



VIETNAM MUSIC LANDSCAPE

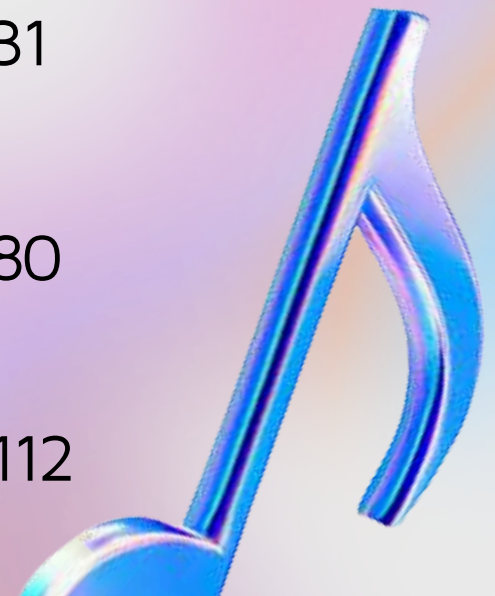
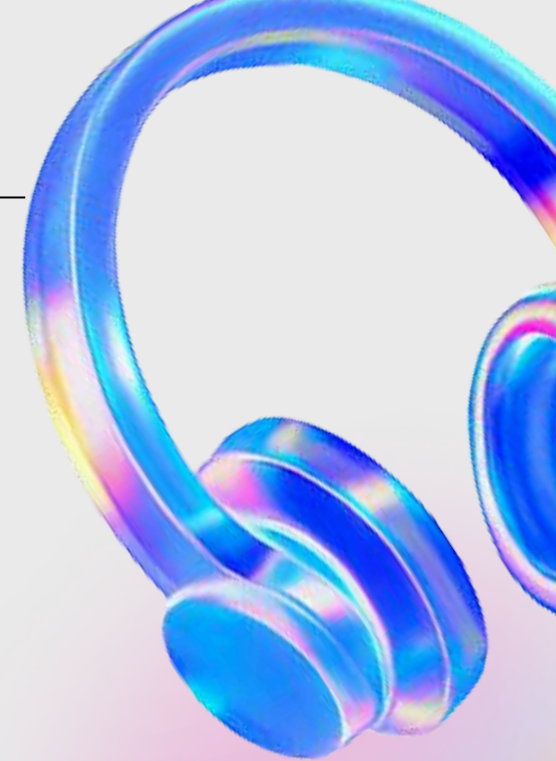
2025 - 2026

Glocalisation, Identity, Synergy



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FOREWORD

The year 2025 marks a remarkable transformation for Vietnam's music market and cultural industry, reflecting not only growth in quantity but also a significant leap in quality. We have witnessed an unprecedented surge of large-scale events (tiers A50–A80) alongside a series of high-profile international performances, where Vietnamese audiences showcased their sophistication, enthusiasm, and class. At the same time, Vietnamese artists have consecutively achieved impressive milestones, asserting their position and increasingly broad influence. This vividly demonstrates that the cultural industry, with Vietnam's music ecosystem at its core, is operating vibrantly with active participation from the government, businesses, brands, and fan communities.

However, behind this dazzling picture lie considerable challenges in elevating the music industry to a new level. To truly compete with regional and global music markets, the sector requires comprehensive professionalization, sustainable development strategies, and above all, the cultivation of a distinctive, unique V-Pop identity. The time has come not only to organize large-scale events but also to build a cultural industry with depth and character.

So how can the successes of 2025 be transformed into long-term growth momentum? What are the keys to establishing a distinctive V-Pop identity on the international stage? How are new standards of professionalism and sustainability defined in this evolving context? And which trends will lead the market in 2026?

The Vietnam Music Landscape 2025–2026 whitepaper, continuously updated by the Research Team of the School of Communication and Design at RMIT University Vietnam, provides the public with a comprehensive picture of the standout achievements of 2025, while offering in-depth analysis of challenges and insights into strategic trends for the development of the industry in the coming period.



A.P. Nguyen Van Thang Long

School of Communication and Design -
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Chief Investigator

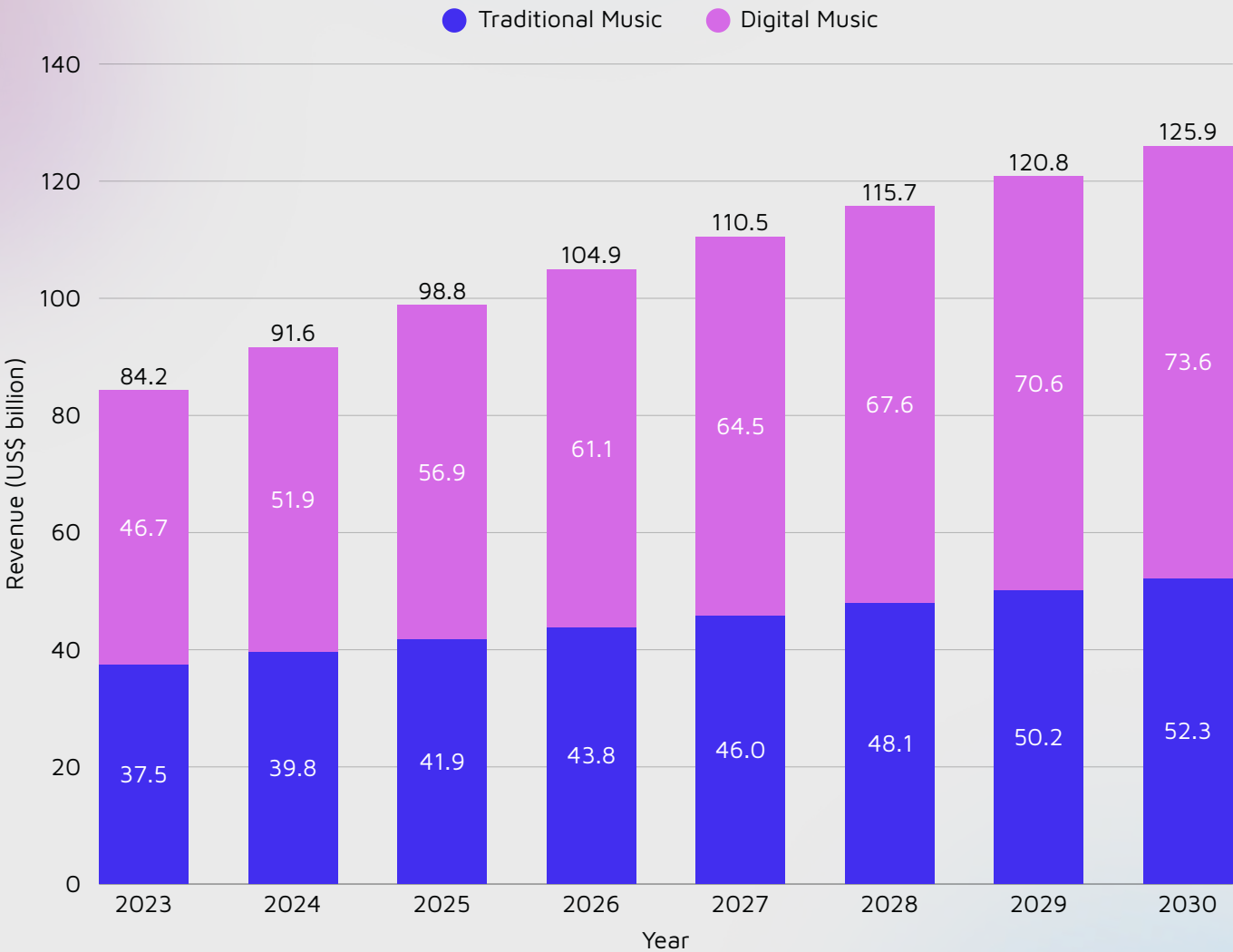


OVERVIEW OF THE WORLDWIDE & REGIONAL MUSIC LANDSCAPE 2025



OVERVIEW OF WORLDWIDE MUSIC LANDSCAPE

TRENDS AND FORECASTS OF WORLDWIDE MUSIC MARKET
REVENUE 2023-2030 (US\$ BILLION)¹



^{*}Traditional music comprises two main formats: physical music and live performances.
Disclaimer: Data is updated as of December 2025.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights



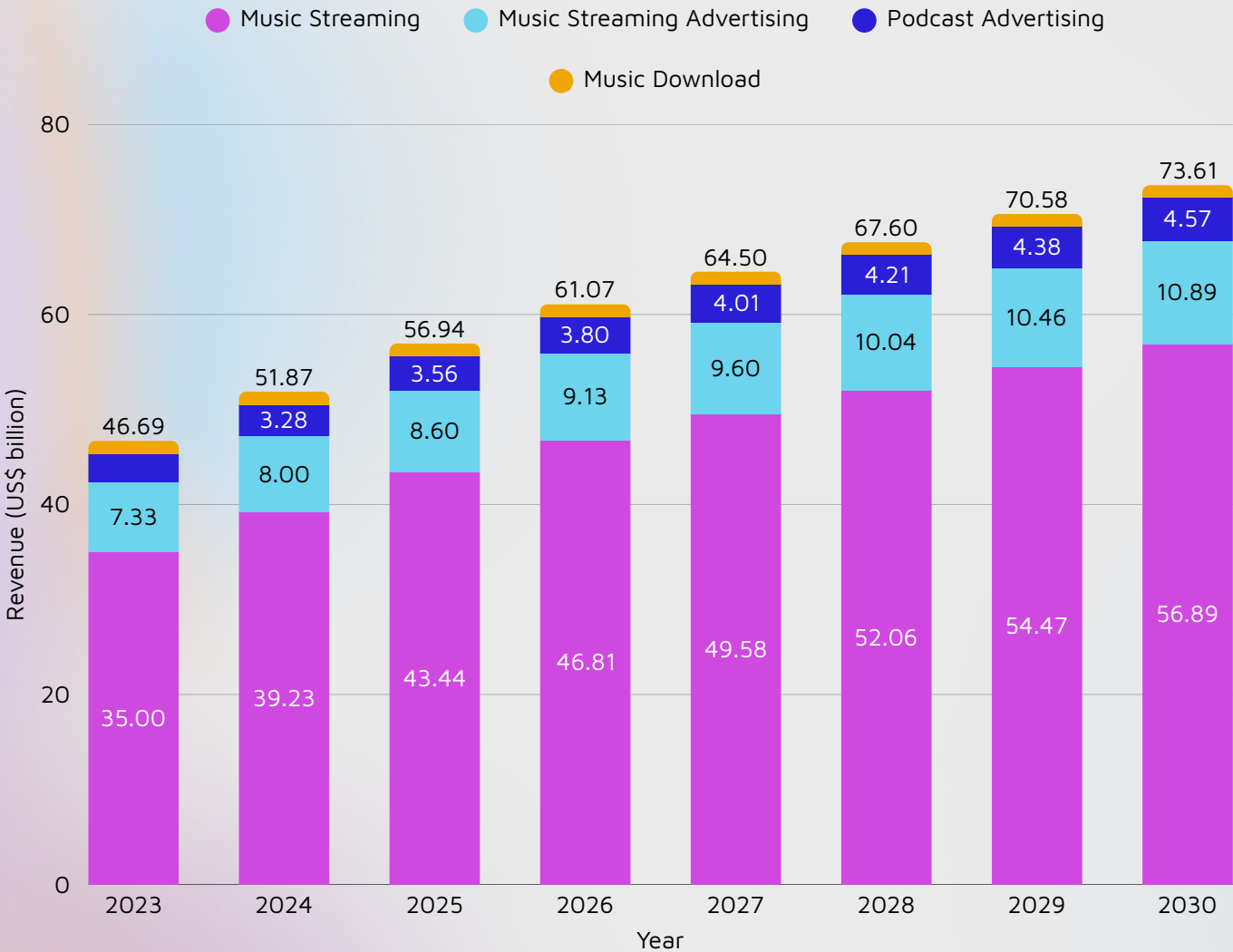
US\$98.8 billion
is the projected revenue of the **worldwide music market** in 2025

The worldwide music market is projected to reach US\$98.8 billion by 2025, of which digital music is expected to contribute US\$56.9 billion, while traditional music segments (including physical music and live performances) are estimated at US\$41.9 billion. Traditional music is experiencing a strong resurgence as audiences increasingly seek authentic cultural expressions and a broader range of musical narratives. With an annual growth rate of 4.56%, traditional music is projected to reach US\$52.3 billion by 2030.

OVERVIEW OF WORLDWIDE DIGITAL MUSIC LANDSCAPE



TRENDS AND FORECASTS OF WORLDWIDE DIGITAL MUSIC MARKET
REVENUE BY SEGMENT 2023–2030 (US\$ BILLION)¹



US\$43.44 billion

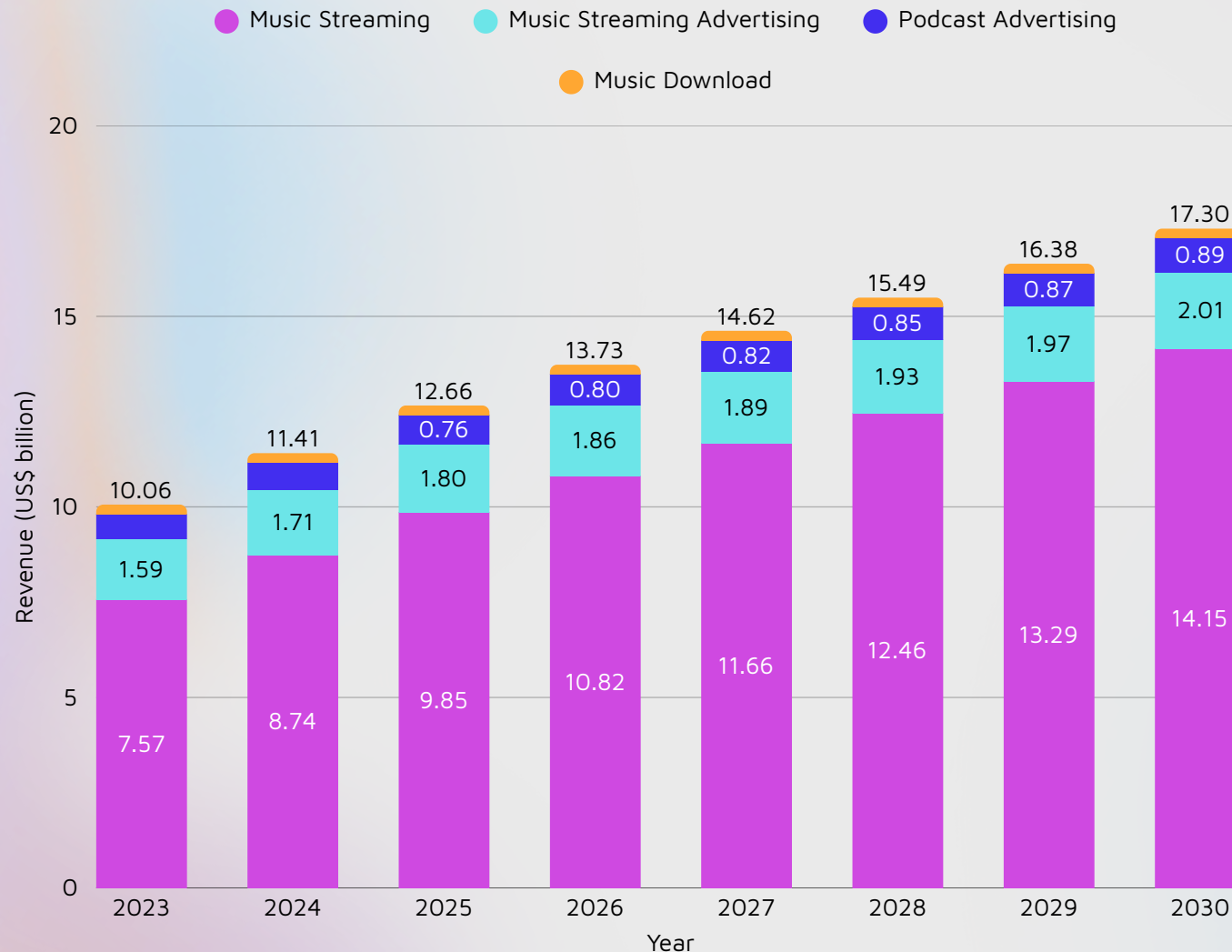
is the projected revenue of **worldwide music streaming** in 2025

The worldwide digital music market continues to grow strongly in 2025, with music streaming being the largest contributing segment, generating US\$43.44 billion, accounting for 71% of total revenue. Revenue from music streaming advertising and podcast advertising is estimated at US\$8.6 billion and US\$3.56 billion, respectively. Music download contributes only US\$1.3 billion, reflecting their declining share of revenue.

Disclaimer: Data is updated as of December 2025.
¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights

OVERVIEW OF ASIA'S DIGITAL MUSIC LANDSCAPE

TRENDS AND FORECASTS OF ASIA DIGITAL MUSIC MARKET REVENUE BY SEGMENT 2023–2030 (US\$ BILLION)¹



Disclaimer: Data is updated as of December 2025.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights

^{*}According to Statista Market Insights, digital music users contribute to four segments: music streaming, music streaming advertising, download-based music, and podcast advertising.

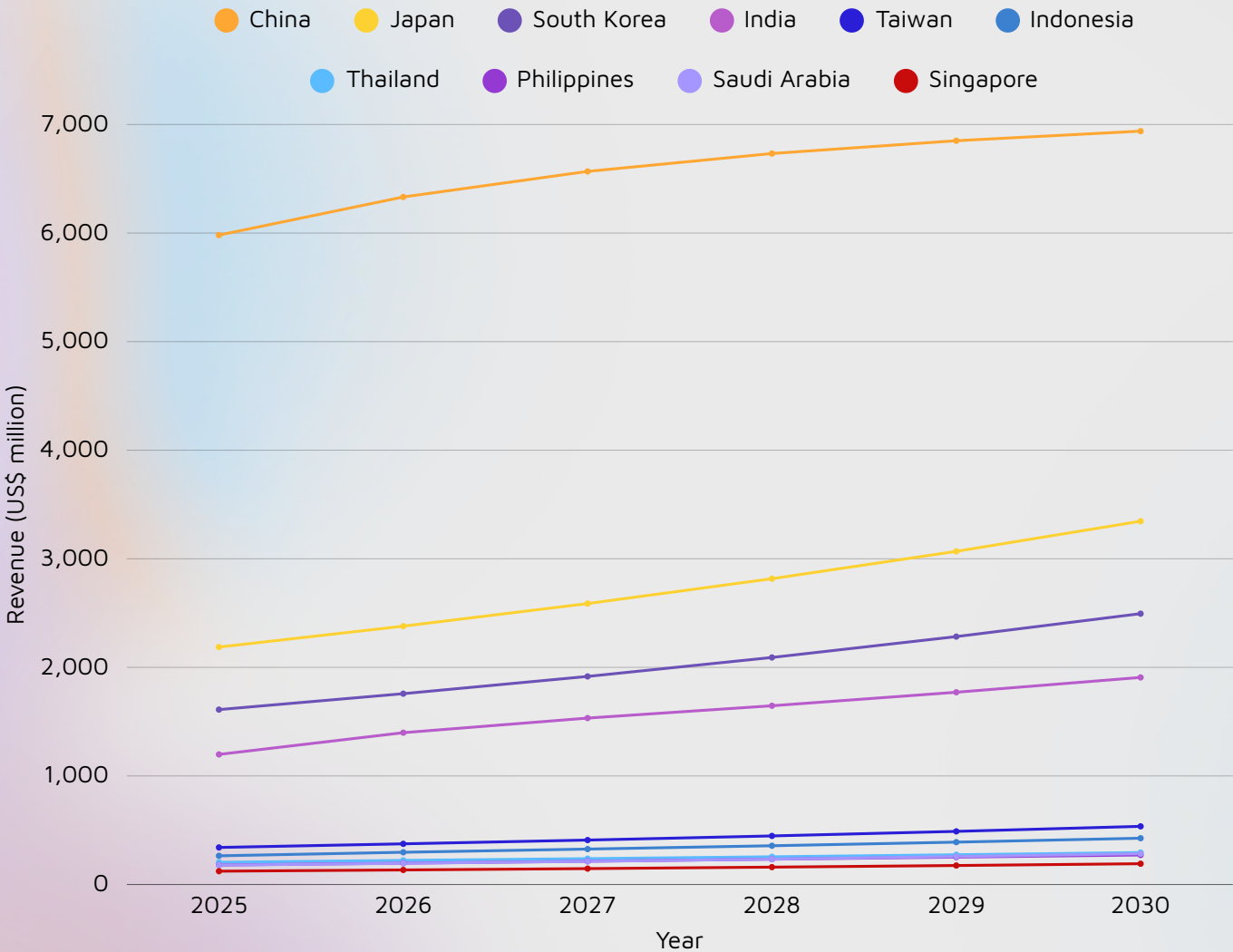
22.2% worldwide

is the share of **digital music revenue generated in Asia** (US\$12.66 billion) compared to worldwide digital music revenue (US\$56.94 billion)

Music streaming continues to be the largest segment of the digital music market in Asia, with projected revenue of US\$9.85 billion in 2025. The digital music user penetration rate in Asia is expected to reach 25.21% in 2025 and increase to 27.89% by 2030, which corresponds to approximately 1.31 billion users*.

OVERVIEW OF ASIA'S DIGITAL MUSIC LANDSCAPE

TRENDS AND FORECAST OF DIGITAL MUSIC REVENUE FOR THE 10 LEADING ASIA COUNTRIES 2025–2030 (US\$ MILLION)¹



Disclaimer: Data is updated as of December 2025.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights

China

Japan

South Korea

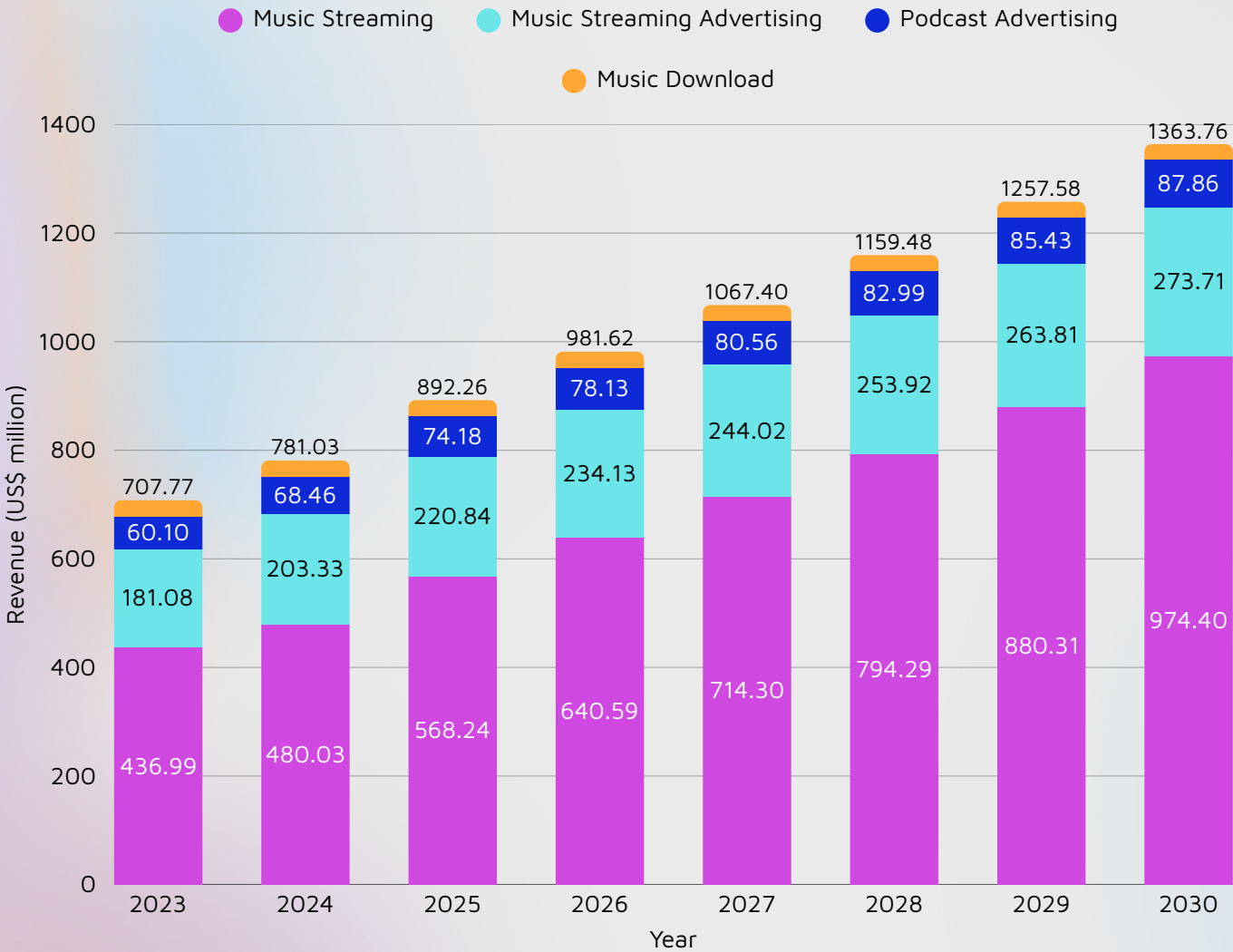
India

are the four Asian countries with digital music revenues exceeding US\$1 billion in 2025

The four major markets, China, Japan, South Korea, and India, generated digital music revenues of US\$5.99 billion, US\$2.19 billion, US\$1.61 billion, and US\$1.2 billion, respectively, in 2025, accounting for the largest share of the continent’s total digital music revenue. China leads the region in terms of growth, with revenues projected to increase by 1.2 times to US\$6.94 billion by 2030. Importantly, Indonesia, Thailand, the Philippines, Taiwan, and Singapore have also sustained steady annual growth, showing the development potential of digital music across Asia.

OVERVIEW OF SOUTHEAST ASIA'S DIGITAL MUSIC LANDSCAPE

TRENDS AND FORECASTS OF SOUTHEAST ASIA DIGITAL MUSIC MARKET REVENUE BY SEGMENT, 2023-2030 (US\$ MILLION)¹



US\$892.26 million

is the projected digital music revenue in Southeast Asia in 2025

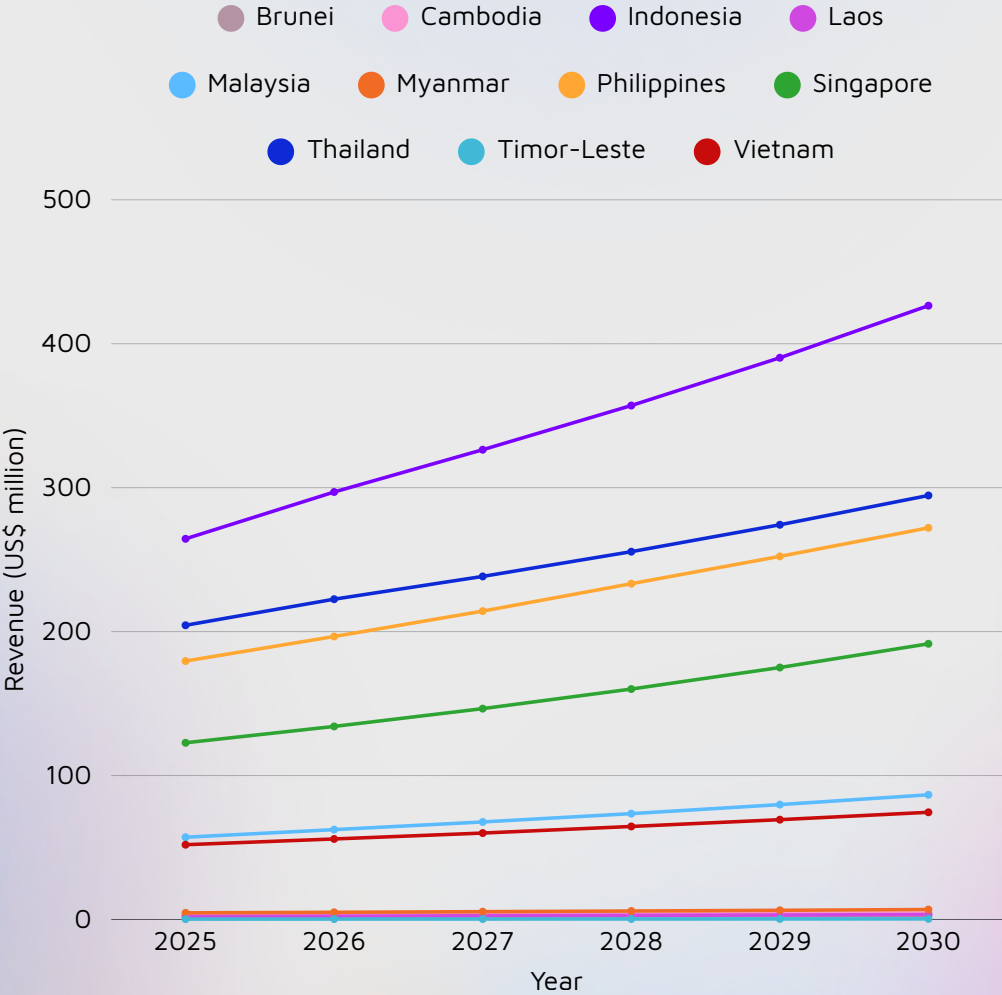
In 2025, music streaming in Southeast Asia is projected to account for 63.7% of total revenue, equivalent to US\$568.24 million. With an annual growth rate of 5.4%, the market is expected to reach US\$1.36 billion in the next five years.

Disclaimer: Data is updated as of December 2025.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights

OVERVIEW OF SOUTHEAST ASIA'S DIGITAL MUSIC LANDSCAPE

FORECAST OF DIGITAL MUSIC REVENUE IN SOUTHEAST ASIAN COUNTRIES 2025-2030 (US\$ MILLION)¹



The chart was redrawn based on annual total revenue figures provided by Statista Market Insights.¹
Disclaimer: Data is updated as of December 2025.

Over the next 5 years, Indonesia is projected to remain the leading market, with digital music revenue rising from US\$264.46 million to US\$426.44 million, driven by growing demand for local artists and diverse music genres.² Thailand, ranking 2nd during 2025-2030, is expected to grow from US\$204.5 million to US\$294.58 million, as local artists increasingly leverage social media for visibility and audience engagement.³ The Philippines ranks 3rd, with revenue projected to reach US\$272.09 million by 2030, supported by the expanding presence of domestic artists and wider smartphone access.⁴

Singapore is projected to reach US\$191.53 million by 2030, driven by demand for localized content, a diverse cultural landscape, and a tech-savvy population.⁵ Malaysia is expected to grow from US\$57.15 million to US\$86.62 million, reflecting greater reliance on online platforms by local artists to reach wider audiences.⁶ Vietnam ranks 6th, with digital music revenue projected to increase from US\$51.95 million to US\$74.47 million by 2030, supported by expanding streaming services and local content creation.⁷

Southeast Asia's Market 2025 & Predictions For 2030¹

19.64%

is the user penetration rate in 2025, forecasted to increase to 22.05% by 2030

159.77 million

is the projected number of digital music users* in Southeast Asia by 2030

US\$1.36 billion

is the projected revenue of the Southeast Asian digital music market by 2030

^{*}According to Statista Market Insights, digital music users contribute to four segments: music streaming, music streaming advertising, download-based music, and podcast advertising.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights

² Digital Music - Indonesia by Statista

³ Digital Music - Thailand by Statista

⁴ Digital Music - Philippines by Statista

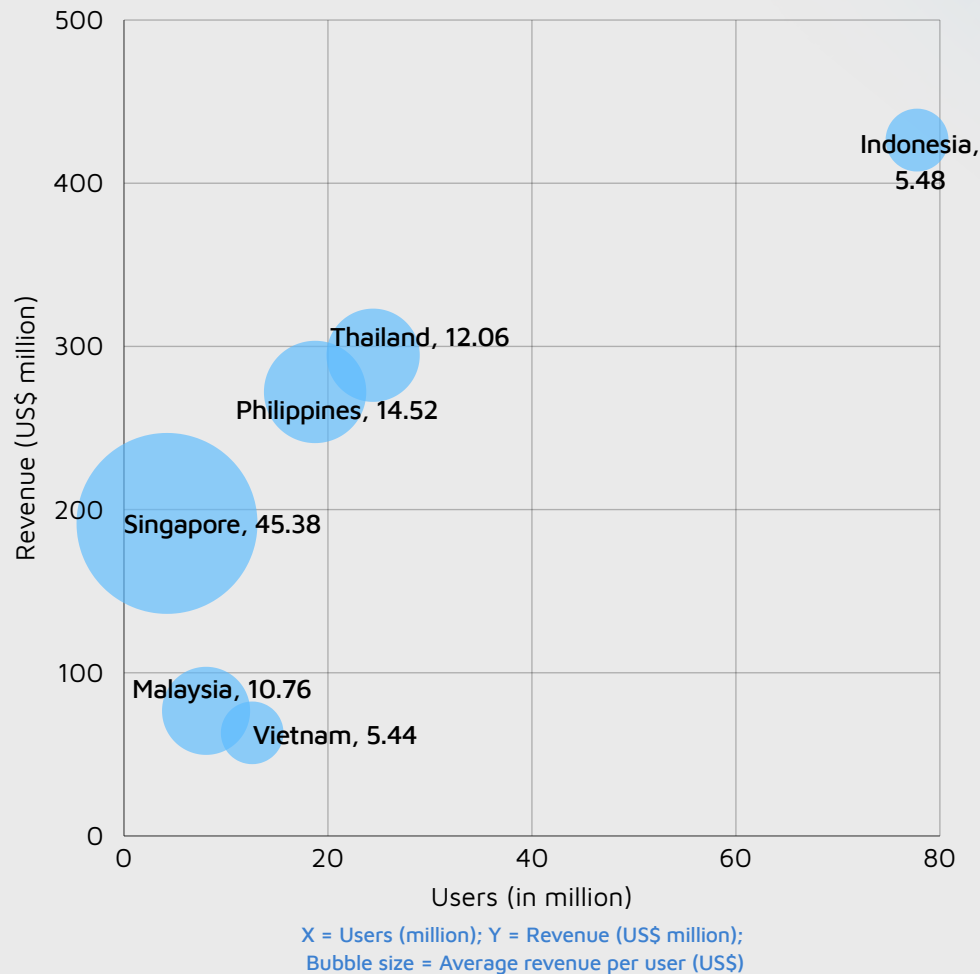
⁵ Digital Music - Singapore by Statista

⁶ Digital Music - Malaysia by Statista

⁷ Digital Music - Vietnam by Statista

OVERVIEW OF SOUTHEAST ASIA'S DIGITAL MUSIC LANDSCAPE

COMPARISON OF PROJECTED DIGITAL MUSIC MARKETS BY COUNTRY: REVENUE, USERS*, & AVERAGE REVENUE PER USER - 2030



The chart was redrawn based on forecast data for total users, revenue, and average revenue per user for Singapore, Malaysia, the Philippines, Thailand, Indonesia, and Vietnam, as reported by Statista Market Insights.¹
Disclaimer: Data is updated as of December 2025.

#4

is Vietnam's ranking by user base within Southeast Asia

Singapore leads the region in average revenue per user (ARPU), which is projected to reach US\$45.38 in 2030. This corresponds with high income levels, widespread adoption of premium digital music services, strong technological literacy, and robust demand for digital music. In addition, government initiatives in technology and digital infrastructure have enhanced access to music platforms, while the growing popularity of streaming and personalized digital content aligns well with local preferences, further supporting higher per-user spending.⁶ Vietnam is projected to

rank 6th in ARPU, at US\$5.44 per user, while ranking 4th in terms of user base in Southeast Asia. Vietnam's ARPU is nearly comparable to Indonesia's (US\$5.48), despite lower total revenue and a smaller user base. This disparity is largely attributable to Indonesia's population being nearly three times larger and the continued popularity of the freemium model in that market. Some experts believe that developing a sustainable digital music market will require gradually limiting free-to-use consumption habits.⁸

*According to Statista Market Insights, digital music users contribute to four segments: music streaming, music streaming advertising, download-based music, and podcast advertising.

**Freemium model: Allows users to listen for free with ads, or pay for an ad-free experience.

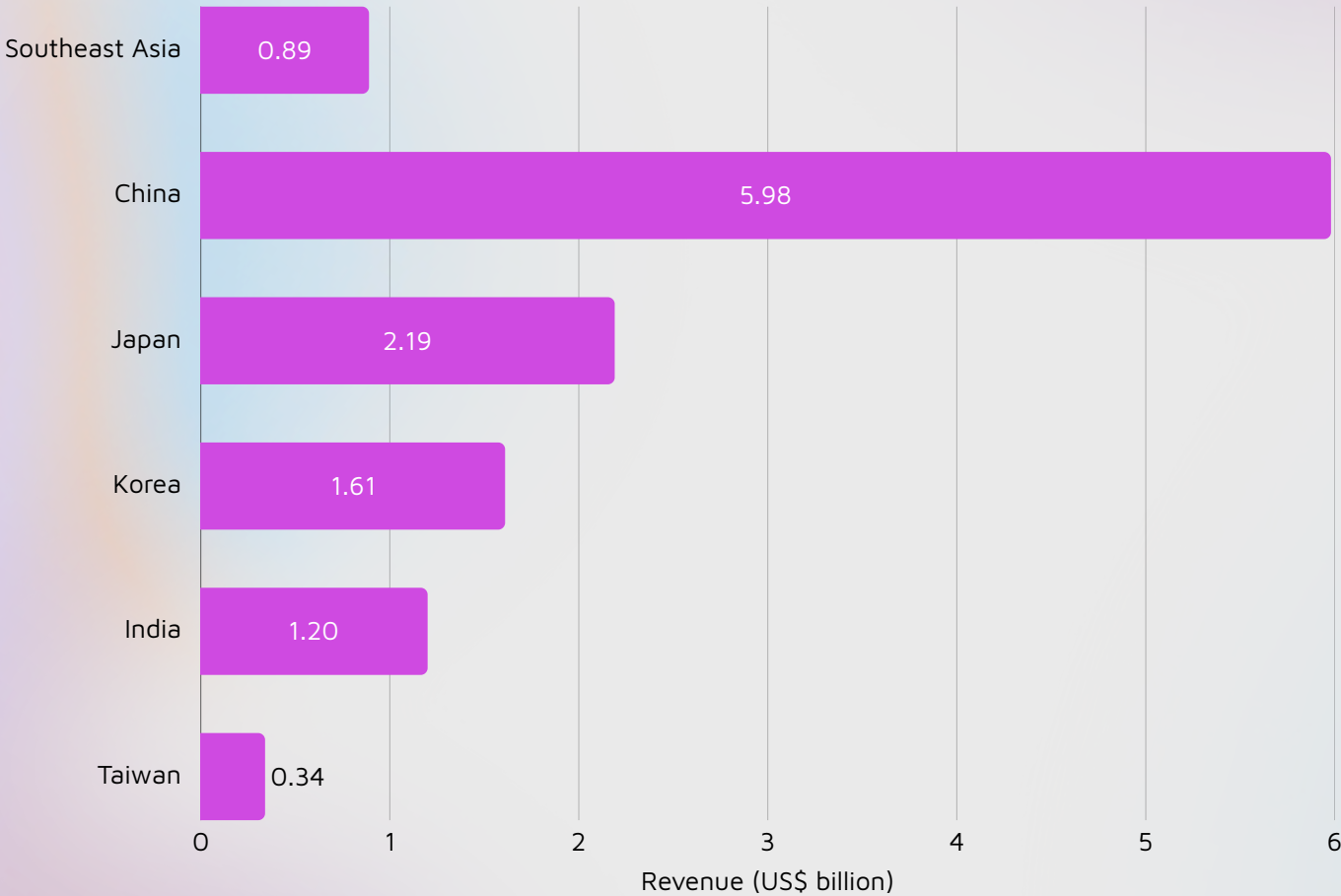
1 Music, Radio & Podcast: market data & analysis by Statista Market Insights

5 Digital Music - Singapore by Statista

8 To develop the music industry, the free-to-use mindset must be overcome by VOV News

OVERVIEW OF SOUTHEAST ASIA'S DIGITAL MUSIC LANDSCAPE

COMPARISON OF DIGITAL MUSIC REVENUE IN 2025: SOUTHEAST ASIA AND THE TOP 5 LEADING MARKETS IN ASIA (US\$ BILLION)¹



Compared to the top five Asian countries in digital music revenue, Southeast Asia currently accounts for a small share, approximately one-sixth of China's market. The markets in Japan and South Korea are 2.5 times and 1.8 times larger than in Southeast Asia, respectively. Meanwhile, India has a relatively comparable market size, only 1.3 times larger than that of Southeast Asia, reflecting similar growth rates between the two regions.

Southeast Asian music markets are young, diverse, and entering a phase of rapid growth. This momentum is driven by a digitally native audience that consumes music primarily on mobile devices and streaming platforms, alongside the strong rise of local artists and domestic catalogs. Together, these factors are laying a solid foundation for the region's long-term music industry potential.

Mr. Antoine EL IMAN
Managing Director Southeast Asia - Believe

Disclaimer: Data is updated as of December 2025.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights

KEY HIGHLIGHTS OF THE SOUTHEAST ASIA'S MUSIC LANDSCAPE

OFFICIAL SOUTHEAST ASIAN MUSIC CHARTS

At the beginning of 2025, IFPI released the official music charts for 6 Southeast Asian countries (Indonesia, Malaysia, the Philippines, Singapore, Thailand, and Vietnam) based on data aggregated from Spotify, YouTube, Apple Music, and regional streaming services. The charts are standardized in line with global benchmarks and developed in collaboration with national music industry associations to support the international visibility of regional talents.⁹

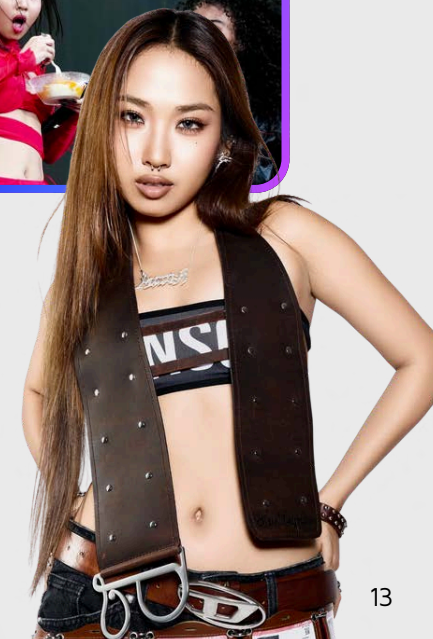
NOTABLE SOUTHEAST ASIAN ARTISTS BREAKING ONTO THE GLOBAL STAGE

Southeast Asia is seeing a growing number of artists contributing to the shaping of global music trends. With unique cultural identities, solid digital foundations, and bold promotional strategies, such as NIKI and SB19 through their international tours, or MILLI making her mark at Coachella, artists from the region are leaving a clear and visible imprint on the international stage.¹⁰ Digital music platforms, social media, and loyal fan

communities further drive this expansion. Even as they reach global audiences, artists continue to preserve their cultural identity and authenticity, which are the factors that have become the key to enabling Southeast Asian artists to achieve sustainable international growth.¹¹



9 IFPI Launches Official Southeast Asia Charts Hub with Creation of New Charts in Philippines and Vietnam by IFPI
10 Southeast Asian Musicians Who Are Conquering the World Stage by Seasia
11 5 Ways Music is Winning with Beats, Branding & Streaming by Music Press Asia



KEY HIGHLIGHTS OF THE SOUTHEAST ASIA'S MUSIC LANDSCAPE

SOUTHEAST ASIAN LIVE MUSIC MARKET DRIVING TOURISM AND ENTERTAINMENT

Southeast Asia has increasingly emerged as a popular destination for international tours by many of the world's leading artists. Singapore, Malaysia, Thailand, and Indonesia are all making strong investments to position themselves as regional performance hubs, leveraging the appeal of international festivals and large-scale concerts.¹²⁻¹³

Singapore - Region's Leading Performance Destination:

With modern infrastructure, effective negotiation strategies, and strong policy support, Singapore continues to consolidate its position as Southeast Asia's leading live performance destination, attracting major regional and global artists.

A highlight of 2025 was Lady Gaga's MAYHEM Ball Tour in May 2025, featuring 4 Asia-exclusive shows. The concert nights sold 193,000 tickets, generated US\$40.8 million in revenue, and are estimated to contribute US\$100-150 million to Singapore's tourism sector.¹⁴ In addition, Singapore has welcomed artists from major music markets worldwide, from South Korea (SEVENTEEN, J-Hope, Yiruma), Taiwan (Mayday), and Japan (YOASOBI) to Norway (M2M) and Iceland (rock band Sigur Rós). Singapore can thus be regarded as an internationally scaled performance hub, serving as a gateway for global tours coming into Southeast Asia.¹⁵

SEVENTEEN



J-Hope



Yiruma



Mayday



YOASOBI



Lady Gaga



M2M



Sigur Rós



¹² Southeast Asia: A promising market for music festivals by ASEAN Vietnam Information Portal
¹³ Taylor Swift's Singapore leg spurs bad blood in SE Asia. Neighbors can't shake it off by NPR

¹⁴ 29 Concerts To Look Forward To In 2025—From Seventeen To Glass Animals by ZULA, TSL Media Group
¹⁵ Govt subsidies for Taylor Swift's exclusive Singapore deal 'nowhere as high' as speculated: Edwin Tong by The Straights Times

KEY HIGHLIGHTS OF THE SOUTHEAST ASIA'S MUSIC LANDSCAPE

Thailand, Indonesia, and Malaysia, already vibrant live performance destinations, are accelerating the implementation of clearly defined strategies and innovative models to elevate their live music industries.

Thailand - Festival Culture Boom: Through the IGNITE Thailand initiative and strong government support, including the establishment of a Festival Academy, Thailand aims to develop a professional festival industry.¹⁶ In 2025, Bangkok continues to attract major international artists such as Mariah Carey, BLACKPINK, and Jackson Wang.¹⁷

Indonesia - Proactively Attracting International Artists: Welcoming more than 11.7 million international tourists in 2024 and targeting 14 million in 2025, Indonesia has established a US\$86 million Tourism Fund to attract international artists and stimulate the entertainment industry.¹⁸

Malaysia - An Event Hub Beyond Music: The government is promoting the live performance and events sectors through education programs in the music and events industries, such as CEMI.¹⁹⁻²⁰ In 2025, the country is projected to host 450 music events, generating RM 1.7 billion in economic value.²¹

A key example is the Rainforest World Music Festival (RWMF) 2025, themed "Connections: One Earth, One Love," bringing together 200 artists from 20 countries and 30,000 attendees. The program extends beyond music to include climate dialogue, cultural exchange, and an emphasis on the role of youth in sustainable development.²²

16 Southeast Asia's Concert and World Tour Scene: A Quiet Market? by Thailand Business News
17 N'gkok's best upcoming concerts in 2025 by TimeOut
18 Singapore, Thailand, Vietnam, and Indonesia Push to Become Leading Destinations for International Music Legends in Southeast Asia by Travel and Tour World
19 CEMI, GPP 6.0 strike the right chords - Music Malaysia by NST
20 Communications Ministry Plans Music Industry Development Act by Varnam Malaysia
21 Malaysia on track to host 450 concerts in 2025, aims to be hub for international acts by The Straights Times
22 Rainforest World Music Festival 2025 Evolves Beyond the Music by Travel and Tour World

Jacky Cheung 60+ Concert Tour



BABYMONSTER: Hello Monsters World Tour



Jackson Wang: MAGICMAN 2 World Tour



G-DRAGON: ÜBERMENSCH World Tour



Mariah Carey: The Celebration of Mimi



BLACKPINK: DEADLINE World Tour



Rainforest World Music Festival 2025



Several performances took place in one of the three countries—Thailand, Indonesia, or Malaysia during 2025.



OVERVIEW OF VIETNAM'S MUSIC LANDSCAPE 2025



OVERVIEW OF VIETNAM'S CULTURAL INDUSTRY

NATIONAL TARGET PROGRAM ON CULTURAL DEVELOPMENT (2025–2035)

Within Vietnam's process of international integration and sustainable development, culture is regarded as both a spiritual foundation and a driving force for comprehensive development. With an investment budget amounting to hundreds of trillions of VND, the National Target Program on Cultural Development (2025–2035) is being implemented to preserve traditions, shape national identity, and elevate Vietnam's position on the global cultural map.²³⁻²⁴

VND 122 trillion

has been allocated over 5 years (2025–2030) for the National Target Program on Cultural Development²³

Within this broader landscape, music plays a spearheading role as a form of soft power that transcends borders. Music not only generates economic value but also serves as one of the most powerful languages of cultural diplomacy, enabling Vietnamese identity to be disseminated and deeply integrated into global cultural flows.



The National Target Program on Cultural Development marks a significant milestone for Vietnam's cultural industries. By placing traditional identity and cross-sector development at the core, Vietnam is gradually shaping an ecosystem in which cultural values are preserved and transmitted more dynamically. Music emerges as the area that most clearly demonstrates the ability to connect not only different creative sectors but also countries. Through music, Vietnamese identity can enhance its regional and global influence. This represents an opportune moment for culture to become a driver of sustainable development and a form of soft power that shapes Vietnam's image for the future.



Professor Donna Cleveland

Dean of School of Communication & Design
- RMIT University Vietnam



23 National Assembly Approves VND 122 Trillion for Cultural Development by VnExpress News
24 Issuance of the National Criteria Framework for Comprehensive Cultural Development at All Levels for the 2025–2030 Period by Culture News

KEY HIGHLIGHTS OF VIETNAM'S CULTURAL INDUSTRY IN 2025

VIETNAM'S MUSIC MARKET ON THE PATH OF INTEGRATION AND EXPANDING INFLUENCE

Vietnam's music market is asserting its capacity for cultural exchange and connectivity from domestic to international arenas. "National-scale" concerts attracting 25,000–50,000 attendees per night, such as V Concert - Rang Ro Viet Nam and To Quoc Trong Tim, not only elevate artistic quality but also reflect the popularity of large-scale entertainment that resonates with the national spirit.²⁵

On the international front, Vietnamese artists are increasingly stepping onto the global stage: My Linh launched the Xin Chao Tour 2025 in Japan, Duc Phuc won first place at Intervision 2025 in Moscow, and Phuong My Chi secured 3rd place at Sing! Asia 2025.²⁶⁻²⁷

Vietnam is also becoming a new destination for international artists: G-Dragon's Übermensch World Tour attracted nearly 100,000 attendees²⁸ or the 2025 Asia-Europe International New Music Festival featured a rich array of musical programs including symphony, chamber music, choral works, and ensembles combining traditional and Western instruments with over 300 performers.²⁹ Exchange programs such as Tan Binh Toan Nang also create opportunities for Vietnamese artists to collaborate with peers from South Korea, Japan, Taiwan, and Thailand.³⁰



25 "National Concerts" - The New Pulse of the Cultural Industry by Nhan Dan News

26 New Energy in Vietnamese Music by Liberated Saigon News

27 Vietnamese singer Duc Phuc wins \$360,000 prize at Russian-hosted Intervision contest by VnExpress News

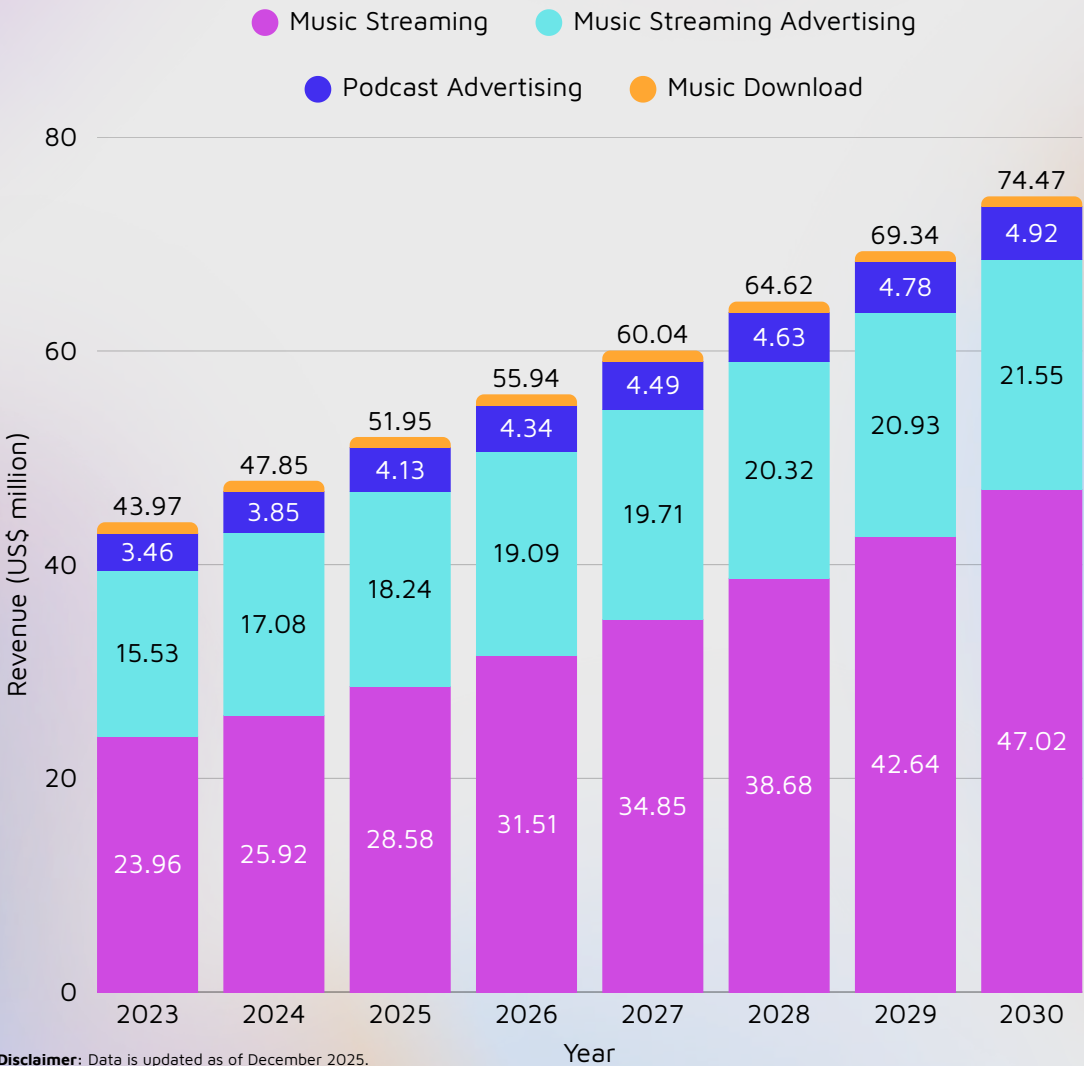
28 Koreans are amazed by G-DRAGON's immense popularity in Vietnam by Dan Tri News

29 Opening Ceremony of the 4th International New Music Festival in Vietnam 2025 by VOV News

30 "The All-Round Rookie": A historic turning point for Vietnamese music to reach the world stage by Ngươi Lao Dong News

OVERVIEW OF VIETNAM'S DIGITAL MUSIC LANDSCAPE 2025

REVENUE OF VIETNAM'S DIGITAL MUSIC MARKET BY SEGMENT IN 2025 (US\$ MILLION)¹



Revenue from music streaming accounted for more than half of Vietnam's market, reaching US\$28.58 million in 2025. Music streaming advertising ranked 2nd, with revenue of US\$18.24 million. Music download and podcast advertising contributed only US\$1 million and US\$4.34 million, respectively.

STATISTICS OF MUSIC AUDIENCE IN VIETNAM IN 2025

59.2%

of internet users watch or listen to music videos³¹

37.6%

of internet users listen to music streaming services³¹

12.57 million

is the total number of digital music users* in Vietnam in 2025. Of these, approximately 31.9% (4.02 million users) contributed to music streaming - the most important segment¹

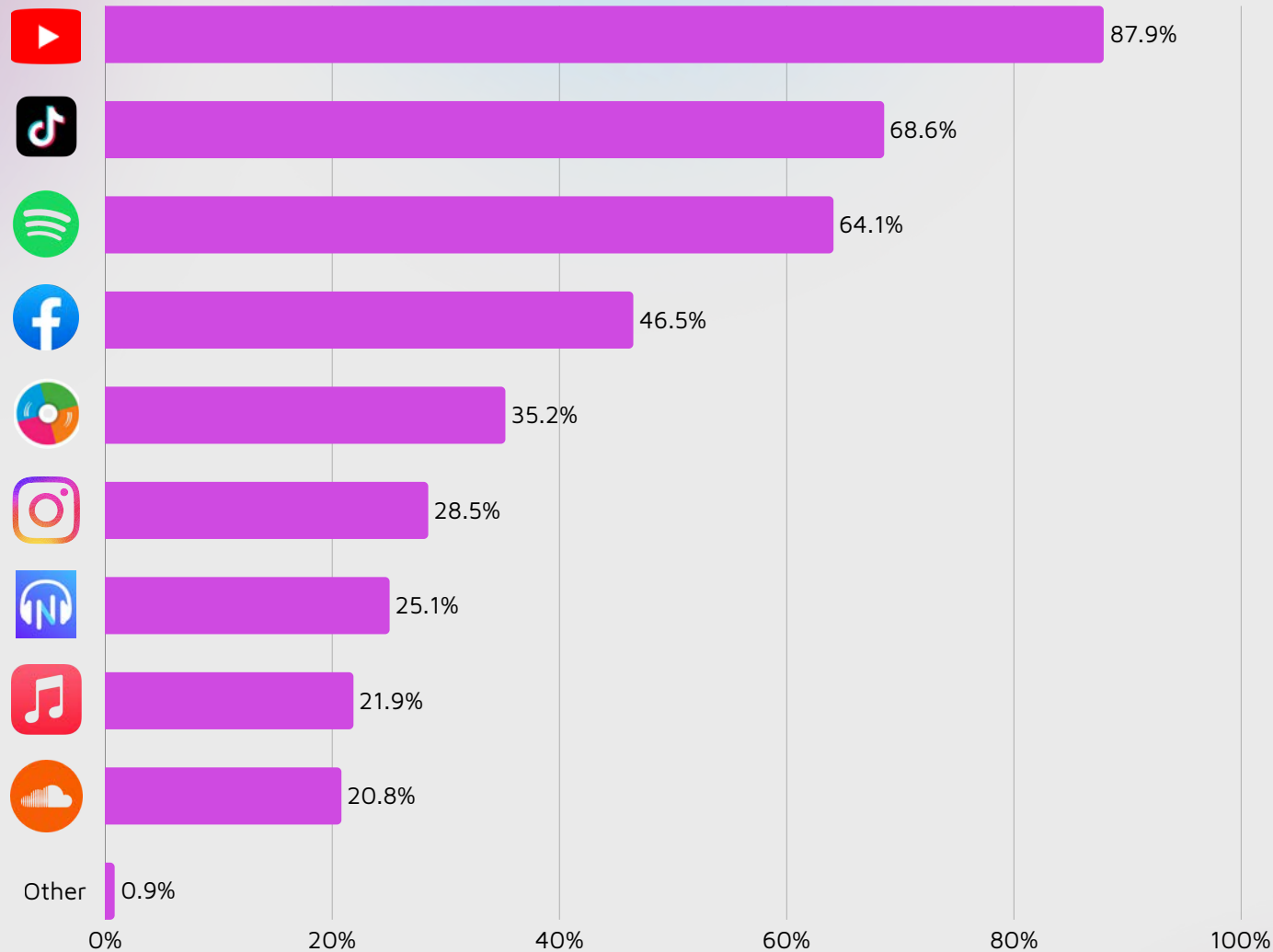
*According to Statista Market Insights, digital music users contribute to four segments: music streaming, music streaming advertising, download-based music, and podcast advertising.

Disclaimer: Data is updated as of December 2025.

¹ Music, Radio & Podcast: market data & analysis by Statista Market Insights
³¹ Digital 2025: Vietnam by We Are Social with Meltwater

VIETNAMESE MUSIC AUDIENCES: PLATFORM

PLATFORM USED FOR MUSIC LISTENING



YouTube, TikTok, and Spotify are currently the three most widely used platforms for music listening in Vietnam. Among them, YouTube is the only video platform with a dedicated music app, YouTube Music, allowing audiences to separate music listening from video viewing experiences.

Spotify is the only digital streaming platform (DSP) in the leading group. Other DSPs include Zing MP3 (35.2%), NhacCuaTui (25.1%), Apple Music (21.9%), and SoundCloud (20.8%).

1

YOUTUBE

2

TIKTOK

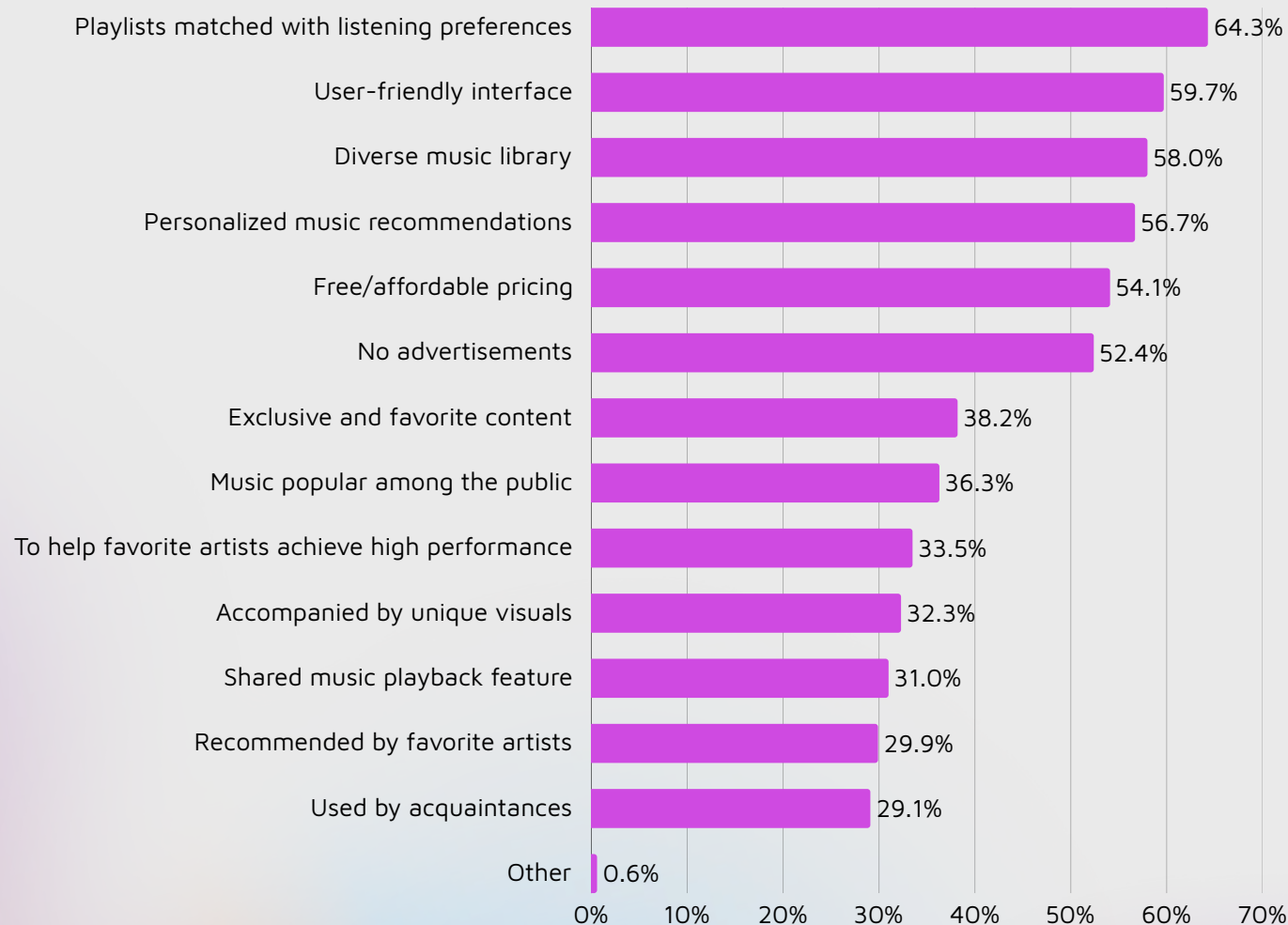
3

SPOTIFY

Q: In the past month, on which platforms have you listened to music?

VIETNAMESE MUSIC AUDIENCES: PLATFORM

FACTOR CONSIDERED WHEN LISTENING TO MUSIC ON PLATFORMS



The most important factor influencing audiences' choice of music platforms is playlists that **match their listening preferences (64.3%)**. In addition, more than half of the audience also prioritise factors including **user-friendly interface (59.7%)**, **diverse music library (58%)**, **personalised music recommendations (56.7%)**, **free or low-cost access (54.1%)**, and **ad-free experience (52.4%)**.

1 PLAYLIST MATCHED WITH LISTENING PREFERENCES

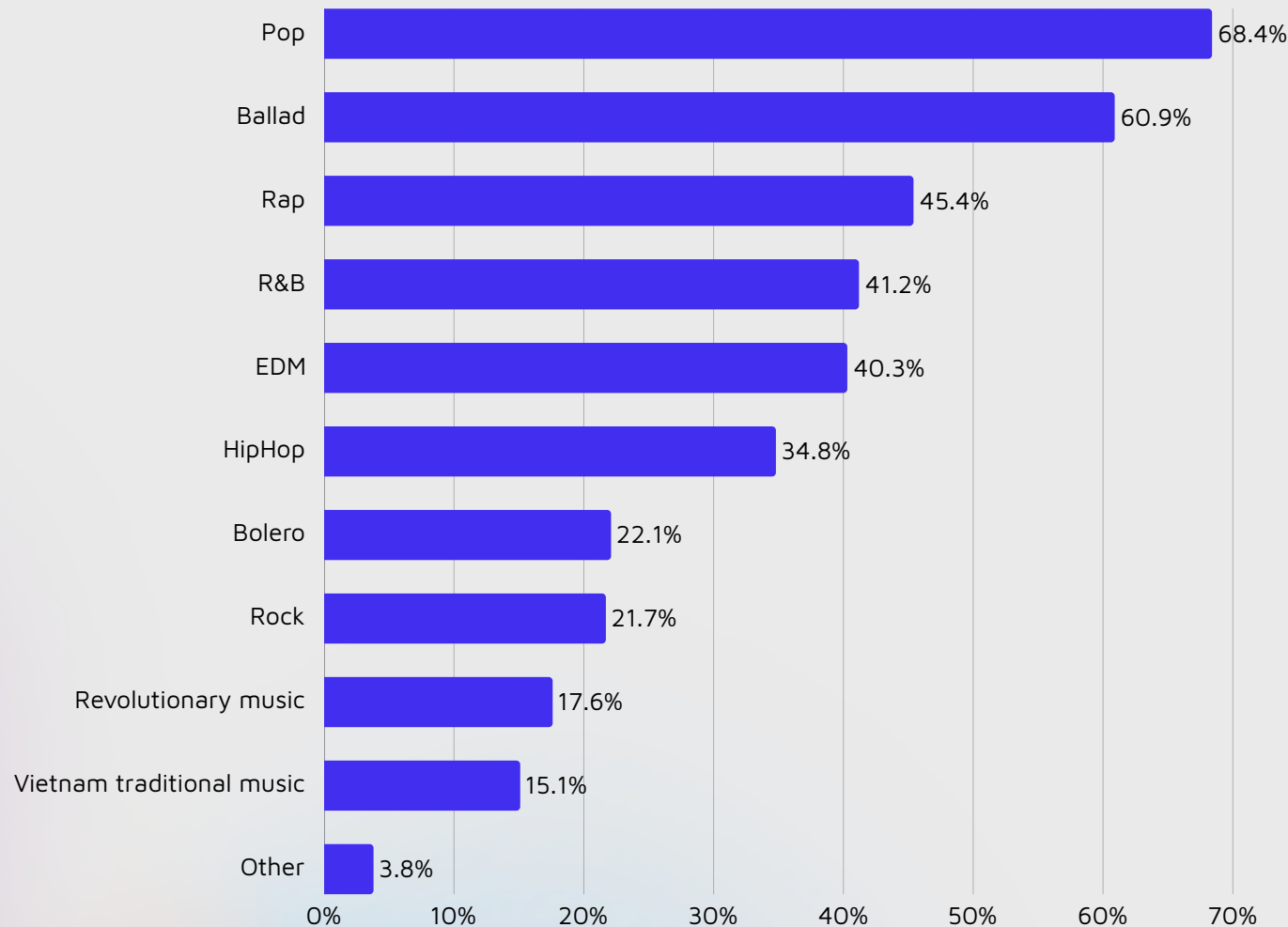
2 USER-FRIENDLY INTERFACE

3 DIVERSE MUSIC LIBRARY

Q: What factors do you consider when listening to music on platforms?

VIETNAMESE MUSIC AUDIENCES: **GENRE**

FAVORITE MUSIC GENRE



Pop (68.4%) and Ballad (60.9%) are the two most popular music genres. In Vietnam, Pop has a broad meaning, encompassing both V-Pop and international Pop genres (K-Pop, US-UK Pop, C-Pop, or J-Pop), as well as subgenres such as Pop-ballad, Pop-dance, and electronic Pop.

In addition, music audiences also show considerable preference for Rap (45.4%), R&B (41.2%), EDM (40.3%), and Hip Hop (34.4%).



When discussing Pop, we aren't referring to a single genre. Pop can be seen as a broad "umbrella," and in Vietnam, this concept encompasses V-Pop, K-Pop, C-Pop, Mandopop, J-Pop, as well as subgenres like Pop-ballad, Pop-dance, and electronic Pop. This shows that Vietnamese audiences have diverse musical tastes and consistently keep pace with global trends.



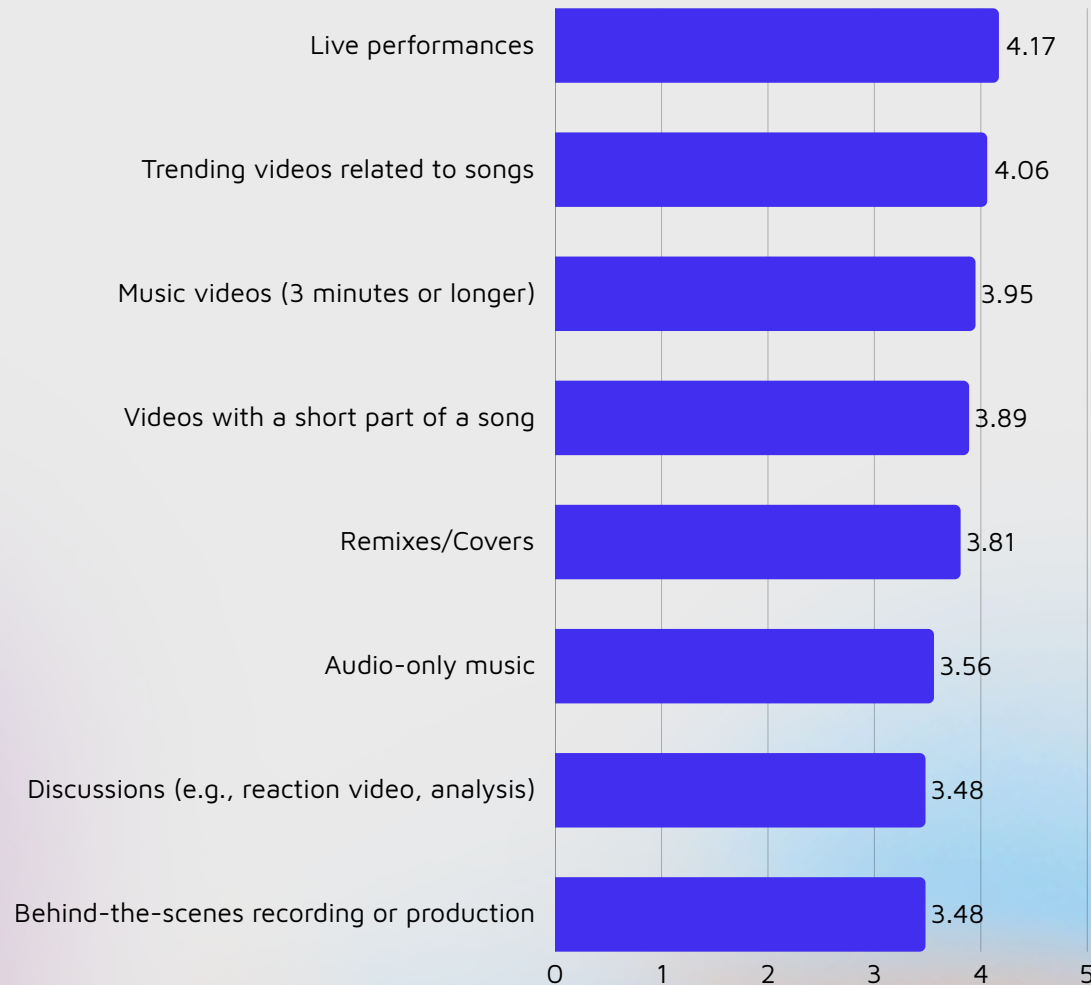
Ms. Tran Thi Mai Anh

Business Development Manager -
Zing MP3 & Zing Media

Q: Which music genre do you prefer?

VIETNAMESE MUSIC AUDIENCES: PREFERENCE

FAVORITE MUSIC-RELATED CONTENT



Audiences show the highest preference for live performances (4.17) and trending videos related to songs (4.06). Enjoyment levels are relatively similar for content such as music videos (3 minutes or longer) (3.95), videos with a short part of a song (3.89), and remixes or covers (3.81). Content focused on music discussions, including reaction videos, song analyses, and behind-the-scenes recording or production, receives lower preference, with a similar score of 3.48.

1 TRENDING VIDEOS RELATED TO A SONG

2 LIVE PERFORMANCES

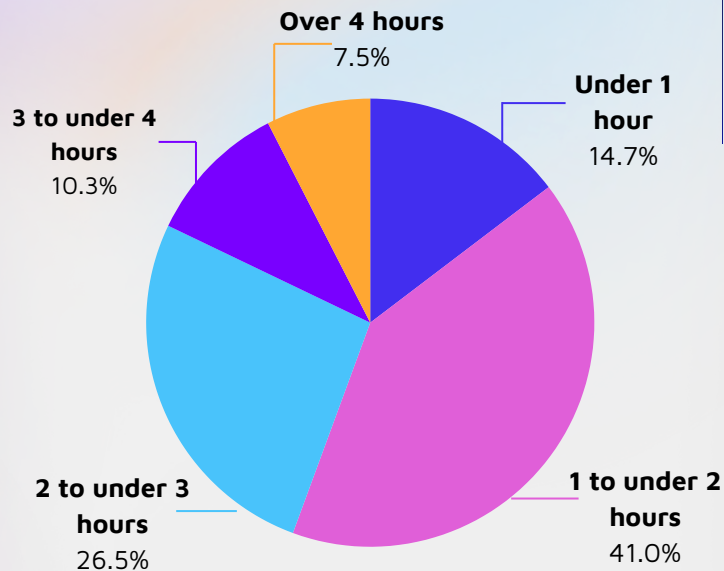
3 REMIXES/COVERS

4 VIDEOS WITH A SHORT PART OF A SONG

Q: Which types of content related to music do you prefer on a scale of 1-5 with 1= Dislike and 5= Extremely like

VIETNAMESE MUSIC AUDIENCES: TIME

DAILY TIME SPENT LISTENING TO MUSIC



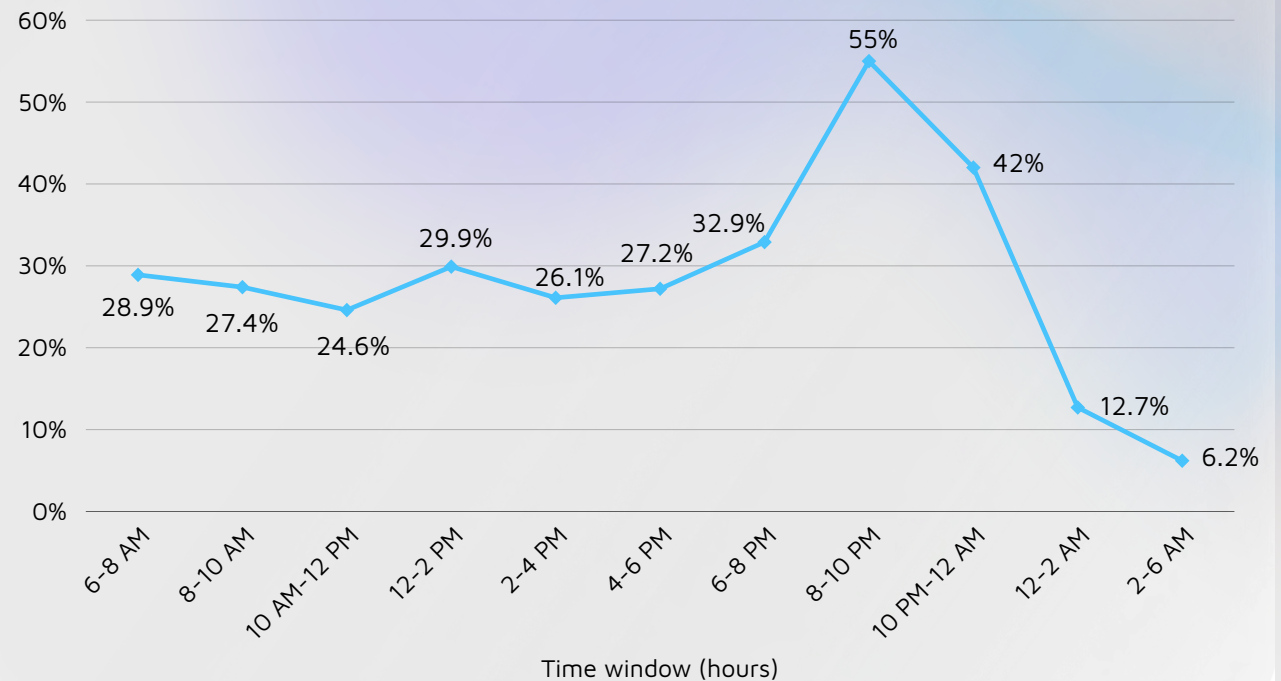
Q: How much time do you allocate to listening to music daily?

The most common daily duration that audiences spend listening to music is **1 to under 2 hours (41%)**.

The most popular time for music listening is **between 8 and 10 PM, chosen by 55% of audiences**, showing a significant increase compared to the **6 to 8 PM slot (32.9%)**, before **decreasing to 42% during the 10 PM to midnight period**.

In addition, the **12 to 2 PM time slot also sees a slight increase** in music listening, rising from 24.6% to 29.9%.

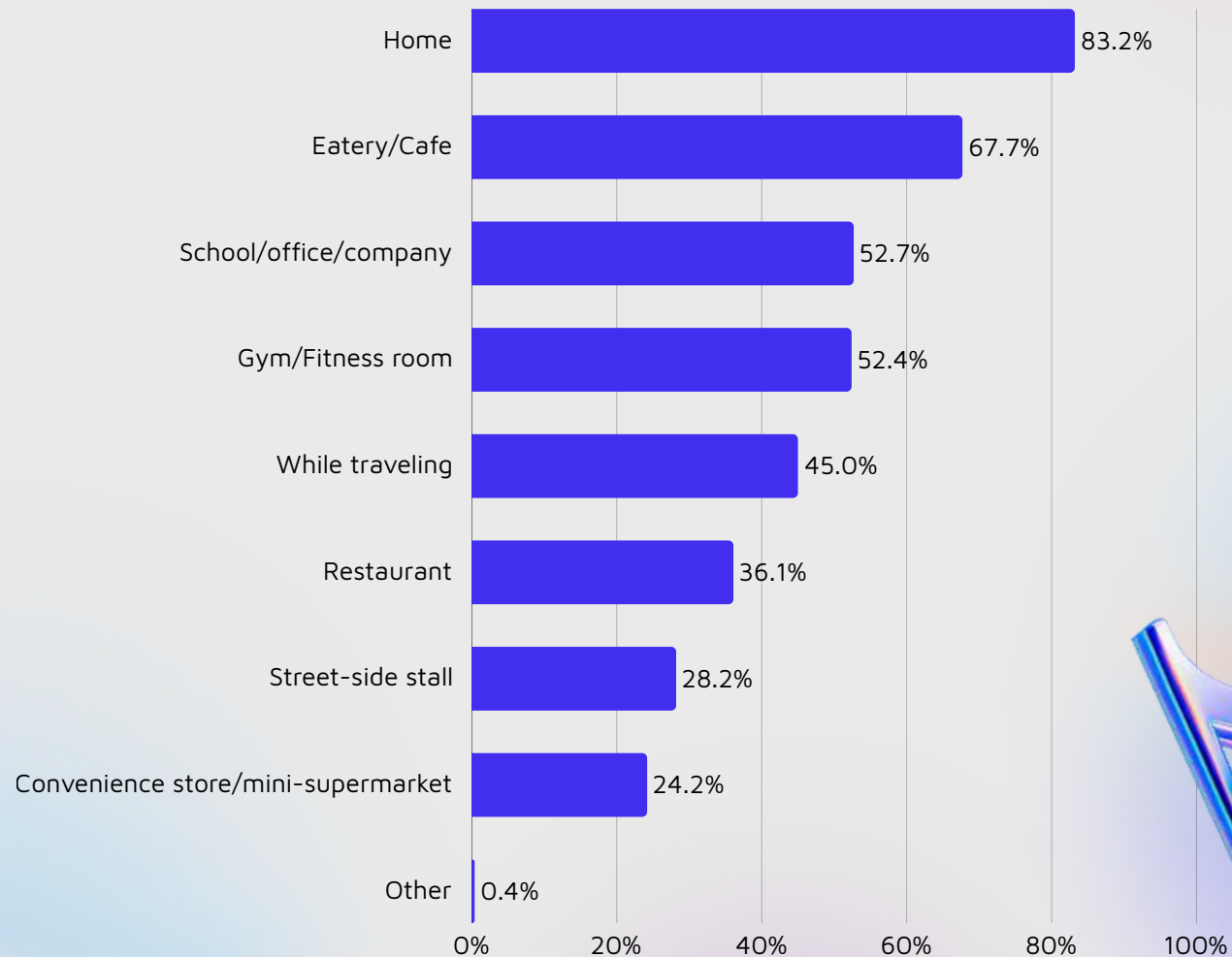
FAVORITE TIME FOR MUSIC LISTENING



Q: During which time slots do you typically listen to music in a day?

VIETNAMESE MUSIC AUDIENCES: LOCATION

POPULAR LOCATIONS FOR MUSIC LISTENING



Home (83.2%) is the most common location for music listening. This is followed by eateries and cafes (67.7%), study or work spaces (52.7%), and gym or sports facilities (52.4%). These are the locations where more than half of the audience reported actively listening to or engaging with music. Music listening at restaurants, street-side drink stalls, and convenience stores is also reported, though at lower rates: 36.1%, 28.2%, and 24.2%, respectively.

1

HOME

2

EATERY/CAFE

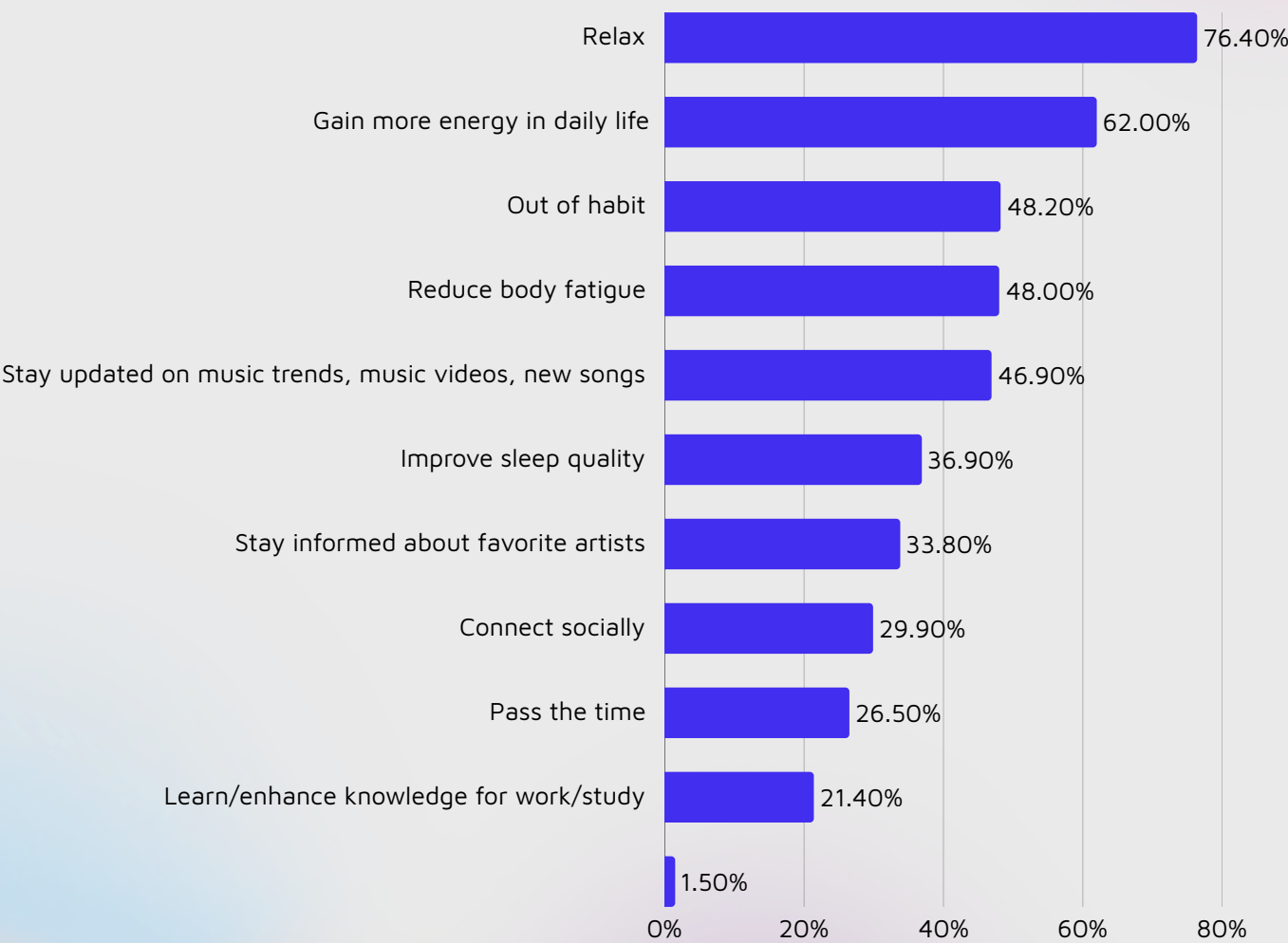
3

STUDY AND WORK SPACES

Q: Where do you usually listen to or are exposed to music?

VIETNAMESE MUSIC AUDIENCES: MOTIVATION

POPULAR MOTIVATIONS FOR MUSIC LISTENING



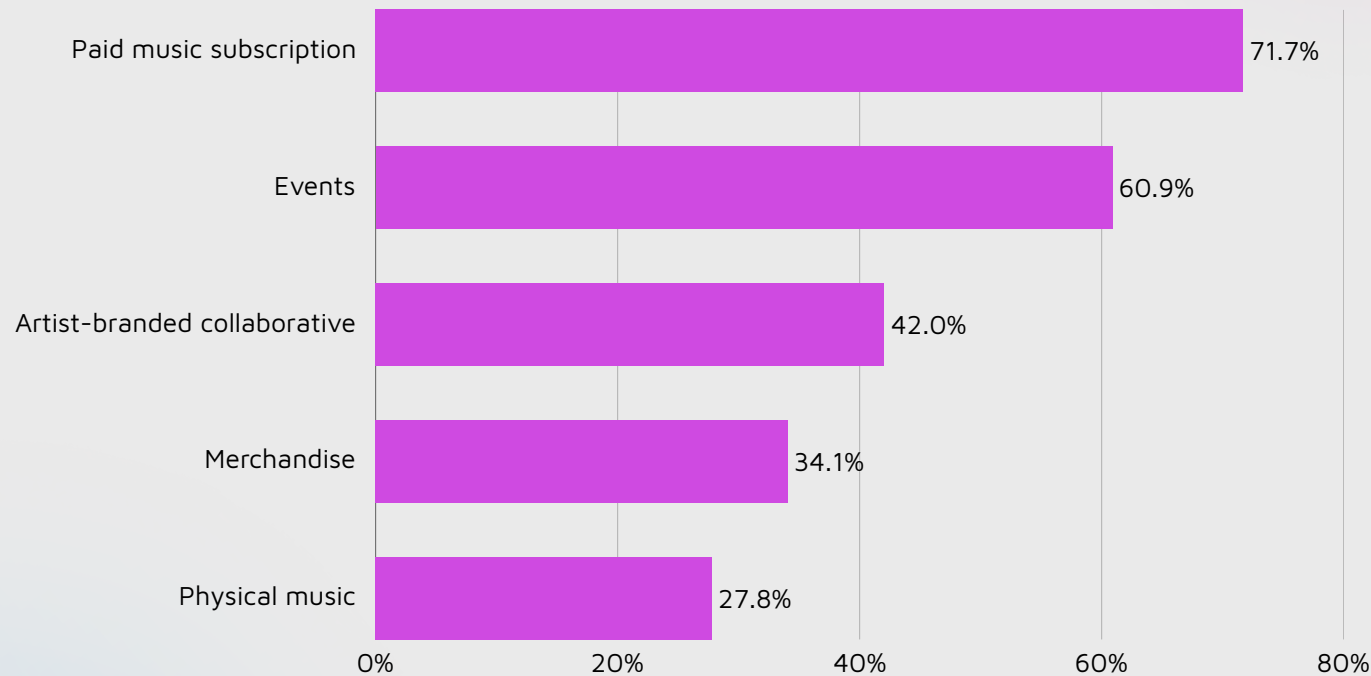
The most common motivations for listening to music are relaxation (76.4%) and gaining energy in daily life (62%). At the same time, listening out of habit and to reduce physical fatigue show similar rates (48.2% and 48%). Music also fulfills other needs, with popularity levels as follows: to improve sleep quality (36.9%), to stay informed about favorite artists (33.8%), for social connection (29.9%), to pass the time (26.5%), and to enrich knowledge for work or study (21.4%).

- 1 RELAX
- 2 GAIN ENERGY
- 3 OUT OF HABIT
- 4 REDUCE BODY FATIGUE

Q: Why do you listen to music?

VIETNAMESE MUSIC AUDIENCES: PURCHASE POWER

MUSIC-RELATED PRODUCTS THAT AUDIENCES ARE WILLING TO PAY FOR

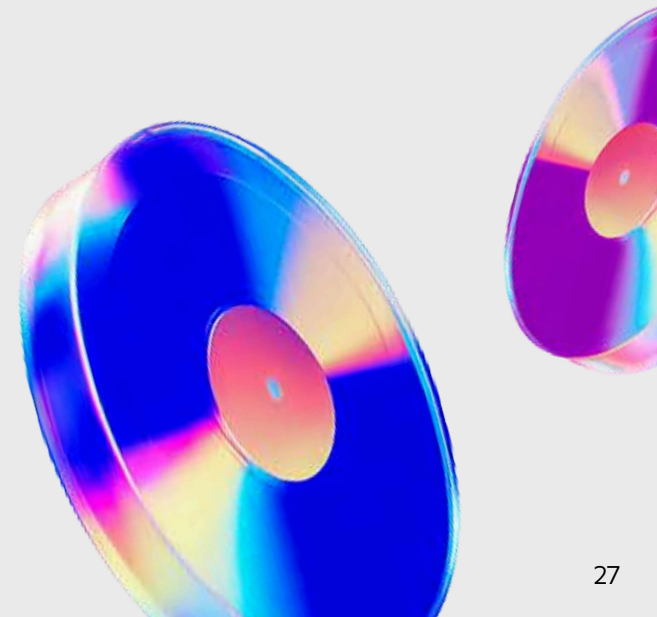


Paid music subscription on digital streaming platforms is the item that audiences are most willing to pay for (71.7%), followed by events for audiences such as concerts or fan meetings (60.9%). Artist-branded collaborative products also recorded a relatively high willingness to pay (42%). In contrast, merchandise (34.1%) and physical music products such as physical discs, cassettes, and vinyls (27.8%) have a lower audience's willingness to pay.

Complete names of Music-Related Products:

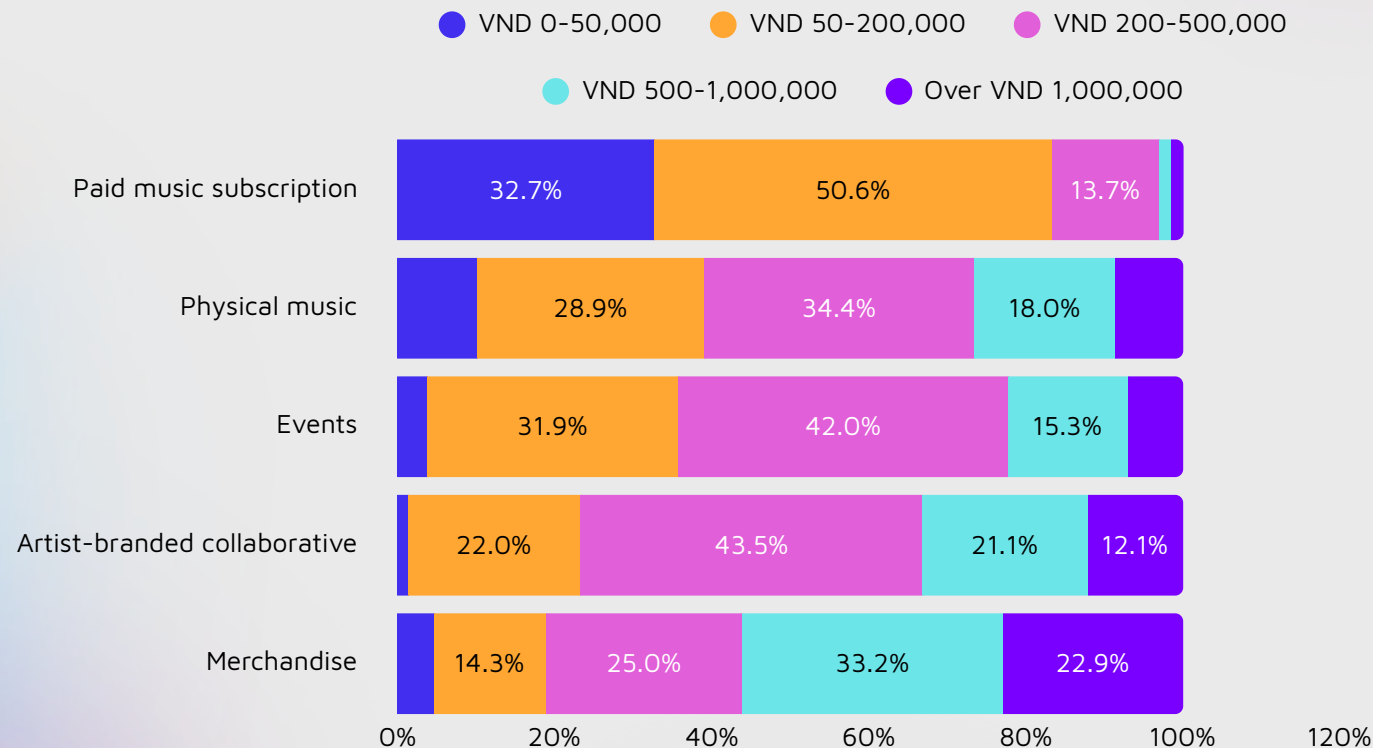
- Paid music subscription on digital streaming platforms (e.g., Spotify Premium, Zing MP3 Plus)
- Physical music products (e.g., CD/DVD, cassette, vinyl records)
- Events for the audience (e.g., concerts, fan meetings)
- Merchandise (e.g., clothing, photobooks)
- Artist-branded collaborative products (e.g., Son Tung M-TP x Biti's Hunter)

Q: What products related to music are you willing to spend money on?



VIETNAMESE MUSIC AUDIENCES: PURCHASE POWER

AVERAGE MONTHLY WILLINGNESS TO PAY FOR MUSIC-RELATED PRODUCTS



Complete names of Music-Related Products:

- Paid music subscription on digital streaming platforms (e.g., Spotify Premium, Zing MP3 Plus)
- Physical music products (e.g., CD/DVD, cassette, vinyl records)
- Events for the audience (e.g., concerts, fan meetings)
- Merchandise (e.g., clothing, photobooks, lightsticks)
- Artist-branded collaborative products (e.g., Son Tung M-TP x Biti's Hunter)

Q: How much are you willing to spend per month on [previously selected product]?

More than 50% of audiences are willing to spend VND 50,000-200,000 per month on paid music subscriptions on digital streaming platforms. For physical music products, the most common spending ranges are VND 200,000-500,000 (34.4%) and VND 50,000-200,000 (28.9%). For events, the most frequent spending is VND 200,000-500,000 (42%) and VND 50,000-200,000 (31.9%).

Audiences are also willing to spend VND 200,000-500,000 on artist-branded collaborative products (43.5%). Merchandise commands a higher willing-to-spend range: VND 500,000-1,000,000 (33.2%) and over VND 1,000,000 (22.9%).



I usually spend money on merchandise and live show tickets because it's the way I feel truly closer to the artists I adore. The experiences and merchandise help me keep memories and evoke the special emotions that only come from seeing an artist performing live.



Bui Minh Duc
Music fan - Office worker

VIETNAM'S 2025 NOTABLE MUSIC EVENTS



BAI CA THONG NHAT
On the 50th anniversary of the Liberation of the South and National Reunification



HIEU UOC BAC NAM
On the 50th anniversary of the Liberation of the South and National Reunification



V-CONCERT: TO QUOC TRONG TIM
On the 80th anniversary of the Independence Day of the Socialist Republic of Vietnam



VIET NAM TRONG TOI
On the 80th anniversary of the Independence Day of the Socialist Republic of Vietnam



DUOI ANH SAO VANG
On the 80th anniversary of the Independence Day of the Socialist Republic of Vietnam

"NATIONAL CONCERT": NATION'S COMMEMORATING MILESTONE

The year 2025 saw the prominence of patriotic music trends, exemplified by 128 music events with cultural and national pride during the commemorative period (A50–A80), which attracted significant public attention.³³ These programs both honor historical and cultural values and cater to the demand for music experiences tied to national pride and community connection. This trend indicates that music is becoming an important component in strengthening Vietnam's cultural identity.³⁴

Disclaimer: The music event data in this study only reflect aggregated results from the dataset collected by the research team, based on the scope and methodology outlined in the study design.



LEGEND FEST 2025
Ocean music festival in Quang Binh



HA LONG CONCERT
Celebrating 62 years of establishment and development of Quang Ninh




ENJOY DANANG FESTIVAL
An annual series of events combining music, art, entertainment, food, and water sports in Da Nang




MEGA BOOMING
A series of local music events held in Hue

OUTSTANDING LOCAL EVENTS


This year, many local areas across the country have hosted music events with unique identities, organised flexibly through public-private partnerships, entertainment teams, and local brands to attract tourism and promote regional cultural values. These programs not only provide enhanced experiences for visitors but also help refresh tourism products, thereby reinforcing music's role as an important driver of local tourism development.³⁵




ANH TRAI VUOT NGAN CHONG GAI
6 performing nights in HCMC and Hung Yen



EM XINH "SAY HI"
2 performing nights in HCMC and Hanoi



ANH TRAI "SAY HI"
3 performing nights in HCMC and Hanoi



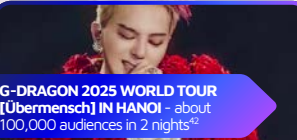
SAO NHAP NGU
1 performing night in HCMC

EXTENDING THE IMPACT OF POPULAR TELEVISION MUSIC PROGRAMS

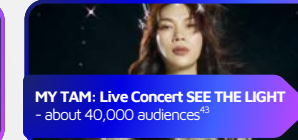
Building on the trend established in 2024, 2025 continued to witness the strong influence of television music programs through live performances. These TV programs step into real-life events with concert series attracting tens of thousands of attendees, reflecting the growing demand for direct entertainment and interaction, while also highlighting the increase in domestic idol culture in Vietnam's current music market.³⁶

IMPACT OF INTERNATIONAL & VIETNAMESE ARTISTS


In 2025, Vietnam saw a significant increase in solo performances, ranging from international artists such as G-DRAGON, who held 2 shows on November 8–9 as part of the 8Wonder festival, to domestic artists, both mainstream and independent, actively organizing their own solo live shows. The organization of solo live shows reflects the maturity of artists' performance capabilities and their confidence in establishing a personal artistic identity.³⁹ It also indicates that Vietnam is a market with a sufficiently diverse audience population to support events in multiple scales, tailored to the unique goals of each artist.




G-DRAGON 2025 WORLD TOUR [Übermensch] IN HANOI - about 100,000 audiences in 2 nights⁴²




MY TAM: Live Concert SEE THE LIGHT - about 40,000 audiences⁴³




SOOBIN'S ALL-ROUNDER CONCERT - about 26,000 audiences in 3 nights⁴⁴⁻⁴⁵



HA ANH TUAN LIVE CONCERT SKETCH A ROSE - about 30,000 audiences in 2 nights in HCMC⁴⁶



TUNG: TIEC TUNG CONCERT - Tung's first nationwide tour in Vietnam



PHUNG KHANH LINH: OFF THE RECORD MINI TOUR - Phung Khanh Linh's nationwide tour



GENfest Presents MBILLION 2025
Annual event series GENfest - 3rd season



School Fest 2025: Next Dimension
Annual event series School Fest - 2nd season



HOZO - Saigon International Music Festival
Annual event series HOZO - 2nd season



Nhưng Thành Phố Mơ Màng - Summer Tour & Year End Tour
Annual event series since 2022 - 4 shows in 2025



MUSICALAND FESTIVAL 2025
Annual independent event series - 2nd season

THE RESILIENCE OF ANNUAL MUSIC EVENT BRANDS

This year, annual music events, whether organized by companies or local authorities, continued to assert their unique identities, maintain connections with loyal audiences, and play a crucial role in allowing artists to showcase their distinctive musical styles. Festivals such as School Fest, featuring many Gen Z artists, and HOZO, a prominent highlight of the city's music scene, provide interactive platforms that help artists expand their audience base, hone their large-stage performance skills, and foster sustainable engagement with diverse communities, while also promoting the city's local music identity.⁴⁰⁻⁴¹

33 The wave of "national concerts" explodes, giving a new look to major state events by Backstage News
34 Patriotic music concerts and MVs explode on the 80th anniversary of National Day by Backstage News
35 When music becomes a driving force for Vietnam's tourism development by Tin Tuc News
36 Quality drives development momentum of Vietnamese concerts by Sai Gon Giai Phong News
37 G-DRAGON's concert creates a new highlight in the series of international music festivals in Vietnam by VnExpress News

38 The music performance market in the first half of 2025 - Part 1: The "concert" heat is rising by Van Nghe News
39 Vietnamese artists shape their status through personal concerts by Lao Dong News
40 Despite the torrential rain, HOZO Super Fest 2024 was still a resounding success, featuring a host of domestic and international artists by Sai Gon Giai Phong News
41 Gen Z prepares for an explosive music storm with the School Fest event by Kenh 14 News

42 G-DRAGON's concert with 100,000 audiences: Vietnam is a bright entertainment market in Asia by Tuoi Tre News
43 My Tam organizes a live concert with a scale of 40,000 spectators by Thanh Nien News
44 Soobin: "The All-Rounder Concert is the sweet fruit after 14 years in the profession" by VnExpress News
45 Soobin donates over 1.2 billion VND to Central Vietnam, setting a record for a male singer's concert by Tuoi Tre News
46 The Global City welcomes nearly 30,000 audiences to Ha Anh Tuan's "Sketch A Rose" concert by Thanh Nien News

VIETNAM'S 2025 MUSIC EVENTS IN NUMBERS

810+

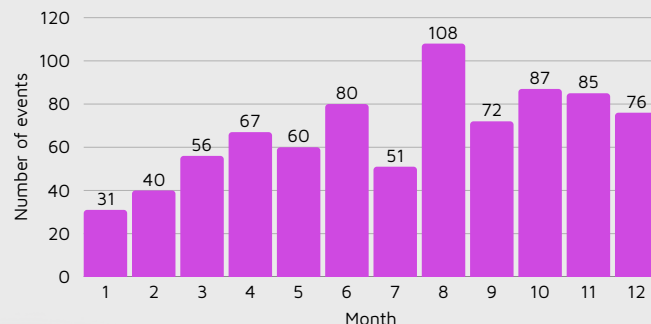
EVENTS THAT HAVE TAKEN PLACE OR BEEN ANNOUNCED IN 2025

The surge of music events in Vietnam highlights the importance of vision. When leaders recognize and believe in an appropriate model, combined with timely decision-making, the entire system can make a significant difference. At the same time, collaboration is a key factor, as many global models have demonstrated that close coordination is essential for driving innovation in music performance.



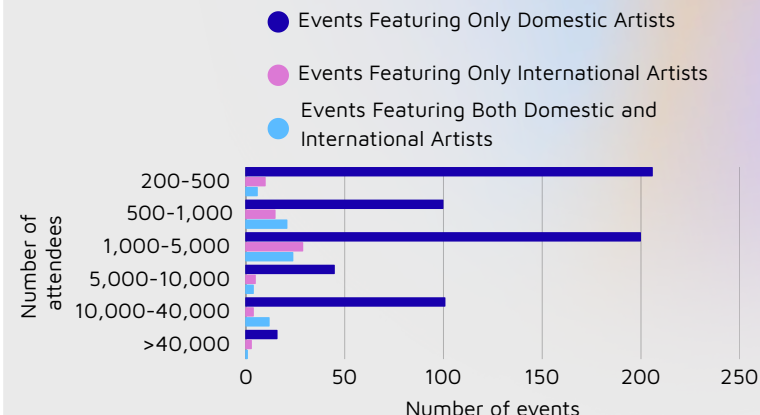
Ms. Victoria Tran
Event Director - SIGNAL331

NUMBER OF EVENTS PER MONTH

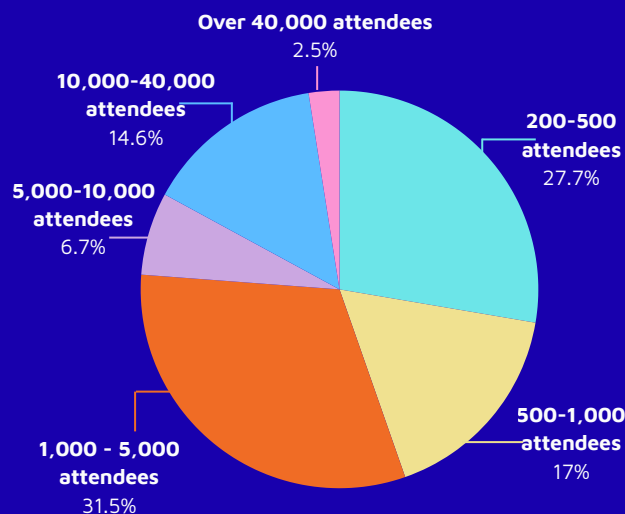


The frequency of live music events increases sharply in the summer and peaks in August, indicating that this is the most vibrant time of year for the live music market and that demand for entertainment is high during this period.

THE CORRELATION BETWEEN THE ORIGIN OF PERFORMING ARTISTS AT AN EVENT AND THE NUMBER OF ATTENDEES

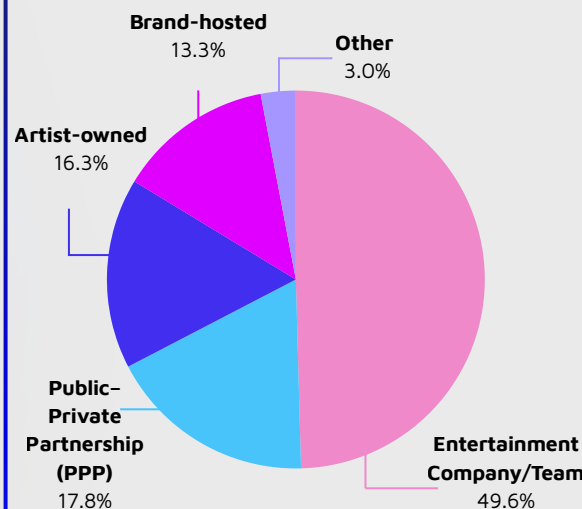


EVENT SCALE DISTRIBUTION BY NUMBER OF ATTENDEES



Although the market is still largely driven by small-scale events, the significant increase in music events with over 5,000 attendees this year has reached an impressive threshold. Packed audiences of tens of thousands of fans provide the clearest evidence of the booming appeal and consumption capacity of Vietnam's music market.

DISTRIBUTION OF EVENT TYPES BY ORGANIZING ENTITY



Entertainment companies and teams are the primary organizers of music events. However, events managed by artists account for nearly 17%, reflecting a trend of artists increasingly professionalizing their individual performances. Besides, the PPP model, with a series of national events, accounts for nearly 18% of events, showing the success of public-private collaboration in large-scale cultural programs.

KEY STAKEHOLDERS IN VIETNAM'S MUSIC LANDSCAPE



ARTISTS - THE CENTER OF VIETNAM'S MUSIC LANDSCAPE

Artists remain the heart of Vietnam's music ecosystem, serving both as conveyors of emotion and as cultural ambassadors connecting audiences at home and abroad.

Through individual creativity and distinctive styles, they not only shape musical tastes but also help bring Vietnamese identity closer to the world. The convergence of artistry,

professional management, and technology is shaping a new generation of Vietnamese artists: modern, globally integrated, and deeply rooted in Vietnamese cultural identity.



Professional image & working style

Artists make systematic investments in personal branding, production processes, collaboration strategies, and career management—not merely “playing music,” but “building an artistic brand.”



Vietnamese culture promotion & international markets expansion

Artists go beyond serving local audiences to pursue international ambitions: bringing Vietnamese music, identity, and spirit to the world, engaging in cross-border collaborations, and appearing on global platforms.



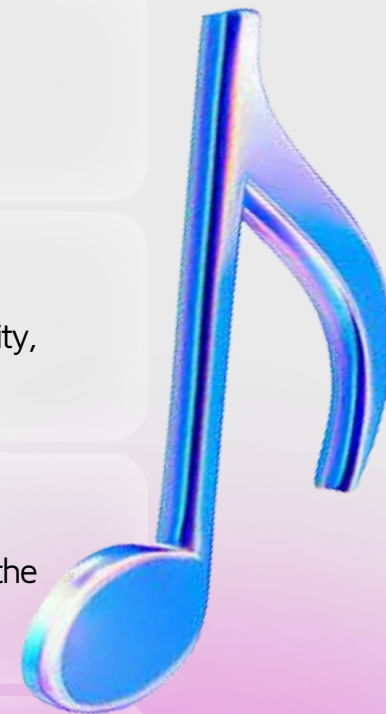
Community engagement & digital fandom culture

Artists interact with fans through increasingly close and accessible projects and activities, especially alongside the growth of social media and digital music platforms, thereby creating wider reach and stronger connections.



Digital transformation & multi-platform reach

Artists leverage social media, data, and digital content (music videos, livestreams, podcasts, television programs, etc.) to build their image, connect directly, personalize experiences, and enhance reach and multimedia communication.

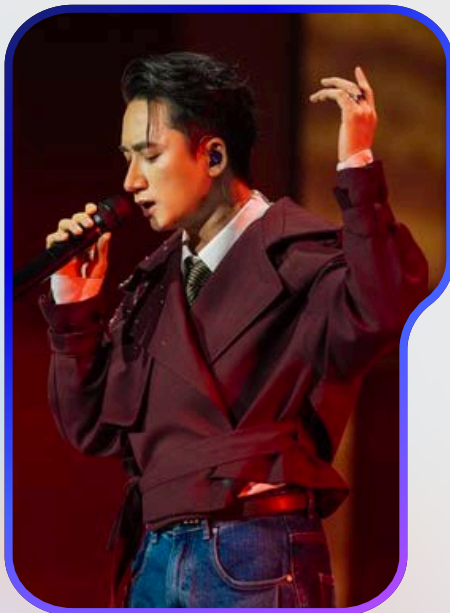


PROFESSIONAL IMAGE & WORKING STYLE

MIN – FROM ARTIST TO ARTISTIC MANAGEMENT

MIN is a representative example of a new generation of V-Pop artists working to professional standards, where image, production processes, and collaboration strategies are operated as a long-term brand. Prior to her most recent activities, she had built strong credibility through a series of widely popular releases with significant reach, helping define a modern pop style marked by polished visuals and effective distribution. Following her debut album 50/50 (2022), MIN maintained a strategically paced development, including collaborations that expanded her audience base, such as a project with overseas Vietnamese artist “thuy” in 2023. Returning with the album Dear Min in 2025, she continued to demonstrate a

professional mindset by participating in most stages of the process, including music, visual concepts, physical album design, and the development of a cohesive visual stage series, creating a unified experience rather than producing separate music videos for each track. By connecting with songwriters and producers such as Khac Hung and Chillies, MIN showed strong collaborative management with a clear artistic direction, while optimizing the album’s media lifecycle through multiple content touchpoints⁴⁷. Taken together, these moves show that MIN not only “releases good music,” but also designs her career path, manages her image, and selects partners with a clear artistic-commercial orientation.



PHAN MANH QUYNH – THE BRAND OF “STORYTELLING THROUGH MUSIC”

Phan Manh Quynh exemplifies an artist who “builds an artistic brand” rather than simply releasing songs. His consistency lies in a clear positioning: storytelling through music, with simple yet evocative lyrics that create a coherent “narrative universe,” spanning from mainstream hits to film soundtracks such as Co Chang Trai Viet Len Cay, Ngay Chua Giong Bao, and Hen Uoc Tu Hu Vo. Instead of following trends, he builds long-term value through disciplined songwriting and an ability to transform lived experiences into artistic material, reinforced by major career milestones

(Cong hien Award – Songwriter of the Year; Men’s Folio – Singer-Songwriter of the Year). His appearance before tens of thousands of audiences at V-Fest demonstrates an artist who not only excels in the studio but also sustains performance quality.⁴⁸ Together, these layers reflect a structured professional model: clear personal positioning, a consistent body of work, selective presence, and credibility accumulated through quality, establishing Phan Manh Quynh as a trusted creative brand in contemporary V-Pop.

⁴⁷ Min returns with her second album Dear Min after three years, recounting her journey of confronting darkness by Eva.vn News
⁴⁸ Phan Manh Quynh – A storyteller through music by VTV News

VIETNAMESE CULTURE PROMOTION & INTERNATIONAL MARKETS EXPANSION

MY ANH - A NEW GENERATION IN CULTURAL EXCHANGE

My Anh stood out in 2025 as a young artist proactively expanding her presence beyond Vietnam's borders. Alongside releasing her first English-language EP *Phases of the Moon* and hosting a domestic minishow, she appeared consistently on regional stages: Australia (Vivid Sydney, Social Sanctuary), the Philippines (Offshore Music x Sari Sari Night), Taiwan (Jam Jam Asia), and Japan (EXPO 2025 Osaka). The peak of this journey was her selection as the only Vietnamese artist to perform at APEC Women on Music 2025 in South Korea.⁴⁹ My Anh's global outreach is not built on a single breakout moment, but on a structured pathway of stages, releases, and

community building. Continuous participation in international touchpoints has enabled her to accumulate live-performance credibility, expand collaborations, and position the image of a contemporary Vietnamese artist: young, independent, capable of engaging with multiple markets while retaining Vietnamese culture as part of her creative identity. This points to a future for the new generation of V-Pop: not merely "exporting songs," but exporting performance capability, artistic individuality, and Vietnamese cultural narratives through a global language.



ĐỨC PHÚC BRINGS VIETNAMESE MYTHOLOGY TO THE REGIONAL STAGE

Duc Phuc emerged as a representative example of the capacity to spread Vietnamese culture when he represented Vietnam at Intervision 2025 in Russia. At the finals in September 2025, he performed *Phu Dong Thien Vuong*, a piece combining folk elements and the mythical spirit of Saint Giong with contemporary performance language. Through this, he proactively embedded a Vietnamese cultural symbol into a modern pop-performance framework that remained accessible to international audiences.⁵⁰ His overall victory, together with strong domestic and international media coverage, helped broaden perceptions of V-Pop: not only as a

domestic market, but as an active participant in regional cultural dialogue.⁵¹ This suggests a viable formula for Vietnamese artists going global: not simply singing in English, following international standards, but identifying a strong "cultural core" and packaging it through global-standard production, staging, and storytelling. This balance between cultural identity and universality creates opportunities for Vietnamese music to be recognized as a cultural imprint, not merely an entertainment product.

⁴⁹ Singer My Anh is the only Vietnamese representative participating in the "APEC Women on Music" program in South Korea by Nhan Dan News

⁵⁰ Duc Phuc wins the Intervision music competition by VnExpress News

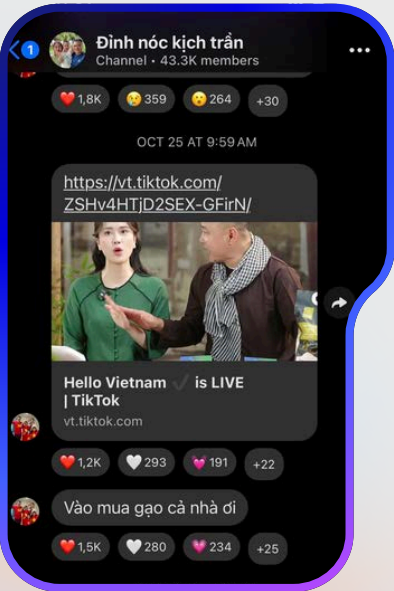
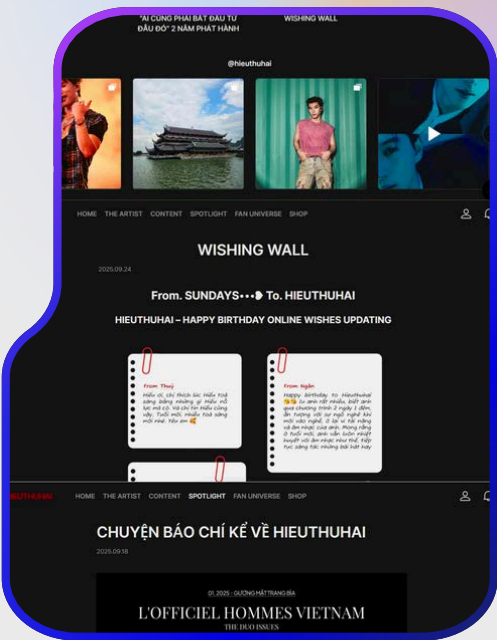
⁵¹ Prime Minister congratulates singer Đức Phúc on winning Intervision 2025 by Vietnam News

COMMUNITY ENGAGEMENT & DIGITAL FANDOM CULTURE

HIEUTHUHAI “BUILDS A DIGITAL HOME” WITH SUNDAYS

HIEUTHUHAI emerged in 2025 as one of the pioneering young artists to expand fandom interaction in a structured way through an owned platform. Instead of relying solely on social media and algorithms, he launched a website-based fandom platform operated by his management company, organizing the experience into clearly defined “rooms”: The Artist (journey and achievements), Content (announcements and exclusive materials), Spotlight (behind-the-scenes stories), and Fan Universe (fan meetings, fan projects, and memorable moments). This structure transforms interaction into a community infrastructure, where official information is centralized, exclusive content encourages return visits, and fan activities are recognized as part of the artist’s broader

“universe.” A notable highlight was the immediate response from SUNDAYS following the platform’s launch: the community self-organized usage guides, shared benefits and responsibilities, and quickly participated in new activities.⁵² This reflects a shift in digital fandom culture toward co-creating interactive environments with artists. In terms of reach, the model allows HIEUTHUHAI to maintain momentum across open platforms while simultaneously building a sustainable “hub” for future large-scale campaigns. Strategically, this represents an important step in community governance, standardizing information, accumulating fandom behavior data, and paving the way for long-term fan-driven projects.



PEOPLE’S ARTIST TU LONG & FC LANG VAN HOA – WHEN A VETERAN ARTIST ACTIVELY ENTERS THE “DIGITAL FANDOM” SPACE

The case of Tu Long demonstrates that digital fandom culture is no longer the exclusive domain of younger artists. With FC Lang Van Hoa operating as an official hub on Facebook, the community maintains steady interaction, updating artistic activities while spreading theatrical spirit and tradition in an accessible, everyday manner. The fanpage’s following, currently at around 67K, marks a notable milestone for the sustained appeal of a previous-generation artist within open digital platforms. More distinctive is how he has expanded interaction through a “private channel” model via Facebook Messenger

broadcast channel, Dinh noc kich tran, where behind-the-scenes stories and his signature humor are delivered directly to the community. With over 43K members, the channel has generated strong anticipation-driven engagement and high interaction rates with each post, particularly amid heightened attention from recent television programs. The case of People’s Artist Tu Long shows that regardless of generation, artists can proactively leverage digital infrastructure to transform admiration into a community with its own rhythm, a central channel, and a distinct content culture.

52 HIEUTHUHAI “builds a shared home” with SUNDAYS on a dedicated platform — how does it work? by Hoa Hoc Tro News

DIGITAL TRANSFORMATION & MULTI-PLATFORM REACH

THIEU BAO TRAM & A MULTI-TOUCHPOINT CAMPAIGN FOLLOWING TELEVISION MOMENTUM

Thieu Bao Tram leveraged the recognition gained from her participation in Chi Dep Dap Gio Re Song to launch a multi-platform release campaign with Khong Loi in early May 2025. The release quickly reached No. 2 on YouTube Trending Music, climbed to No. 1 on iTunes Vietnam within hours, and saw rapid sell-through of physical CDs, demonstrating her effective combination of digital platforms and collectible physical formats to expand both reach and commercial value. Extending the song’s lifecycle went beyond the music video: her team actively activated a short-form content ecosystem

through cover versions by other artists on TikTok, expanded a duet version with Miu Le, and invited songwriter Trid Minh to release a demo, adding layers of discussion and comparison, turning the track into a “content series” rather than a single standalone product.⁵³ This case clearly illustrates digital transformation at a strategic level: television as a mass-awareness funnel, TikTok/UGC to personalize listening experiences, and multiple versions and formats to optimize multimedia communication within a single release cycle.

53 The song “Khong Loi” sparks a viral cover trend everywhere, with everyone singing the lyrics clearly and even better than Thieu Bao Tram herself by Kenh14



ERIK & DU CHO TAN THE - OPTIMIZING THE MULTI-PLATFORM LIFECYCLE OF A HIT

In early 2025, Erik capitalized on the cinematic momentum of Bo Tu Bao Thu to activate the release campaign for Du Cho Tan The. The song was seeded through the Lunar New Year film, then fully launched at the peak Valentine’s window with an official music video, rapidly reaching No. 1 on YouTube Trending Music within just five hours.⁵⁴ Notably, even before the MV premiered, a short audio segment had already become large-scale UGC material on TikTok. This shows that Erik did not merely ride the film’s popularity, but deliberately designed a tiered virality pathway: cinema, social media, MV, and streaming platforms.

54 Erik’s new music video quickly tops the Trending chart by Ha Noi News

More instructive is how Erik extended the song’s longevity through a multi-version strategy: from an Acoustic version serving the film’s emotional tone, to a Wedding version tied to everyday social events, then further expanding into a Chinese-language version released on Chinese digital music platforms.⁵⁵ Through this approach, the song evolved into a content brand rather than simply a “film tie-in track,” by fully leveraging multi-platform distribution, optimizing algorithms, increasing personalization of listening experiences, and turning each version into a renewed reason for audiences to return.

55 ERIK turns “Du Cho Tan The” into a multi-version hit: from film soundtrack to wedding music by Hoa Hoc Tro News

SUSTAINABLE ARTIST SCORE (SAC)

SOCIAL CONTRIBUTION AND COMMUNITY IMPACT

Artists as social and cultural agents

- Community projects and social impact: Participation in initiatives led by social organizations, government bodies, or communities (e.g., environment, education, gender equality).
- Promoting cultural identity: Incorporating Vietnamese cultural elements into creation and performance (language, traditional instruments, folk imagery, etc.).
- Brand collaborations for social purposes: Projects between artists and brands oriented toward CSR, ESG, or cultural preservation, going beyond conventional advertising.

PUBLIC VALUE AND LEVEL OF RECOGNITION

Audience impact and media presence

- Media metrics: Assessment of media volume and sentiment (media buzz score).
- Awards and recognition: Number and prestige of awards, measured by scale and frequency.
- Fan ecosystem engagement: Follower numbers across social platforms (official accounts and fan communities).

CONSISTENT, CREATIVE, AND SUSTAINABLE PERFORMANCE

Career longevity, quality, and adaptability

- Music output: Total number of albums, EPs, singles released over the past 3–5 years.
- Streaming performance: Total streams across all songs on digital service platforms (DSPs).
- Live performance activity: Number of concerts and live shows, with added value for sustained activity and expansion into international markets.

VIETNAM'S MUSIC AWARD SYSTEM: MECHANISMS FOR EVALUATING ARTISTIC CAPABILITY AND INFLUENCE

Currently, to reflect artists' creative capabilities, performance, and social influence, Vietnam features a range of music, culture, and entertainment awards organized by various entities. Evaluation mechanisms typically rest

on 3 main pillars. The Professional pillar focuses on artistic quality and innovation, assessed by reputable judging panels. The Public Impact pillar measures broad appeal and emotional connection through large-scale public voting.

Finally, the Digital Platform Performance pillar evaluates trend-setting ability, engagement levels, and digital consumption data - an essential mechanism for platform-based awards.

Cong Hien

A music award with high professional prestige, organized annually by The thao & Van hoa News. Evaluation is based on artistic contribution, innovation, and product quality. The judging panel consists of cultural journalists and reporters from across the country.⁵⁶



Mai Vang

An annual award organized by Nguoi Lao Dong News. With a broad scope covering music, theatre, and film-television, it aims to balance audience opinions and the Artistic Council's assessment, with a long-term vision of becoming a national award.⁵⁷



Lan Song Xanh

An award organized by the Voice of Ho Chi Minh City People (VOH) since 1997, reflecting annual musical success and prevailing trends. Evaluation balances professional jury assessment with audience voting and digital platform data.⁵⁸



WeChoice Awards

An annual award organized by VCCorp, honoring individuals and products that embody inspirational spirit and deliver positive value to the community. Its mechanism combines a Review Council with an open public voting platform.⁵⁹



Tinh Hoa Viet

A national-scale annual award organized by Dai Doan Ket News, focusing on preserving and promoting cultural and artistic values. It applies a modern voting system alongside professional evaluation by a judging panel.⁶⁰



⁵⁶ Cong Hien Awards 2025: expanding its scope to include sports by the Ministry of Culture, Sports and Tourism's Online Portal
⁵⁷ Art Council of the 31st Mai Vang Awards – 2025: strong consensus, great responsibility by Nguoi Lao Dong News
⁵⁸ HIEUTHUAI scores a hat-trick at the 2024 Lan Song Xanh Awards by VnExpress News

⁵⁹ WeChoice Awards – Rules and regulations by WeChoice
⁶⁰ About the Tinh Hoa Viet Awards by Tinh Hoa Viet

CONSISTENT, CREATIVE, AND SUSTAINABLE PERFORMANCE

SOOBIN - THE "ALL-ROUNDER" OF A SUSTAINED PROFESSIONAL RHYTHM

Soobin consolidated his image during 2023–2025 as an artist with a steady, long-term professional rhythm, rather than isolated singles. A key milestone was the release of his first album *Bat No Len* in June 2024, featuring 10 tracks and preceded by the lead single *Gia Nhu*. This marked a clear shift toward a holistic mindset and demonstrated his ability to craft a modern Pop–R&B sound with a distinct personal imprint.⁶¹ Maintaining album-level quality has given Soobin a sufficiently rich catalog to sustain long-term touring and to anchor major media peaks across multiple seasons. On the performance axis, Soobin stands out for his ability in branded stage experiences and

large-scale event performances utilising his fanbase. His three-night All-Rounder concert series in Hanoi and Ho Chi Minh City in 2025 was invested in multi-skill performance (live vocals, instruments, choreography), attracting over 15,000 audiences per night – a rare milestone for V-Pop artists.⁶² In parallel, he continued to refresh his artistry through cultural experimentation, such as the *Muc Ha Vo Nhan* music video inspired by “xẩm” folk music, in collaboration with People’s Artist Huynh Tu and Binz.⁶³ Together, these efforts highlight Soobin’s persistence in creative practice and long-term career development.



PHUONG MY CHI - A SUSTAINED STRATEGY ROOTED IN FOLK MATERIALS

At just 23 years old, Phuong My Chi has already pursued a singing career for more than 12 years. From the familiar image of a “folk-song girl,” she continues to demonstrate rare consistency by choosing a long-term creative axis of “contemporary folk literature” as her artistic DNA. A major milestone was the album *Vu Tru Co Bay*, collaborated with DTAP, drawing inspiration from Vietnamese literary works and clearly positioning a systematic storytelling approach. By 2025, her release catalog continued to expand, reflecting a stable working rhythm and flexibility. *Vu Tru Co Bay* is not only an artistic statement but also a solid streaming foundation,

accumulating tens of millions of plays on Spotify. On the live-performance front, she invested in increasingly large-scale events, from a 3,000-audience showcase in 2023 to the School Tour 2024, which spanned major cities, with the Ho Chi Minh City show drawing nearly 10,000 attendees.⁶⁴ Notably, by bringing Vietnamese culture to Sing! Asia 2025 and securing 3rd place, Phuong My Chi added another layer of “cross-border sustainability,” reinforcing Vietnam's young yet formidable talent on the regional stage.⁶⁵

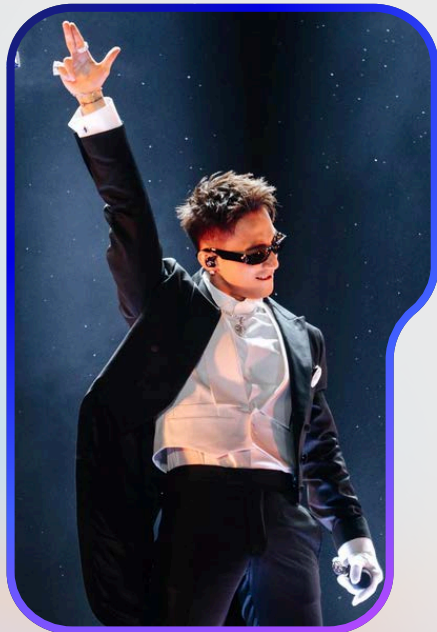
61 The teaser for Soobin’s debut album “Bat no len” goes viral by Thanh Nien News
62 Soobin’s “Muc ha vo nhan” also celebrates culture — why compare it with “Bac Bling”? by Tuoi Tre News
63 Soobin’s music party by VnExpress News
64 Phuong My Chi performs the Vu Tru Co Bay School Tour in the rain before nearly 10,000 audiences in Ho Chi Minh City by Harper’s Bazaar News
65 Phuong My Chi wins third place at Sing! Asia by VnExpress News

PUBLIC VALUE AND LEVEL OF RECOGNITION

MY TAM - THE SUSTAINED APPEAL OF A POP CULTURE ICON

My Tam continued during 2023–2025 to demonstrate her ability to sustain strong public value, maintaining the position of a “veteran artist who consistently holds her form.” Her strength lies not only in her musical legacy or professional credibility, but also in her capacity to turn each public appearance into a cultural moment. Her media presence has been refreshed through large-scale stages and symbolic activities, notably her performance at the 2025 National Day ceremony - a moment that spread widely across social media and mainstream press, reaffirming her image as an artist who represents collective emotion.⁶⁶

In terms of recognition, the Lifetime Achievement Award at the Harper’s Bazaar Star Awards 2025 marked a significant milestone, reflecting her long-term influence on popular culture.⁶⁷ Within fandom culture, the Tri Am community continues to demonstrate strong mobilization and long-term support through concert activities and advocacy projects. The announcement of her See The Light concert at My Dinh National Stadium in late 2025, with an estimated capacity of around 40,000 attendees, underscores sustained purchasing power, trust, and media momentum - clear evidence of the durable public value she has successfully built.⁶⁸



SON TUNG M-TP - SUSTAINING THE PEAK THROUGH A “LESS BUT BETTER” APPROACH

Son Tung M-TP has continued over the past three years to demonstrate exceptional public value through his ability to create “discussion peaks” with every appearance. Despite not releasing music frequently, his songs maintain long-lasting momentum across public listening habits and evaluation systems. In 2024, Dung Lam Trai Tim Anh Dau and Chung Ta Cua Tuong Lai stood out on the Lan Song Xanh charts with extended chart longevity, reinforcing his status as a leading force in digital music flows.⁶⁹ Son Tung secured three awards at Lan Song Xanh 2024, including Song of the Year and two Top

10 Favorite Songs categories clearly illustrating the alignment between public performance and award recognition.⁷⁰ Regarding fans, SKY remains one of the most powerful communities in V-Pop. His follower counts across platforms sit firmly at “superstar” levels, with Instagram alone reaching approximately 8 million followers - the highest among Vietnamese artists. His continued presence in social influence rankings, music events, and brand campaigns further sustains discussion metrics and long-term commercial value, rather than relying on a high-density release schedule.

⁶⁶ My Tam: “I am grateful to be able to express my patriotism” by VnExpress News
⁶⁷ My Tam receives the “Lifetime Achievement” award after more than 20 years in the industry by VTC News
⁶⁸ My Tam to hold a live concert with a scale of 40,000 audiences by Muc Tim News

⁶⁹ Son Tung - MTP tops the 2024 Lan Song Xanh Chart by Sai Gon Giai Phong News
⁷⁰ Lan Song Xanh 2024: Son Tung - MTP wins three awards despite his absence by VTV News

SOCIAL CONTRIBUTION AND COMMUNITY IMPACT

DEN VAU & A MUSIC MODEL ROOTED IN SOCIAL RESPONSIBILITY

Den Vau represents a standout case of transforming music releases into long-term community projects, with tangible support from his fandom, Dong Am. His works, grounded in sincere, everyday storytelling, have helped shape the image of “responsible Vietnamese rap.” Since 2023, he has initiated the Nau An Cho Em project and publicly disclosed all revenue from related music videos (approximately VND 2.86 billion) to support students in remote highland areas, setting a rare benchmark for transparency.⁷¹ Den has also contributed to initiatives such as building computer rooms in Dien Bien and Nghe An, along with other forms of assistance for disadvantaged communities.⁷²

This impact has been amplified through Dong Am - fans who not only listen to music but also actively initiate and spread community-focused activities, effectively becoming “ambassadors” who extend these humanitarian efforts. This is a significant strength in Den’s approach to leveraging music products and personal influence to generate social and community impact, integrating philanthropic campaigns directly with fandom engagement. His recent recognition at awards related to community contribution further reinforces his credibility and positive influence in this domain.⁷³



HA ANH TUAN - BUILDING FUNDRAISING PLATFORMS AND PROMOTING SUSTAINABLE LIVING

Over the past three years, Ha Anh Tuan has continued to shape the image of an artist who places social responsibility alongside artistic achievement. The Sketch A Rose concert series is not only an international-scale performance project, but also a deliberately designed “fundraising mechanism.” In 2024, the Sydney Opera House concert was linked to a VND 500 million donation to Blue Dragon Children’s Foundation, embedding the protection of vulnerable children into the musical narrative.⁷⁴ By 2025, he brought the project to the United States and, on behalf of audiences, contributed US\$100,000 (approximately VND

2.6 billion) to programs supporting children orphaned after COVID-19, demonstrating the philosophy of “taking culture abroad while carrying social value alongside it.”⁷⁵ His role as an ambassador for the Rung Lang campaign by Save Vietnam’s Wildlife in 2025 reflects a substantive artist-NGO collaboration rather than a symbolic gesture.⁷⁶ Ha Anh Tuan points toward a viable “sustainable artist” model: using live performances as impact infrastructure, integrating fundraising into audience experiences, and simultaneously reinforcing cultural pride as Vietnamese music appears on iconic international stages.

71 Den Vau donates VND 2.8 billion to support the poor through the “Nau an cho em” initiative by Tuoi Tre News
72 Den Vau donates VND 400 million to build computer rooms for children in mountainous areas of Dien Bien Phu and Nghe An by Phap Luat News
73 Den Vau receives the 2023 National Volunteer Award by Tuoi Tre News

74 Ha Anh Tuan performs in front of 2,600 audiences at the Sydney Opera House by VnExpress News
75 Ha Anh Tuan sings Vietnamese music for 3,400 audiences in the U.S., raising USD 100,000 for orphans by Tuoi Tre News
76 Ha Anh Tuan officially becomes ambassador of the “Silent Forest” campaign by An Ninh Thu Do News

ARTISTS - RECOMMENDATION



In the context of Vietnam's rapidly developing music market, where the "trendy" lifespan of music products is increasingly short, artists need to recalibrate toward long-term strategies instead of relying on momentary breakthroughs from reality TV shows or social media virality. Artists who fail to seize early opportunities to build a personal brand foundation and a strong fan community will face significant challenges in maintaining lasting connections with audiences later on.

For sustainable development, artists must prioritize building a clear core value and a recognizable brand name. Audiences may enjoy a song because it goes viral, but they only become long-term fans when they recognize the values, identity, and personal story an artist conveys. This requires serious investment in discography development, maintaining a selective and intentional presence, and expanding live performance activities along a consistent artistic direction, thereby forming a sustainable career trajectory.



Nowadays, even though artists emerging from reality shows are increasingly talented, in a highly competitive market, talent alone is not enough to sustain a long-term career. The core issue lies in defining a clear identity: artists must decide whether they are creative thinkers with distinct values, or simply singers. Building a consistent style and message helps them stand out from the crowd and form genuine connections with audiences. Rather than chasing short-term trends, staying committed to one's personal artistic color is what enables clear recognition and sustainable growth.



Ms. Khanh Tran

SUBLIME Entertainment

At the same time, artists should view fans not merely as "social media supporters," but as direct contributors to revenue and brand longevity. Fanbase cultivation, through regular interaction, livestreams, fanmeetings, and concert experiences, helps build loyal communities and reduces dependence on short-term virality. In parallel, artists must also be aware of their role as representatives of Vietnamese cultural identity when appearing in media activities, regional collaborations, or international performances, and conduct themselves accordingly.

FANS

Fans, especially highly devoted fan groups, are playing an increasingly pivotal role in amplifying artists' images and music. The relationship between artists and fans is nurtured through emotional resonance with the music and public image, and gradually

deepens through regular interaction via social media and live events. In Vietnam, fan communities (fandoms) have become more professional, actively self-organizing activities, supporting artists, and contributing to overall communication strategies.

Technology and digital platforms are transforming fandoms from mere "listeners" into creative, highly engaged communities—significantly enhancing artists' influence and brand value.



NON-FAN

No particular interest in artists; may know them via social media but do not actively listen or seek further.

MUSIC FAN

Enjoy music in general but are not attached to any specific artist, following diverse genres with minimal interaction.

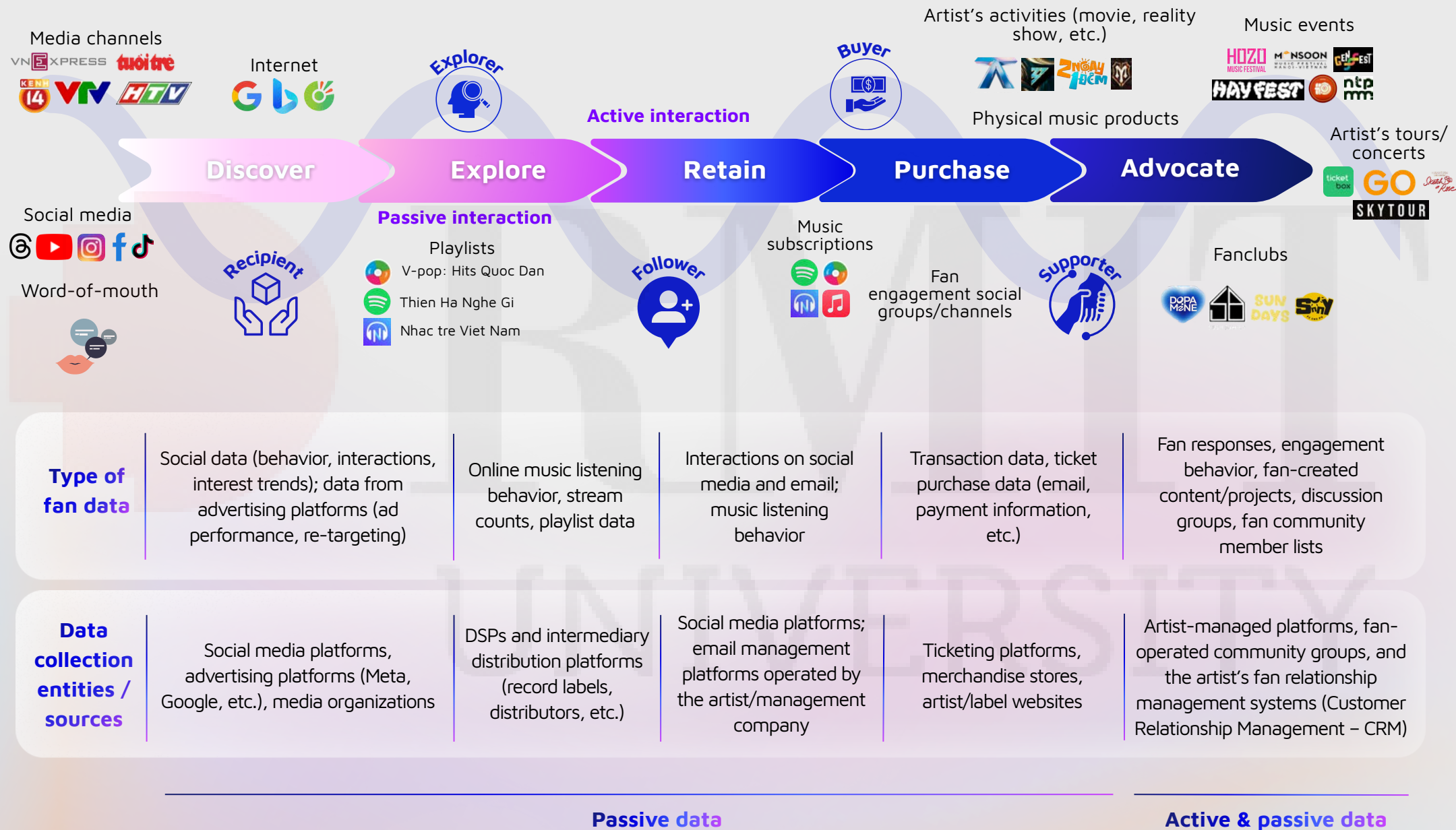
CASUAL FAN

Interested in specific artists, following them on social media and listening regularly but with limited time or financial investment.

SUPERFAN

The most loyal, actively supporting artists by buying albums, attending shows, and spending time and money on following them.

THE DATA FOOTPRINT OF FANS



FAN PROSUMPTION MODEL

Prosumption is the combination of “production” and “consumption”, describing a phenomenon in which fans not only consume music content but also actively participate in its creation, such as making videos, remixes, fan art, or organizing events for artists. In the context of Vietnam in 2025, this model clearly reflects the growth of digital fandom culture, where fans proactively become co-creators within the music ecosystem.



Informative Practices

Search for, produce, and share information about artists or songs (news, lyrics, etc.)

Example in Vietnam

Widely practiced in Facebook groups and fanpages; particularly strong among K-pop and V-Pop fandoms.



Interpretive Practices

Analyze song lyrics, MV meanings, and stage performances, help fans gain deeper understanding of artists.

Example in Vietnam

Explanatory videos and analytical posts spread across TikTok, YouTube, and fandom communities.



Transformative Works

Create new content from original works: fan art, remixes, mashups, fan fiction, memes, etc.

Example in Vietnam

Use TikTok and CapCut to create creative content from idol music and images, following trending effects.



Fan Projects

Organize companion activities and fan-led projects: listening parties, voting campaigns, birthday projects, hashtag drives,...

Example in Vietnam

Both online and offline formats, with especially strong reach among large fandoms or artists with official fan clubs (FCs).



Merchandise

Collect and design merchandise (official and fan-made): albums, posters, apparel, lightsticks,....

Example in Vietnam

Show strong growth within superfan communities and becoming an established cultural practice.

RAPIDLY GROWING FANDOMS

This category refers to fan communities that experience explosive growth in both size and engagement within a short period, often in less than one year. The phenomenon has been primarily triggered by strong media effects from idol-format reality television

shows during 2024–2025 (Anh Trai Say Hi, Em Xinh Say Hi, Anh Trai Vuot Ngan Chong Gai, Chi Dep Dap Gio Re Song, Tan Binh Toan Nang), combined with powerful content virality across digital platforms. These fandoms form and professionalize at

remarkable speed, demonstrated by their early ability to organize sponsorship activities and high-spending initiatives to quickly establish status for emerging idols.

SUNDAYS - HIEUTHUAI

A “role model” fandom that leads the market in organization and discipline. SUNDAYS are driven by a large Gen Z base, dominate streaming charts, and act as a primary force behind viral social media trends.



MUZIK - QUANG HUNG MASTERD

The fandom with the strongest “internationalization” factor. MUZIK combines the passion of Thai fans with the spending power of Vietnamese fans, standing out for lavish support activities and a culture of idol pampering.



DOPAMINE - DUONG DOMIC

Representative of the “zero-to-hero” trend, achieving rapid growth driven by television show exposure. DOPAMINE is highly active across digital interaction platforms, enabling strong commercial conversion rates for the artist.



FLASH - RHYDER

A fandom characterized by a strong “warrior” spirit, forged through music competition formats. FLASH excels in voting and streaming campaigns, demonstrates high loyalty, and is consistently proactive in defending the artist in public discourse.



HIGHLY ACTIVE FANDOMS

This group of fandoms defines an artist's success through tangible metrics: music video views, Top Trending rankings, and fan-voted awards. They play a central role in "maintaining heat" in the market thanks to extremely high

and continuous levels of digital interaction. A defining characteristic is their rapid response to trends and unlimited creativity in co-creation and content consumption (prosumption) for promotion: turning a short audio clip, a quote,

or a dance move by the artist into a viral social media trend overnight. As a result, artists are able to sustain strong visibility and trend-setting power.

SKY - SON TUNG M-TP

One of the most structured and powerful fandom "empires" in V-Pop. Even when the artist releases music infrequently, any move is amplified by SKY into a major event, maintaining unprecedented discussion records across platforms.



KINGDOM - SOOBIN

A fandom that "reawakened" strongly following Anh Trai Vuot Ngan Chong Gai. KINGDOM now combines long-time fans with a new Gen Z cohort, standing out for high-budget campaigns and strong spending power in out-of-house advertising projects.



BONG HOA NHO - BICH PHUONG

A fandom representing the vibrancy of online culture. They are known for their ability to generate memes, trends, and sustained discussion, helping Bich Phuong maintain her "queen of entertainment" image with a powerful digital presence.



KANDEE - TRANG PHAP

A fandom that surged after Chi Dep Dap Gio Re Song, clearly demonstrating the strength of a mature fanbase. With high cohesion, they actively fundraise and support Trang Phap's projects with a level of professionalism comparable to K-pop.



SOCIAL-CONTRIBUTING FANDOMS

This group links fan culture with social responsibility (CSR) and lifestyle values. They prioritize activities that create tangible benefits for communities (blood donation, fundraising, building schools, relief support,

environmental protection) in the artist's name, rather than luxury gifting. The core characteristics are maturity in mindset, the ability to mobilize transparent funding for charitable causes, and a tendency to

promote uplifting, educated, or "healing" lifestyles. Fans in this segment are often adults with stable incomes and pro-social values.

DONG AM - DEN VAU

A fandom that closely mirrors the artist's character: kind, humble, and thoughtful. Notable for community projects supporting highland regions and for spreading positive energy and healthy lifestyle values among young people.



FRIENDS - HA ANH TUAN

A fandom associated with the "Vietnamese Forest" brand and green living. Ha Anh Tuan's concerts are not only music events, but also spaces where Friends collectively commit to environmental protection, tree planting, and supporting reputable social funds.



FM - VU CAT TUONG

Known for civility and annual charity activities. FM focuses on sustainable values, frequently donating books and supplies, building bridges, and supporting disadvantaged circumstances on the artist's birthday each year.



LONG-LASTING & LOYAL FANDOMS

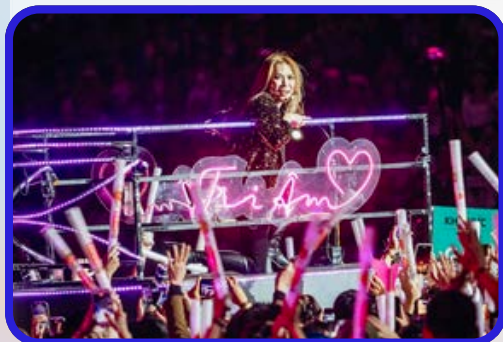
This group consists of communities that have stood the test of time, often with more than a decade of attachment, building artist-fan relationships rooted in absolute loyalty and a sense of family. Their defining traits are stability and discipline, reflected in an

extremely low churn rate. They do not engage in loud daily “statistics wars,” yet they are highly effective in generating real revenue, serving as the core force that fills major events and large live shows, and strongly supporting physical releases. With a

mature fan base and sustainable spending power, these long-lasting fandoms create resilient soft power, enabling artists to maintain long artistic longevity and a “legacy” position in the entertainment industry.

TRI AM - MY TAM

A symbol of longevity. After more than two decades, they still fill stadiums with tens of thousands of seats. The relationship between My Tam and her fans has evolved into a familial bond, with a culture of absolute, highly civil support among the strongest in V-biz.



POTATOES - DONG NHI

A disciplined fandom that has accompanied Dong Nhi for 16 years. In 2025, Potatoes continued to demonstrate its strength by supporting her anniversary album and comeback projects, reaffirming a solid “family” position through every wave of change.



BAP FARM FAMILY - NGO KIEN HUY

A multi-dimensional fandom supporting the artist across music, film, and MC work. Bap Farm’s endurance stems from Ngo Kien Huy’s approachable personality, forming a cheerful, low-drama fan community with long-term commitment.



TEAM NOO - NOO PHUOC THINH

Known for strong “protectiveness” and close companionship. Team Noo is not only large in scale but also highly proactive in defending the artist’s image, serving as a solid backbone that helps sustain his position over many years.



FANS - RECOMMENDATION



The rapid growth of fandoms over the past two years has positioned fans as an increasingly influential force shaping artists' career trajectories, media impact, and brand value. Vietnamese fandoms no longer function as passive listener groups; they have developed into multi-layered communities with distinct motivations, behaviors, and willingness-to-pay profiles. For artists and management companies, accurately identifying fan segmentation is a critical starting point. Younger idol-oriented fan groups often treat fandom as part of their personal identity: they seek "identity cues"

such as fandom names, visual symbols, fan service, and opportunities for direct interaction. In contrast, more mature fans or those following artist-centric music prioritize musical quality, professional credibility, and live performance experiences over idol imagery. A "one-size-fits-all" strategy can no longer accommodate this increasingly diverse fandom structure. As a result, artists and management teams need to build professional fandom governance models, including clear fan service guidelines, transparent reward mechanisms, training for fan club leaders, and the establishment of



In just two years, Vietnamese fandoms have evolved into a force that goes beyond viewership to exert direct influence on media narratives, revenue generation, and even the operational models of artist management companies. Some fan clubs independently run campaigns worth billions of VND to support their idols. When fans become powerful enough to steer public opinion, apply pressure, or elevate an artist's career almost overnight, artists and management teams must recognize that this is no longer a passive audience segment, but a community that requires respect, care, and professional governance.



Mr. Nguyen Huu Anh

Founder & CEO - The First Management

official interaction channels such as broadcast channels, chat groups, or pre-shared activity schedules for fan clubs. These measures not only enhance fan experience but also help curb negative behaviors such as artificial streaming, undue pressure on artists, or public conflicts. From a regulatory perspective, clearer guidelines around copyright, promotion, financial transparency in fundraising activities, and large-scale fan support actions (such as LED advertising or fan-organized events) are needed to ensure a healthy, creative cultural environment that remains within appropriate boundaries.

DIGITAL STREAMING PLATFORMS



Digital Streaming Platforms (DSPs) continue to serve as a critical bridge between artists, releasing entities, and audiences, enabling music distribution to both domestic and international markets.

Vietnam's DSP market is projected to reach US\$35.73 million by 2030, reflecting steady growth in online music listening. The current landscape shows a dynamic coexistence between local platforms such as Zing MP3 and NhacCuaTui, alongside global giants such as Spotify, Apple Music, TikTok, and YouTube, creating a highly competitive environment of constant innovation.

US\$28.58 million

is the revenue of Vietnam's music streaming in 2025¹



DIGITAL STREAMING PLATFORMS

#Trend&TasteLeader

Spotify is a rapidly growing platform in Vietnam thanks to its high level of personalization and rich, algorithm-driven music discovery experiences. With constantly refreshed exploration spaces and strong connections to global trends, Spotify is increasingly becoming one of the top choices among young listeners in Vietnam.⁷⁷

1.2 million

users in Vietnam as of 2025⁷⁸



#TheHomeofV-Pop

Zing MP3 is the familiar music streaming platform for Generation X and Y in Vietnam, where 79% of Gen X and 76% of Gen Y concentrate their usage due to its user-friendly interface and extensive Vietnamese music catalog. As a result, Zing MP3 continues to hold a leading position among platforms serving mature user groups.⁷⁷

10 million

users as of 2025 – one of the few platforms in Vietnam to reach this scale⁷⁹



#PremiumExperience

Apple Music is a paid music streaming services positioned as a premium DSP in Vietnam, focusing on high audio quality (Lossless, Dolby Atmos) and an ad-free listening experience.⁸⁰

95 million

Apple Music subscribers globally as of June 2024⁸¹



#SeeEverySound

YouTube remains the most widely used platform in Vietnam, offering a massive music library that combines audio with visual content. In 2025, YouTube adjusted its music distribution approach toward stronger personalized discovery and further promoted the YouTube Music service.⁸²

62.1 million

YouTube users in Vietnam as of October 2025⁸³



#WhereHitsGoViral

TikTok is the most influential music discovery platform among young Vietnamese audiences. According to the TikTok & Luminate Music Impact Report 2025, 75% of users discover new music on TikTok for the first time, and 67% go on to listen to the full track on other platforms after encountering a viral clip.⁸⁴

79.1 million

users in Vietnam as of October 2025⁸⁵



⁷⁷ Generational shifts in Vietnam's music streaming: How YouTube and Spotify are shaping preferences by Decision Lab

⁷⁸ Spotify Music Users in Vietnam by Start.io

⁷⁹ Vietnam's music industry is nearly "ripe" for direct fan monetization by VietnamBiz News

⁸⁰ Apple Music by Apple

⁸¹ Number of Apple Music subscribers worldwide from October 2015 to June 2024 by Statista

⁸² YouTube Music tests new features to enhance user experience by VTV News

⁸³ Digital 2026: Vietnam by We Are Social and Meltwater

⁸⁴ TikTok and Luminate release the latest Music Impact Report by TikTok

⁸⁵ Countries with the largest TikTok advertising audience as of October 2025 by Statista

DIGITAL STREAMING PLATFORMS - HIGHLIGHT 2025

APPLE AUTOMIX

Apple Music launches Automix – an AI-powered feature that automatically mixes and transitions between tracks smoothly, delivering a more personalized and seamless listening experience.

This marks a step forward in applying AI to music experiences, and reflects a broader platform shift in focus from “content” toward “experience quality.”⁸⁶

86 iOS 26 Auto Mix: a DJ-like experience directly on Apple Music by Cellphones

87 YouTube officially removes the “Trending” tab by Zing News

88 Spotify launches a weekly music listening statistics feature by Minh Tuan Mobile

YOUTUBE REMOVES THE “TRENDING” TAB

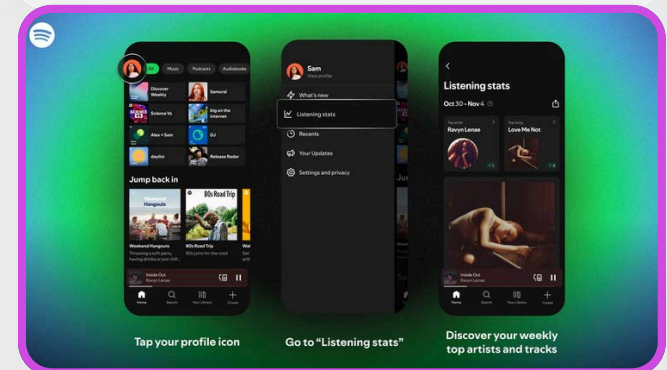
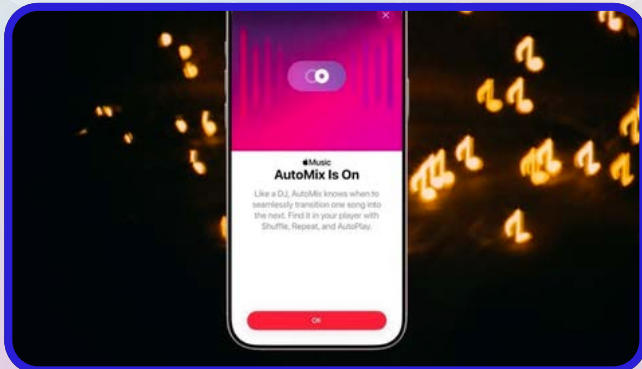
From July 2025, YouTube removed the Trending section and replaced it with topic/genre-based charts.

This change reflects the rise of micro-trends within smaller communities, where “virality” no longer comes from only a handful of mass-market videos. Audiences discover music more diversely, while artists must redefine what “success” means.⁸⁷

SPOTIFY “LISTENING STATS”

Spotify launches Listening Stats – a feature that lets users track weekly music and podcast listening habits, showing top artists, songs, and total listening time over the past 4 weeks. Unlike Wrapped, Listening Stats updates continuously throughout 12 months, and is available to both Free and Premium users in Vietnam.⁸⁸

The feature reinforces Spotify’s role in personalization and in amplifying modern listening experiences



DIGITAL STREAMING PLATFORMS - RECOMMENDATION



Within the digital music ecosystem, DSPs are the most important distribution channels for artists to reach domestic and international audiences. As Vietnamese music continues to dominate the local market and shows growing potential for regional expansion through international DSPs, how these platforms are leveraged will directly shape both artists' career sustainability and overall market scale. For artists and management teams, a key priority is developing release strategies aligned with DSP operating mechanisms: optimizing release timing, selecting tracks with appropriate length, and anticipating which playlists or emotional

contexts a song can naturally fit into. This approach increases recommendation potential while reducing the risk of releases that are too distinctive to integrate into playlist-driven listening habits, now the dominant mode of consumption. At the same time, artists need to actively monitor data by country, age group, and traffic sources leading to DSPs to make timely decisions, from expanding into new markets and launching TikTok challenges to confirming content ownership when tracks go viral overseas. Management companies should view DSPs as data and marketing partners, not merely distribution outlets. Proactively building



DSPs are no longer just places to listen to music; they have become a “map” that helps artists understand where their audiences are, what they listen to, when they listen, and why a song suddenly goes viral in a distant market. If artists and management teams know how to read data, coordinate release timing, and shape sounds that align with playlist ecosystems, DSPs can become the most powerful lever for bringing Vietnamese music beyond national borders. Working effectively with DSPs is the key for artists to pursue long-term careers, rather than chasing short-lived hits.



Mr. Tran Thang Long

Former Head of Domestic Artists & Repertoire and Marketing - Universal Music Vietnam

relationships, pitching playlist at the right time, keeping pace with algorithms, and leveraging new platform features can significantly increase an artist's success. Fans should also be guided on proper streaming practices to avoid violating DSP policies. From a regulatory perspective, DSPs provide transparent and standardized listening data in Vietnam. Coordinating with DSPs on copyright reconciliation, promoting lawful content consumption, and supporting Vietnamese artists in accessing regional markets will help establish a solid foundation for the digitalization and global integration of Vietnam's music industry.

REGULATORY AUTHORITIES & MUSIC OPERATING ORGANIZATIONS

Government bodies and specialized regulatory agencies play a critical role in shaping the legal framework and supporting the music industry, from intellectual property law to the management of live performances.

Artists and music service companies rely on these authorities for support in addressing copyright issues, performance regulations, and cultural development policies.

At the same time, music activities and events require close coordination among relevant agencies in licensing processes, as well as in the issuance and enforcement of support policies and public-private partnership mechanisms.

NON-GOVERNMENTAL ORGANIZATIONS



INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY (IFPI)

Represents global interests in the recording industry, promotes the value of records, protects producer copyrights, and expands the use of commercial music distribution



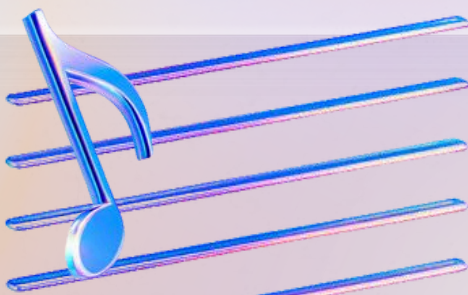
BILLBOARD VIETNAM

The Vietnam edition of a global music magazine, publishing official music charts and providing news and insights on the domestic music market



VIETNAM MUSIC INDUSTRY NETWORK (VMIN)

A community platform to connect, train, and develop Vietnam's music industry, elevating its standards and promoting the sustainable growth of Vietnamese music on the international stage



GOVERNMENT AGENCIES



BỘ VĂN HÓA THỂ THAO VÀ DU LỊCH

MINISTRY OF CULTURE, SPORTS AND TOURISM (MOCST)

Manages cultural policies and issues permits for music events



DEPARTMENT OF PERFORMING ARTS

Issues performance licenses and oversees artistic activities



VIETNAM COPYRIGHT

COPYRIGHT OFFICE OF VIETNAM (COV)

Protects copyrights and resolves disputes related to music copyrights



DEPARTMENT OF CULTURE AND SPORTS (PROVINCIAL)

Licenses and monitors local music events



VIETNAM CENTER FOR PROTECTION OF MUSIC COPYRIGHT (VCPMC)

Licenses, collects royalty, and protects legal rights related to the use of creative works



RECORDING INDUSTRY ASSOCIATION OF VIETNAM (RIAV)

Protects the rights of domestic recording labels and handles copyright issues

REGULATORY AUTHORITIES & MUSIC OPERATING ORGANIZATIONS - HIGHLIGHT 2025



NATIONAL COMMEMORATIVE ACTIVITIES & PPP

In 2025, regulatory authorities marked a significant breakthrough by successfully applying public-private partnership (PPP) models to large-scale cultural and music events. Strong mobilization of social resources, combined with state investment, enabled the creation of mega festivals celebrating the 50th anniversary of the Liberation of the South and the 80th Independence Day.⁸⁹ This collaboration demonstrates that culture is becoming a genuine driver of economic growth and a proud symbol of national strength.

⁸⁹ National Assembly approves an investment policy of VND 122 trillion for cultural development by Tuoi Tre News

⁹⁰ Billboard Vietnam launches with an event in Ho Chi Minh City by Billboard

⁹¹ IFPI launches the Official Charts Hub in Southeast Asia with new charts established in the Philippines and Vietnam by IFPI

⁹² Ho Chi Minh City to exclude artists with controversial works or misconduct from participating in official programs by the Ho Chi Minh City Party Committee Online Portal



INTERSECTING WITH GLOBAL MUSIC THROUGH CHART-BASED DATA

In the data-driven era, Vietnam's music market has gained recognition through international chart systems standardized for the local market, moving toward greater transparency and professionalization.

- **Billboard Vietnam Official Launch (6/2025):** Relaunch of the Vietnam Hot 100 and Top Vietnamese Songs, operated on the Luminate data platform.⁹⁰
- **IFPI Official Vietnam Chart (1/2025):** An industry-endorsed chart based on BMAT data from major digital music platforms.⁹¹

Together, these two chart systems help define new benchmarks of success, elevate the status of Vietnamese music, and bring Vietnamese artists closer to international standards.



STATE AGENCIES STANDARDIZE THE CULTURE-ENTERTAINMENT INDUSTRY

By late 2025, authorities issued official directives to address non-standard practices in music, including temporary performance bans or requests to exclude violating artists from local events, while assigning specialized units to coordinate inspections and guide creative direction, with several popular artists named explicitly.⁹² This move, alongside amendments to the Advertising Law, reflects strong regulatory resolve to re-establish professional standards, enhance social responsibility among artists and influencers, and reinforce the State's role in evaluation and regulation of creative activities. As a result, Vietnam's cultural industry is undergoing rapid standardization, where creative freedom must go hand in hand with quality, professional norms, and respect for shared cultural values.

REGULATORY AUTHORITIES & MUSIC OPERATING ORGANIZATIONS - RECOMMENDATION



Without substantial state investment, it is difficult for Vietnamese artists to expand internationally. Bringing artists abroad requires clear financial mechanisms, strategic promotion, and well-defined bilateral cultural partnerships. In South Korea, the government provides support ranging from venues and tour funding to workshops, and even invites global experts to analyze the industry and propose solutions. When the State and artists act in alignment, culture can truly become an “exportable power.” Vietnam is fully capable of doing the same—what is needed is the confidence to invest in its own cultural capital.



Ms. Victoria Tran

Event Director - SIGNAL331

As the State increasingly prioritizes cultural investment and the global promotion of Vietnam’s image, regulatory authorities play a pivotal role in creating conditions for artists and businesses to expand internationally. However, clearer support mechanisms and policies are still needed to serve as bridges for artists, entertainment companies, and music organizations to engage and collaborate with foreign partners. Such frameworks would bring Vietnamese music to the global stage more accessible and generate long-term impact for both the market and the cultural industry.

South Korea’s successful models, from supporting independent artists to organizing international workshops with global experts, offer valuable reference points for Vietnam in strengthening its music industry and the broader performing arts sector. In terms of infrastructure, Vietnam still lacks music venues capable of stable, large-scale operations, limiting the growth of the live concert market and the ability to attract domestic and international promoters at the expected level.

Management companies and non-governmental organizations also need to be more proactive in developing cooperation proposals, policy recommendations, and frameworks addressing music intellectual property in the age of AI, while working directly with regulators to propose effective support mechanisms. Professional preparation in documentation, development plans, and market strategies will enable artist management companies to strengthen their capabilities and organizational readiness when participating in state-led or international partnership programs.

MUSIC LABELS & DISTRIBUTORS

Major global record labels and music distributors are now present in Vietnam, playing an important role across the production – distribution – promotion value chain for artists in both domestic and international markets. Artists often collaborate with these entities to build

release strategies and execute music marketing campaigns. While the industry is still dominated by major labels, independent operators are also increasingly active. Depending on contract types (record deals), the scope of services, costs, and collaboration timelines between labels,

distributors, and artists can vary significantly. In parallel, domestic distribution companies have been making structured investments, aligning with the broader professionalization trend of Vietnam's music market in recent years.

MAJOR LABELS & DISTRIBUTORS



Universal Music
Vietnam

Part of Universal Music Group, the world's leading record label group, representing both international and Vietnamese artists



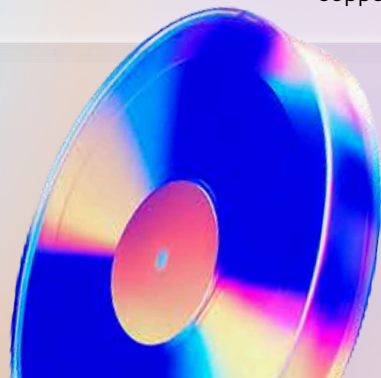
Warner Music
Vietnam

A branch of Warner Music Group, supporting the release, management, and promotion of artists such as Vu. and Chillies



Sony Music
Entertainment
(SME)

Manages and releases music for artists including Ha Le, Hooligan, and Kim Kunny, while providing copyright support and global promotion



INDEPENDENT LABELS & DISTRIBUTORS

believe.

Believe
Vietnam

Specializes in distribution and development for independent artists and labels, supporting global digital releases, enabling emerging artists to access global markets



DAO
Label

The group of record labels under DAO Music Entertainment has released over 1,500 songs for more than 300 Vietnamese artists.



Hang Dia
Thoi Dai

Specializes in the production and distribution of physical music formats (CDs, vinyl, cassette), alongside multimedia services such as recording, publishing, professional MV/TVC production, and photobook publication

tuneCORE

tuneCORE

Enables independent artists to sell and distribute their music content on digital platforms and streaming services worldwide



VIEENT

Music distribution-promotion, helping independent artists and creators succeed on digital platforms, with a long-term mission to support indie and traditional genre artists in Vietnam

MUSIC LABELS & DISTRIBUTORS - HIGHLIGHT 2025



ARTIST MANAGEMENT & DEVELOPMENT ECOSYSTEM

In September 2025, Virgin Music Group (VMG), under Universal Music Group, partnered with Metub Network to launch VMG Vietnam, a comprehensive artist services and label model. The offering spans Artist & Repertoire (A&R), marketing, distribution, and rights management, enabling artists to retain creative control and master ownership while leveraging Metub's network of 1,000+ creators.⁹³ This collaboration is expected to strengthen a professional artist development environment and connect Vietnam's creative ecosystem to international networks.

⁹³ Virgin Music Group expands into Vietnam via JV with The Metub Company by Music Business Worldwide

⁹⁴ Warner Chappell Music Opens New Office In Vietnam; Welcomes Vince Kobler As General Manager by Vietcetera News

⁹⁵ VIEENT becomes Spotify's preferred Vietnamese partner by Vietnam News

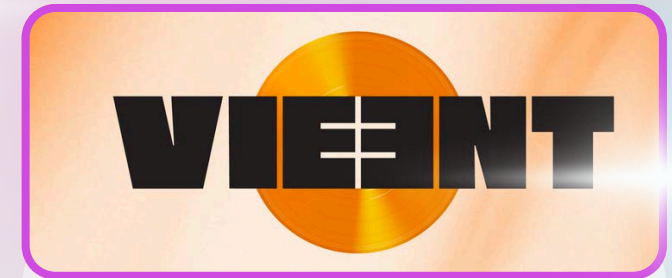
⁹⁶ Dedicated to independent artists by VIEENT



RAISING MUSIC PUBLISHING TO INTERNATIONAL STANDARDS

Warner Chappell Music, the publishing arm of Warner Music Group, officially opened an office in Ho Chi Minh City in 2025, marking the first time a major global music publisher has established a direct presence in Vietnam. Unlike recording-focused operations, Warner Chappell centers on songwriter development, rights administration, and connecting Vietnamese writers to global creative networks.⁹⁴

This move signals that Vietnam's songwriting scene has reached sufficient capability and potential to enter the international value chain. At the same time, Warner Chappell helps elevate professional standards in a historically fragmented domestic publishing market by delivering structured, transparent services with a clear globalization orientation for Vietnamese songwriters and composers.



VIEENT AND THE NEW GENERATION OF INDEPENDENT ARTISTS

In 2025, VIEENT continued to affirm its pioneering role in supporting indie artists in Vietnam, notably as Spotify's sole preferred distribution partner. Through this role, VIEENT assists artists with profile verification, global distribution to 30+ platforms, access to listener data, and effective release strategy development.⁹⁵

Beyond distribution, VIEENT provides transparent rights management, international-standard revenue reporting, and communications-marketing consultancy, reducing operational burdens and enabling indie artists to develop professionally.⁹⁶ With this model, VIEENT opens new pathways for independent artists, equipping the next generation to enter the creative industry on a stronger, more sustainable footing.

MUSIC LABELS & DISTRIBUTORS - RECOMMENDATION



As Vietnam's music market accelerates its shift toward a data-driven release model, the role of record labels extends beyond distribution to becoming strategic partners for artists and managers throughout the entire product lifecycle. Recent success cases show that effectiveness lies in the integration of creativity, strategy, and data: from building the narrative context for a song, activating content ahead of release, selecting suitable collaborating artists for engagement, to coordinating traffic from different fan bases to create early momentum. When executed properly, this coordination

provides the conditions for a song to break out beyond its initial niche into the mass market. For artists and management teams, close collaboration with record labels, from concept development and identification of the core audience to the timing of campaign launches on DSPs and social media, can determine 70–80% of early virality. At the same time, artists need to prepare story-driven content such as talk shows, behind-the-scenes materials, karaoke versions, and pre-release narratives, as these elements are crucial for labels to optimize distribution, pitch songs to DSP playlists, and



A song cannot go viral on its own without a release strategy. Record labels need to work with artists from an early stage: creating the right context, targeting the core listener base first, and only then expanding to the mass audience. Early traction, word-of-mouth effects, and initial data form the foundation that allows a song to travel further. When artists, management companies, and distributors clearly understand their respective roles and continuously optimize plans based on real data, a release is less likely to peak as a short-lived hit and disappear, and more likely to achieve a longer lifecycle with lasting impact.



Ms. Tran Thi Mai Anh

Business Development Manager -
Zing MP3 & Zing Media

expand reach over time. From a regulatory perspective, distributors today serve as key connectors between artists, DSPs, media, and international markets; therefore, clear legal frameworks around copyright, distribution, and cross-border cooperation are essential to facilitate releases, rights management, and market expansion. Strong coordination between the State and distribution entities will also help standardize data, ensure transparency in reconciliation, and promote cultural exports.

MUSIC MANAGEMENT, MARKETING & PRODUCTION SERVICES

Marketing agencies and media service providers act as intermediaries and bridges between artists and audiences, helping artists build their image, promote music products, and reach fans effectively. To achieve

success, artists often rely on these entities to design marketing strategies and manage relationships with commercial partners. Conversely, these agencies proactively approach artists to offer specialized or end-

to-end (360-degree) solutions, ranging from development direction and content creation to release management and public-facing advertising.

TALENT & COMMERCIAL MANAGEMENT



The First Management



NOMAD



C Mazor



ST.319 Entertainment



AIS



DreamS Entertainment



Higher Dimension



Big Arts Entertainment



Great Entertainment

PRODUCTION HOUSE



Alien



ANTIANTIART

Antiantiart



Foxio



S-Hube



DTAP



Capital Studio



OnlyC Production

ARTIST AGENCY



Double U



Brandbeats



The Talent



Metub



MANAGEMENT, MARKETING & PRODUCTION SERVICES - HIGHLIGHT 2025

CROSS-BORDER MANAGEMENT JOURNEY

In 2025, Vietnam's music services ecosystem marked a notable milestone when Nomad MGMT Vietnam was assigned by the Ministry of Culture, Sports and Tourism to lead Vietnam's representative to the Intervision Music Competition 2025. As a result, Duc Phuc became the first Vietnamese artist to participate in, and win, on this stage, presenting a professional image and demonstrating a strong ability to connect with international audiences.⁹⁷ This success highlights the increasingly important role of music service providers in standardizing artist management, expanding cross-border collaboration opportunities, and elevating the regional presence of Vietnamese artists.



BOX ENTERTAINMENT – AN INTERNATIONAL-STANDARD CREATIVE SPACE

From July 2025, Box Entertainment (under the inTheBox group) expanded its operations in Vietnam with an international-standard studio in Ho Chi Minh City. Equipped with an SSL 9000J mixing console and an integrated ecosystem for recording, post-production, and visual production, Box enables artists to create and produce complete works within a single workflow.⁹⁸ The establishment of Box in 2025 contributes to the professionalization of music production, allowing independent and international artists to deliver world-class products directly from Vietnam.

⁹⁷ Who is behind Duc Phuc's victory? by Tien Phong News

⁹⁸ Box Entertainment – an international music journey from Vietnam by VTV News

MANAGEMENT, MARKETING & PRODUCTION SERVICES - RECOMMENDATION



The new generation of artists, as well as artists already well established in today's landscape, not only need talent but also creative autonomy, a professional team, and seamless collaboration with partners both domestically and internationally. What they truly need is an expert team that knows how to optimize existing assets rather than simply chasing short-term plans. Artist-led businesses or local record labels, when fully specialized, equipped with a long-term vision, and capable of interpreting real data, can become a solid foundation for sustainable growth for both artists and labels.



Ms. Ton Nu Nhu Ngoc

Head of Labels & Artist Solutions -
Believe Vietnam

In recent years, the music services ecosystem has become a key driver shaping long-term career paths for Vietnamese artists. As consumption speeds increase and professional standards rise, these services function as the industry's soft infrastructure: standardizing workflows, elevating production quality, and enabling artists to compete regionally. Yet many teams still operate on individual-based models, lacking crisis management skills and transparent role and benefit structures, exposing artists to internal conflicts or missed opportunities. Among younger artists, many organizations

now prioritize creative autonomy and international potential, reflecting the globalizing direction of Vietnamese music. Therefore, artists and management companies must treat these services as strategic partners rather than outsourced vendors. Building specialized teams, aligning brand voice, establishing professional processes, and committing to long-term goals will help stabilize careers and expand creative range. Equipping artists with foreign language skills, creative independence, and market literacy will further reduce dependency on management and move closer to international

standards. Moreover, regulators should view music services as essential infrastructure, deserving investment on par with performance and copyright. Policies that support creative capacity building, standardize team roles, and encourage international collaboration (similar to Korea's KOCCA) will raise ecosystem standards. When artists are skilled, teams are professional, and markets are transparent, Vietnamese music will have the foundation needed for sustainable growth and global integration.

MUSIC AMPLIFIER: SOCIAL MEDIA

Social media has become a critical channel for the dissemination and promotion of music products. Artists and management teams actively engage major social platforms to interact with audiences,

leveraging the power of trends and user-generated content (UGC). These platforms play a significant role in shaping how listeners discover, consume, and engage with music.

#8

is Vietnam's rank in the list of countries with the highest number of YouTube users as of October 2025⁹⁹

#7

is Vietnam's rank in the list of countries with the highest number of Facebook users as of October 2025¹⁰¹

#6

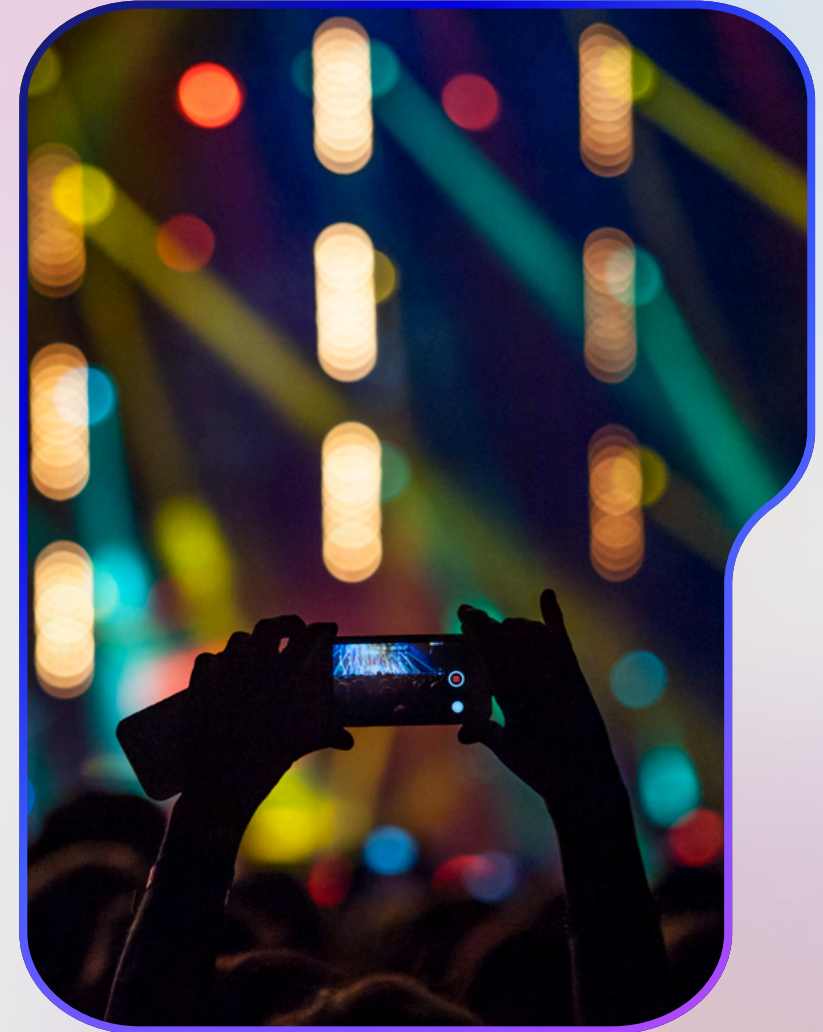
is Vietnam's rank in the list of countries with the highest number of TikTok users as of October 2025¹⁰⁰

1,350,000

is the increase in Instagram users in Vietnam as of October 2025¹⁰²

50%

of consumers consider UGC to be more trustworthy than other forms of media¹⁰³



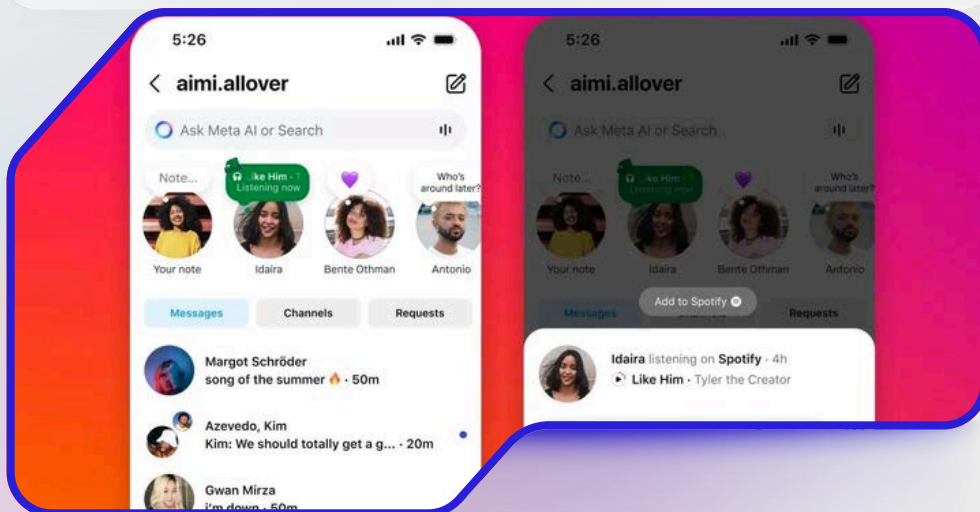
⁹⁹ Leading countries based on YouTube audience size as of October 2025 by Statista
¹⁰⁰ Countries with the largest TikTok advertising audience as of October 2025 by Statista
¹⁰¹ Leading countries based on Facebook audience size as of October 2025 by Statista
¹⁰² Digital 2026: Vietnam (Instagram users in Vietnam in 2025) by We Are Social and Meltwater
¹⁰³ 50 UGC statistics and strategies for brands in 2025 by InBeat

MUSIC AMPLIFIER: SOCIAL MEDIA - HIGHLIGHT 2025

INCREASING MUSIC ENGAGEMENT ON SOCIAL MEDIA

In early 2025, Instagram deepened its integration with Spotify, introducing in-Story song previews and music sharing via Notes. Users can listen, share, and interact seamlessly within the app, enabling more organic music discovery with greater cost efficiency.¹⁰⁴ This integration strengthens connections between artists, listeners, and communities, expanding music's reach through social platforms.

104 Spotify Takes Instagram Sharing to the Next Level with Audio Previews and Real-Time Listening Notes by Spotify
105 Hanoi officially launches the "A80 – Proud Vietnam" digital platform by the Government Electronic News
106 A strong sense of patriotism clearly expressed on social media by Vietnam News



MUSIC AND DIGITAL MEDIA NURTURING NATIONAL SPIRIT

On the occasion of the 50th anniversary of National Reunification and the 80th Independence Day, the Vietnamese Government intensified its use of social media to connect communities and spread patriotic sentiment, most notably through the digital platform "A80 – Proud Vietnam," alongside campaigns encouraging citizens to share images and memories tied to key historical moments.¹⁰⁵ In parallel, music became a catalyst for this spread across platforms such as TikTok, YouTube, and Facebook, where refreshed renditions of traditional songs helped bring messages of patriotism closer to the public, especially younger audiences.¹⁰⁶ The convergence of music and social media thus emerged as an effective tool for fostering national pride in the digital age, approachable and vivid, while preserving the heroic spirit of Vietnam's cultural and historical values.

MUSIC AMPLIFIER: SOCIAL MEDIA - RECOMMENDATION



Today, social platforms are no longer “secondary channels” but the frontline of music discovery, trend formation, and fandom dynamics. For artists and management teams, the question is no longer whether to be present, but how to be present within a content ecosystem built around short-form video, livestreams, UGC, and algorithmic distribution. A song may break out from a 15-second TikTok clip and drive streams to DSPs, but if the artist fails to quickly claim ownership, tell stories behind the song, and guide fans toward deeper content layers (MV, live performances, concerts, merchandise), the momentum fades

fast. Social media should therefore be treated as a strategic funnel with clear stages: Discovery (short hooks, dances, reaction clips, duets/challenges), Connection (storytelling, mini-talks, behind-the-scenes content, livestream conversations), and Conversion (driving listeners to DSPs, concert ticket sales, merchandise, and long-term fan communities). At each stage, artists and teams must understand audience behavior on each platform: what content resonates, in which context, and at what timing. This requires reading platform data, tracking user interests, traffic sources, and emerging countries, or



Social media has become the place where audiences encounter music for the first time, rather than a stop they visit only after watching an official MV. A 10–15 second dance clip can drive millions of listeners to the original track, but if the artist does not step in promptly to say “this is my story,” that wave will quickly move on to someone else. Artists and management teams need to view social media as a three-step journey: discovery – connection – conversion. Mastering this journey does not just create a TikTok hit; it brings new fans, new markets, and long-term career opportunities.



Ms. Le Minh Anh

Co-founder - 1001 Network

languages to avoid missing viral moments in different markets. From a regulatory perspective, social media represents both a major opportunity for cultural export and a growing need for content governance, copyright protection, and healthy interaction environments. Coordination between authorities, platforms, and music businesses to establish clear policies for creators, fans, and artists, from licensed music use to user rights protection, will help mitigate risks while continuing to encourage creativity.

MUSIC AMPLIFIER: ENTERTAINMENT & TV SHOWS

Music entertainment shows and reality television programs serve as important tools for artists to reach and engage mass audiences. Artists, especially emerging

talents often participate in these formats to increase visibility and build loyal fan bases. Production companies collaborate with artists and brands to create compelling

entertainment content, providing artists with opportunities to showcase their talent, personality, and stage presence to a broad public.



ENTERTAINMENT & TV SHOWS - HIGHLIGHT 2025



REDEFINING THE ROLE OF MUSIC TELEVISION

In 2025, two major entertainment companies, Vie Channel and YeaH1 Entertainment, demonstrated a clear trend toward expanding the music television ecosystem, where content, artists, and audiences are tightly interconnected.

- Vie Channel continued to stand out with Anh Trai Say Hi and Em Xinh Say Hi, developing a multi-platform music content model that integrates songwriting, performance, release, distribution, and concerts.¹⁰⁷

- YeaH1, through its “music game show universe” such as Chi Dep Dap Gio Re Song, Anh Trai Vuot Ngan Chong Gai, and Gia Dinh Haha, further expanded into official and unofficial commercial concerts—most notably Y-Concert 2025, a 10+ hour event featuring more than 50 artists.¹⁰⁸

Reality TV shows are thus transforming from broadcast platforms into starting hubs for music creation, promotion, and monetization, laying the groundwork for integrated entertainment economies and driving the comprehensive development of Vietnam’s music market.

SONY INVESTS IN THE YEAH1 ECOSYSTEM

Sony Music’s 49% stake in Yeah1’s artist management and distribution arm shows Vietnam’s music market has matured enough to attract global players. Beyond capital, the deal brings international standards in management, production, and distribution, opening pathways for Vietnamese artists to go global.¹⁰⁹ It also signals a shift from ad-driven models toward long-term value built on artists, copyrights, and live music.

¹⁰⁷ What can be learned from the success of the “Say Hi” universe by Tien Phong News
¹⁰⁸ Y-Concert – a 10-hour nonstop music extravaganza, one night only in Northern Vietnam by Yeah1

¹⁰⁹ Music giant Sony Music invests in the Yeah1 ecosystem by VnExpress News

ENTERTAINMENT & TV SHOWS - RECOMMENDATION



Over the past two years, music reality television shows have become a primary driver bringing artists closer to the mass audience, creating new fan layers and increasing overall social attention toward Vietnamese music. However, this growth tends to be short-term, similar to many Asian markets: formats often peak strongly in the first season, decline in the second, and rarely remain sustainable into a third season without major innovation in production, content, and communication strategies. As a program's "heat" fades, artists emerging from these shows risk entering a cycle of "seasonal fame" if they lack a

solid musical foundation and long-term planning. For artists and management teams, the key is not simply becoming "famous through a show," but converting reach into lasting artistic and commercial value: investing in refreshed imagery, maintaining a consistent release pipeline, updating visual and sonic language, and proactively building distinct cultural signatures rather than relying entirely on the format. From an industry perspective, these programs only reach their full potential when they function as talent-nurturing channels where artists are pushed onto the public radar while also being



Music shows in Vietnam are developing rapidly, but they still lack a foundation strong enough to sustain momentum beyond the first season. Without long-term strategies, artists can easily fall into a "fast rise, fast fade" cycle. The biggest challenge is not only production quality or promotion methods, but the absence of a true ecosystem where training, creativity, content, technology, and commerce operate together to support artists over the long run. To scale meaningfully, the industry must invest seriously in R&D, international collaboration, and talent development models linked to sustainable commercial pathways.



Ms. Stella Pham

Deputy Business Development Director -
1BRANDLINK

connected to deeper creative ecosystems of songwriters, producers, choreographers, visual teams, training institutions, and international markets. This is where the role of cultural authorities and broadcasters becomes critical. Investment in R&D, raising production standards to international benchmarks, expanding overseas collaboration, and establishing post-show support mechanisms will help shape generations of artists capable of professional, long-term careers and carrying Vietnamese culture further onto the global stage.

MUSIC AMPLIFIER: PERFORMING ARTS & CULTURAL EXCHANGE

Performing arts activities and cultural exchange in Vietnam function as multi-dimensional promotion channels, enabling artists not only to showcase talent but also to

expand influence, increase engagement, and strengthen community connections. These events play an important role in bringing music to audiences through diverse formats,

from solo shows to large-scale festivals and international collaborations, reinforcing the arts as a cultural bridge.

Artist solo livesthows

Individual headline events by specific artists (My Tam - Tri Am, Ha Anh Tuan - Sketch A Rose, etc.)

Multi-artist festivals

Large music events featuring many artists, typically targeting younger audiences (Nhung Thanh Pho Mo Mang, GENfest, etc.)

State-supported cultural exchange events

Programs designed to promote cultural exchange, including performances within national cultural celebrations (Hozo International Music Festival; Ho Chi Minh City River Festival, etc.)

Events featuring international artists

Festivals or live shows with international artist participation (8Wonder Festival; K-Star Spark in Vietnam 2025, etc.)

Brand-owned events

Music events funded and organized by brands to reward and engage customers (Starbucks - Siren Calling Concert; Jollibee - The Jolly Day, etc.)

Concert hall/theater music events

Classical or orchestra-based programs (symphonic or chamber) that broaden public reach by tapping into popular culture themes such as film and game music, and by collaborating with multi-genre artists (Classonic in Concert, CAM by 8 concert series, etc.)

PERFORMING ARTS & CULTURAL EXCHANGE - HIGHLIGHT 2025



SURGE IN LIVE PERFORMANCE ACTIVITIES

In 2025, concerts and music festivals expanded rapidly across Hanoi, Ho Chi Minh City, Da Nang, and Phu Quoc, reflecting the rise of the live performance industry within the creative economy.

Growing demand for in-person experiences among younger audiences has driven increased investment in stage infrastructure, performance technology, and professional event organization.

Domestic operators such as Vie Channel and YeaH1 Entertainment are raising production standards and expanding the live market. However, the shortage of international-standard multipurpose stages and theaters remains a major challenge for Vietnam's event industry.



NATIONAL CONCERTS & PPP

Alongside national commemorations, 2025 saw the emergence of large-scale national music events such as V Concert – Rang Ro Viet Nam and V Fest – Vietnam Today, organized by VTV in collaboration with Vingroup and other major enterprises.

Public-private partnership (PPP) models are becoming a new driver for the cultural sector, combining state and private resources to spread cultural value and develop the creative economy. These events meet international production standards, enhance audience experience, and promote the national image, marking a new step forward for Vietnam's music industry.

110 The boom in concerts in Vietnam raises demand for modern stadium infrastructure by Vietnamnet News
111 Using culture to nurture culture: solutions in the context of a market economy by VOV
112 Vietnam launches a Classical Music Society to build a modern music ecosystem by Vietnamnet News
113 Nearly 300 delegates, artists to attend Asia – Europe music festival in Hanoi by Viet Nam News



ADVANCEMENT OF CONCERT HALL AND THEATER MUSIC

For classical music in Vietnam, 2025 marks a notable milestone with the establishment of the Vietnam Classical Music Society.¹¹² The initiative reflects broader shifts in the national cultural and artistic landscape, with greater emphasis on institutional development in classical music.

Hanoi and Phu Tho also hosted nearly 300 artists at the Asia-Europe New Music Festival, fostering art exchange between Asia and Europe. The festival provided a platform for dialogue on East-West instrumental fusion, orchestral conducting, and chamber-orchestral performance, while presenting Vietnam's new music pieces, strengthening knowledge exchange, and enhancing its musical capacity and regional position.¹¹³

PERFORMING ARTS & CULTURAL EXCHANGE - RECOMMENDATION



Vietnam's live music event sector is currently entering a phase of rapid growth, but remains fragile. While the number of concerts and festivals has increased sharply in recent years, from television-driven events to independent festivals, the market still faces major challenges. First is the lack of distinct identity, with many events featuring similar content and song lists, heavily dependent on whichever artists, directors, or programs are "hot" at the time. Second, many events struggle to last beyond a single season due to the absence of sustainable audience development models like those of

Coachella or Fuji Rock. For artists and management companies, this shift presents two key tasks: (1) proactively building long-term performance capabilities, defining event identities, and cultivating loyal audiences so they can become independent "ticket draws" without overreliance on television exposure; and (2) forming early, long-term partnerships with suitable businesses and local authorities, avoiding trend-driven touring that fails to establish a distinct musical identity or long-term sustainability. For regulators, reforms are needed to streamline regulations and licensing



In Vietnam, staging a large-scale concert is often like "pioneering new territory": there is no clear price floor, few standardized processes, constant unforeseen costs, and very high financial risk. In some cases, events sell out yet still incur losses because the operational complexity of venues is impossible to fully anticipate. For the live music and cultural event market to evolve into an independent, sustainable industry rather than relying on a single "hot" program, it requires standardized venues, skilled human resources, and strong, long-term state support.



Mr. Loki Vu

CEO - SCBC Vietnam & Novel Production

processes for live performance organizers, expand PPP models for national and international-scale events, and introduce policies that encourage investment in human capital, especially in event production, sound and lighting, and stage management. When the State partners with businesses to develop performance infrastructure, the market becomes less dependent on chance-driven "breakthroughs," creating conditions for local festivals to grow into enduring cultural and tourism brands.

MUSIC AMPLIFIER: TICKETING PLATFORMS

Ticketing platforms are becoming a critical link in Vietnam's music ecosystem, connecting artists, event organizers, and audiences in a more transparent and efficient way. Beyond distributing tickets for concerts, festivals, and fan meetings, these platforms also have the potential to support voting, fan

community management, and value-added experiences for attendees. As the live music market grows rapidly, ticketing platforms are playing an increasingly important role in facilitating audience flow, improving organizational quality, and expanding artists' reach.



Ticketbox



1Zone
(part of Eventista)



V Ticket



VNPay



CTicket



Ve Ve



TicketGo

13 companies

operating in the online event ticketing space in Vietnam, with Ticketbox remaining the market leader in terms of user scale and trust¹¹⁴

114 Online Event Ticketing Sector in Vietnam by Tracxn



TICKETING PLATFORMS - HIGHLIGHT 2025

ticketbox

**NÂNG CẤP TÍNH NĂNG MỚI,
BẢO VỆ KHÁCH HÀNG THẬT**

OPTIMIZING USER EXPERIENCE – STRENGTHENING SECURITY IN TICKETING

In 2025, ticketing platforms, most notably Ticketbox, have placed strong emphasis on optimizing user experience during high-demand sales. Features such as “Virtual Waiting Room” allow users to queue in order, reducing system congestion and ensuring fairness among audiences.¹¹⁵ The “Gift Ticket” function also enables flexible ticket transfers within the platform, improving convenience and expanding real-life use cases.¹¹⁶ In response to ticket fraud and unofficial reselling, Ticketbox has introduced PIN-protected tickets, allowing safer sharing and helping organizers accurately control attendance and minimize losses.¹¹⁷ As a result, security has become a core foundation for transparent ticketing operations and stronger audience trust.

¹¹⁵ New feature update – protecting real customers by Ticketbox Facebook

¹¹⁶ You gift tickets – Subicha gives gifts by Ticketbox

¹¹⁷ Ticketbox launches new security features ahead of Gai Con hunting tickets for the ATVNCG D-3 concert by Hoa Học Trò News

¹¹⁸ Eventista – a comprehensive technology ecosystem contributing to the development of the cultural industry by Người Lao Động News



EVENTISTA: THE PROFESSIONALIZATION OF VIETNAM'S EVENT INDUSTRY IN 2025

2025 marks a notable step forward for Vietnam's ticketing market as Eventista significantly expands its domestic operations around 3 key pillars: voting, ticketing, and merchandise distribution. A highlight of this ecosystem is 1Zone, a global integrated ticketing and merchandise platform capable of launching ticket sales within 24 hours, supporting over 200 payment methods across 145 countries, and operating reliably at large-scale events.¹¹⁸ With strong technological capacity and flexibility, Eventista and 1Zone are becoming increasingly important partners for artists, organizers, and fan communities, contributing to the professionalization of ticketing and event operations, and reflecting the strong growth potential of Vietnam's music and entertainment market in the digital era.

TICKETING PLATFORMS - RECOMMENDATION



Ticketing platforms are now a critical component of Vietnam's music market, not only for ticket sales but also for running voting mechanisms, managing fanbases, and creating more connected audience experiences. As concerts, fan meetings, and music-entertainment events scale up in frequency and size, ticketing and voting platforms are taking on a central role in linking artists, organizers, fans, and brands. The emergence of many new players in recent years signals how quickly this market segment is expanding. For artists and management companies, ticketing platforms have moved

beyond the function of "selling tickets" to become tools for fandom governance and revenue optimization. Through features such as paid memberships (fan passes), tiered ticket-and-merch perks, and purchasing behavior data, artists can build more sustainable loyal communities, generate steadier revenue streams, and exert greater control over fan experiences. This represents a clear shift from the traditional model that treated fans simply as "event attendees." From an industry perspective, ticketing platforms create opportunities to raise event operation standards, improve transparency in ticket



Platforms today do more than sell tickets; they are becoming part of a broader fandom-building strategy. When artists sell fan passes, offer merchandise bundles, or provide perks for ticket buyers, they are cultivating a loyal community rather than simply selling access. These platforms are increasingly becoming real infrastructure for the industry, supporting not only concerts and fan meetings but also music awards and broader entertainment events. For long-term growth, ticketing platforms need to be treated as channels for fan management, experience design, and sustaining artist momentum, not just as sales gateways.



Mr. Nguyen Manh Toan

CEO - Eventista

distribution, and generate valuable market data for organizers. This also provides regulators with stronger foundations to standardize the market, support organizers, and build a civil, safe, and professional event environment. An integrated model is suggested: combining ticketing, voting, customer nurturing, and merchandise into a single ecosystem. If artists, management companies, and regulators leverage this early, Vietnam's music market can build clearer revenue structures, enhance fan experiences, and reduce dependence on short-term media.

ACCOMPANYING MUSIC: BRANDS

Artists, music-entertainment producers, organizers, and brands increasingly engage with one another proactively to leverage shared value. Brands often approach artists and music events to tap into their image, sound, and influence in order to drive

communication campaigns or product promotion. Conversely, artists and organizers actively seek brand partnerships to secure sponsorships for music projects, MVs, or concerts, providing additional production funding while expanding reach and visibility.

Investment/Co-ownership of music products and events

Collaborations in which brands contribute capital to production and hold ownership or co-ownership rights with artists or organizers over events, MVs, or songs (often with ongoing brand presence throughout the program or product)

Brand ambassador/spokesperson agreements

Long-term or campaign-based arrangements where artists act as brand ambassadors, using their image and music to promote brands across advertising, MVs, media content, and activation events

Sponsorship of events, MVs, or songs

Brands provide funding or in-kind support for live shows, festivals, MVs, or songs; brand logos and messages appear in communications content and materials, without ownership rights to the product

107 music events

were organized, led, or co-owned by brands in Vietnam within 2025*



*The data on music events in this study reflect only the aggregated results derived from the dataset collected by the research team, within the defined scope and methodology of the study.

BRANDS - HIGHLIGHT 2025



NON-ENTERTAINMENT BRANDS CROSSING INTO MUSIC

In 2025, Vietnam saw a strong wave of brands from finance–banking, retail, and services entering the music space to reposition their identities. Cases such as VPBank x G-Dragon (K-STAR SPARK), along with banks like TPBank and Techcombank partnering with television programs (Em Xinh Say Hi, Tan Binh Toan Nang), show how music has become a new “emotional language” for brands to connect with Gen Z.¹¹⁹

Rather than relying solely on ambassadors, brands are using music as a storytelling tool to communicate modernity, creativity, and approachability through experiences, stages, and cultural symbols. Music is no longer only an artist’s asset; it has become a brand positioning asset.

119 Global K-pop icon G-Dragon is brought to Vietnam by VPBank for the VPBank K-Star Spark mega concert by Thi Truong Tai Chinh Tien Te Magazine
120 Expectations from the race to promote brands through music by Nguoi Lao Dong News



MEGA MUSIC FESTIVALS: HIGH-IMPACT BRAND ACTIVATION SPACES

The year 2025 marked a strong return of large-scale music festivals, increasingly organized and funded by companies across consumer goods (Red Bull, Hao Hao, Oishi, etc.), retail (Circle K, GS25, 7-Eleven, etc.), and F&B (Starbucks, KFC, Jollibee, etc.). These brands view music events as highly effective marketing channels due to their ability to create deep emotional touchpoints, activate brands through immersive creative spaces, and generate powerful reach via UGC. Music events have thus evolved into direct engagement channels, where brands can embed themselves into popular culture, rather than appearing only through traditional advertising and media placements.¹²⁰

BRANDS - RECOMMENDATION



Today, brands are becoming a key financial driver behind content production, event scaling, and the elevation of television and entertainment standards. Whereas artist-brand collaborations once centered mainly on short-term ambassador contracts, the past two years have seen a clear transition: brands now view music as a core marketing platform, and music events as community-connection channels with impact far beyond traditional advertising. The rise of commercial mega-concerts, domestic festivals, and event series born from music programs has opened a new competitive arena for brands. Sponsorship is no longer about logo placement, but about experience placement—branded

spaces, interactive activities, creative booths, limited editions for fans, and even narratives built alongside artists. Brands are increasingly seeking “clean” artists with consistent identities, civil and well-organized fan communities, and the ability to generate both economic and social impact. Artists who meet these criteria gain a strong advantage in securing long-term sponsorships, not just booking fees, but co-developed product lines, co-created communication content, and jointly organized events. This shift also supports a more sustainable model for artists by diversifying income beyond music releases alone. From a regulatory perspective, this wave creates new requirements for professionalizing sponsorship



Serving as a brand ambassador is often temporary, where brands merely borrow an artist’s popularity. Real value emerges from deeper partnerships—when artists and brands co-design products or co-create music experiences, they begin to build lasting legacies. Recent investments in events across Vietnam clearly demonstrate this shift: brands no longer want to simply sponsor, but to move into the heart of the event—into its story, experience, and fan community. Artists with a clear identity, strong communities, and long-term collaborative thinking are becoming strategic partners rather than short-term media choices.



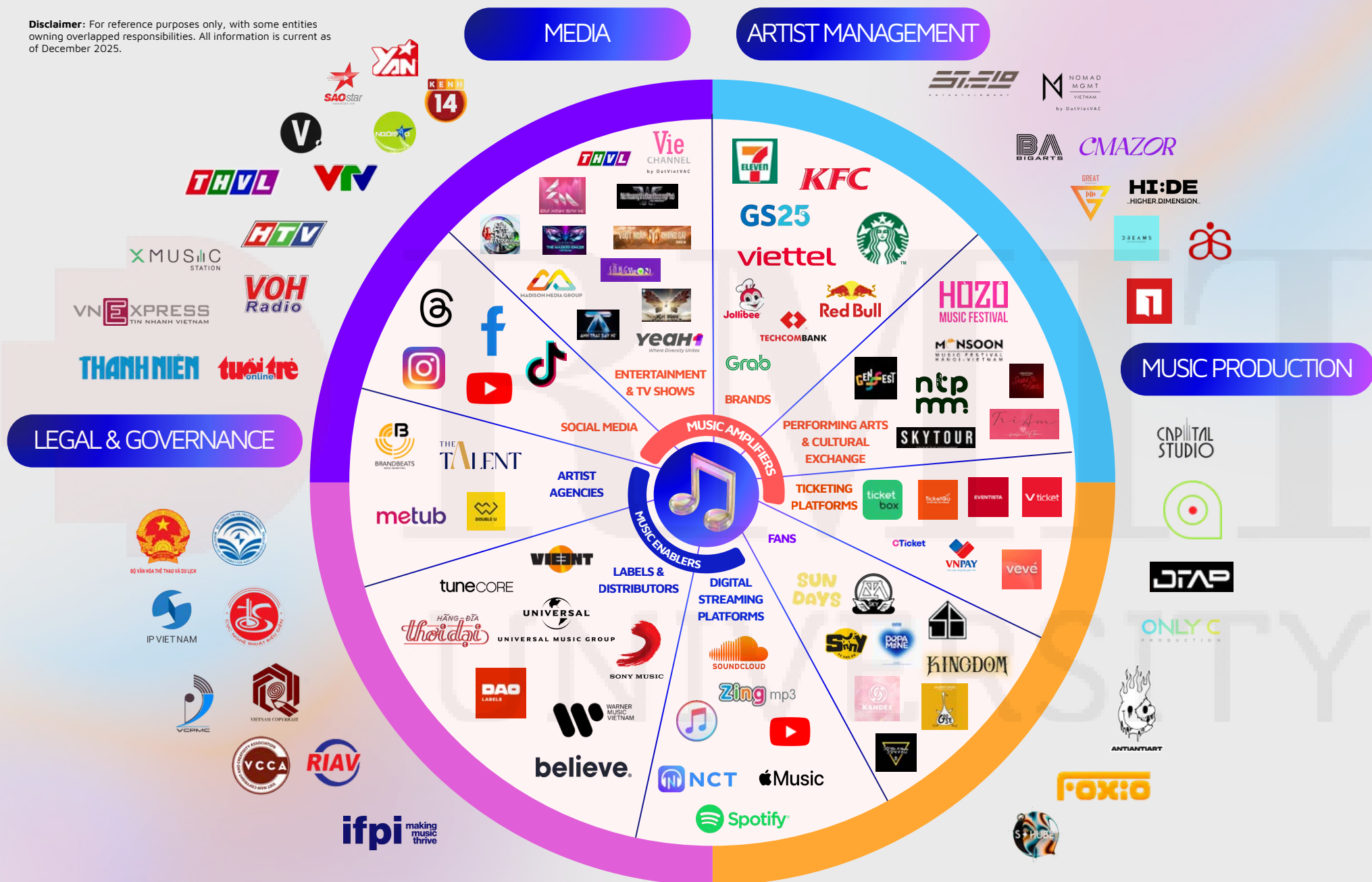
Mr. Le Quoc Vinh

Chairman - Le Group of Companies

activities and measuring collaboration effectiveness. For brands to confidently invest at scale, transparent event standards, structured event planning with brand participation, and measurable criteria for “clean” artists are essential. With clearer regulations and policies, brand capital can help grow large-scale concerts and distinct local or national festivals—laying the foundation for a sustainable cultural and music industry.

VIETNAM MUSIC LANDSCAPE 2025

Disclaimer: For reference purposes only, with some entities owning overlapped responsibilities. All information is current as of December 2025.



10 EMERGING TRENDS IN VIETNAM'S MUSIC LANDSCAPE 2026



10 EMERGING TRENDS IN VIETNAM'S MUSIC LANDSCAPE 2026

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V-FOLKTRITOTISM: ETHNIC HARMONIES AND PATRIOTISM IN THE DIGITAL ERA



In 2025, amid major national milestones, a new musical wave has been rising in Vietnam's music landscape: one where traditional folk elements, revolutionary materials, and patriotic spirit are re-arranged through modern soundscapes such as electronic music, pop, or modern dance music. V-folktriotism, the fusion of V-Pop, folktronica (modern music infused with folk influences), and patriotism, evokes sacred and nostalgic emotions while remaining contemporary and highly

accessible to younger Vietnamese audiences.¹²¹ No longer confined to formal ceremonies or commemorative occasions, patriotic music now appears everywhere, from grand stages to offshore platforms, from TikTok to community campaigns. National spirit is being recreated through electronic sounds, woven into everyday life through an artistic language that is approachable, expressive, and deeply connected to the cultural identities of different regions.¹²²

128 music events

were organized with messages promoting patriotism, national spirit, and Vietnam's cultural values within 2025*

*The data on music events in this study reflect only the aggregated results derived from the dataset collected by the research team, within the defined scope and methodology of the study.

121 "Bạc Hạc" contributes to internationalizing Vietnamese culture globally and localizing world civilization in Vietnam by the Ministry of Culture, Sports and Tourism's Electronic Information Portal

122 Educating patriotism through music programs on television: a bridge between tradition and the younger generation by Thanh Niên News

V-FOLKTRITISM: ETHNIC HARMONIES AND PATRIOTISM IN THE DIGITAL ERA

The return of folk-influenced songs with themes of history and homeland is not merely a “nostalgic wave,” but a response to a deeper question: what is V-Pop in an era where K-Pop and US-UK music are increasingly converging in both sound and visual language? Works such as Bac Bling or Viet Tiep Cau Chuyen Hoa Binh demonstrate that folk materials such as pentatonic scales, traditional instruments, and narratives of national pride can still perform strongly on digital platforms, creating experiences that resonate with collective memory while aligning with the listening tastes of Gen Z. This is not just a cultural phenomenon, but a sign of a new generation of artists who consciously view music as a form of civic education, retelling history through catchy, highly shareable formats.

From an industry perspective, V-folktriotism significantly expands the contexts in which music can be used and consumed: from political and educational programs, festivals, and state-led events to brand campaigns, life-skills education, and local tourism promotion. As regulatory bodies gradually become more open to genres once considered “hard to accept,” such as rock, EDM, or experimental formats, hybrid folk-modern projects gain greater opportunities to be tested on major stages, allowing them to evolve into sustainable currents rather than one-season trends. At the same time, the intersection of local elements (melodies, language, cultural symbols) with global components (production techniques, visuals, choreography) not only localizes new music technologies, but also helps internationalize Vietnamese identity through regionally competitive products.



This year truly marks the return of patriotic music in a new form: younger, more dynamic, and more contemporary, carrying the spirit and national pride of a new generation. Driven by young artists with a deep love for their country and a desire to bring Vietnam’s cultural heritage into modern music, these works aim to introduce traditional values to international audiences in a fresh, accessible way. This cultural material is likely to remain a uniquely distinctive element of Vietnamese music as it continues its path of integration and growth. The aspiration to assert personal identity, intertwined with love for homeland, has transformed long-standing cultural values into a form of “soft power,” enabling Vietnam to shine with confidence and leave a lasting mark on the global music map.



Mr. Nguyen Van Chung
Music composer-songwriter

CASE STUDY:

DTAP PROUDLY “MADE IN VIETNAM”

Made in Vietnam by DTAP is a music project launched on August 19 in Ho Chi Minh City, in partnership with the Central Committee of the Ho Chi Minh Communist Youth Union, commemorating the 80th anniversary of Independence Day. Earlier, the Made in Vietnam MV featuring People’s Artist Thanh Hoa alongside Truc Nhan and Phuong My Chi made a strong impact by celebrating Vietnamese culture, history, and people. Building on that success, DTAP released a full-length album of the same name with 16 tracks, structured into 3 chapters: national roots, the spirit of unity, and aspirations for progress. The participation of artists across generations, such as My Tam, Ha Anh Tuan, Den Vau, People’s Artist Bach Tuyet, and Toc Tien,

highlights rare intergenerational collaboration within a single cohesive project.¹²³ Alongside the album, DTAP and the Youth Union launched the cross-country journey Tu Hao Viet Nam. Inspired by wartime cultural troupes, the journey traveled through historical locations including Dak Lak, Hue, Quang Tri, and Nghe An, concluding in Hanoi on September 2. Each stop combined performances with commemorative activities, fostering gratitude and inspiring national pride among younger audiences.¹²⁴ Made in Vietnam goes beyond music. It is a cultural and spiritual journey that affirms pride, integrity, and the aspiration to build Vietnam in a new era.

25 voices

across generations, from veteran People’s Artists to Gen Z performers, participated in the album¹²³

18 million

YouTube views for the album’s songs after just over two months of release¹²⁵



¹²³ The most talked-about patriotic music album of the year: featuring My Tam, Ha Anh Tuan, Den Vau, and Thanh Thủy by Tuổi Trẻ News

¹²⁴ DTAP launches the album “Made in Vietnam” and kicks off the “Proud Vietnam” journey by Quan Doi Nhan Dan News

¹²⁵ The album MADE IN VIETNAM officially surpasses 18 million views on YouTube after more than two months of release by DTAP Facebook

GLOCALIZATION: CONVERGENCE AND GLOBAL REACH



The strong resurgence of Vietnamese culture amid globalization has given rise to a notable trend: Vietnamese music is no longer confined to the domestic market, but is increasingly asserting its presence internationally through a strategy of “glocalization.” This approach is not about exporting Vietnamese products wholesale, but about preserving cultural identity while incorporating modern sounds and global tastes.

Rather than imitating foreign trends to appear “international,” many artists are choosing to protect the Vietnamese essence through folk-based materials, traditional imagery, and locally rooted storytelling, allowing Vietnamese music to stand out globally through authenticity rather than similarity.

Pentatonic scales, folk poetry, traditional instruments, performance styles, and costumes are reinterpreted through contemporary genres such as pop, EDM, and rap, creating a distinctive, authentic, and shareable identity.¹²⁷

The success of younger artists such as Phuong My Chi, Hoang Thuy Linh, and Suboi, along with creative teams like DTAP, highlights the strong potential of Vietnamese music when developed with structured investment and a selective global mindset. The glocal approach, blending local elements within a global context, has become a clear pathway for Vietnamese music to expand its reach while preserving core cultural values.¹²⁸

¹²⁶ From the ‘Phuong My Chi phenomenon’ to a strategy of ‘world-class localization’ by Dan Tri News

¹²⁷ Human resources for developing the cultural industry: conquering the world through cultural identity by BTV News

¹²⁸ Cultural exports: a lever for Vietnam’s economic development by VTV News

GLOCALIZATION: CONVERGENCE AND GLOBAL REACH

The intersection of cultural identity and global thinking is opening a new pathway for Vietnam's music industry. Preserving the Vietnamese spirit in composition and performance not only helps create a distinctive signature, but also affirms Vietnam's cultural presence on the global map. Each song can become a "cultural passport," carrying the soul, people, and living spaces of a locality, a region, and the nation. This also forms the foundation for building a creative economic value chain around music copyright, live performance, tourism, brand partnerships, and derivative products closely linked to national image. At the same time, it creates opportunities for young artists to build personal brands as local cultural symbols that connect with global audiences.

To fully capture this trend, Vietnam needs a long-term strategy for developing its cultural industries, from investing in creative human capital and establishing support mechanisms for artists to building a modern arts ecosystem that remains rooted in tradition. Cultural products must be intelligently "packaged": distinctive in identity, contemporary in form, and emotionally resonant to enable wide circulation. A complete value chain is essential, spanning creation, production, distribution, communication, and extensions into tourism and ancillary products. When supported by systematic investment and a global vision, music can become a bridge that carries Vietnamese heritage further, no longer just art, but a strategic asset for sustainable cultural integration.

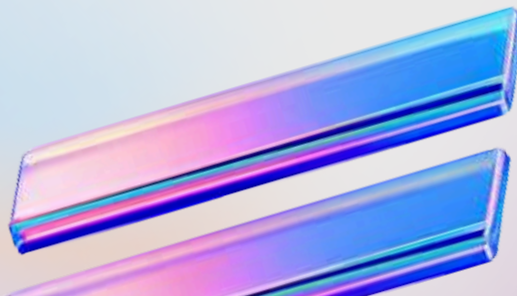


For glocalization to succeed as a strategic direction, it must follow the principle of "culture first, economy follows." South Korea invested for decades in cultural industry talent before achieving global success with K-Pop and cinema. Similarly, Vietnam requires coordinated commitment from the State, major corporations, and global digital platforms. These actors are not only commercial channels, but also promotional resources and international partners that can bring Vietnamese artists and cultural products to the world. With clearly designed cooperation mechanisms, globally standardized local music can gain a long enough runway to generate cultural influence, and from there, sustainable economic value.



Mr. Khanh Nguyen

Van Xuan Awards Organizing Committee



CASE STUDY:

PHUONG MY CHI BRINGS THE VIETNAMESE SPIRIT TO THE GLOBAL STAGE

Phuong My Chi's breakthrough at Sing! Asia 2025 stands as a clear example of the "globally competitive localization" strategy in action. With Vu Tru Co Anh, a fusion of electronic music and folk-inspired elements, she made a strong impression and emerged as an outstanding regional runner-up across Asia. Her distinctly Vietnamese performance style, combined with a saxophone collaboration, created an emotionally rich and compelling musical moment. Without singing in English or following the K-Pop formula, it was precisely her Vietnamese identity that enabled her to resonate with international audiences.¹²⁹ This moment represents an important step toward a model of

"exporting identity": retaining Vietnamese cultural materials, elevating them through modern production, and communicating them in a universal musical language. Her success is not only a personal achievement, but also a broader signal that global audiences are drawn to authenticity and difference when it is sincere and emotionally powerful. Behind this milestone is the DTAP team, whose creative philosophy consistently places cultural identity at the core of every project. When identity is packaged at the right level, Vietnamese music can move beyond international visibility to help shape new trends and set new benchmarks in the global music market.



128,535

online discussions related to Phuong My Chi during Sing! Asia 2025, ranking #1 on the BSI Top 10 Influential Figures chart for July 2025¹³⁰

129 Phuong My Chi wants to tell Vietnamese cultural stories at Sing! Asia by The Thao & Van Hoa News
130 Top 10 Influencer Ranking by Buzzmetrics

FLASH FAME: FROM SHORT-LIVED PHENOMENA TO SUSTAINABLE JOURNEYS



In the digital era, artists are no longer only music creators but must also become fully fledged public figures, simultaneously producing content, telling personal stories, and maintaining constant social media presence. Platform algorithms on TikTok, YouTube, and Instagram increasingly prioritize attention and engagement, often pushing artistic quality into the background in favor of personal appeal and visibility.¹³¹

131 Trending fame: Sustainable or just a flash in the pan by Dai Doan Ket News

Fame today can arrive very quickly through a viral sound clip or trending challenge, but it can fade just as fast without a solid foundation. Many young artists gain widespread recognition in a short period, yet struggle to sustain long-term careers due to the lack of strategic direction or insufficient artistic investment. This dynamic is creating a short-term competitive environment, where creativity is frequently compromised in pursuit of commercial trends and immediate engagement metrics.



FLASH FAME: FROM SHORT-LIVED PHENOMENA TO SUSTAINABLE JOURNEYS

Artists need to rebalance art and communication. Vietnam's music industry is gradually developing more holistic criteria for evaluating artists, moving beyond visibility and engagement metrics to include artistic value, message depth, and sustained contribution over time. This shift not only offers the public a fairer perspective but also creates an environment that encourages artists to invest in long-term creative paths. It lays the groundwork for a generation of artists with longer career lifespans, capable of becoming reliable partners for brands, festivals, and cultural projects, thereby increasing economic value across the entire ecosystem. At the same time, artists must proactively build clear development strategies, from personal branding to release planning. They need to reconnect with their roots: family, hometowns, cultural spaces,

and lived experiences that originally nurtured their inspiration to answer core questions: "Who am I?", "What heritage do I carry forward?", and "What do I want to bring to the world?". When inner identity is strong, artists can absorb global influences selectively rather than reactively. Moreover, shifting the focus from "one-season phenomena" to "career journeys" helps reduce psychological pressure on young artists while fostering a healthier working environment - one with professional management, structured release plans, fan community care, and support mechanisms when momentum fades. When these components are thoughtfully designed, today's "social media stars" gain the opportunity to evolve into true artist brands, making lasting contributions to cultural life and the creative market.



Building a sustainable reputation is, first and foremost, a process of shaping cultural identity. For artists, this requires "looking inward" to understand why they create music and what they seek to carry forward from their heritage. Only on this foundation can they then "look outward," selectively absorbing influences from global trends and diverse cultures without being swept away by short-term fads. Personal branding, in this sense, is like a tree: it must have deep cultural roots while also reaching upward to absorb the light of its time. When that balance is achieved, reputation is no longer a fleeting moment of attention but becomes a durable journey of artistic and professional growth.



Mr. Nguyen Huu Anh

Founder & CEO - The First Management

CASE STUDY:

DUONG DOMIC - FROM BREAKOUT PHENOMENON TO SUSTAINED CAREER PATH

Duong Domic emerged from Anh Trai Say Hi as one of V-Pop's most talked-about new faces. His distinctive vocal tone, youthful image, and engaging stage presence quickly sparked viral attention and won over Gen Z audiences. One year on, Duong Domic has proven that his appeal is not fleeting. A series of releases continued to enter Top Trending charts, earning positive critical recognition for creativity and personal imprint. He received "New Artist" awards from Cong Hien, Lan Song Xanh, and WeChoice, while appearing frequently on major stages and brand events. His fandom has grown rapidly, becoming one of the most active Gen Z artist communities.¹³²

This consistent momentum suggests Duong Domic is no longer a short-lived phenomenon, but an artist gradually establishing real standing in the industry. However, the key challenge ahead lies in long-term sustainability. V-Pop history has seen many rapid rises followed by equally fast declines. To move further, Duong Domic will need to continuously evolve his musical direction, maintain genuine connections with his audience, and solidify a distinct identity rather than chasing short-term trends. From a breakout moment, he now stands at the threshold of becoming a Gen Z artist with lasting impact, if he leverages current success and commits to long-term artistic investment.

17.8K

TikTok videos created using the song Pin Du Phong in November 2025, one year after its release, demonstrating the song's enduring appeal and Duong Domic's sustained musical traction¹³³



¹³² Thanks to the power of the "Anh Trai" show, the "giant-tall" male singer shines as a star in less than a year by Kenh 14

¹³³ The male singer who won his entire career thanks to one album: New songs trend whenever he flops, stays busy with shows even when sitting still by Kenh 14

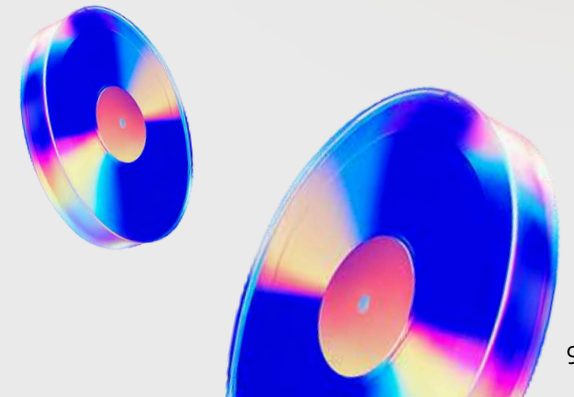
CROSS-INDUSTRY MUSIC: OPPORTUNITIES FOR ARTISTS TO CREATE HITS



From serving mainly as emotional support for cinematic storytelling, Vietnamese film soundtracks are now evolving into an independent current within the music market. A wave of recent OST songs has not only stood out within their films but also crossed over into the mainstream, becoming viral on TikTok, climbing streaming charts, and in some cases being remembered longer than the films themselves. This shift reflects a change in listening behavior: audiences are increasingly drawn to authentic emotions, narrative context, and storytelling - elements inherent to film music that have now become clear competitive strengths.¹³⁴

¹³⁴ The independent life of Vietnamese films' soundtracks by Phu Nu News

In an increasingly crowded V-Pop market, where releases are frequent yet often struggle to leave a lasting mark, many artists are turning to film and television projects to increase their chances of creating a hit. With extended screen time, repeated exposure, and heightened emotional intensity from visual storytelling, OSTs function as a uniquely effective distribution channel. They allow artists to deliver artistic expression while experimenting with new sonic colors, without being constrained by the commercial pressure typically attached to standalone singles.



CROSS-INDUSTRY MUSIC: OPPORTUNITIES FOR ARTISTS TO CREATE HITS

The growing trend of film soundtracks becoming standalone hits is reshaping both the music and film ecosystems. For artists, this opens up a wider creative space, from emotional ballads to retro or jazz influences, while still staying aligned with public taste through cinematic storytelling. The close synchronization between music and visuals amplifies emotional impact, allowing songs to resonate more deeply with audiences and fostering stronger, longer-lasting connections.

For filmmakers, soundtracks are no longer decorative elements but strategic assets in marketing and brand-building. A compelling OST can serve as a gateway that draws audiences to the film, boosting viewership and online discussion.

In practice, many successful soundtrack songs continue to circulate long after a film's theatrical run ends, extending its media lifespan, an increasingly valuable advantage in a market defined by short content cycles.

That said, not every soundtrack can successfully exist outside its original context. To truly cross over into the mainstream, a film song must meet 3 conditions: strong musical quality, a powerful emotional link to the film's narrative, and a well-timed distribution and amplification strategy on the right platforms. Achieving this requires tighter collaboration among composers, singers, film producers, and marketing teams.



Market developments suggest that film soundtracks often function as key inflection points for creating long-lasting hits that outlive the films themselves. This convergence is now taking shape in Vietnam, where OSTs are increasingly viewed as independent commercial products rather than purely emotional support. As a result, new professional opportunities are emerging, most notably the role of the Music Supervisor, who curates music choices strategically to maximize both artistic fit and media impact. At the same time, more structured exploitation of film music can turn sync licensing into a sustainable revenue stream, strengthen copyright systems, and nurture a new generation of songwriters closely matching the needs of the content industry.



Mr. Duong Vu Quoc Hoang
CEO - Mo Music House

CASE STUDY:

THE CROSS-OVER “MIRACLE” OF NGUYEN HUNG

Nguyen Hung, once a largely unfamiliar name to the mainstream music market, unexpectedly emerged as a breakout phenomenon in 2025 through just 2 film soundtrack songs. Originally a member of the indie band MAYDAYs, he gradually built a distinct identity marked by a warm, low-register vocal tone, sincere and poetic songwriting, and gentle rock-ballad arrangements that avoid excessive embellishment. His first hit, Phep Mau, the OST for the indie film Dan Ca Go, resonated strongly with audiences thanks to its relatable lyrics and cinematic, emotionally rich music video. The song's success helped propel the film into theatrical release and pushed him beyond the confines of the indie scene.

Less than 6 months later, Nguyen Hung reinforced his momentum with a second hit, Con Gi Dep Hon, written for the feature film Mua Do. The ballad, shaped like a soldier's letter to loved ones, combines a restrained melody with a deeply human message, quickly becoming a familiar tune on major stages and public events. No longer a one-hit wonder, Nguyen Hung demonstrates the long-term potential of an indie artist successfully crossing into the mainstream by staying true to his artistic identity while carefully broadening his audience reach. His trajectory has become a strong source of inspiration for young artists pursuing independent music paths rooted in emotional authenticity.¹³⁵

64 million

YouTube views for the Phep Mau MV after more than 10 months since release

42 million

YouTube views for the Con Gi Dep Hon MV after more than 3 months since release



MUSIC CREATION IN THE AI ERA: THE UNRESOLVED COPYRIGHT DILEMMA



The rapid development of AI tools for composition, arrangement, and voice simulation is fundamentally reshaping how music is created, distributed, and consumed. With just a few prompts, anyone can generate a “new song” or a “new voice” and release it instantly on digital platforms. This has made the boundary between human-created works and machine-generated outputs increasingly blurred, while existing legal frameworks still largely protect only “direct human creativity.” In Vietnam, AI-generated music, from voice clones of famous singers to viral tracks created with tools like Suno AI, has proliferated across social media, attracting massive views and shares.

Many cases exploit regulatory gray areas to bypass copyright obligations: using AI to cover, rearrange, or even imitate an artist’s identity without permission or revenue sharing.¹³⁶ In this context, the question “Who is the author and who holds the rights to AI-involved works?” has become a complex legal challenge, affecting not only creators’ livelihoods but also public trust in the fairness of the digital music market. Keeping humans at the center while still enabling technological innovation is a major challenge for law enforcement bodies, regulators, digital platforms, and copyright organizations alike in this transitional period.¹³⁷

¹³⁶ The story of AI music copyright by Phu Nu News

¹³⁷ Copyright for AI works: A new legal puzzle in the digital era by Ha Noi Moi News

MUSIC CREATION IN THE AI ERA: THE UNRESOLVED COPYRIGHT DILEMMA

In a saturated market with songs, artists, and KOLs, the rise of anonymous “AI music channels” that repurpose existing works and voices to generate million-view content without paying royalties further fragments revenue from streaming, advertising, and sync licensing. This not only weakens creative incentives for songwriters, singers, and producers, but also creates uncertainty for investors and brands considering long-term music projects. If AI is to function as a supportive tool rather than a replacement for human creativity, several concrete steps are needed:

- Intellectual Property Law and emerging AI regulations must clearly define rights holders in AI-involved works, including the level of human creativity required, co-authorship models, and fair rights-sharing mechanisms among data providers, developers, and operators.

- Social networks and DSPs should be required to label AI-generated content, deploy voice and arrangement recognition technologies to detect infringements, and cooperate with copyright organizations on revenue allocation.
- Domestic professional associations need to establish codes of conduct for using AI in composition, recording, and performance, helping artists understand legal boundaries in daily practice.

While audiences are excited by innovation, they are also concerned about the trade-off between technological convenience and human creative value. How the music industry addresses AI copyright today will shape public trust in whether artistic labor is respected, directly influencing the long-term status of creative professions within the digital economy.



The music industry has long been a frontrunner in adopting new technologies, and AI is no exception, helping artists create, analyze audience preferences, and deliver new listening experiences. However, AI also introduces a serious challenge: many technology companies are training AI systems on copyrighted music without permission or compensation, then releasing outputs that compete directly with the original works. If Vietnam lacks policies to protect rights holders from this “double loss,” incentives to invest in music creation will erode rapidly. Given the pace of AI development, this risk is closer than we may expect.



Mr. Tao Minh Hung

Vietnam Country Head at IFPI
(International Federation of the
Phonographic Industry)

CASE STUDY:

"AI VOICES" SINGING TRINH MUSIC AND THE COPYRIGHT GAP

In the final months of 2025, Vietnamese social media saw a surge of videos featuring "AI voices" performing Trinh Cong Son's songs. Rock reinterpretations of classics like Diem Xua, Ha Trang, Ga Chieu Pho Nho, and Mua Chieu, recreated with synthetic vocals, spread rapidly, easily reaching millions of views. Curiosity around these novel renditions helped many AI covers surpass the original recordings in listenership, while the songwriter's family and rights holders received little to no revenue sharing.

Behind the "interesting" and "fresh" appeal lies an anonymous business model: no permission, no contracts, no copyright accountability, yet steady ad income from platforms.

138 AI singing Trinh music, painful copyright issues by Lao Dong News

In response, songwriter Dong Thien Duc called on authorities such as the Copyright Office and rights protection centers to act decisively, even urging the use of AI itself to monitor, trace, and take down infringing channels. From the Trinh Cong Son estate, singer Trinh Vinh Trinh acknowledged the artistic appeal of some AI versions but raised concerns: if "virtual voices" continue unchecked, without clear governance, the creative value and career opportunities of real singers will be threatened.¹³⁸

The case of "AI singing Trinh" has thus become a concrete warning: the market urgently needs a legal framework and enforcement tools for AI-generated content before synthetic voices claim an ever-larger share of the digital music



1 million

views on YouTube for the AI-performed Diem Xua MV within just over 1 month of release

PROSUMER FANDOM: RESHAPING THE MUSIC MARKET THROUGH PRODUCE-AND-CONSUME DYNAMICS



From passive listeners, fans today have become active participants in creating and spreading content around artists, forming a vibrant “derivative” ecosystem, where each release is not just a song, but a source of inspiration for remixes, fan art, fan fiction, mashups, video edits, merchandise, and more.

The prosumption model, where fans both consume and create, is particularly strong in the Vietnamese market, especially among Gen Z fandoms.

Through TikTok explainers, viral photo series, lyrics tied to trends, and fan-led “re-creations” on platforms like CapCut, TikTok, Instagram, and YouTube, fans not only extend a product’s lifecycle but also help songs and artists reach far beyond their original audiences.

Notably, these fan-generated derivatives have become some of the most effective promotional tools, especially when they emerge organically from the community rather than through agencies or professional PR teams. This form of organic virality is a model that content creators, artists, and brands can no longer afford to ignore.



PROSUMER FANDOM: RESHAPING THE MUSIC MARKET THROUGH PRODUCE-AND-CONSUME DYNAMICS

As fans become an integral link in the chain of production, consumption, and distribution, the boundary between artists and audiences increasingly blurs, laying the groundwork for a model of co-created creativity. Items such as lightsticks, apparel, posters, or fanmade videos carry strong personal expression, serving both as identity markers and as a new form of consumption: emotionally driven, personalized, and participatory.

For artists, opening space for fan-generated derivatives not only boosts visibility but also generates indirect revenue through merchandise, concerts, and media exposure. For brands, “co-existing” with fandom communities offers opportunities to build relatable, timely, and trend-responsive campaigns rooted in genuine cultural engagement.

Over the long term, fandoms can evolve into a significant socio-economic force within Vietnam’s music, culture, and media industries.



Today, fans increasingly resemble a production and operations arm within the ecosystem surrounding artists. They organize fan communities, manage activities, and in some cases even co-invest in projects, drawing from professional fandom models in China and South Korea. With this influence comes strong critical power: when artists or brands act against shared values, fandoms can withdraw support or trigger immediate boycotts. Treating fans merely as “consumers” risks overlooking a vast resource: prosumer fandoms that are actively shaping how products are created, decisions are made, and success is measured in today’s music market.



Mr. Nguyen Tien Huy
Founder & CEO - Pencil Group



CASE STUDY:

FROM AUDIENCE TO “CO-PRODUCER”: THE POWER OF PROSUMER FANDOM AT THE ANH TRAI SAY HI CONCERT

At the Anh Trai Say Hi concert, fan communities did not simply show up to cheer for artists; they arrived with fully formed creative projects shaped by fandom identity. From check-in booths and fan gifts to coordinated outfits and visual concepts, everything was effectively “directed” by fans themselves, demonstrating strong self-organization and unlimited creative capacity.

A standout example was the project Thinh Ha Quang Nien – Di Tren Con Duong Xa by Flash Team Hanoi. From a convertible roadshow to a DIY ice-cream booth covered in “Rhyder vibe” stickers, fans were invited to interact, customize, and co-create experiences alongside their idol. Traditional costume spaces also appeared, as the fan club encouraged attendees to wear ao dai and tu than outfits to check in at the “Phu nha ho Nguyen” booth - an inventive way of blending heritage culture with modern fandom practices.

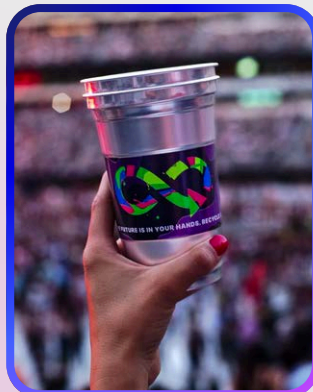
Elsewhere, HIEUTHUHA’s fan club introduced the Croc’ N Roll booth, recreating a retro city-pop atmosphere inspired by the Nuoc Mat Ca Sau MV. With neon lights, vintage TVs, and analog sounds, fans did not just visit the booth; they inhabited the concept, helping spread the artist’s aesthetic to audiences beyond the core fandom.¹³⁹

What unites these projects is not large budgets, but independent, professional content thinking and strong community cohesion. These fandoms demonstrate that they are no longer just consumers, but experience creators, transforming fan-made derivatives from expressions of affection into a strategic extension of the artist’s brand ecosystem.

¹³⁹ Incredible fan projects ready to be unveiled at Anh Trai “Say Hi” Concert D-6 by Hoa Hoc Tro Magazine



GREEN MUSIC: FROM THEORY TO PRACTICE



The rapid growth of concerts, festivals, and digital streaming platforms is making the music industry's carbon footprint increasingly visible. Temporary venues require large-scale transportation of staging and technical equipment, contributing to emissions, noise pollution, and traffic congestion around event sites. Stage props, decorations, and fan support items are often discarded after a single use. Even seemingly "invisible" activities such as mass streaming for idols consume enormous amounts of electricity through data centers and transmission networks. While music is often perceived as a relatively "green" creative industry, in reality it is becoming a non-negligible contributor to broader sustainability challenges. Globally, artists and organizers have begun to respond in different ways: pausing tours to reassess environmental impact, hosting stadium shows powered by renewable energy, reducing single-use

stage materials and fan giveaways, optimizing public transportation, and prioritizing local labor. However, many initiatives remain symbolic or fall into "greenwashing," leaving a significant gap between environmental messaging and real impact. In Vietnam, early experiments such as reducing raincoat distribution or reusing stage props signal a growing awareness that artists are not only performers but also influencers of environmental consciousness. Still, most efforts remain fragmented, lacking shared standards and alignment with national emissions-reduction goals. As outdoor concerts and large-scale community events continue to multiply, issues of noise, traffic, waste, and pollution make it increasingly urgent to move "green music" beyond slogans, toward concrete, professional practices embedded in how events are planned and delivered.¹⁴⁰

¹⁴⁰ Sustainable event organization: Lessons from countries around the world by Van hoa Nghe thuat Magazine

GREEN MUSIC: FROM THEORY TO PRACTICE

“Green music” is emerging as a new positioning axis for artists, organizers, and brands. Projects designed around sustainability standards can gain competitive advantages in venue bidding and sponsorships, especially with ESG-oriented brands, while opening up new revenue streams from recycled merchandise and enhancing the image of cities or localities by linking concerts and festivals to the idea of a “green tourism destination.”

Conversely, treating “green” as a surface-level marketing label, heavy promotion without emissions data or operational changes, carries a high risk of greenwashing. Younger audiences and environmental organizations are increasingly willing to call out or boycott events perceived as image-driven rather than impact-driven. This makes measurement and transparency critical: adopting clear “green music event” criteria aligned with national and international standards, and publishing post-event reports, is essential to building credibility.

From a broader social perspective, green music can function as a “living lab” where audiences experience sustainable lifestyles at scale, using shared transport, bringing reusable bottles, sorting waste, and reducing single-use items. Each concert becomes a hands-on environmental lesson rather than an abstract message. If well designed, these models can spill over into other sectors such as sports, festivals, and fairs, allowing green norms to gradually embed themselves in urban life. In this way, the music industry not only reduces its negative footprint, but also becomes an active force in education and community mobilization within Vietnam’s long-term sustainability strategy.



Music events and festivals in Vietnam are increasingly seen as effective spaces for delivering tangible experiences and raising awareness around environmental and social issues. While various “green” elements have begun to appear, they remain largely additive rather than structural. To achieve genuine sustainability, environmental considerations must be embedded into overall strategies across stakeholders. This requires clear practice guidelines for venues, artists, organizers, and audiences, covering the full event lifecycle, from production and communication to ticketing, mobility, and on-site operations. Establishing carbon measurement mechanisms and strengthening collaboration between organizers and local authorities will be essential to developing solutions suited to Vietnam’s context, drawing lessons from UK music festivals where coordinated efforts have turned sustainability into shared practice.



Ms. Pham Minh Hong

Arts and Creative Industries Programme
Manager - British Council Vietnam

CASE STUDY:

CONCERTS IN VIETNAM: GO ALL OUT WITHOUT FORGETTING THE PLANET

Music has the power to connect people, and it can also reconnect us with the Earth. Large-scale concerts in Vietnam draw tens of thousands of fans, but they often leave behind massive amounts of waste: plastic bottles, disposable raincoats, paper cups scattered across stands and walkways, creating visual pollution and serious environmental impact. After the lights fade, images of stadiums buried in trash have become all too familiar. Online communities frequently call for more civic awareness: “If everyone just cleaned up their own spot, things would look very different.” These scenes are pushing many young audiences to rethink what responsible participation in mass events should look like, where small actions can create outsized consequences.¹⁴¹

This is why artists, organizers, and fans must become frontrunners of the “green music” movement. From using e-tickets and encouraging reusable bottles, to installing water refill stations, using recycled materials for stage decor, and having artists directly remind audiences to keep venues clean, these may seem like small steps, but they carry long-term value. When artists lead by example, when fans act with greater awareness, and when concerts are not just about going wild but also about caring for the planet, that is when a live show truly becomes complete.

141 Trash-filled scenes after the concert night of the two ‘Anh Trai’ shows by Kenh 14



FRAGMENTED AUDIENCES: A DRIVING FORCE BEHIND THE RISE OF NICHE TRENDS



Vietnam's music market is showing increasingly clear signs of fragmentation, as specialized audience groups continue to form and grow. Recent viral tracks no longer follow conventional mainstream pop formulas, but often emerge from unexpected blends of genres, languages, and sonic aesthetics. While mainstream genres such as bolero, sentimental ballads, and romantic-themed pop still dominate mass media, parallel listener communities have developed strong loyalty to jazz, experimental, electronic, and hybrid styles. These audiences may be smaller in scale, but they are highly committed, musically literate, and willing to pay for the exact experiences they value. They tend to be less visible in fan

wars or online hype cycles, yet consistently support artists in quieter ways: attending live shows, purchasing merchandise, or contributing to social and cultural initiatives associated with the artists they admire. Despite this potential, niche markets in Vietnam have long been underdeveloped and insufficiently supported. Many talented artists struggle to find appropriate platforms, while audiences face barriers to accessing diverse and unconventional music. As a result, listening habits risk narrowing around a limited set of dominant genres, reducing opportunities for discovery and weakening long-term audience engagement.

FRAGMENTED AUDIENCES: A DRIVING FORCE BEHIND THE RISE OF NICHE TRENDS

Accurately identifying and systematically investing in niche music markets not only expands creative space for artists, but also contributes to the diversification and resilience of the national music ecosystem. Government bodies, media organizations, and live event promoters play a critical role in supporting these flows through concrete measures such as increasing media exposure for non-mainstream releases, prioritizing stage opportunities for experimental artists, and funding genre-focused music festivals. For artists, success in niche markets depends on clearly understanding their target audiences, committing to product quality, and resisting pressure to follow mass trends, maintaining a distinct artistic identity as the foundation for long-term positioning.

In today's music economy, the market is no longer a single wide highway reserved for major stars, but a network of smaller paths where each artist can find their own audience by moving in the right direction. As Vietnamese listeners increasingly personalize their cultural consumption, "niche" no longer means small, it represents a sustainable long-term strategy when developed with intention, structure, and vision.



The success of indie artists reflects a counter-current trend: by staying true to their musical identities, they build loyal audiences willing to support them both financially and emotionally. At the same time, rural and countryside-inspired music is rising on short-form video charts, showing that mainstream taste is constantly shifting. Traditional genres like bolero continue to attract older listeners, proving the lasting power of emotion and memory. This growing fragmentation makes the market more diverse and opportunity-rich. The key task is to respect this diversity, support artists in developing their authentic identities, and build sustainable ecosystems where both mainstream and niche genres can grow together.



Mr. Nguyen Ho Hai Long
Founder & CEO - VIEENT

CASE STUDY:

KHAC HUNG & TUNG - TWO "AUDIENCE UNIVERSES" IN A FRAGMENTED MARKET

With more than a decade as a songwriter and producer, Khac Hung has built a dedicated audience that believes in "Khac Hung's music" rather than any passing trend. From Sau Tat Ca and Anh Nang Cua Anh to works for My Tam, Hoang Thuy Linh, Erik, MIN, and others, his name is associated with polished productions, strong emotions, and a clear creative identity. When he stepped into singing, he avoided loud publicity. The Cay MV (featuring Jimmii Nguyen), with its hip-hop-bolero fusion, layered storytelling, and cinematic visuals, is a clear example: not an easy, viral hit, but a work aimed at listeners who value attentive listening, structure, and creativity.¹⁴² Writing, arranging, and producing his own music allows him full control over each project, preserving a distinct DNA and nurturing a community that listens for substance rather than trends.¹⁴³

At the other end of the market spectrum, Tung (Nguyen Bao Tung) demonstrates the strength of the indie segment. After 6 years of career and 3 albums, he has built a self-contained, cinematic, and introspective musical "universe" for young listeners who treat music like reading a diary. The Tiec Tung Tour 2025, 5 sold-out nights in Da Lat, Ha Noi, Hoi An, and Ho Chi Minh City within just 36 hours, was designed as a chapter in a "migratory bird" journey, turning audiences into part of the narrative rather than passive spectators. This represents a niche but deeply bonded community, willing to spend and follow the artist across multiple creative chapters.¹⁴⁴

Khac Hung and Tung show that audience fragmentation is an opportunity. Each artist can choose an audience layer aligned with their identity, whether seeking depth in production or those drawn to slow, narrative-driven spaces, as long as they remain consistent and committed to the musical world they pursue.



¹⁴² Recalling the pain of a past breakup, Khac Hung and Jimmii Nguyen receive praise by Tuoi Tre News

¹⁴³ Khac Hung: 'I am wealthy enough to invest in being a singer' by VnExpress News

¹⁴⁴ Tung's 'Tiec Tung' tour sells out in 4 cities by Tuoi Tre News

LOCAL MELODIES: ELEVATING CULTURE & DESTINATION IDENTITY



The National Assembly's official approval of the resolution to merge provincial-level administrative units in June 2025 marks a major turning point in institutional reform. Beyond streamlining administration and optimizing resources, this policy creates favorable conditions for restructuring regional tourism, from destination promotion and tour development to redefining place-based identities. In this context, music is emerging as a strategic tool that helps regions reposition their cultural identities and enhance tourism appeal amid a wave of re-identification.

Music is not merely a form of entertainment, but an emotional "bonding agent" that connects the public with regional culture. Integrating local elements into lyrics, melodies, and music video imagery is becoming a notable trend, especially in the digital media era.

As certain localities may disappear from administrative maps while retaining their historical, cultural, and natural values, music serves as a powerful channel for preservation, retelling regional stories in ways that are accessible, mainstream, and inspiring.

Such musical products allow audiences to "travel through the screen" while also encouraging real-world experiences, creating dual value: destination promotion and the awakening of local pride. In this phase of administrative spatial restructuring, preserving identity through music is not only a cultural need but also a high-potential soft strategy for sustainable regional development.¹⁴⁵

¹⁴⁵ The power of art in promoting local tourism by VnEconomy News

LOCAL MELODIES: ELEVATING CULTURE & DESTINATION IDENTITY

As provincial mergers reshape the administrative map, a key challenge for localities is preserving regional identity in the public consciousness. In this context, music emerges as an effective medium for place branding, not through dry administrative narratives, but through melodies, landscapes, and stories conveyed with emotion.

However, for music to truly fulfill its cultural promotion role, local governments need a structured strategy. First, music should be integrated into tourism products, festivals, destinations, and local communities, becoming connective material that evokes emotion and strengthens place-based storytelling. This can only be achieved if public-private partnership (PPP) models in culture are fully leveraged.

At the same time, local artists should be recognized as “identity ambassadors” in regional positioning efforts. Works rooted in local cultural textures, combined with a contemporary spirit, can serve as bridges between tradition and modern audiences. Artists need access to local creative spaces without being overly constrained by rigid cultural frameworks. They should also be supported through coordinated communication efforts with local authorities and tourism or event companies, rather than being left to operate independently.

Ultimately, tripartite collaboration between artists, businesses, and government is the key to developing music products with depth, ones that resonate emotionally with audiences and pave the way for a new model of tourism promotion: refined, vivid, and rich in identity, rather than driven solely by scale and high expenditure.



When discussing destination identity, beyond landscapes, cuisine, and heritage, music is often what takes root most deeply in visitors’ memories. A song associated with Hanoi, Da Lat, Hue, or any locality across the country, if thoughtfully developed through public-private collaboration, can become an “audio signature” as powerful as a logo or slogan. Music thus serves as an effective medium not only for generating spillover impact across a region’s economic and social sectors, but also for accelerating the re-imagination and re-positioning of places, cultures, and people in a changing context, using “sonic identity” as a strategic cultural asset.



Dr. Nguyen Thi Thu Ha

Vietnam Institute of Culture, Arts, Sports and Tourism

CASE STUDY:

BAC BLING - WHEN MUSIC UNLOCKS LOCAL TOURISM POTENTIAL

The Bac Bling MV is a representative example of how music can connect identity and tourism. Created by artists who are natives of Bac Ninh, the MV not only went viral with 24 million views within 1 week of release, but also presented the Kinh Bac region in a vivid and engaging way: Dau Pagoda, Dong Ho folk painting village, Ba Chua Kho Temple, traditional festivals, and more. Riding on this momentum, the Bac Ninh Department of Culture, Sports, and Tourism launched free weekend tours to the locations featured in the MV, attracting hundreds of visitors each week.

Several other MVs have also sparked “waves of travel inspiration”: Nau An Cho Em by Den Vau associated with Dien Bien, or Banh Troi Nuoc bringing audiences to Tan Lap Floating Village. What these projects share is the effective use of regional imagery, from cultural materials, traditional costumes, and natural landscapes to indigenous musical elements. When developed with long-term vision, such collaborations not only stimulate tourism growth but also contribute to preserving intangible cultural heritage, bringing “local melodies” from the stage onto the tourism map, and transforming personal emotion into a sustainable development strategy.¹⁴⁵



¹³⁰ Top 10 Influencer Ranking by Buzzmetrics

¹⁴⁵ The power of art in promoting local tourism by VnEconomy News

¹⁴⁶ Check in Bac Ninh through 6 landmarks in 'Bac Bling' MV by VnExpress News

6 locations

featured in the Bac Bling MV in Bac Ninh, including Dong Ho Folk Painting Village, Dau Pagoda, Do Temple, Ba Chua Kho Temple, Phu Lang Pottery Village, and the Bac Ninh Quan Ho Folk Singing Theater¹⁴⁶

141,026

online discussions related to Hoa Minzy during the release of the Bac Bling MV, ranking #1 on the BSI Top 10 Influential Figures chart in March 2025¹³⁰

COMPREHENSIVE VS. SPECIALIZED MANAGEMENT: WHICH MODEL IS OPTIMAL FOR VIETNAM?



As Vietnam's music market accelerates, artist management is facing a strategic crossroads between 2 approaches: the "360-degree" model, which provides end-to-end management from training, production, and communications to commercialization; and the specialized model, where different parties handle separate stages of the value chain. Companies such as ST.319 and DreamS Entertainment have begun standardizing comprehensive management models inspired by K-Pop, focusing on image building, product investment, commercial exploitation, and platform connectivity. However, the training component remains underdeveloped. Long-term trainee systems and large-scale talent scouting are still limited, partly due to urban-centric talent

pipelines and partly because legal frameworks governing training-management contracts, especially for artists under 18, remain unclear. Meanwhile, most small and mid-sized companies are compelled to adopt a project-based, specialized approach: short-term service contracts, outsourcing stylists, makeup artists, security, and communications teams. While this reduces legal risk and operational costs, it makes it difficult to build a sustainable "artist-centered ecosystem" with a long-term career strategy. The key question for the market, therefore, is how to balance the flexibility of specialized models with the durability of comprehensive management, given current constraints in resources, legal clarity, and the supporting service supply chain.

COMPREHENSIVE VS. SPECIALIZED MANAGEMENT: WHICH MODEL IS OPTIMAL FOR VIETNAM?

From a commercial perspective, if the management model dilemma is not addressed, Vietnam's music market will continue to rely on "seasonal hits" and short-term deals to maximize profit while minimizing contractual risk. This approach leaves artists with limited time and space to create, upgrade skills, learn through exchange, or build successor teams, making it difficult to form a sustainable generation of artists capable of regional competition. A comprehensive model can optimize the full value lifecycle of an artist (training – products – brand – rights – image monetization), but it requires clear legal frameworks for training contracts, mechanisms to protect rights and privacy, and a professional service ecosystem with legal accountability (stylists, makeup artists, security, content teams). In contrast, specialized models offer greater flexibility but urgently need industry-wide standards for service contracts and revenue sharing to prevent conflicts of interest and internal scandals that damage artist credibility.

The absence of standardized artist management norms also means issues such as creative labor rights, insurance, mental health, and privacy are still insufficiently protected. Looking ahead, Vietnam needs model contracts tailored to the entertainment industry, fast and fair dispute-resolution mechanisms, and nationwide talent scouting programs that go beyond major cities. Only then can the choice between "comprehensive" and "specialized" models become a true strategic decision, rather than a stopgap response to systemic limitations.



In reality, only a small number of Vietnamese companies approach full A-to-Z artist management, yet the system still lacks structured training stages and nationwide recruitment mechanisms comparable to K-Pop. Legally, most collaborations remain short-term service arrangements, making long-term management contracts covering insurance, career rights, image control, and privacy protection nearly impossible to implement. Even supporting roles such as stylists, makeup artists, and security teams are rarely bound by professional contract standards. This gap makes public conflicts easy to trigger, directly harming artist's reputation and undermining the overall professionalism of the market.



Ms. Van Tu Minh

Founder & CEO - Higher Dimension

CASE STUDY:

DAO MUSIC ENTERTAINMENT - A COMPREHENSIVE MUSIC ECOSYSTEM

In the landscape of artist management models in Vietnam, DAO Music Entertainment is a prime example of a comprehensive ecosystem approach to managing and exploiting artists' music, rather than focusing on a single aspect. Starting without major financial backers or international support, DAO chose the challenging path of building a "100% Made in Vietnam" record label, developing a service chain around artists, from DAO Labels, DAO Studio, ZD Media, DB Lab, ZLAB to Fanvibe. After 5 years, this ecosystem has released over 11,000 records for more than 1,000 artists, achieving 1.5 billion global streams and over 500 million social media engagements each month, while also helping artists like Duong Domic, 52Hz, and Anh Sang AZA reach platforms like Times Square, Spotify EQUAL, and RADAR.

147 Dao Music Entertainment's silent 5-year journey to building a music and entertainment empire by Cafebiz

Notably, DAO does not follow the K-Pop-style trainee incubation model. Instead, it concentrates on the mid-to-late stages of the music value chain and artist careers: copyrights standardization, brand elevation, digital distribution optimization, and long-term content and image building. Becoming the first Vietnamese label to join IFPI signals that DAO has aligned its operations and legal frameworks with international standards, while retaining a deep understanding of local culture, market dynamics, and audience behavior. DAO illustrates a comprehensive model at the service-ecosystem level, paired with flexible artist collaboration, not controlling personal life or long-term training like K-Pop, but focusing on product development and monetization. This offers a practical roadmap for Vietnamese companies: rather than copying the Korean all-in-one model wholesale, they can start by building a strong backbone of services (processes, rights, data, distribution, communications) and then design multiple tiers of artist partnerships on top of that foundation.



METHODOLOGY

To ensure objectivity and reliability of the research findings, this report is built on a combination of multiple research methods. First, the research team conducted secondary research, compiling and analyzing official sources published in market reports and academic studies from reputable global organizations to form an overall perspective on music trends and audience behavior. Building on this foundation, the team also carried out quantitative research based on a music event database, which aggregated information from major news media channels, ticketing platforms, verified announcements on social media, and combined it with qualitative analysis to interpret trends and key characteristics of music events in Vietnam in 2025. To gain deeper insights into audience preferences and the development context of the music industry, the team further conducted primary research. Specifically, for quantitative research, the team

conducted an online survey with 471 young users via social media, focusing on their music consumption experiences and behaviors. Subsequently, the team carried out qualitative in-depth interviews with 23 experts and managers from leading cultural and music enterprises, including both domestic and international organizations operating in Vietnam. These interviews were conducted in June, October, November, and December 2025.



TERMINOLOGY

Anh Nang Cua Anh (Song): My Sunshine

Anh Trai Say Hi (TV Show): Brothers Say Hi

Anh Trai Vuot Ngan Chong Gai (TV Show): Call Me By Fire

Bac Bling (Song): Bac Ninh - a Northern province of Vietnam

Bai Ca Thong Nhat (Concert): Song of Unity

Banh Troi Nuoc (Song): Floating Rice Cakes*

Bat No Len (The First Album) (Album): Turn It On

Bap Farm Family (Fandom): Corn Farm Family

Bong Hoa Nho (Fandom): Little Flowers

Digital music platforms: ực tuyến

Cay (Song): Spicy

Chi Dep Dap Gio Re Song (TV Show): Sisters Who Make Waves

Chung Ta Cua Sau Nay (Song): Our Future Selves

Co Chang Trai Viet Len Cay (Song): There's a Boy Who Wrote on a Tree

Con Gi Dep Hon (Song): What Could Be More Beautiful?

Giai Cong Hien (Award): Dedication Music Awards

Dan Ca Go (Song): Wooden School of Fish

Diem Xua (Song): Diem of the Past

Dinh noc kich tran (Private Facebook Messenger Channel): On Another Level

Dong Am (Fandom): Homonyms

Duoi Anh Sao Vang (Concert): Under the Golden Star

Em Xinh Say Hi (TV Show): Sisters Say Hi

FC Lang Van Hoa (Fanclub): Fan Club Culture Village

Ga Chieu Pho Nho (Song): Small Town Station at Dusk

Gia Dinh Haha (TV Show): Haha Family

Hang Dia Thoi Dai (Label): Times Records

*Floating Rice Cakes; a traditional Vietnamese dessert often used as a cultural metaphor for Vietnamese women's fate, resilience, and social position.

TERMINOLOGY

Ha Trang (Song): White Summer

Hen Uoc Bac Nam (Concert): North–South Promise

Hen Uoc Tu Hu Vo (Song): Promises from Nothingness

Lan Song Xanh (Award): Green Wave

Mai Vang (Award): Golden Apricot Blossom

Muc Ha Vo Nhan (Music Video): No One Else Matters

Mua Chieu (Song): Afternoon Rain

Mua Do (Movie): Red Rain

Nau An Cho Em (Song/Music Video): Cook For The Children

Ngay Chua Giong Bao (Song): The Day Before the Storm

Nhac tre Viet Nam (Playlist): Vietnam’s Young Music

Nhung Thanh Pho Mo Mang (Concert): City of Miracle

Phu Dong Thien Vuong (Song): Heavenly King of Phu Dong

Phep Mau (Song): Miracle

Sao Nhap Ngu (Reality Show): Stars Joining the Army

Sau Tat Ca (Song): After All

Tan Binh Toan Nang (Reality Show): Show It All Vietnam

Thien Ha Nghe Gi (Playlist): What People Listen To

Thinh Ha Quang Nien – Di Tren Con Duong Xa (Project): Walk On Distant Road

Tinh Hoa Việt (Award): Vietnamese Excellence

To Quoc Trong Tim (Concert): Nation in My Heart

Tri Am (Fandom/Concert): Kindred Souls

V Concert - Rang Ro Viet Nam (Concert): V Concert - Radiant Vietnam

V-Pop: Hits Quoc Dan (Playlist): V-Pop: National Hits

Viet Nam Trong Toi (Concert): Vietnam in My Heart

Viet Tiep Cau Chuyen Hoa Binh (Song): Continuing to Write the Story of Peace

TERMINOLOGY

Vu Tro Ca Bay (Album): Crane Flying Universe

Xin Chao Tour 2025 (Tour): Hello Tour 2025

Xẩm: A Traditional Vietnamese Narrative Singing



PHOTO CREDIT

Cover

Anh Trai Vuot Ngan Chong Gai Concert Encore, courtesy of Anh Trai Vuot Ngan Chong Gai Official Facebook Page
Em Xinh Say Hi Concert stage, Hanoi, courtesy of Em Xinh Say Hi Vie Channel
Sao Nhap Ngu Concert announcement, courtesy of Sao Nhap Ngu Official Facebook Page
Anh Trai "Say Hi" Concert – Night 6, Hanoi, courtesy of Anh Trai Say Hi Vie Channel
V CONCERT – Radiant Vietnam, courtesy of Too:Awake
Chi Dep Dap Gio Re Song Concert, courtesy of Chi Dep Dap Gio Re Song Official Facebook Page
Sao Nhap Ngu Concert, courtesy of Sao Nhap Ngu Official Facebook Page

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Official Vietnam music chart, courtesy of IFPI
NIKI, courtesy of Pophariini
NIKI, photo by Natt Lim; courtesy of 88rising; source: Vogue Philippines
MILLI, courtesy of LiveNow BKK
SB19, courtesy of Bombo Radyo Iloilo

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SEVENTEEN performing in Singapore, courtesy of Pledis Entertainment; source: HallyuSG
j-hope at HOPE ON THE STAGE, Day 2, Singapore, courtesy of Instagram account uarmyhope; source: Batam News Asia
Yiruma, courtesy of Women Sense
Mayday performing in Singapore, courtesy of B'in Music; source: CNA Lifestyle
YOASOBI performing in Singapore, courtesy of Weverse
Lady Gaga performing in Singapore, courtesy of Nylon Singapore
M2M performing in Singapore, courtesy of CNA Lifestyle
Sigur Rós performing in Singapore, courtesy of Pink Pangea

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Jacky Cheung performing at the 60+ Concert Tour, Malaysia, courtesy of JDS; source: The Star
BABYMONSTER performing in Kuala Lumpur, courtesy of YG Entertainment; source: WL Jack
Jackson Wang at MAGICMAN 2 World Tour, Bangkok, courtesy of Manila Bulletin
G-DRAGON at Übermensch World Tour, Kuala Lumpur, courtesy of The Seoul Story
Mariah Carey performing in Bangkok, courtesy of Tuoi Tre News
BLACKPINK performing in Bangkok, courtesy of Thairath
Rainforest World Music Festival, courtesy of Vietnam.vn

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Art performance program, photo by Tuan Minh; source: Van Hoa Nghe Thuat Magazine

PHOTO CREDIT

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G-DRAGON performing at Übermensch World Tour, Hanoi, courtesy of Galaxy Corporation; source: Tuổi Trẻ News
VPBank K-Star Spark in Vietnam Concert, courtesy of Tin Tức News
V-CONCERT: To Quoc Trong Tim, courtesy of Nhân Dân News
Anh Trai Vuot Ngan Chong Gai Encore Concert, courtesy of VTV
Anh Trai Say Hi Concert – Day 6, courtesy of VieON; source: Hà Nội Mới News
V Fest – Vietnam Today Mega Concert, courtesy of Tuổi Trẻ News
Bai Ca Thong Nhat art program, courtesy of Quan Doi Nhân Dân News
Duoi Anh Sao Vang art program, courtesy of Giao Duc Magazine
Vietnam Trong Toi Concert, photo by Đức Hoàng; source: Hà Nội Mới News
Hen Uoc Bac – Nam art program, courtesy of Voice of Vietnam (VOV)
My Tam performing at See The Light Concert, photo by Nguyen Ha Nam; source: Dân Trí News
My Linh at Xin Chào Tour 2025, Japan, courtesy of Instagram account myanhtruongg
Phuong My Chi at Sing! Asia Final, China, courtesy of Phuong My Chi; source: Lao Dong News
Hong Hoang dance performance at Asia–Europe New Music Festival, Hanoi, courtesy of Vietnam News
SOOBIN at All-rounder The Final Concert, courtesy of The Thao Van Hoa News
Ha Anh Tuan at Sketch a Rose Concert, courtesy of Ha Anh Tuan; source: Thanh Niên News
Em Xinh Say Hi Concert, Hanoi, courtesy of VieON; source: Lao Dong News
Scene from “Show Me” MV by Tan Binh Toan Nang, courtesy of VTV
Duc Phuc winning Intervision, courtesy of Gazeta.ru; source: Tuổi Trẻ News

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Hen Uoc Bac – Nam art program, courtesy of Voice of Vietnam (VOV)
Bai Ca Thong Nhat art program, courtesy of Quan Doi Nhân Dân News
V-CONCERT: To Quoc Trong Tim, courtesy of Nhân Dân News
Vietnam Trong Toi Concert, photo by Đức Hoàng; source: Hà Nội Mới News
LEGEND FEST, Dong Hoi, courtesy of NguoiLao Dong News
Ha Long Concert 2025, courtesy of Dân Việt News
Enjoy Danang Festival 2025, courtesy of iVivu
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SOOBIN at All-rounder The Final Concert, courtesy of Kênh 14
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Tùng at Tiec Tung Concert, courtesy of Facebook
Phung Khanh Linh, courtesy of Facebook
Anh Trai Vuot Ngan Chong Gai Concert, courtesy of Facebook
Em Xinh Say Hi Concert, courtesy of VieChannel; source: Sài Gòn Giải Phóng News
Anh Trai Say Hi Concert, courtesy of VieChannel; source: Kênh 14
Sao Nhap Ngu Concert, courtesy of the Organizing Committee; source: Backstage News
GENFest Concert, courtesy of Men’s Folio
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Nhung Thanh Pho Mo Mang Summer Concert, Ho Chi Minh City 2025
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