

The Shifting Role of “Gatekeepers” in the Reception of Vietnamese Literature and the Arts in the Era of Digital Transformation (From the Perspective of the Sociology of Literature)¹

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ABSTRACT	ARTICLE DETAILS
This article draws upon John Hall’s (British sociologist) concept of “gatekeepers” from the perspective of the sociology of literature to examine the intermediary roles within contemporary Vietnamese literary life in the context of digital transformation. The study also identifies key agents who exert influence, shape information flows guide public discourse, and construct literary value, including literary theorists and critics, publishers, cultural administrators, the press and media, together with online reading communities, social media, AI technologies, and KOLs, Bookstagrammers, and Book Tokers. The findings demonstrate that social media and digital technologies have restructured the model of interpretive authority, fostering the “democratization” of literary reception and evaluation, while simultaneously creating both opportunities and challenges concerning information dissemination, market trends, and the proliferation of artificial literary value. Based on these findings, the paper proposes several recommendations and solutions for strengthening the role of “gatekeepers” in enhancing the aesthetic competence of the public, fostering a healthy environment for literary reception, and reconstructing the intermediary position within literary life, thereby contributing to the sustainable development of Vietnamese literary life in the context of contemporary digital transformation in Vietnam. KEYWORDS: Digital literary audience, literary reception, social media, sociology of literature, digital transformation, Vietnamese literature.	Published On: 12 August 2026 Available on: https://irijsh.com/

INTRODUCTION

British sociologist John Hall, in his work *The Sociology of Literature*, discusses the role of “gatekeepers”² in observing, examining, and monitoring discussions concerning the impacts of literature and literary awards. The rules governing the production cycle - publishing (gatekeepers), distribution (gatekeepers), the reading public (gatekeepers), and cultural management (institutions) - raise numerous issues related to the authority to regulate literary and artistic creation and reception. In the context of globalization and digital transformation, literature and the arts are confronted with both opportunities and challenges. One pressing issue concerns whether the authority to interpret and receive literature and the arts within social media spaces should be placed under a mechanism of “special control.” If so, when should such control be exercised, under what circumstances, and to what extent? These questions are closely connected to social factors that directly influence literary and artistic life, including public opinion, social media, artistic publics, critics, distribution and publishing organizations, and cultural management agencies. All of these actors contribute to shaping, directing, and influencing the fate of artistic works after publication and distribution. In the context of Vietnam’s ongoing and intensive digital transformation, a mechanism for monitoring and reconstructing the authority governing literary publics has become necessary. Although this is not a new issue, it continues to unfold on a daily basis and exerts multidimensional influences on the formation of lifestyles and aesthetic preferences among younger audiences, the emergence of diverse modes of artistic reception, and the reconfiguration of new interpretive authorities.

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² **Gatekeepers:** This term refers to individuals who act as gatekeepers or censors, controlling access to particular forms of information or resources. By the late twentieth century, the term was widely used to denote individuals with the authority to determine whether a particular message could be disseminated through public media. The term “gatekeepers”, as employed by John Hall, carries this meaning. See John Hall, *The Sociology of Literature*. London and New York: Longman, 1979.

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Thus, it can be affirmed that the “gatekeeper” functions as an important mechanism of governance and oversight in contemporary literary and artistic activities, contributing to the reconstruction of new interpretive authority and the enhancement of the literary public’s capacity for reception in the era of digital transformation.

1. SOCIAL MEDIA, LITERARY PUBLICS, AND THE ESTABLISHMENT OF INTERPRETIVE AUTHORITY IN CONTEMPORARY LITERATURE

1.1. Social Media and the Digital Literary Public

Vietnam’s Đổi Mới (Renovation) reforms of 1986 marked a historic turning point, ushering in a comprehensive and profound transformation across all sectors of the country, including the economy, politics, culture, society, and science. Since Đổi Mới, Vietnam has entered a period of dynamic and creative development, characterized by digital transformation and extensive international integration. Within this broader context of renewal, Vietnamese literature has undergone significant changes in terms of intellectual orientation, theoretical awareness, methodology, and approaches. Vietnamese literature has inherited and assimilated theoretical achievements, thereby contributing to the development of a multidimensional and open literary life that truthfully, profoundly, and humanistically reflects the theoretical and practical issues of Vietnamese society in the era of globalization. Previously, the control and guidance of literary values and readership were exercised by cultural management institutions, the publishing and promotional system, the press and media, and the community of literary theorists and critics. Today, however, under the influence of digital platforms, social media has established a new authority that “controls” the process of literary reception through the emerging roles of online reading publics, social media communities, digital interactions, KOLs, BookTokers, Bookstagrammers, and AI applications, thereby contributing to the construction of literary value systems, the guidance and orientation of the public’s aesthetic tastes, and the promotion of literary creation. Approaching this issue from the perspective of the sociology of literature, John Hall’s concept of “gatekeepers” demonstrates the mechanisms through which interpretive authority is established and operated in the process of literary reception. “Gatekeepers” are not only those who control the “selection” of literary works but also actively participate in coordinating processes, evaluating information, establishing standards, and engaging directly in literary life. The transformation brought about by the digital age has established a new model, offering orientations for harnessing the advantages of the digital environment while providing practical implications for the management, research, and creation of literary life in the current period.

In the field of literature and the arts, the concept of “gatekeepers” refers to activities of artistic oversight and the establishment of interpretive authority through mechanisms such as regulatory agencies, policy-making, institutional frameworks, and the supervision of literary and artistic activities. Literature and the arts constitute a distinctive artistic domain that is “...a particularly important and especially delicate aspect of culture; an essential human need that embodies the aspiration for truth, goodness, and beauty; and one of the major driving forces directly contributing to the construction of the spiritual foundation of society and the comprehensive development of the Vietnamese people.”¹ The concept of the public is always associated with a specific domain. Each field has its own public, such as theatre, painting, music, literature, and cinema. This gives rise to different artistic publics with distinct needs and aesthetic preferences. According to our study, the literary and artistic public is a broad concept encompassing readers, art appreciators, listeners, viewers (through audiovisual media), users of literature (including those engaged in publishing, distribution, dissemination, literary theory, and criticism), as well as social media users who access literary texts through social media applications, including KOLs, BookTokers, Bookstagrammers, YouTubers, TikTokers, and Facebook users. Their modes of engagement include printed texts, electronic texts, online literary forums, digitized archival materials circulated through algorithmic systems, and digital interactions within social media environments. Therefore, the artistic public in each historical period is closely associated with its own era, characterized by different needs and capacities for adaptation. The present period has witnessed the emergence of diverse groups of literary publics and readers. They may include the general public, or “ordinary readers”; young readers and publics who are knowledgeable, passionate about the arts, and proficient in digital technologies and social media; “selected” or “elite” publics comprising critics, researchers, publishing managers, and cultural administrators; and readers and publics who use social media platforms to access and promote online literary and artistic products, as well as digitized literary works, to broad audiences, including KOLs, BookTokers, Bookstagrammers, YouTubers, TikTokers, and Facebook users. The artistic reception activities of these publics take place within the context of digital transformation, where the “encroachment” or “intensive interaction” of social media represents an appropriate development under contemporary conditions, while simultaneously

¹ Phúc Nghệ, “Literature and the Arts Are a Particularly Delicate Domain of Culture.” *Văn Hóa Newspaper* (2018, July 27); Retrieved from: <http://baovanhoa.vn/chinh-tri/artmid/417/articleid/9299/%E2%80%9Cvan-hoc-nghe-thuat-la-linh-vuc-dac-biet-tinh-te-cua-van-hoa%E2%80%9D>

posing numerous challenges that require close supervision. From the perspective of the sociology of literature, the public “becomes a central category” (Nguyễn Văn Dân) in the processes of literary and artistic creation, reception, and dissemination. Like readers, artistic publics comprise individuals from diverse social backgrounds, classes, social positions, age groups, occupations, educational levels, and aesthetic experiences, resulting in different “horizons of expectations.” Nevertheless, within the same society and historical period, publics are influenced by the prevailing aesthetic values of their time, as well as by other important factors such as the economy, politics, culture, and digital technologies. Through online social media applications, artistic publics play a particularly important role in the reconstruction of interpretive authority in the creation and reception of literature and the arts, thereby exerting a profound influence on socio-aesthetic life.

1.2. Social Media, the New Cultural Space, and an Inevitable Trend in the Era of the Digital Revolution

The emergence and development of the Fourth Industrial Revolution (Industry 4.0) has marked a remarkable advancement in human society in the twentieth century. The Internet and social media have created a new world a virtual world characterized by multidimensional interactions, information connectivity and sharing, and the construction of new living environments, business environments, and spaces for artistic entertainment in the most effective and modern manner. Social media is defined as “an online social networking service that provides the wider community of users with the ability to interact, share, store, and exchange information through the Internet, including blogging services, forums, online chatting, and other similar forms.”¹ Thus, social media constitutes an online platform where individuals with shared interests, needs for work, or entertainment connect with one another through social networking applications, thereby establishing virtual relationships and a virtual way of life. Such connections may occur between individuals or among groups of people (forming online communities) through intermediary devices such as mobile phones, tablets, and laptops. The influence of social media has spread globally and is not limited by gender, age, educational background, ethnicity, religion, or nationality.

The concept of digital transformation refers to advances in digital technologies, including cloud computing and big data, that are applied to organizational and business activities to enhance operational efficiency and establish brand identity. In the field of literature and the arts, the adoption and application of digital platforms, online applications, and social media have established a new model of artistic reception, attracting the attention of a broad public. In the context of globalization and digital transformation, concepts such as the Open Literary Ecosystem refer to a system of elements constituting literary life, including authors, literary works, readers, media and publishing, social media, and cultural management institutions, with particular emphasis on the flexibility and multidimensional interactions among various actors, such as literary critics, writers, readers, digital platforms, publishers, and AI technologies. Of particular significance is the establishment of a new interpretive authority through Digital Criticism. This approach to literary criticism is based on computer systems, social media, and digital communication platforms, employing data analysis tools, algorithms, and artificial intelligence to analyze and evaluate literary works within an interpretive framework comprising the text, the reader, and the digital communication environment. It constructs a space for textual interaction through websites, blogs, and online reading and writing platforms, thereby demonstrating the reconstruction of the public’s interpretive authority in response to changing modes of engaging with literary works in the digital age.

In practice, this process of digital transformation has changed the mindset of those engaged in literature and the arts, as well as the modes of reception and the organization of activities such as publishing, performance, promotion, and distribution in literary and artistic fields. Numerous fan pages, forums, and online discussions (reviews/chats) devoted to literary genres have attracted the attention of a wide readership and artistic public, particularly younger audiences. The convenience, flexibility, and rapid dissemination of information have enabled literary issues to be discussed openly, transparently, and democratically. Artistic publics are increasingly composed of individuals who possess digital literacy, are familiar with technology, and are willing to express their emotions and viewpoints directly. Conversely, some social media platforms freely disseminate uncontrolled information and unverified images, thereby influencing the aesthetic perspectives, lifestyles, and behaviors of a segment of the artistic public. This has altered the configuration of artistic life and the multidimensional interactions among artists, artistic publics, and cultural management institutions. Therefore, this article seeks to examine and evaluate the impact of social media on artistic publics, particularly younger audiences, and on the authority of “gatekeeping” in the interpretation of literature. This also represents a significant challenge for the regulation and governance of social media systems and the provision of reliable sources of information for young audiences on social media today.

¹ Government of Vietnam (2008), *Decree No. 97/2008/NĐ-CP on the Management, Provision, and Use of Internet Services and Electronic Information on the Internet*, Chapter I, Article 3, Clause 14.

2. THE CURRENT STATE OF SOCIAL MEDIA USE AND CONTEMPORARY LITERARY RECEPTION

In Vietnam, social media has become an indispensable social utility in everyday life. According to statistics released by the Institute of Information and Communications Strategy (Ministry of Information and Communications) in 2018, both the number of social media users and the amount of time spent on social media were substantial. As of 2018, “Vietnam had approximately 55 million social media users, accounting for around 57% of the population, of whom nearly 50 million accessed social media via mobile devices. Usage was concentrated primarily on major social networking platforms such as Facebook, YouTube, and Zalo. The average daily time spent by Vietnamese users on the Internet and social media was 7 hours and 2.5 hours, respectively, which was relatively high compared with the regional and global averages. Facebook and YouTube were the two most widely used platforms, with usage rates of 61% and 59%¹, respectively.” These figures have continued to increase significantly over the past five years. According to the We Are Social Vietnam 2025 report, the most recent statistics released in January 2025 indicate that Vietnam had 76.2 million social media users, accounting for 75.2% of the total population (Source: DataReportal). These figures demonstrate that social media has achieved extensive penetration and continues to develop rapidly in Vietnam.

Tình hình sử dụng mạng xã hội tại Việt Nam 2025



Source: Digital 2025: Vietnam - DataReportal - Global Digital Insights

Social media has fostered the development of a vast online community comprising individuals from diverse professions, with varying needs and preferences. For young people, the use of social media provides access to a wide range of information serving different purposes and interests, including connecting users and delivering timely and useful information. Social media also functions as a tool for job seeking, learning, and self-expression, while exerting multidimensional influences on the formation of new lifestyles, ideas, and modes of thinking among a segment of the younger generation in contemporary society. It has also reshaped literary life by introducing new characteristics, giving rise to distinctive patterns of aesthetic preference, and reconstructing the authority of literary reading and reception. Access to and use of digital platforms depend on various factors, including cognitive capacity, technological competence, individual needs, and the orientations of particular individuals or social groups. In practice, many young people have established personal channels on platforms such as YouTube, Facebook, and TikTok to share knowledge, disseminate positive messages, generate stable sources of income, and expand opportunities for learning, professional development, and entertainment. Overall, social media applications have contributed to making the lives of young people more dynamic, more diverse in terms of experience, and more responsive to the trends of the digital age.

Social media, digital platforms, and online social networking applications, through channels such as Facebook, YouTube, and TikTok, have contributed to promoting literary and artistic products while encouraging public participation, engagement, and multidimensional interaction. At the same time, the needs and preferences of artistic publics with a strong command of modern

¹ Hà Thanh, “Vietnam Has Approximately 360 Social Networks.” *Kinh tế & Đô thị*, (2018, May 23), Available at: <https://kinhtedothi.vn/viet-nam-co-khoang-360-mang-xa-hoi.html>

technologies have led to the development of new modes of engaging with works of art. Numerous online platforms, operated by both organizations and individuals, provide performances as well as forums for discussion and debate on literary and artistic works, attracting broad public participation. The formation of literary publics has thus been reconfigured, establishing new forms of interpretive authority based on the needs and social media consumption patterns of today’s younger generation. Consequently, distinct groups of artistic publics have emerged with their own defining characteristics.

The general literary and artistic public consists of audiences who engage with literary and artistic works through traditional modes of reception, including reading, listening, and viewing artistic products that have been selected and evaluated.

The digitally literate literary and artistic public comprises readers and audiences who possess a “knowledge base” of digital technologies and the ability to apply digital technologies to literary works through social media applications, thereby forming groups of contemporary readers with sufficient authority to evaluate and establish artistic value through digital technological applications. The “selected” artistic public possesses both scientific knowledge and a high level of artistic competence, together with a thorough understanding of various forms of digital technology, enabling them to apply, integrate, and establish a healthy, diverse artistic environment that is compatible with emerging trends.

The general readership/public also functions as an actor that actively establishes interactive forums and online platforms connecting writers, literary critics, publishing and distribution organizations, and the wider reading public.

It can be argued that digital technology applications have made significant contributions to the evaluation and “assessment” of valuable artistic works. In this process, the role of the artistic public has become increasingly prominent. Many films adapted from literary works have been widely promoted through mass media; however, once released and their selected scenes were disseminated on social media to attract audiences, they received mixed responses from the artistic public. Among these, *Kiều*, directed by Mai Thu Huyền, and *Kiều @*, directed by Đỗ Thành An (adapted from the cải lương play *Nửa đời hương phấn* by the playwrights Hải Triều and Hoa Phượng), both released in 2021, were regarded by the artistic public as “cinematic disasters” because the films employed sensational “hot” scenes to attract viewers. Meanwhile, elements such as the screenplay, cast, acting, and technical production failed to provide sufficient appeal, persuasiveness, or emotional impact for audiences. Many viewers used Facebook to flood the films’ promotional fan pages with reviews and direct evaluations. These audiences examined individual scenes carefully and, drawing on their familiarity with the original *The Tale of Kiều*, conducted comparative and logical analyses of the films’ adaptations and reinterpretations, identifying numerous shortcomings and inconsistencies that they considered incompatible with a work of genuine cinematic value. From the perspective of the artistic public, therefore, social media applications have created a healthy competitive environment between traditional theatrical forms and contemporary online performance platforms. One major advantage of social media lies in its ability to provide forums for the introduction, promotion, and immediate evaluation of artistic works, thereby satisfying the demand for rapid cultural consumption characteristic of the digital age. At the same time, however, social media has also become a space in which readers and audiences openly express negative evaluations and reactions toward artistic works that fail to meet artistic or entertainment standards. Consequently, digital interactions have also generated waves of public opposition to literary works, films regarded as “cinematic disasters,” and musical productions considered deficient in artistic quality. Furthermore, through social media, artistic publics have expressed their opposition by calling for the “boycott” or “deplatforming” of artists who violate professional ethics. This multidimensional interaction has gradually narrowed the distance between artistic publics and cultural producers through new modes of artistic engagement.

It can be argued that the ways in which artistic publics select and evaluate artistic works reflect their level of awareness and aesthetic needs in the reception and critical appraisal of literary and artistic works. It is not difficult to link, download, or extract segments of artistic programs through online applications to “satisfy” the needs of audiences. Nothing is more accessible or effective than a literary work being received and tested by the public before it is printed and officially published. Public opinion serves as a measure of the public’s “response” as audiences seek to appreciate, evaluate, assess, and uphold works of genuine artistic value. At the same time, it establishes the position of the writer, the value of the work, and the responsibility of the public. Digital transformation has indeed generated positive developments by providing artistic publics with new modes of access to diverse and abundant artistic works. However, within the social and digital environment, a segment of the artistic public has exhibited “deviant” patterns in the reception and evaluation of literary works. This is reflected in the differences between the activities of individuals and those of artistic organizations. Some literary works have achieved popularity and attracted readers only after being published online prior to their release in print and before receiving authorization from the relevant regulatory authorities.

From another multidimensional perspective on social media, it can also be observed that today’s younger publics tend to become excessively “dependent” on social media. Such dependence has generated numerous consequences, with virtual life exerting a considerable influence on the real lives of young people. Emerging trends and new forms of engagement in virtual environments have, to some extent, altered the lifestyles, ways of thinking, and behaviors of a segment of the younger public. As a multidimensional and multifaceted communication channel, social media makes it difficult to distinguish and regulate beneficial and harmful information. Through uncontrolled dissemination and promotion, these online environments facilitate the circulation

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of pornographic and violent literary works and films; “offensive” music that promotes hedonistic and morally decadent lifestyles; content that incites violence, provokes war, exploits beliefs and religion, or encourages suicide (self-harm), with the aim of inciting individuals and undermining national solidarity and unity. In particular, language use on social media has become an alarming issue, as many young users employ slang, vulgar expressions, and attention-seeking language, giving rise to the phenomenon of “online abusive speech”. Numerous uncontrolled negative phenomena have generated serious social consequences, fostering harmful needs and emerging negative trends that directly affect the thinking, behavior, and lifestyles of younger publics.

3. DIRECTIONS AND RECOMMENDATIONS FOR ENHANCING THE EFFECTIVENESS OF LITERARY AND ARTISTIC RECEPTION ON DIGITAL PLATFORMS

In the process of digital transformation and the application of social media platforms to literary life, the reconstruction of the reception model should be established on the basis of maintaining the traditional model of reading while combining it with the establishment of a moderated modern reading model. In other words, in order to reduce the costs of printing and distribution, the adoption of online platforms can greatly benefit the public by facilitating access to high-quality literary and artistic works that correspond to individual needs and preferences. Based on the impact and influence of social media, we propose the following groups of recommendations:

First, priority should be given to improving the legal framework governing the administration and regulation of literary and artistic content in social media environments, with the aim of ensuring openness and transparency in evaluation and assessment, limiting subjective forms of censorship, and strengthening the oversight of literary publics on social media platforms. The influence and reach of interactions on social media and among artistic publics are extensive and powerful. The establishment of online communities for promoting and evaluating literary works through online voting mechanisms has gradually narrowed the distance between the public and literary creators. At the same time, the direct evaluations expressed by artistic publics have had a significant impact on the reputation and value of literary works. Positive public evaluations may contribute to the successful promotion of a work among broad audiences; conversely, public rejection of an artistic work or its creator may result in failure. Actions such as “boycotting,” “penalizing,” or “deplatforming”¹ artistic works and artists have therefore raised important questions concerning how social media should be regulated and to what extent artistic publics should be subject to oversight in order to promote balanced and well-informed judgment in the face of speculation, misinformation, and emotionally driven opinions.

On 17 June 2021, the Ministry of Information and Communications issued Decision No. 874/QĐ-BTTTT promulgating the Code of Conduct on Social Media. In addition, legal sanctions for disseminating false information in cyberspace have been introduced, ranging from administrative penalties to criminal liability for the dissemination of misinformation. These measures have produced positive outcomes in guiding, regulating, and addressing information sources and social media users. However, from the perspective of literary and artistic governance, placing social media systems and artistic publics under a regime of “special control” constitutes an effective approach to supervising, managing, and regulating artistic activities. First, owing to the distinctive characteristics of different artistic forms -including literature, cinema, theatre, music, and the visual arts - different groups of artistic publics have emerged with diverse aesthetic preferences. In particular, the rapid development of the entertainment industry in recent years has been facilitated by digital transformation through social media applications. The multidimensional interactions and wide dissemination enabled by online platforms such as Facebook, TikTok, and Zalo have exerted a substantial influence on artistic publics. As literature and the arts constitute a distinctive domain, the introduction of “special control” mechanisms during the period of digital transformation is considered necessary. Social media, artists, and artistic publics exist within a relationship of interaction, mutual influence, and legal responsibility for their public statements, conduct, and emerging lifestyles, thereby contributing to the establishment of a healthy artistic environment. The implementation of “special control” over online platforms, social media, and artistic publics is also regarded as a decisive measure for “purifying” artistic publics and safeguarding the community of genuine creative artists. It is therefore necessary to establish standardized procedures and to create a “Special Supervisory Committee” composed of highly qualified professionals with strong expertise who are accountable under the law and responsible for developing appropriate policies and organizational mechanisms. Such a committee would be capable of directing and continuously monitoring the activities of literary publics on online social media platforms, providing regular evaluations and reports to the relevant authorities regarding ongoing literary and artistic activities. At the same time, it would exercise the authority to make autonomous decisions,

¹ The term “deplatforming” (Vietnamese: *phong sát*) originated in China and was later adopted in South Korea to refer to the prohibition imposed on public figures, such as singers and actors, who have committed serious violations of the law, professional ethics, or accepted social and cultural norms, thereby damaging the public image of artists and creating potentially harmful precedents. In Vietnam, the term *phong sát* has not been officially recognized in any legal or administrative document. Nevertheless, it is widely used by the public to refer to controversies involving the conduct of certain Vietnamese artists that is perceived as falling short of accepted professional or social standards.

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implement immediate responses, and coordinate the handling of emerging issues, thereby minimizing negative impacts on literary creation and reception following deliberation and consensus within the Special Supervisory Committee.

Second, formulate a strategic framework for the development of literary and artistic creation and digital publics. In the context of digital transformation, the development of literary creation, literary publics, and the community of researchers should be oriented as a strategic task aimed at fostering a reception community equipped with aesthetic literacy, critical capacity, and a sense of social responsibility. First, educational programs should be developed to cultivate digital cultural literacy, promote reading habits and the appreciation of the arts through online platforms, and expand networks of clubs and content-creation communities with clear developmental orientations. At the same time, mechanisms should be introduced to encourage the production of high-quality literary and artistic content, including financial support for cultural communication projects; the establishment of digital artistic spaces; training in digital communication skills for writers, publics, and researchers; the development of digital databases for literature and the arts; and the establishment of a reliable evaluation and ranking system for cultural platforms. These measures would contribute to enhancing the public’s aesthetic competence, ensuring the sound and modern development of the digital cultural environment, and promoting the dissemination of humanistic values within contemporary literary life.

Third, it is necessary to develop a “Digital Cultural Criteria Framework” to establish normative standards for the evaluation, classification, and dissemination of literary and artistic works in digital environments, while ensuring a balance between creative freedom, freedom of reception, and social responsibility. Building upon the value system of Vietnamese culture, this framework should include: criteria concerning ideological and humanistic values; criteria concerning aesthetic quality; criteria concerning academic and informational value; criteria concerning social responsibility and standards of digital conduct; and criteria concerning copyright and media ethics. The proposed framework is intended to provide a flexible and humanistic cultural foundation that encourages creativity, supports the development of a healthy and transparent digital cultural ecosystem, and contributes to improving the quality of literary and artistic reception as well as the development of literary and artistic publics in the digital age.

Fourth, a “Special Supervisory Committee” should be established and vested with the authority to address violations related to artistic activities in general and the activities of artistic publics in particular in relation to social media systems. Once irregularities in the interactions between literary publics and the processes of literary creation and reception have been verified, appropriate measures - including “penalties,” “broadcast bans,” “boycotts,” and “deplatforming” should be carefully considered according to the degree of their impact on social life and artistic life, thereby contributing to the purification of the artistic environment and the promotion of healthy artistic activities within social media spaces. Depending on the specific characteristics of different art forms, the Special Supervisory Committee should be responsible for formulating decisions concerning the management of the creation, reception, and dissemination of literary and artistic works. Accordingly, the establishment of a special supervisory mechanism for social media and literary and artistic publics would contribute to monitoring, supervising, and promptly identifying shortcomings in literary and artistic activities, thereby enabling appropriate responses and preventing situations in which the uncontrolled spread of information causes serious consequences for the literary and artistic environment.

Fifth, efforts should be made to enhance the aesthetic competence of literary and artistic publics. Every artistic field has its own distinctive public. For audiences who use social media, it is necessary to strengthen their aesthetic and critical capacities in literary appreciation, improve their ability to perceive and evaluate information, enhance their understanding of relevant laws and regulations, and develop their capacity to identify illusory values. They should refrain from sharing or disseminating fabricated information, misinformation, defamatory content, or materials that damage the reputation of individuals, organizations, or cultural institutions. They should also remain vigilant against false, distorted, or hostile information disseminated by reactionary forces that may adversely affect lifestyles, ethical values, public safety, and national security.

Sixth, a Trusted Cultural Platform should be established through the development of digital repositories of literary works, research materials, and theatrical performances, integrated with AI-assisted search and interpretive functions; and by connecting the authority of authors, readers, publishers, promotional organizations, and online digital platforms through essential applications in order to create a standardized, transparent, and knowledge-rich environment for the reception of literature and the arts in the digital era. These platforms should operate on the basis of mechanisms for information verification, copyright protection, respect for artistic value, and the promotion of creativity accompanied by social responsibility. Digital environments provide flexible, modern, and accessible experiences of literary and artistic works through podcasts, literary exhibitions, and online literary seminars. Together with reliable digital databases, these platforms should also perform the functions of facilitating knowledge acquisition, guiding the public’s aesthetic orientation, and establishing interpretive authority through constructive academic dialogue and the exchange of “monitored” information.

CONCLUSION

It can be argued that these digital information infrastructures have reconstructed a “digital cultural ecosystem,” re-establishing the interpretive authority of writers, readers/artistic publics, social media, and digital technologies, while safeguarding creative freedom,

enhancing the quality of literary creation and reception, and promoting the role of literary publics within the contemporary Vietnamese literary sphere. Thus, in Vietnam’s ongoing process of digital transformation, social media has influenced the awareness, lifestyles, and behaviors of younger publics. Social media has created a new world a virtual world existing alongside the real world and has exerted a profound influence on artistic publics. The emergence of “deviant” or “substandard” patterns among certain groups of artistic publics and artists in their lifestyles, conduct, and public discourse underscores the need for a Special Supervisory Committee capable of taking firm action against violations in literary and artistic creation and reception. The formulation and implementation of special supervisory measures for this distinctive artistic domain should be carefully considered and thoroughly discussed so as to promote a healthier and more transparent social media and artistic environment, while at the same time avoiding adverse effects on creative psychology, artistic freedom, and the legitimate reception activities of genuine artistic publics. In the face of the continuing development of digital technologies and social media, the appropriate response is neither to avoid, ignore, nor eliminate them, but rather to adopt appropriate and modern approaches, establish effective regulatory and supervisory mechanisms, and promote positive communication so that social media users develop sound awareness, respect for individuals and the rule of law, and the ability to embrace innovation and apply technology constructively in contemporary cultural and social life. This also provides the basis for establishing the interpretive authority of writers and reading publics within contemporary modes of engagement with digital technologies.

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