

PUBLIC-PRIVATE PARTNERSHIPS AND CREATIVE ECONOMY GOVERNANCE IN HO CHI MINH CITY

Dang Thanh Tuan¹

Tran Chi Vi²

¹Academy of Politics Region II; ²Ho Chi Minh City Commission for Ethnic and Religious Affairs

Email: tuanquynhon1985@gmail.com¹; vitranchi@gmail.com²

Received: 06/11/2025; Reviewed: 10/01/2026; Revised: 15/3/2026; Accepted: 7/5/2026

DOI: <https://doi.org/10.58902/nckhpt.e-v2i1.314>

Abstract: *This article examines the role of public-private partnership (PPP) in creative economy governance in Ho Chi Minh City on the basis of secondary data for the 2021–2025 period and institutional updates through April 2026. The study employs document analysis, policy analysis, and comparative synthesis. Its primary sources include the 2020 Law on Investment in the Form of Public-Private Partnership, Decree No. 35/2021/ND-CP, Decree No. 71/2025/ND-CP, Resolution No. 98/2023/QH15, resolutions of the Ho Chi Minh City People’s Council, the city’s cultural industries development plan, and official information issued by relevant administrative agencies. The findings indicate that an important step forward has been the city’s institutional opening for PPP in the fields of sports and culture, together with its gradual linkage of PPP to the development goals of cultural industries, innovation, and digital transformation. However, current practice remains more concentrated on project preparation than on substantive implementation; the number of projects in creative fields is still limited; financial feasibility remains unclear; risk-sharing mechanisms are not yet sufficiently attractive; the preparation of planning, land, and legal documentation remains slow; and project data are not yet fully transparent. On that basis, the article proposes policy directions centered on targeted piloting, standardizing project preparation, designing risk-sharing mechanisms suited to the characteristics of creative-sector outputs, and strengthening the linkage between PPP and the city’s innovation ecosystem.*

Keywords: *Public policy; Cultural industries; Public-private partnership; Creative economy governance; Ho Chi Minh City.*

1. Introduction

In the context of a transition in growth models based on knowledge, data, innovation, and the cultural industries, the creative economy has increasingly become an important component of modern urban development strategies. According to UNCTAD (2024), the creative economy not only generates added value and employment but also contributes to enhancing urban competitiveness, investment attractiveness, and adaptability in a digitalized environment.

For Ho Chi Minh City, the requirement to develop the creative economy has become even more urgent, as the City is both the country's largest economic center and a locality with a strong concentration of technology activities, innovative startups, cultural services, and creative consumption. Plan No. 5546/KH-UBND issued in 2024 by the Ho Chi Minh City People's Committee sets the target that revenue from the

cultural industries will reach approximately VND 53.2 trillion by 2025, contributing around 5.7% of the City's GRDP (Ho Chi Minh City People's Committee, 2024). This indicates that the development of the cultural industries and the creative economy is no longer merely an auxiliary orientation, but is becoming a quantified objective of development management.

In the context of limited public budgets, PPP is regarded as an appropriate management instrument for mobilizing social resources for projects that generate public value, while also enabling the public sector to absorb managerial capacity, technology, and innovation from the private sector. However, unlike transport or environmental infrastructure, projects associated with the creative economy often have less predictable cash flows and involve an interweaving of public and commercial benefits,

thereby requiring more flexible mechanisms for project selection, risk sharing, and outcome evaluation.

Against this practical background, the article focuses on answering the following question: How is PPP being applied in creative economy management in Ho Chi Minh City, what are the initial results, what are the main bottlenecks, and which policy recommendations should be prioritized? On that basis, the study pursues three objectives: (i) to outline the legal framework and development context of PPP in relation to the City's creative economy; (ii) to assess the current implementation situation, particularly during the 2021-2025 period; and (iii) to propose recommendations that are closely aligned with the analytical findings and capable of supporting policy design in the coming period.

2. Research overview

International research on public-private partnerships (PPP) generally views PPP as a long-term contractual mechanism that enables the public and private sectors to jointly provide infrastructure or public services on the basis of allocating responsibilities, resources, and risks among the parties. A shared point in this research stream is that PPP effectiveness depends not only on the ability to mobilize capital, but also on institutional quality, the clarity of the contractual framework, project-preparation capacity, monitoring mechanisms, and the ability to allocate risks throughout the entire project life cycle (Grimsey & Lewis, 2004; Hodge & Greve, 2007).

At a more recent level, several studies have extended PPP analysis to smart infrastructure projects, digital infrastructure, and innovation-driven urban development models. Jayasena et al. (2024) show that, in smart infrastructure projects in developing countries, the success of PPP is simultaneously affected by technical, social, political, and legal factors. This implies that when PPP is applied to creative and smart fields, a purely financial approach is insufficient. Thus, PPP is increasingly understood as a multi-actor governance instrument that is suitable for projects with high levels of interdisciplinarity and innovation.

In Vietnam, research on PPP has become

more abundant in recent years but still tends to focus on traditional infrastructure. Nguyen, Likhitrungsilp, and Onishi (2020) identify prominent success factors for infrastructure PPPs in Vietnam, including a comprehensive legal framework, the financial capacity of the private sector, timely site clearance, and project-management quality. Hung et al. (2024) further emphasize that common barriers to PPP in Vietnam include complex procedures, high transaction costs, and a lack of transparency in implementation. From the perspective of investor behavior, Thao and Duong (2025) show that the intention to participate in PPP is strongly influenced by the institutional environment, risk perception, and perceived control capacity, while Thai, Phu, and Thao (2025) stress the decisive role of the State in establishing the legal framework, investment environment, and coordinating agencies that support PPP implementation. However, most of these works continue to revolve around transport, energy, construction, or basic public services, with limited in-depth attention to the creative economy at the urban level.

With specific reference to Vietnam and Ho Chi Minh City, studies closer to the topic of this article mainly fall into two strands. The first consists of sectoral or local studies of PPP. Through the case of solid waste management in Ho Chi Minh City, Huong (2018) shows that PPP can reduce the burden of public investment and support technology adoption, but implementation effectiveness remains constrained by execution capacity and supporting regulations. The second strand consists of studies and reports on the creative economy, cultural industries, and creative urban policy. Based on survey and qualitative data from Hanoi and Ho Chi Minh City, Gasparin and Quinn (2021) show that the development of creative industries in Vietnam requires policies grounded in the actual characteristics of the ecosystem rather than merely copying models from elsewhere. At the local level, official workshops and reports by HIDS, ITPC, and the Ho Chi Minh City People's Committee during 2024-2025 have further clarified the potential of the cultural industries, the need to invest in creative facilities, and the

role of digital transformation in creative urban development (Ho Chi Minh City People's Committee, 2024).

From the above review, three major gaps can be identified. First, research on PPP in Vietnam still lacks a direct connection with the objective of creative economy management. Second, studies on the cultural industries and creative cities in Ho Chi Minh City have tended to focus on sectoral development orientations, without deeply analyzing PPP as an instrument for policy implementation. Third, since Resolution No. 98/2023/QH15 took effect, there have not been many studies that systematize the movement of PPP in Ho Chi Minh City along the sequence of institutional opening, project-list formation, project preparation, and implementation capacity. On this basis, the article employs an analytical framework consisting of four axes: (i) the degree of institutional openness; (ii) the degree of project-list and project-pipeline formation; (iii) the capacity to move from a project list to feasible projects; and (iv) the degree to which PPP is linked to the City's creative economy development objectives.

3. Research methods

The article adopts a qualitative research method based on secondary data. The scope of the assessment of the current situation is mainly limited to the 2021-2025 period, with relevant institutional changes updated through April 2026. This temporal demarcation is intended to capture both the period before and after Resolution No. 98/2023/QH15 took effect, namely the period in which Ho Chi Minh City began to have an expanded mechanism for applying PPP to the fields of sports and culture.

The data sources used include: (i) legal normative documents at the central and local levels; (ii) plans, resolutions, project lists, and official administrative information of the City; and (iii) reports and official articles from management agencies, together with selected scholarly and international documents related to PPP and the creative economy. On that basis, the article conducts three main operations: policy analysis to identify the institutional framework; document analysis to recognize results and limitations in the current PPP situation; and

comparative synthesis to derive policy implications. The study does not aim to measure the financial performance of each individual project. Rather, it focuses on assessing institutional readiness and the capacity to apply PPP as an instrument of creative economy management at the urban level.

4. Research results

4.1. Legal framework and development context of PPP associated with the creative economy in Ho Chi Minh City

The general legal framework for PPP in Vietnam is currently formed by the 2020 Law on Investment under the Public-Private Partnership Method, Decree No. 35/2021/ND-CP detailing and guiding the implementation of the law, and Decree No. 71/2025/ND-CP amending and supplementing several articles of Decree No. 35/2021/ND-CP (National Assembly, 2020; Government, 2021, 2025). Compared with the initial draft of the article, correctly identifying the names and numbers of these decrees is necessary to ensure the legal accuracy of the analysis.

For Ho Chi Minh City, the key policy turning point is Resolution No. 98/2023/QH15 of the National Assembly. This resolution allows the City to pilot the application of PPP to projects in the fields of sports and culture, while also granting the locality additional institutional space to stipulate the minimum project scale and organize implementation (National Assembly, 2023). On this basis, the Ho Chi Minh City People's Council issued Resolution No. 16/2023/NQ-HDND, which set the minimum investment scale for PPP projects in the fields of health care, education and training, sports, and culture. Subsequently, in 2025, Resolution No. 13/2025/NQ-HDND repealed this resolution, indicating that the local implementation framework remains in the process of adjustment (Ho Chi Minh City People's Council, 2023, 2025).

With respect to sectoral development objectives, Plan No. 5546/KH-UBND in 2024 on implementing the Project on the Development of Ho Chi Minh City's Cultural Industries to 2030 identified eight priority cultural industries and set the target that by 2025 revenue would reach approximately VND 53.2 trillion and contribute

around 5.7% of GRDP (Ho Chi Minh City People's Committee, 2024). Thus, the basis for discussing PPP in creative economy management in the City lies not only in the PPP Law, but also in the fact that the City has rather clearly established the need to develop the cultural industries and infrastructure that supports creativity.

In addition, the City's innovation context also creates preconditions for PPP in creative fields. According to official information from the Ho Chi Minh City Department of Science and Technology, the City's innovative startup ecosystem currently comprises nearly 2,200 startups, nearly 200 venture capital funds, and more than 50 startup-support organizations. Moreover, the City's startup ecosystem is ranked 111th among 1,000 dynamic cities globally according to StartupBlink (Ho Chi Minh City Department of Science and Technology, 2025). This is an important basis for identifying the potential private sector not only as capital investors, but also as technology partners and operating partners in creative projects.

4.2. The current situation of PPP in creative economy management in Ho Chi Minh City

4.2.1. Results achieved in the 2021-2025 period

The current situation assessed in this article mainly covers the 2021-2025 period, with institutional changes updated through April 2026. The selection of this timeframe has methodological significance because it covers both the period before Ho Chi Minh City was granted a specific mechanism for PPP in the fields of culture and sports and the period after Resolution No. 98/2023/QH15 began to exert its effects. The findings show that the City's most prominent achievement during this period is not the existence of a large number of completed and operating creative projects, but rather the relatively clear formation of a new policy structure for PPP associated with the creative economy.

First, the City has made significant progress in institutional opening. After Resolution No. 98/2023/QH15 took effect, the City quickly localized the mechanism through decisions at the local level. At the end of 2023, the Ho Chi Minh City People's Committee submitted a list of 41

projects calling for investment under the PPP method in the fields of health care, education and training, sports, and culture, including 23 projects in the fields of sports and culture (Ho Chi Minh City Government Portal, 2023a; Ho Chi Minh City Department of Culture and Sports, 2024). More importantly, these 41 projects were identified as a selective group of projects that met feasibility criteria and were consistent with the law on PPP. This shows that the City has shifted from the level of "permission in principle" to the level of "building a policy and investment pipeline."

Second, the findings indicate that PPP has begun to be linked with specific institutions of the creative economy rather than remaining at the level of a general concept. At the City's investment promotion conference in October 2024, five cultural and sports projects were selected for invitation under the PPP form: the Can Gio Multipurpose Cultural and Sports Center with an estimated total investment of VND 1.642 trillion; the City Cultural and Arts Center in Thu Thiem with a scale of approximately 3,000 seats; the City Cultural Center in District 1; the Gia Dinh Theater; and the A-B Labor Performing Arts Center in District 5 (Ho Chi Minh City Government Portal, 2024). In essence, this represents an important step forward because the selected projects are not merely construction works, but infrastructure that serves the production, distribution, and consumption of the city's cultural and creative values.

Third, PPP in Ho Chi Minh City has begun to be placed within the same policy ecosystem as cultural industry development. Plan No. 5546/KH-UBND in 2024 identifies 14 groups of tasks for implementing the Project on the Development of Ho Chi Minh City's Cultural Industries to 2030, including components that are very close to PPP logic, such as investment in physical facilities for the eight cultural industries, the development of databases and digital maps, the promotion of data digitization, the statistical mapping of startups in the cultural industries, as well as trade promotion and international cooperation (Ho Chi Minh City People's Committee, 2024). This indicates that PPP is no longer a separate policy but has gained conditions

for linkage with the sectoral development strategy.

Fourth, the practical value of PPP for the creative economy becomes even clearer when placed in the context of the City's public-resource structure. According to data submitted to the People's Council at the end of 2023, within the structure of medium-term public investment for the 2021-2025 period, the sports and cultural sector accounted for only about 2.28%. At the same time, the 41 PPP projects proposed for investment invitation did not involve direct state capital participation in the projects (Ho Chi Minh City Government Portal, 2023a). These two pieces of evidence are particularly important for this study because they demonstrate that PPP here is not merely a supplementary option, but an instrument designed to address a resource gap in fields that are highly significant for urban quality of life and creative competitiveness.

Fifth, the findings also show that PPP in the City's creative economy is supported by a relatively dynamic innovation ecosystem. According to information from the Ho Chi Minh City Department of Science and Technology, the City's innovative startup ecosystem currently includes nearly 2,200 startups, nearly 200 venture capital funds, and more than 50 startup-support organizations. The StartupBlink 2024 report ranked the City 111th among 1,000 dynamic startup ecosystems globally (Ho Chi Minh City Department of Science and Technology, 2025). This highlights an important research value: in the context of Ho Chi Minh City, the potential private sector participating in PPP includes not only large construction contractors, but also technology firms, creative operating units, intermediary organizations, and venture capital networks.

However, these achievements should be understood in a measured manner. Current progress mainly reflects results at the level of institutional opening, project-list establishment, the selection of priority project groups, and the initial linking of PPP with cultural and creative sector strategies. In other words, the City has created a "policy foundation" for PPP in creative economy management, but this cannot yet be regarded as evidence that the model has entered a

stable operational stage or generated large-scale socio-economic impacts. The gap between the policy foundation and actual implementation effectiveness is precisely the issue that requires deeper analysis in the following subsection.

4.2.2. *Limitations and shortcomings*

First, the gap between project lists and substantive implementation remains considerable. In 2023, the city announced 23 PPP projects in the sports and culture sector, yet by October 2024 only five projects had been selected for a specialized investment-promotion conference. The narrowing from an initial list to a smaller group of promoted projects reflects the fact that only a limited share of the projects in the original pipeline had reached a relatively mature stage in terms of legal status, planning, functionality, and investment arrangements.

Second, the financial feasibility of creative projects constitutes a core barrier. Cultural, sports, and creative-facility projects often generate substantial public value, yet their market revenue streams are difficult to predict, their payback periods are long, and their commercial efficiency does not fully coincide with their social efficiency (Ho Chi Minh City Government Portal, 2023c). Meanwhile, the existing PPP framework was designed mainly for sectors with clearer cash flows, such as transport, energy, or environmental infrastructure.

Third, the local implementation framework still exhibits a degree of instability. The issuance and subsequent repeal of regulations on minimum PPP project size at the city level indicate that the implementation mechanism remains in a process of adjustment. Although this is understandable in a pilot phase, relatively rapid regulatory change also increases the institutional adaptation costs borne by investors.

Fourth, the quality of project preparation and the transparency of information still fall short of market requirements for PPP. When planning dossiers, land status, facility functions, operational models, and access to public assets are not fully standardized, investors face great difficulty in constructing financial plans and risk-management strategies (Ho Chi Minh City Government Portal, 2023b). The bottleneck of creative PPP therefore lies not only in insufficient

incentives, but more deeply in insufficient pre-project quality.

Fifth, the mismatch between the general PPP framework and the specific characteristics of the creative economy increases policy costs. The creative economy requires not only physical structures but also digital infrastructure, content services, data systems, place branding, and post-investment activity chains. If the same evaluative logic is applied alike to stadiums, theaters, cultural centers, creative spaces, and public data platforms, the city can easily end up with project lists that do not translate into projects genuinely suited to investors and market demand.

Taken together, these limitations suggest that the problem of PPP in creative economy governance in Ho Chi Minh City is not simply a lack of capital or political commitment, but rather a lack of capacity to design projects that are both viable in market terms and capable of delivering public value. This is precisely the central analytical contribution that the present study seeks to emphasize.

4.3. Challenges in applying PPP to creative economy governance in Ho Chi Minh City

Based on the current situation outlined above, several major challenges can be identified. First, PPP in the creative economy must confront the challenge of designing cooperative mechanisms for projects whose public-service outputs are difficult to quantify absolutely, while social efficiency and financial efficiency do not coincide. This makes contractual arrangements, risk sharing, and performance assessment far more complex than in traditional infrastructure PPP.

Second, the challenge lies not merely in expanding the sectors eligible for PPP, but in building the capacity to move from “projects permitted to be called for investment” to “projects sufficiently prepared for investors to decide to participate.” Achieving this requires the city to strengthen project-preparation capacity, particularly in land issues, planning, demand forecasting, revenue models, and state support arrangements.

Third, PPP in creative economy governance must be approached as a process of directed market creation rather than simply as an

instrument for shifting the investment burden onto the private sector. The role of urban government, therefore, is not merely to issue general policies but also to create a cooperative environment that is sufficiently transparent, sufficiently flexible, and sufficiently predictable for private actors to perceive both public value and the possibility of capital recovery.

4.4. Policy implications drawn from the findings

Based on the analysis, the first priority should be targeted piloting rather than broad expansion. The city should select certain categories of projects with relatively identifiable service outputs and revenue streams for early implementation, such as cultural-sports facilities that can combine public service provision with reasonable commercial exploitation, digital infrastructure and data platforms serving cultural industries, or creative spaces linked to professional operation.

Second, improving the quality of project preparation must become the top priority. Before publicly calling for investment, the city needs to complete reviews of planning, legal conditions relating to land, the status of public assets, demand for public services, output criteria, and the feasibility of payment or cost recovery. Public authorities need to shift from the approach of “drawing up lists for solicitation” to that of “preparing project dossiers of sufficient quality for the market to make decisions.”

Third, it is necessary to develop more suitable guidance and contract templates for creative-sector projects. For projects with high social value but low direct revenue, viable support mechanisms should be considered, such as output-based payments, viability gap funding, or hybrid public-commercial operating models.

Fourth, transparency of PPP project data associated with the creative economy should be strengthened through a unified platform that enables investors to access key information quickly, including planning status, land conditions, legal bases, public-service objectives, preparation progress, and methods for investor selection.

Fifth, PPP should be connected to the city’s innovation ecosystem rather than directed only toward large-scale investment firms. In many

creative sectors, project value lies in technological capability, operational capacity, and content creation. It is therefore necessary to design mechanisms through which start-ups, creative enterprises, research institutes, universities, and intermediary organizations can participate as co-developers of solutions, co-operators, or service providers within the PPP chain.

5. Discussion

PPP has long been regarded as an effective instrument for traditional infrastructure development. Yet the findings show that this understanding must be reconsidered when the focus shifts to the creative economy. Compared with transport or environmental infrastructure, creative projects possess three characteristics that make PPP design more difficult: public-service outputs are hard to quantify absolutely; social and financial efficiencies do not coincide; and project value depends heavily on creative operational capacity rather than only on physical construction.

In the case of Ho Chi Minh City, the current bottleneck no longer lies in the absence of policy orientation. The city already has an open mechanism, a project list, and an emerging linkage between PPP and cultural industry development goals. The problem lies in the transition from a “project that may be solicited” to a “project sufficiently prepared for investors to decide to participate.” This requires stronger project-preparation capacity, particularly with regard to land, planning, public-service outputs, demand forecasting, revenue structures, and state support arrangements.

From the perspective of urban governance, PPP in the creative economy should be understood as a process of directed market creation. The state cannot merely promulgate a mechanism and wait for the private sector to fill the investment gap on its own; rather, government must create a cooperative environment that is predictable, sufficiently transparent, and sufficiently flexible for private actors to recognize both public value and the possibility of cost recovery.

This discussion also shows that the value of the study does not lie in listing additional PPP

projects, but in identifying a deeper layer of the problem: the principal bottleneck of creative PPP in Ho Chi Minh City is the capacity to design projects that both safeguard public value and operate according to market logic. This diagnosis helps shift policy attention away from generic recommendations toward more specific requirements concerning project preparation, risk sharing, and ecosystem linkages.

For PPP to become a genuine instrument for advancing creative economy governance in Ho Chi Minh City, the first step is to select focused pilots. The city should prioritize projects with relatively clear service outputs, with the capacity to combine public value and reasonable commercial exploitation, and with the potential to generate demonstration effects for other creative sectors.

Second, the project-preparation process needs to be standardized, especially in planning, land issues, the status of public assets, operating models, demand forecasting, and revenue structures. The quality of pre-project preparation must be treated as a prerequisite for reducing transaction costs and increasing the likelihood of forming bankable projects.

Third, risk-sharing mechanisms suited to the characteristics of creative sectors should be designed. For projects with high social efficiency but weak market cash flows, mechanisms such as output-based payments, viability gap funding, or hybrid public-commercial exploitation should be considered in order to improve project attractiveness.

Fourth, a unified data platform on PPP projects in creative sectors should be established, disclosing project lists, legal status, preparation progress, investor-selection methods, and participation conditions. Greater information transparency will significantly reduce information asymmetry between the public and private sectors.

Fifth, PPP should be linked to the city’s innovation ecosystem by broadening participation opportunities for start-ups, technology firms, research institutes, universities, and intermediary organizations. Such an approach would allow PPP to move beyond the mere construction of physical facilities and

genuinely support creative economy governance in a broader sense.

If these directions are implemented in an integrated manner, PPP will have a real opportunity to become an important policy instrument for Ho Chi Minh City in developing cultural industries, digital infrastructure, creative spaces, and creative services with high public value.

6. Conclusion

The study shows that PPP has the potential to become an important instrument for creative economy governance in Ho Chi Minh City, although the realization of that potential remains limited at present. The 2021–2025 period witnessed the clearest progress at the institutional level: the city has established a more open legal basis, formed project lists, and begun to link PPP with the development of cultural industries and

innovation.

Nevertheless, the analysis of current practice indicates that the principal limitations do not stem from the absence of policy commitment, but from project preparation, financial feasibility, the stability of the implementation framework, and the degree of information transparency. Accordingly, the core issue of creative PPP in Ho Chi Minh City is the capacity to design projects that are both compatible with market logic and capable of ensuring public value.

If these bottlenecks can be addressed, PPP will become not merely a means of capital mobilization, but also a co-creation instrument through which the state and the private sector jointly develop creative spaces, cultural facilities, digital infrastructure, and creative services with high public value.

References

- Gasparin, M., & Quinn, M. (2021). The INCITE model of policy development for the creative industries: The case of Vietnam. *Journal of Asian Business and Economic Studies*, 28(1), 31-46. <https://doi.org/10.1108/JABES-12-2019-0125>.
- Government. (2021). *Decree No. 35/2021/ND-CP detailing and guiding the implementation of the Law on Investment in the Form of Public-Private Partnership*.
- Government. (2025). *Decree No. 71/2025/ND-CP amending and supplementing a number of articles of Decree No. 35/2021/ND-CP dated March 29, 2021 of the Government detailing and guiding the implementation of the Law on Investment in the Form of Public-Private Partnership*.
- Grimsey, D., & Lewis, M. K. (2004). The governance of contractual relationships in public private partnerships. *Journal of Corporate Citizenship*, 15, 91-109. <https://doi.org/10.9774/GLEAF.4700.2004.au.00010>.
- Ho Chi Minh City Department of Culture and Sports. (2024). List of projects calling for investment under the public-private partnership model in the fields of sports and culture. <https://svhtt.hochiminhcity.gov.vn/tin-chi-tiet/-/chi-tiet/-danh-muc-du-an-keu-goi-%C4%91au-tu-theo-phuong-thuc-%C4%91oi-tac-cong-tu-trong-linh-vuc-the-thao-va-van-hoa--24551-2.html>
- Ho Chi Minh City Department of Science and Technology. (2025). *Fifty notable events and activities of Ho Chi Minh City: Four events in science and technology*. <https://dost.hochiminhcity.gov.vn/thong-bao/50-su-kien-hoat-dong-noi-bat-cu-tphcm-4-su-kien-linh-vuc-khoa-hoc-cong-nghe/>
- Ho Chi Minh City Government Portal. (2023a). *The city calls for investment in 41 PPP projects*. Retrieved October 01, 2025 from <https://tphcm.chinhphu.vn/thanh-pho-keu-goi-dau-tu-41-du-an-theo-phuong-thuc-ppp-101231206144244941.htm>.
- Ho Chi Minh City Government Portal. (2023b). *Chairman of the Ho Chi Minh City People's Committee: The spirit is that PPP investment must be faster than public investment*. Retrieved October 01, 2025 from <https://tphcm.chinhphu.vn/chu-tich-ubnd-tphcm-tinh-than-la-dau-tu-ppp-phai-nhanh-hon-dau-tu-cong-101231207162636449.htm>.
- Ho Chi Minh City Government Portal. (2023c). *Does Resolution 98 resolve all bottlenecks in*

- investment under the public-private partnership model?* Retrieved October 01, 2025 from <https://tphcm.chinhphu.vn/de-nghi-quyet-98-thuan-loi-hon-cho-dau-tu-theo-phuong-thuc-doi-tac-cong-tu-101231213235842609.htm>.
- Ho Chi Minh City Government Portal. (2024). *Ho Chi Minh City calls for investment in five cultural and sports projects under the PPP model*. Retrieved October 05, 2025 from <https://tphcm.chinhphu.vn/tphcm-keu-goi-dau-tu-vao-5-du-an-van-hoa-the-thao-theo-hinh-thuc-ppp-101241014083535333.htm>.
- Ho Chi Minh City People's Committee. (2024). Plan No. 5546/KH-UBND on implementing the Scheme "Development of Ho Chi Minh City's Cultural Industries through 2030" in 2024 and 2025.
- Ho Chi Minh City People's Council. (2023a). *Resolution No. 16/2023/NQ-HDND dated September 19, 2023 prescribing the minimum investment size of investment projects implemented in the form of public-private partnership in the fields of health, education and training, sports, and culture under the management authority of Ho Chi Minh City*.
- Ho Chi Minh City People's Council. (2025). *Resolution No. 13/2025/NQ-HDND dated June 28, 2025 repealing Resolution No. 16/2023/NQ-HDND*.
- Hodge, G. A., & Greve, C. (2007). Public-private partnerships: An international performance review. *Public Administration Review*, 67(3), 545-558. <https://doi.org/10.1111/j.1540-6210.2007.00736.x>.
- Hung, N. D., Tuan, N. A., & Vi, D. V. (2024). Contribute to knowledge about barriers in implementing public private partnership (PPP) projects in developing countries: A case of Vietnam. In C. Ha-Minh, C. H. Pham, H. T. H. Vu, & D. V. K. Huynh (Eds.), *Proceedings of the 7th International Conference on Geotechnics, Civil Engineering and Structures, CIGOS 2024, 4-5 April, Ho Chi Minh City, Vietnam* (Lecture Notes in Civil Engineering, Vol. 482, pp. 1408-1416). Springer. https://doi.org/10.1007/978-981-97-1972-3_155.
- Huong, H. T. M., Hue, N. K., Phu, H. B., & Chau, L. T. Q. (2018). Evaluation of effectiveness in public - private partnerships (PPP) for solid waste management case study of Ho Chi Minh City. *The Journal of Agriculture and Development*, 17(5), 93-101. <https://doi.org/10.52997/jad.12.05.2018>.
- Jayasena, N. S., Chan, D. W. M., Kumaraswamy, M. M., Seidu, S., Ekanayake, E. M. A. C., & Siu, F. M. F. (2024). Adoption of public-private partnership (PPP) in smart infrastructure development projects in developing nations: An explorative structural equation modelling analysis. *Cities*, 152, 105232. <https://doi.org/10.1016/j.cities.2024.105232>
- National Assembly. (2020). *Law No. 64/2020/QH14 on Investment in the Form of Public-Private Partnership*.
- National Assembly. (2023). *Resolution No. 98/2023/QH15 dated June 24, 2023 on piloting a number of specific mechanisms and policies for the development of Ho Chi Minh City*.
- Phong, N. T., Likhitrungsilp, V., & Onishi, M. (2020). Success factors for public-private partnership infrastructure projects in Vietnam. *International Journal on Advanced Science, Engineering and Information Technology*, 10(2), 858-865. <https://doi.org/10.18517/ijaseit.10.2.5839>.
- Thai, N. H., Phu, T. Q., & Thao, H. T. Y. (2025). Assessing governmental roles in the success of infrastructure projects implemented through public-private partnership in Vietnam. *Frontiers in Built Environment*, 11, 1644333. <https://doi.org/10.3389/fbuil.2025.1644333>.
- Thao, H. T. Y., & Duong, V. T. T. (2025). The critical factors contributing to private sector's behavioral intention: A case study of Vietnam construction public-private partnership projects. *Engineering, Technology & Applied Science Research*, 15(5), 27741-27748. <https://doi.org/10.48084/etasr.12024>
- UNCTAD. (2024). *Creative economy outlook 2024: Technical and statistical report. United Nations*. Retrieved October 02, 2025 from <https://unctad.org/publication/creative-economy-outlook-2024>.

HỢP TÁC CÔNG - TƯ VÀ QUẢN LÝ KINH TẾ SÁNG TẠO TẠI THÀNH PHỐ HỒ CHÍ MINH

Đặng Thanh Tuấn¹

Trần Chí Vĩ²

¹Học viện Chính trị khu vực II; ²Ban Dân tộc và Tôn giáo Thành phố Hồ Chí Minh

Email: tuanquynhon1985@gmail.com¹; vitranchi@gmail.com²

Ngày nhận bài: 06/11/2025; Ngày phản biện: 10/01/2026; Ngày tác giả sửa: 15/3/2026;

Ngày duyệt đăng: 7/5/2026

DOI: <https://doi.org/10.58902/nckhpt.e-v2i1.314>

Tóm tắt: Bài viết phân tích vai trò của hợp tác công - tư (PPP) trong quản lý kinh tế sáng tạo tại Thành phố Hồ Chí Minh trên cơ sở dữ liệu thứ cấp giai đoạn 2021-2025 và cập nhật các thay đổi thể chế đến tháng 4/2026. Nghiên cứu sử dụng phương pháp phân tích tài liệu, phân tích chính sách và tổng hợp so sánh, với nguồn liệu chủ yếu là Luật Đầu tư theo phương thức đối tác công tư năm 2020, Nghị định số 35/2021/NĐ-CP, Nghị định số 71/2025/NĐ-CP, Nghị quyết số 98/2023/QH15, các nghị quyết của Hội đồng nhân dân Thành phố Hồ Chí Minh, kế hoạch phát triển công nghiệp văn hóa và các thông tin chính thức từ cơ quan quản lý. Kết quả cho thấy điểm tiến bộ quan trọng là Thành phố đã có bước mở thể chế cho PPP trong các lĩnh vực thể thao, văn hóa và từng bước gắn PPP với mục tiêu phát triển công nghiệp văn hóa, đổi mới sáng tạo và chuyển đổi số. Tuy nhiên, thực trạng hiện nay vẫn nghiêng nhiều về giai đoạn chuẩn bị dự án hơn là triển khai thực chất; số dự án trong lĩnh vực sáng tạo còn ít, tính khả thi tài chính chưa rõ, cơ chế chia sẻ rủi ro chưa đủ hấp dẫn, khâu chuẩn bị quy hoạch - đất đai - hồ sơ pháp lý còn chậm và dữ liệu dự án chưa thật sự minh bạch. Từ kết quả nghiên cứu, bài viết đề xuất định hướng chính sách theo hướng thí điểm có trọng tâm, chuẩn hóa khâu chuẩn bị dự án, thiết kế cơ chế chia sẻ rủi ro phù hợp với đặc thù sản phẩm sáng tạo và tăng cường kết nối PPP với hệ sinh thái đổi mới sáng tạo của Thành phố.

Từ khóa: Chính sách công; Công nghiệp văn hóa; Hợp tác công - tư; Quản lý kinh tế sáng tạo; Thành phố Hồ Chí Minh.