relationship between the two independent variables (GR, AP) and 01 dependent variables (CD); hypotheses H1, H2 are accepted; Regarding the content of the role of film development policy in the scale, the research model (Table 1, Figure 1) is confirmed to be appropriate.

5 Conclusions and Recommendations

- Firstly, the role of orientation and regulation in cinema development (GR), The role of attracting subjects' participation in cinema development (AP), and Cinema development (CD) scales correlate with each other. In that correlation, the role of attracting subjects' participation in cinema development (AP) scale shows the strongest with $r = .650$ (Table 5), confirming the interest and expectation of the film organization managers from the State's issued policies for attracting the participation of subjects for the development of Vietnamese cinema. That is also confirmed by statistical data, tested through the mean and standard deviation of observed variables in AP measurement (Table 4). From here, in this study, the author concluded: that Vietnam's film development policy has not yet promoted the role of attracting subjects' participation to develop cinema. This is a major limitation that needs to be researched, adjusted, and overcome soon so that Vietnamese cinema can develop to achieve its goals in the next period.

- Secondly, the above test results are a practical basis for Vietnam's competent state agencies to pay attention to research and adjust film development policies to be more suitable to the actual situation so that promulgated policies can attract the participation of subjects towards the development of

national and local cinema to meet the development trend of society. From the results of this study, the author suggests policy issues, which are: Supplementing and adjusting the current Law on Cinema and legal documents in the direction of expanding the role of subjects' participation and social organizations in the development of cinema according to the principle of harmonious and reasonable allocation of social resources and interests in the development of cinema; Social subjects are allowed to participate in and enjoy common benefits from cinema development policies.

In this research, by combining qualitative research methods, the author contributes to deepening the research theoretical framework on the role of film development policy. At the same time, the research results also provide more scientific information for policy-making activities in the film industry in Vietnam.

However, this study only focuses on assessing the role of orientation and regulation in cinema development; the role of attracting subjects' participation to develop cinema; The author recommends that for the following studies, it is necessary to conduct studies to evaluate the role of controlling resources in society for cinema development; the role in creating an appropriate environment for cinema development to have a more comprehensive assessment of the part of film policy.

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