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**BRAND COMMUNICATION MANAGEMENT FOR
VIETNAMESE SINGERS ON SOCIAL NETWORKS TODAY**

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INTRODUCTION

1. Rationale for selecting the research topic

In the era of profound international integration and the explosive development of the digital age, particularly with the powerful rise of social networks, brand communication management has become a field of paramount importance in both academic research and practical application. The emergence of social networks has created an entirely new, complex, multi-dimensional, and highly interactive communication environment.

In recent times, the Party and the State of Vietnam have formulated numerous guidelines and policies aimed at developing the cultural industries, recognizing them as a vital driving force for socio-economic development, national culture promotion, and the enhancement of the national brand. Notably, on January 7, 2026, the Politburo issued Resolution No. 80-NQ/TW on the development of Vietnamese culture. Accordingly, culture is positioned as a foundational element, a key driver, a development pillar, and a crucial regulatory system for the rapid and sustainable development of the country. Within this context, the performing arts, particularly music, are identified as being inherently linked to the development of cultural industries, the digital society, and the digital economy, wherein social networks play a central role. While artists previously engaged with the public primarily through traditional mass media, social media platforms have now emerged as the dominant medium for Vietnamese singers to communicate and construct their images, thereby reaching target audiences, promoting musical projects, and interacting directly with fans.

In the performing arts sector, specifically regarding singers, a brand is not merely a media image; rather, it is highly personalized and deeply intertwined with the artist's unique identity and positioning within the socio-cultural space, based on an emotional relationship with the public. Consequently, communication activities cannot be decoupled from the objectives of brand building and consolidation. Instead, they must be approached as a process of brand communication management to ensure consistency in positioning, identity development, and the accumulation of brand equity over time.

However, from a practical standpoint, communication activities of Vietnamese singers on social networks today remain largely oriented toward short-term goals, such as increasing coverage, engagement, or creating viral effects, rather than being embedded within a systematic and long-term management strategy. Theoretically, although robust theoretical foundations exist for communication management and branding in general, comprehensive and systematic research into the brand communication management process specifically tailored to singers on social networks within the unique context of Vietnam remains a significant lacuna.

Therefore, conducting research on the topic *Brand Communication Management of Vietnamese Singers on Social Networks Today* carries both theoretical significance and urgent practical necessity, thereby offering meaningful contributions to both the academic field and the cultural industries in Vietnam.

2. Research objectives and tasks

2.1. Research objectives

On the basis of systematizing and clarifying the theoretical and practical aspects of brand communication management, the dissertation aims to survey, analyze, and evaluate the current status and existing issues in the management of brand communication for Vietnamese singers on social networks today. From there, the dissertation proposes solutions and recommendations for brand communication management for Vietnamese

singers on social networks in the coming period.

2.2. Research tasks

To achieve the research objectives, the author needs to perform the following primary research tasks:

First, conduct a comprehensive literature review related to the topic, evaluate the current state of research, and propose further research directions.

Second, systematize, analyze, and further clarify theoretical and practical issues regarding brand communication management for singers on social networks.

Third, survey and analyze the current status of brand communication management for Vietnamese singers on social networks at The A List Vietnam Joint Stock Company, London & Hong Communications Joint Stock Company, Duc Phuc Entertainment Co., Ltd., and the brands of singers Quoc Thien, Bich Phuong, and Duc Phuc.

Fourth, propose a number of solutions and recommendations for the brand communication management of Vietnamese singers on social networks in the near future.

3. Object and scope of research

3.1. Object of research

The object of this dissertation is the management of brand communication for Vietnamese singers on social networks today.

3.2. Scope of research

- **Survey scope:**

The dissertation conducts surveys at The A List Vietnam Joint Stock Company, London & Hong Communications Joint Stock Company, and Duc Phuc Entertainment Co., Ltd (Duc Phuc Entertainment).

Communication channels surveyed: All owned social network (SN) channels of the singers, including YouTube, Facebook, and TikTok, which are the most popular social media platforms in Vietnam.

Types of communication products surveyed: The research focuses on products published in formats such as text, video, image, graphics, audio, etc.

- **Time scope:**

The survey was conducted over a period of 02 years, from January 2024 to December 2025, to ensure the freshness and up-to-date nature of the data.

The proposed solutions are intended for the period from the completion of the dissertation until 2030.

4. Research questions and hypotheses

4.1. Research questions

The research aims to answer the following questions:

Question 1: What elements constitute the brand communication management of singers on social media?

Question 2: What are the strengths and gaps revealed in the current practice of organizing and operating brand communication management functions (regarding subjects, objects, content, and methods) of Vietnamese singers on social media?

Question 3: How do different communication management methods and organizational models influence the brand equity structure (awareness, perception, associations, and loyalty) of singers?

Question 4: What solutions should be implemented to enhance the effectiveness of brand communication management for Vietnamese singers on social media?

4.2. Research hypotheses

The dissertation sets out the following research hypotheses:

First, Brand communication management of singers on social media is characterized by continuous interaction, consisting of four pillars: (1) Management subjects, (2) Communication objects/target audiences, (3) Message content, and (4) Communication methods, and relatively fully demonstrates fundamental managerial functions.

Second, The more professional the brand communication management is, the higher the public's levels of awareness, perception, association, and loyalty toward the singer's brand become, particularly in the context where social media content is integrated with online news, and singer brand communication exhibits the phenomenon of "exaggerating" the truth, affecting the reputation and honor of individuals and organizations.

Third, Transitioning from an ad-hoc management model to a strategic management model, combined with optimizing digital data analytics capabilities, is a prerequisite for enhancing the effectiveness of singers' brand communication management on social media today.

5. Research methods

5.1. Methodology

The dissertation is based on the theoretical foundation of Marxism-Leninism, Ho Chi Minh Thought, and the viewpoints and guidelines of the Communist Party of Vietnam, as well as the State's legal policies on communication, advertising, and the management of activities on digital platforms and social networks. These are reflected through Party Resolutions and State legal documents related to the brand communication activities of Vietnamese singers today.

In addition, the dissertation utilizes a system of theories and models in management, communication, and branding to elucidate the theoretical framework and investigate the reality of the research problem. Specifically, the study applies Management Theory, Impression Management Theory, Information Society Theory, and the Brand Equity Model to clarify the theoretical foundations and analyze the current state of the issue.

5.2. Research methods

Case study research method: The author conducts in-depth research on specific cases to explore complex aspects, interactive relationships, and influencing factors, aiming to provide a comprehensive overview of singer brand communication management. This is achieved through analyzing brand communication management on social networks at The A List Vietnam Joint Stock Company, London & Hong Communications Joint Stock Company, Duc Phuc Entertainment Co., Ltd., and the brands of singers Quoc Thien, Bich Phuong, and Duc Phuc.

In-depth interview method: Interviews were conducted with 23 individuals, including: (1) Senior leaders (strategic orientation) (03 persons); (2) Mid-level managers (operational organization) (02 persons); (3) Execution staff (technical operations) (03 persons); (4) Experts, researchers, and commercial partners (09 persons); and (5) The public – audiences of the singers (06 persons).

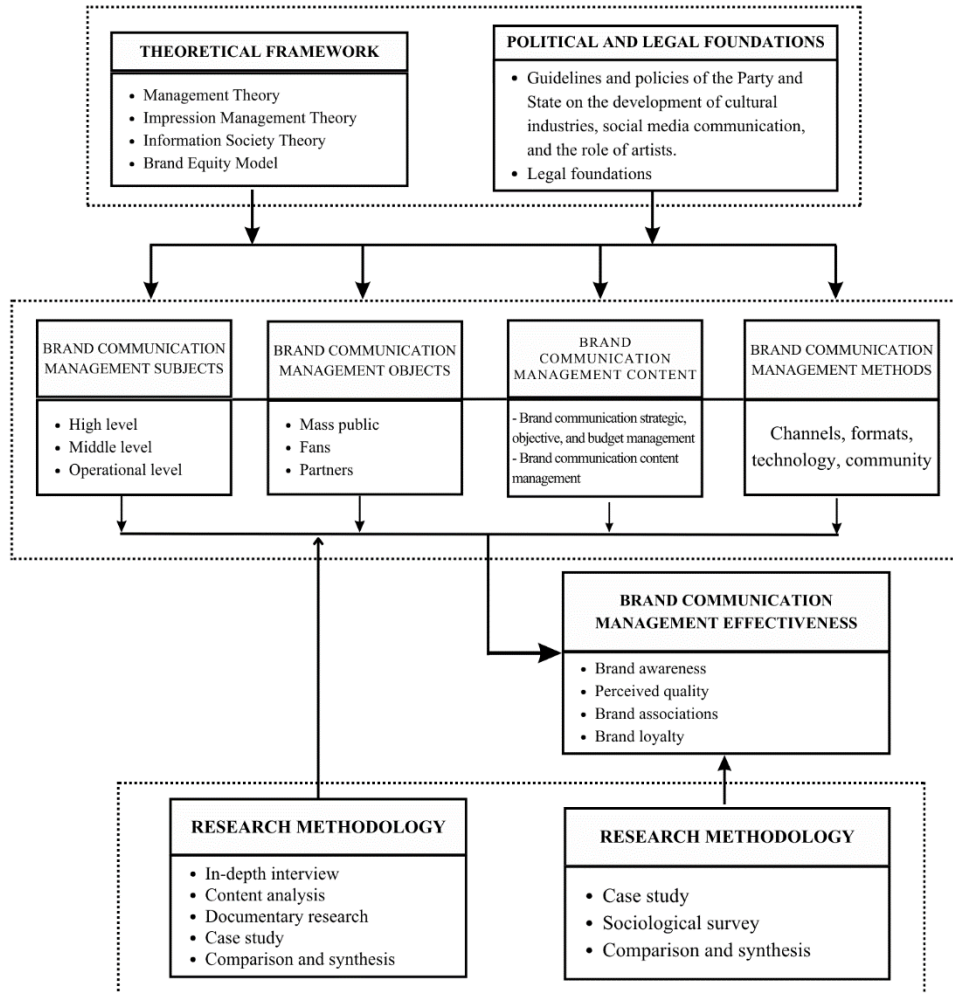
Content analysis method: Over a 02-year period, from January 1, 2024, to December 31, 2025, a total of approximately 1,423 data units (posts) were collected. Through content analysis, the author evaluates the successes and limitations in managing the brand communication of singers on social networks (SNs) across the three surveyed enterprises.

Sociological survey method using questionnaires (Anket): The author conducted a sociological survey among the public who read, listen to, and watch the brand communication products of the singers on various social networks. A total of 756 questionnaires were collected, from which 615 valid responses from the audiences of the three surveyed singers were filtered.

Document research method: Used to analyze and synthesize documents, resolutions, and directives of the Party and legal policies of the State, as well as to review scientific works, books, and monographs related to the research topic.

Comparative and synthesis methods.

5.3. Proposed analytical framework



6. New contributions of the dissertation

First, the dissertation systematizes, supplements, and develops theoretical issues regarding the brand communication management of singers on social networks; it clarifies the roles, characteristics, and components of managing singers' brand communication on social networks within enterprises.

Second, the research provides a comprehensive survey, analysis, and evaluation of the subjects, objects, content, and methods of brand communication management for singers on social networks by enterprises. The conclusions regarding successes, limitations, and underlying causes serve as a foundation for enhancing the effectiveness of brand communication management.

Third, the system of solutions and recommendations proposed in the dissertation not only assists the surveyed enterprises but also provides a valuable reference and practical lessons for brand communication management of singers on social networks for other businesses within the industry.

7. Theoretical and practical significance

7.1. Theoretical significance

From a scientific perspective, the dissertation contributes to finalizing the theoretical

framework for the brand communication management of singers on social networks, including: concepts, roles, models, brand communication management theories, and an analytical framework; as well as the elements of brand communication management for singers on social networks... Simultaneously, the dissertation provides practical arguments and evidence to reinforce theoretical perspectives on the brand communication management of singers by artist management companies.

7.2. Practical significance

The research results of the dissertation can serve as a useful reference for specialized research and teaching in the field of communication and branding at relevant training institutions.

Furthermore, researching the brand communication management of Vietnamese singers on social networks offers valuable insights for the practice of communication management in general, and personal brand communication management for singers in particular.

8. Dissertation structure

In addition to the Introduction, Conclusion, References, List of the author's published scientific works related to the topic, and Appendices, the dissertation consists of four chapters as follows:

Chapter 1: Literature review.

Chapter 2: Theoretical and practical basis of brand communication management for singers on social networks.

Chapter 3: Current status of brand communication management for Vietnamese singers on social networks today.

Chapter 4: Emerging issues, solutions, and recommendations for brand communication management of Vietnamese singers on social networks.

CHAPTER 1: LITERATURE REVIEW

1.1. Research on Communication and Communication Management

1.1.1. Research on Communication

Studies on the concept and nature of communication: Research on the concept and nature of communication focuses on three main approaches: communication as a process of transmitting information; communication as a process of interaction and meaning sharing; and communication as a social institution. Notable works include those by Claude E. Shannon and Warren Weaver (1949), Harold D. Lasswell (1948), Wilbur Schramm (1954), Denis McQuail (1987), and Ta Ngoc Tan (2001)...

Studies on forms and levels of communication: Building on the clarification of concepts and nature, many studies focus on classifying communication into different forms and levels. Representative researchers in this area include Maxwell E. McCombs and Donald L. Shaw (1972), Everett M. Rogers (1962), Luong Khac Hieu (2007), Nguyen Van Dung and Do Thi Thu Hang (2006, 2018)...

Studies on communication channels: Researchers also focus their attention on the modes of expression and the channels for transmitting messages, especially the shift towards digital formats. This includes the works of Marshall McLuhan (1964) and Manuel Castells in his trilogy (1996-1998, 2009).

1.1.2. Research on Management and Communication Management

Studies on Management: Management has been a subject of scientific interest throughout history, with various schools of thought and perspectives, ranging from early ideas to classical, behavioral, modern, and contemporary schools.

In the early and classical periods, notable contributors include Ugo Chuks Okolie and Uzezi Eniyome Oyis (2021), Frederick W. Taylor (2011), Max Weber (1922), Philip M. Morse, and George E. Kimball (1946)...

The behavioral management school emerged with prominent names such as Elton Mayo (1923–1933), Abraham Harold Maslow (1959), and Frederick Herzberg (1959)... Modern management theory is represented by Peter Drucker (1967) and John R. Schermerhorn (2011). In Vietnam, the “Management Textbook” by Doan Thi Thu Ha and Nguyen Thi Ngoc Huyen (2018) focuses on clarifying the functions of organizing, leading, and controlling by management subjects. Subsequently, Pham Vu Khiem and Hua Thuy Trang (2020) explored organizational change management, while Hoang Van Hai (2017) approached strategic management from the perspective of harmonizing Eastern and Western strategic thinking...

Studies on Communication Management: Emphasizing the strategic role of organizational communication while approaching communication management at a higher level are the studies of Christina Grandien and Catrin Johansson (2012), Verčič & Zerfass (2016), Diego Apolo et al. (2017), Robyn Walker (2019)...

Many international scholars approach modern communication management with an innovative mindset, aiming to provide comprehensive and synthesized theoretical frameworks, such as Ansgar Zerfass and Sophia Charlotte Volk (2020), Lynn Maud Jeffrey and Margaret Ann Brunton (2011), James E. Grunig et al. (1992)...

1.2. Research on Brand and Brand Communication Management

1.2.1. Research on Brand

Among these, brand identity and brand equity have received significant attention from researchers such as David Aaker (1996), Jean-Noël Kapferer (2008), Kevin Lane Keller (2013), Dang Thanh Van (2014), Robin Landa (2015), Tran Quang Tung and Rio Vietnam (2018), Richard Moore (2023)...

1.2.2. Research on Brand Communication Management

First, a group of studies on the functions and roles of brand communication management, including works by Nick Westergaard (2018), Zhang Yongkang (2024)...

The second group focuses on the components of brand communication management, including Lingzhi Brian Fang et al. (2023), Do Thu Hang et al. (2011), Emilija Heleta Švrakić and Maja Arslanagić-Kalajdžić (2023).

Some studies also indicate that brand communication management requires effective management of brand equity, such as David A. Aaker (1991). Several Vietnamese studies on communication management approach it from the perspective of Public Relations (PR), such as Dinh Thi Thuy Hang (2007). Approaching brand communication management through management by objectives—by building and communicating brand positioning - are authors Al Ries and Jack Trout (2017), Nguyen Quoc Thinh and Nguyen Thanh Trung (2009), and Charlie Pownall (translated by Phan Ngoc Lan, 2017). Dave Kerpen (2018) asserts that social media communication has become an inevitable trend in the online marketing industry.

1.2.3. Studies on Media, Culture, and Celebrity in Asia

In recent decades, alongside the rise of cultural hubs in East and Southeast Asia, regional scholars have constructed a specialized theoretical framework regarding celebrity, distinct from traditional Western models.

The first research trend revolves around the management of fan networks and the economic power of celebrities (the celebrity economy). Social media has become a core brand communication strategy for Asian artists, many of whom self-manage and publish content across media platforms to interact and engage with the public.

Another prominent trend examines the boundary between online entertainment spaces and social responsibility. Here, managing a singer's brand communication is not merely an economic or marketing puzzle, but fundamentally a matter of governing behavioral norms and guiding aesthetic orientation.

1.3. Research on brand communication management for singers and the role of social networks

1.3.1. Research on brand communication management for celebrities

According to Fred Endres (1976), the idea of personal branding began to take shape between 1829 and 1837, when Amos Kendall worked on transforming President Andrew Jackson's public image. Subsequently, according to Ray Eldon Hiebert (1966), Ivy Lee developed reputation communication for John D. Rockefeller.

Many researchers have selected artists as their research subjects, including Peter Montoya (2002), Schroeder, J. E. (2010), P. David Marshall (2014), Bianca van Rensburg et al. (2019), Finola Kerrigan et al. (2011), Kim Mikyung (2011), Nancy K. Baym (2011), Graeme Turner (2013), Olivier Driessens (2014), and Mark Hughes (2021). Several Vietnamese authors have also conducted research on artists, such as Nguyen Thu Giang (2011), Hoang Ngoc Vinh Hanh (2019), Nguyen Thi Thu Huong (2021), and Tran Thi Kim Phuong et al. (2023).

1.3.2. Research on brand communication management for singers on social networks

Studies have indicated that, unlike in previous periods when a singer's image was primarily built through the press and television, social networks (SNs) have now become the dominant communication space for creating, disseminating, and adjusting brand images. Numerous studies assert that managing a singer's brand communication contributes to building a “digital persona” or eliminating geographical barriers, thereby creating icons and

social trends. Notable researchers include Mitan Andreea and Pînzaru Florina (2012), Grace Wang (2012), Soo Wincci and Wardah Mohamad (2015), Marc Verboord & Sharon van Noord (2016), Jennifer Jones (2016), Tammy Donham et al. (2022), and Yilan Li (2022).

Some research in this field has raised alarms regarding the risks of cultural appropriation and racial barriers in music, as well as the negative impacts that the idol-producing industry can bring. Significant works include those by Ashley Lynn Chase (2023), Ji-Hyun Ahn (2023), and Zhaoqi Wang (2022)...

1.3.3. Literature review on Celebrity brand communication management in Vietnamese journalism

In addition to academic research, the flow of information in Vietnamese online journalism during the 2023–2026 period indicates that the relationship between celebrities (particularly singers) and the press has shifted. This relationship has transitioned from a monopoly held by news agencies to a multipolar media ecosystem, where journalism and social media both exist in symbiosis and compete fiercely with one another.

1.4. Review and evaluation of existing research and research gaps related to the dissertation topic

1.4.1. Achieved results

Research works on communication management and brand communication management (both internationally and in Vietnam) have established a relatively solid theoretical system.

In addition, research related to personal brand communication management and artist branding on social networks has made significant progress.

In terms of methodology, previous studies have employed a diverse range of methods, such as content analysis, in-depth interviews, quantitative surveys, and case studies of international stars.

1.4.2. Research gaps to be further explored

There is still a lack of in-depth studies situated within the specific context of Vietnam. Research on personal branding and artists in Vietnam remains limited and has not yet focused specifically on the subject of singers. Furthermore, the proactive role of singers and management companies in brand communication management on social networks has not been fully recognized. Currently, there is a shortage of studies that approach this issue in a systematic and integrated manner.

Regarding research methods, there are few studies that combine multiple methodologies. Integrating social media data analysis, in-depth interviews with relevant stakeholders, and quantitative surveys would provide a more comprehensive and profound insight.

These gaps confirm the urgency of the dissertation topic. A systematic and comprehensive study of the theory and practice of brand communication management for Vietnamese singers on social networks will contribute to the body of scientific knowledge while providing essential foundations for practical activities in Vietnam today.

CHAPTER 2: THEORETICAL BASIS OF BRAND COMMUNICATION MANAGEMENT FOR SINGERS ON SOCIAL NETWORKS

2.1. Basic Concepts

2.1.1. Communication and Communication Management

Communication

According to the definition by Assoc. Prof. Dr. Nguyen Van Dung: Communication is a continuous process of exchanging information, knowledge, thoughts, and emotions, as well as sharing skills and experiences between two or more people to enhance mutual understanding, change perceptions, and lead to the adjustment of behaviors and attitudes in accordance with the developmental needs of individuals, groups, communities, or society.

Despite various approaches to the concept of communication, common among authors is the reference to the components involved in the communication cycle: Subject, Object, Content, and Method.

Management

Management is the process of organizing, leading, and controlling activities, resources, and people within an organization to achieve established common goals. Management encompasses activities such as planning, task organization, resource allocation, strategic decision-making, and the coordination of both internal and external relationships. Management can utilize both hard power (discipline, sanctions) and soft power (persuasion, motivation, trust-building) to maintain organizational effectiveness. In particular, management also involves strategy formulation, pattern creation, and the development of skills and working methods for employees, while ensuring sustainable development and increasing organizational value.

Communication Management

Communication management is the process of planning, organizing, leading, and controlling communication activities within an organization to create understanding, change public perceptions and attitudes, adjust social behavior, and build sustainable links between businesses, organizations, or individuals and the community.

2.1.2. Brand and Brand Communication

The Concept of Brand

A brand is a comprehensive experience system that includes both tangible elements (such as name, logo, design, color, etc.) and intangible elements (perceptions, values, and associations) of an organization, enterprise, product, or individual. It is built consistently and manifested through all **touchpoints** with the public and customers to foster recognition, trust, and emotional connection, thereby creating sustainable loyalty in the digital age. Accordingly, these tangible and intangible factors help the brand take shape in the minds of the public and customers through its attributes, benefits, culture, personality, and relationship with the brand.

Brand Communication

Brand communication is the process of delivering consistent messages through diverse channels to build awareness, trust, and emotional connections with customers, contributing to the development and maintenance of brand value.

2.1.3. Brand Communication Management for Singers on Social Networks

Singer: A singer is a professional performing artist who uses their voice to convey musical content, requiring a combination of vocal technique, artistic expression, and an understanding of musical culture. At the same time, singers play a crucial role in influencing, being influenced by, and interacting two-dimensionally with the public through media platforms.

Social Networks: Social networks (SNs) are internet-based online platforms that allow users to create, share, and interact with digital content, including text, images, videos, and audio. These platforms facilitate connection and communication between individuals, groups, and communities worldwide.

Brand Communication Management for Singers on Social Networks: *Managing a singer's brand communication on social media is an intentional, organized, and coordinated process directed by the management entity. It aims to plan, organize, implement, and control the singer's (or their management agency's) brand communication activities across social media platforms. By selecting appropriate target audiences, content, methods, and communication channels directed at specific public groups, this process seeks to achieve designated brand communication goals within particular contexts. Ultimately, it is designed to enhance brand awareness, perceived quality, associations with the singer's identity, and positioning, thereby fostering public loyalty and establishing a sustainable, cohesive relationship with the fan community and relevant stakeholders.*

2.1.4. Elements of brand communication management for singers on social networks

2.1.4.1. Subjects of brand communication management

The subjects of brand communication management for singers include both individuals and organizations. John R. Schermerhorn has categorized management levels into top management, middle management, and operational personnel. Accordingly, the management subjects within artist management companies are the Chief Executive Officer (CEO), followed by middle managers or Communication/PR Managers, and finally, Communication/PR Executives.

2.1.4.2. Objects of brand communication management

- The general public
- Fans/Fanbase
- The press, media, partners, brands, and investors

2.1.4.3. Content of brand communication management

According to the Management Theory developed by Schermerhorn and modern management scholars, brand communication management includes: planning, organizing, leading (motivating implementation), and evaluation/controlling.

In addition, message management and singer brand positioning on social networks are also extremely crucial, as manifested through the communication content posted on social media platforms. This is demonstrated through the primary message content groups and the quality of the brand communication message content of the singers on their owned communication channels across the most popular social media platforms.

2.1.4.4. Methods of brand communication management

- Communication channel platforms
- Technological applications
- Content formats
- Fanbase building

2.1.4.5. Effectiveness of Singer Brand Communication Management on Social Networks

The dissertation constructs a system of evaluation criteria based on the synthesis, inheritance, and adaptation of David A. Aaker's Brand Equity Model (1991), along with the integrated brand value measurement system developed by Bianca van Rensburg (2015). The proposed set of criteria focuses on four component groups that comprehensively reflect the singer's brand communication value on social networks, including: (1) Brand Awareness, (2) Perceived Quality, (3) Brand Associations, and (4) Brand Loyalty.

2.1.4.6. Principles and requirements

First, the communication activities of the singer and their team must comply with the law and social norms.

Second, all information transmitted by the singer or their team must ensure transparency and accuracy.

Third, the communication activities of the singer and their team must demonstrate respect for the public and competitors.

2.1.5. Factors Influencing the Management of Singers' Brand Communication on Social Media

The first influencing factor is the historical, cultural, and social context, alongside cultural development orientations in the new era. This context imposes increasingly stringent demands on the social responsibility, moral character, and developmental standards of celebrities in general, and singers in particular.

Secondly, a fundamental shift in the media ecosystem driven by social media—with operational mechanisms based on content distribution algorithms, artificial intelligence (AI), and short-form video formats—has completely restructured today's media environment.

Thirdly, the rise of crowd power and cancel culture. The active participation of fandoms and online communities creates a mechanism of either co-creating or co-destroying a singer's brand equity.

Fourthly, the economic, political, legal, cultural, and technological environments directly guide singers' behaviors. Concurrently, state orientations on culture and the arts strictly dictate how singers must build their images. Laws and state regulations closely govern what singers are permitted to say, post, and perform on social media.

Additionally, there is a group of internal factors that influence brand communication management. Consequently, the fifth factor is brand communication strategy and planning.

Sixthly is communication investment, which encompasses both financial investment and investment in quality.

Seventhly, the quantity and quality of resources in modern brand communication management demand a professional team at all levels, from leadership and management to execution.

2.1.6. Characteristics of brand communication management for Vietnamese singers on social networks

First, within brand communication management activities, the singer's brand is placed at the center, connecting directly with fans and digital communities to create an ecosystem network.

Second, singer brand communication is highly oriented and intentional.

Third, singer brand communication management on social networks is not geographically bounded; instead, the brand is constructed, maintained, and disseminated through digital content flows on social media, transcending all physical boundaries.

Fourth, singer brand communication management on social networks is unrestricted by time and space.

Fifth, due to the instantaneous and hard-to-control nature of interaction on social networks, maintaining a continuous impression of authenticity creates psychological pressure and risks regarding public image.

2.1.7. The role of brand communication management for singers on social networks

- Establishing and maintaining a personal image and building a long-term brand on digital platforms.

- Increasing coverage and visibility through communication content.
- Enhancing connection and two-way interaction with fans.
- Promoting the dissemination of musical products.
- Brand communication management for Vietnamese singers on social networks carries a high level of potential risk and requires the capacity for communication crisis management.

2.2. Key theories related to the research problem

The author utilizes several modern communication theories as the theoretical foundation:

Management Theory: Used to approach the brand communication activities of Vietnamese singers as a scientific management process that is goal-oriented, structured, and controllable.

Impression Management Theory analyzes the communication behavior of artists in the digital space. Accordingly, social networks are not merely channels for disseminating information but serve as a modern “front stage”, where each post constitutes a calculated act of impression management.

Theory of the Information Society: Used to explain the communication context, the transformation of media power, and the mechanism of information flow dissemination in managing the brand communication of Vietnamese singers on social networks.

Brand Equity Model (by David Aaker): Serves as a foundational theoretical framework to evaluate the effectiveness of brand communication management for Vietnamese singers on social networks.

2.3. Political and legal basis for the brand communication management of singers on social networks

* Viewpoints of the Party and State on the role of artists in cultural development

In the overall development strategy, artists in general and singers in particular are not merely artistic creators but also important subjects, playing a nuclear role in the value chain of cultural industries. Recently, our Party and State have introduced numerous guidelines and policies to develop cultural industries, such as:

Resolution No. 80-NQ/TW dated January 7, 2026, on the development of Vietnamese culture.

Resolution No. 33-NQ/TW of the 9th Central Committee (11th Tenure, 2014).

Decision No. 1755/QD-TTg approving the Strategy for the Development of Vietnam's Cultural Industries to 2020, with a vision to 2030.

The 14th National Party Congress (2026), which set the task: “Urgent focus on developing the cultural industries and services based on identifying and promoting the soft power of Vietnamese culture.

Directive No. 30/CT-TTg dated August 29, 2024, by the Prime Minister...

Regarding the role of artists, President Ho Chi Minh (1951) once affirmed: “*Culture and art are also a front. You, the artists, are the soldiers on that front*”. At the 9th National Congress of the Vietnam Union of Literature and Arts Associations (2016-2021 tenure) on January 9, 2016, the late General Secretary Nguyen Phu Trong advised Vietnamese artists to draw creative themes from Vietnamese patriotism, revolutionary wars, the renewal process (Doi Moi), the acceleration of industrialization and modernization, and international integration. “Artists must realize that protecting the ideological foundation of the Party is protecting their own lives”, emphasized Prof. Dr. Phung Huu Phu, former Standing Vice Chairman of the Central Theory Council.

Recognizing this power of artists, the 11th Central Committee of the Party included

this content in Conclusion No. 76-KL/TW dated June 4, 2020, on the continued implementation of Resolution No. 33-NQ/TW, which emphasizes the exemplary role (role of setting an example) of artists.

*** Viewpoints of the Party and State on social network communication**

The Communist Party of Vietnam clearly recognizes the vital role of social networks (SNs) in disseminating the guidelines and policies of the Party and State. At the same time, SNs are considered strategic tools for protecting the Party's ideological foundation and combating distorted viewpoints. The effective use of social networks requires proactiveness, creativity, and responsibility from every cadre, Party member, and society as a whole.

2.3.2 Legal basis for artists' communication activities on social networks

*** General regulations**

Clause 2, Article 60 of the Constitution stipulates the development of mass media to meet the people's information needs and serve the cause of national construction and defense.

The Law on Cultural Heritage (2024) outlines the rights, obligations, and responsibilities of agencies, organizations, communities, and individuals in managing, protecting, and promoting cultural heritage values.

The Law on Cybersecurity (2018) regulates activities to protect national security and ensure social order and safety in cyberspace.

Besides, the amended Press Law 2025, the amended Law on Cybersecurity 2025, the Law on Personal Data Protection 2025, the Law on Data 2024, the Law on Intellectual Property (amended and supplemented in 2022), etc.

The Law on Advertising (2024) helps artists better understand their rights and responsibilities when promoting their personal image on social networks, protecting their personal brands from non-transparent or untruthful advertising activities.

*** Specific sanctions and regulations**

Decree No. 72/2013/ND-CP and Circular No. 09/2014/TT-BTTTT provide detailed regulations on managing, providing, and using information on websites and social networks. Decree No. 38/2021/ND-CP on the management, provision, and use of radio, television, and general electronic information services.

Decree No. 15/2020/ND-CP includes provisions on administrative penalties in the fields of post, telecommunications, radio frequency, information technology, and electronic transactions, including social networks.

Decree No. 129/2021/ND-CP amends decrees on administrative penalties in the fields of tourism, sports, copyright and related rights, culture, and advertising.

Decree No. 75/2010/ND-CP on administrative penalties in cultural activities.

Decree No. 144/2020/ND-CP regulates performing arts activities for forms of art performance organized directly or indirectly before the public, published on radio, television systems, and the internet environment.

Consolidated Document No. 02/VBHN-BTTTT of the Ministry of Information and Communications regarding the management, provision, and use of internet services and online information.

Decision No. 874/QĐ-BTTTT (June 17, 2021) on the Code of Conduct on Social Networks.

Decision No. 3196/QĐ-BVHTTDL (December 13, 2021) on the Code of Conduct for people working in the arts.

CHAPTER 3: CURRENT STATUS OF BRAND COMMUNICATION MANAGEMENT FOR VIETNAMESE SINGERS ON SOCIAL NETWORKS TODAY

3.1. Introduction to the brand communication management enterprises and the surveyed singers

3.1.1. The A List Vietnam and singer Quoc Thien

Representing the comprehensive management model for singers through a professional and large-scale ecosystem is The A List Vietnam Joint Stock Company, established in 2020, with Mr. Do Tuan Hai serving as its founder and Chief Executive Officer (CEO). The core business sectors of The A List Vietnam include Influencer Marketing, Celebrity and Artist Management, and Creative Content Production. The A List is recognized as one of the pioneers in Vietnam in professionalizing KOL/Influencer collaboration services and developing personal brand strategies on digital platforms.

Singer Quoc Thien: Real name Tran Quoc Thien, born in 1988. He is the winner of Vietnam Idol Season 2 (2008-2009).

3.1.2. London & Hong Communications and singer Bich Phuong

Representing the model of a media enterprise collaborating with singers in brand communication management activities on social networks is London & Hong Communications Joint Stock Company, a professional entertainment media unit established in 2019, with Mr. Hong Quang Minh serving as its legal representative and Chief Executive Officer (CEO). London & Hong Communications targets a specific client segment in the media and entertainment industry, including businesses, artists, artist management companies, organizations, and individuals.

Singer Bich Phuong: Real name Bui Thi Bich Phuong, born in 1989 in Quang Ninh. She entered the professional music market after reaching the Top 7 in Vietnam Idol 2010.

3.1.3. Duc Phuc Entertainment and singer Duc Phuc

Representing the model where a singer establishes their own enterprise to manage their personal brand communication is Entertainment Duc Phuc Company Limited, also known as Duc Phuc Entertainment, which was established in 2019. The legal representative of the company is Mr. Nguyen Van Trung, the father of singer Duc Phuc. This is an artist management company operating under a **family-run business model**.

Singer Duc Phuc: Real name Nguyen Duc Phuc, born in 1996. He was the winner of *The Voice Vietnam 2015* and, most recently, secured the first prize at *Intervision 2025*, an international music competition held in Russia.

3.2. Survey on the current status of brand communication management at The A List, London & Hong Communications, and Duc Phuc Entertainment

3.2.1. Current status of management subjects Surveys conducted from January 2024 to December 2025 at the three enterprises- The A List Vietnam, London & Hong Communications, and Duc Phuc Entertainment- indicate that the subjects of brand communication management for singers on social networks consist of senior leadership, middle management (including Departments/Divisions of Communication, Sales, PR, etc.), and communication staff.

3.2.2. Objects of brand communication management

3.2.2.1. Target audience groups and fan communities

The A List Vietnam and singer Quoc Thien focus on a mature audience group that is demanding regarding musical expertise and prioritizes values of artistic merit.

Bich Phuong and London & Hong Communications primarily target Gen Z and Millennials, a mass urban audience group.

Singer Duc Phuc, under the management of Duc Phuc Entertainment, aims at a young audience group that values sincerity, perseverance, and positive energy.

3.2.2.2. Partners, the media, and relevant stakeholders

On social networks, the management objects also include entities capable of bringing direct economic value through brand ambassador contracts or commercial collaborations, as well as press agencies, media outlets, and influencers.

3.2.3. Content of brand communication management

3.2.3.1. Current state of strategic orientation management and system operational mechanisms

*** Strategic Management**

According to a senior communication executive at The A List Vietnam: *“Building a comprehensive communication campaign or plan for an artist is approached as a long-term strategic problem”*. London & Hong Communications emphasizes the importance of formulating strategies, objectives, and plans, which are implemented through a three-step process. At Duc Phuc Entertainment, all strategies, objectives, and plans revolve around singer Duc Phuc, utilizing a “Real-time Marketing” process.

*** Objective and Planning Management**

*** Process Management**

Communication budget management: Enterprises typically manage budgets based on criteria such as communication objective plans, projected revenue from performance efficiency, and the singer's commercial activities.

Regarding investment proportions, communication budgets are clearly prioritized for digital platforms, especially social networks. This reflects the current shift in public information-seeking behavior, while still maintaining a balance between the rapid viral effectiveness of digital platforms and the symbolic value of traditional channels.

3.2.3.2. The Current State of Message Management and Brand Positioning Through Communication Content

Content frequency and structure: The frequency and distribution structure of content show marked differences among the three management companies.

The **primary content group** is communication regarding artistic activities and musical products, which accounts for the largest proportion for all three singers (ranging from 50% to 70%), serving to maintain the **core values** of an artist. Among them, Quoc Thien has the highest percentage of music-related posts (70%), equivalent to 449 posts.

The **second content group** covers behind-the-scenes and daily life activities, which helps to further portray the singer’s persona and bridge the gap with fans. Bich Phuong has the highest proportion of this content type (35%).

The **content group for charity and social responsibility activities** shows the most significant disparity among the three singers. Duc Phuc leads with a proportion of up to 10%, while Quoc Thien and Bich Phuong maintain this group at a basic level.

The **content group for commercial activities**, advertising, and brand collaborations reflects the **commercial value** of the artists in cyberspace. Accordingly, although Bich Phuong has the fewest total posts, she leads in the percentage of commercial posts (13%).

Brand communication language of the three singers on social networks In particular, the brand communication language of each artist possesses distinct characteristics. The social media language for Quoc Thien, managed by The A List Vietnam, focuses on emotional depth, public gratitude, and affirming the status of a talented

artist, while also utilizing “contrasts” to generate interest.

Meanwhile, to communicate the brand for Bich Phuong, London & Hong Communications employs a language deeply marked by personal identity, specifically rhythmic “flirtatious” language (*thả thính*) and gamer jargon.

Duc Phuc, under Duc Phuc Entertainment, is characterized by a diverse communication language that combines professionalism with the approachable, everyday style of Gen Z. This primarily includes a language of pride and formality; simultaneously, Duc Phuc also utilizes internet slang and colloquialisms on TikTok.

Non-verbal communication through emojis (icons) is a communication technique used by all three singers to encode messages and create engagement with the audience, yet each applies it in a unique way.

Personalization and Brand Positioning

The three companies have successfully established three distinct brand positionings with a high degree of personalization, combined with their own unique brand voice.

3.2.3.3. Management of brand communication channels for singers

Social media platforms of singer Quoc Thien: Singer Quoc Thien owns a Facebook page with over 422,000 followers. His YouTube channel has 309,000 subscribers, 424 videos, and a total of over 261 million views. His TikTok account has reached 469,800 followers and over 8.3 million likes.

Social media platforms of singer Bich Phuong: On Facebook, Bich Phuong's official page has reached approximately 3 million followers. Her YouTube channel has 2.4 million subscribers, 184 videos, and a total of over 1.249 billion views. Her TikTok channel has 1.6 million followers and over 15.9 million likes.

Social media platforms of singer Duc Phuc: Duc Phuc's official Facebook page has reached approximately 3.1 million followers. His YouTube channel currently has 2.15 million subscribers, 235 videos, and a total of over 1.161 billion views. His TikTok channel has 2.3 million followers and over 46.9 million likes.

3.2.4. Methods of brand communication management

3.2.4.1. Formal management

The Video format is the most widely used by all three companies, accounting for 83%. The explosion of Short-form video on TikTok and Facebook Reels has made this the core format for all three management firms. The Image format is primarily deployed on the Facebook platform to establish style and promote events. Bich Phuong and London & Hong Communications utilize images most effectively, with 78 image posts accounting for 28.8%—a significantly higher rate compared to the other two singers.

The Audio/Podcast format is a highlight for Quoc Thien, featuring a series of 18 podcasts, including *Thien Thanks* and *The Re:Flexion*.

The Multimedia format—combining sound, images, video, and graphic elements—is mainly used to drive cross-traffic between platforms or to support partners.

The data indicates that there are no posts utilizing Text-only format without accompanying Media (Images/Videos).

3.2.4.2. Engagement management

While formal management ensures the brand's “surface visibility”, engagement management is the process of creating and maintaining the relationship between the artist and the public. The artist management companies have all established a “communication conduct framework”, which includes response principles to avoid personal debates or attacks; intervention thresholds (determining when the artist responds personally versus when the team handles it); and proactive engagement strategies, such as “selective trend-jacking”.

3.2.4.3. Issue management

First, always perform risk assessment before deploying content.

Second, implement a multi-layered response mechanism.

Third, protect long-term brand equity.

3.2.4.4. Technology management

Currently, the work and storage tools for artist management companies typically include Email, Drive, Cloud, and hard drives. They also utilize chat groups such as Zalo, Telegram, and Facebook to coordinate activities and perform data backups.

3.3. Brand communication results

According to David Aaker's Brand Equity Model, brand effectiveness is measured through four criteria: Brand Awareness, Perceived Quality, Brand Associations, and Brand Loyalty.

The analysis data was collected through a public opinion survey regarding the brand communication activities on social networks of the three singers- Quoc Thien, Bich Phuong, and Duc Phuc- corresponding to their three management companies: The A List Vietnam, London & Hong Communications, and Duc Phuc Entertainment. The survey results directly reflect public perception, evaluation, and behavior, thereby allowing for the measurement of brand communication management effectiveness from an external organizational perspective.

3.3.1. Regarding Brand Awareness

The survey results show that the communication activities of the three singers have a high coverage on social networks, with over 81% of the public being aware of them; YouTube and TikTok are the two platforms with the highest following rates. In addition to direct interaction, the artists' brands are effectively disseminated through intermediary channels such as the press, television, and social media algorithmic recommendations.

3.3.2. Regarding Perceived Quality

Questionnaire results indicate that the public has varying perceptions of the suitability of communication content, as well as expectations regarding quality, duration, content optimization techniques, and presentation formats on each social media platform for each surveyed singer.

Regarding brand communication themes and content groups: Duc Phuc received the highest rating, with 73% of respondents evaluating his content as "comprehensive" or "very comprehensive".

Regarding the quality and duration of content on each channel: Duc Phuc was rated highest for content quality across all three channels. Meanwhile, the public rated Bich Phuong's YouTube channel as having the best content quality.

Regarding technical and aesthetic aspects: The public perceives posts based on multimedia integration, presentation style, and image quality from Bich Phuong and Duc Phuc as "vivid and attractive" or "highly vivid and highly attractive".

3.3.3. Regarding Brand Associations

The survey yields results concerning cognitive associations and value associations with each singer's personal brand.

Duc Phuc demonstrates the highest ability to attract an audience at an "in-depth understanding" level (46.8%).

Bich Phuong and Duc Phuc are performing better than Quoc Thien (10.7%) in terms of expressing personality and talent through social networks.

3.3.4. Regarding Brand Loyalty

Emotional Loyalty: Quoc Thien achieved the highest rate of increased public affection and trust (62.4%) after following his social media content, significantly surpassing Duc Phuc (36.1%) and Bich Phuong (29.6%).

Behavioral Loyalty – From intention to purchase action: At the behavioral level, the differences among the three singers become more pronounced. Duc Phuc leads in both purchase intention (51.2%) and actual purchase behavior (49.9%).

Brand Advocacy (Defensive Loyalty): The highest level of loyalty is demonstrated by the willingness to defend the singer during a communication crisis. Results indicate that Duc Phuc has the highest rate (29.4%), followed by Bich Phuong (18.9%) and Quoc Thien (15.6%).

3.4. Assessment of Success, Limitations, and Causes

3.4.1. Achievements and underlying causes

3.4.1.1. Shifting Toward an Integrated, Modern, and Diversified Management Model Rooted in Political and Social Responsibility

Success in ensuring compliance with the Party's guidelines and the State's policies and laws on cultural industry development and behavioral culture

The communication activities of all three singers-Quoc Thien, Bich Phuong, and Duc Phuc-under the management of their respective enterprises, strictly comply with the Party's guidelines and the State's policies and laws regarding cultural industry development. These activities promote the role of artists in social life, adhere to social media speech regulations, ensure the preservation of fine customs and traditions, and contribute to the promotion of national cultural values.

Successfully transitioned to a professional and systematic management model with diversification tailored to each artist's unique characteristics.

Successful transition to a professional, systematic management model with diversification tailored to each artist's unique characteristics.

Establishment of a clear delegation system and seamless coordination between management levels.

Modern management mindset combining a deep understanding of artist identity with the application of digital data analytics.

Proactivity and professionalization in communication risk management.

3.4.1.2. Expanding coverage, initially shaping characteristic brand associations, laying the groundwork for establishing public loyalty, and consolidating trust with partners and brands

Successfully expanded coverage and conquered diverse target audience segments.

Created deep engagement, transforming interaction into a factor that increases brand loyalty.

Clearly and accurately shaped brand associations in the public mind

Driving actual conversion behavior and building trust with partners and brand stakeholders.

3.4.1.3. Enhancing the Effectiveness of Communication Content Management to Develop Brand Value

First, success in strategic repositioning management, combining “algorithmic economics” with “cross-branding” strategies.

Second, success in communication content management: Flexibility in Real-time Marketing processes and trend-catching; content format optimization tailored to digital consumption behavior; brand voice in communication content creating “brand entertainment” with brand language suited to both the artist and public habits.

3.4.1.4. Efficiency in content technical operations to drive behavioral conversion and advance toward professional risk management

Successfully optimized formal management and personalization tailored to the characteristics of each platform, including cross-platform management.

Excellent engagement management, transforming social networks into an O2O (Online-to-Offline) conversion funnel.

Successfully transitioned from emotional-based reactions to multi-layered risk management.

3.4.1.5. Causes of Success

Correct orientation from the Party and State regarding the development of cultural industries and the construction of a safe, healthy online environment.

Most company leaders possess extensive experience in the entertainment sector; maintaining a creativity-centric management mindset that optimizes original personality rather than forcing it into a mold; “Calculated spontaneity”: All seemingly erratic content remains within an approved thematic framework, ensuring safety and compliance with standards.

Interest and initial investment of resources (budget, personnel, technology) for brand communication activities.

Proper awareness and long-term strategic thinking of senior management subjects.

Deep understanding and sensitivity in meeting public needs and tastes.

3.4.2. Limitations

Overall, through the theoretical lens of brand communication management, the dissertation identifies a major gap and misalignment between strategic planning and actual execution on social media, indicating that these activities have not fully adapted to today's volatile digital landscape.

3.4.2.1. Management subjects facing a lack of long-term strategies alongside resource constraints

A lack of normative and systematic strategic communication documents and a deficiency in long-term macro-level thinking.

The quantity and quality of communication human resources fail to meet practical demands.

Self-imposed pressure: As the audience has grown accustomed to high-level creativity, the management team faces immense pressure to continuously innovate.

Limitations of the narrow In-house (family-run) management model: The subjectivity of family members or close-knit teams leads to a lack of objective counter-arguments when handling crises.

Limitations of executive subjects in regulating content pacing and protecting the artist.

Constraints in financial resources and underdeveloped public research efforts.

3.4.2.2. A lack of sustainable engagement and limitations in driving tangible public support behaviors

Ineffective conversion from emotional loyalty to behavioral loyalty among certain audience segments.

Limitations in fandom organization and the maintenance of a continuous connection pacing.

By constructing an excessively “safe” image to satisfy the general public and commercial brands, some management subjects have inadvertently blurred the artist's ideological depth.

Failure to fully exploit and conquer international audience segments.

3.4.2.3. A lack of consistency in content organization, and a lack of depth in brand value and social responsibility

Content is occasionally imbalanced, over-relying on surface-level entertainment and lacking depth or a distinct personal perspective.

Areas of Corporate Social Responsibility (CSR) and commercial value have not been fully exploited or vividly communicated.

The organizational structure of content across channels remains fragmented, lacking systematicity and failing to create solid emotional touchpoints.

3.4.2.4. Delays in interactive technology innovation and a fragmented communication ecosystem

Limitations in the application of new interactive technologies and the lack of a cross-media ecosystem; a deficiency in high-quality engagement methods such as mini-games, contests, digital platform challenges, or specialized high-participation livestream formats to attract and engage the fandom. Additionally, businesses have not yet leveraged transmedia storytelling to create a seamless communication ecosystem.

3.4.2.5. Causes of Limitations

Human resources: Both the quantity and quality of brand communication human resources within artist management companies have not yet fully met practical demands.

Financial constraints: Budgetary resources allocated for brand communication activities remain significantly limited.

Lack of systematic research: A deficiency in methodical and comprehensive public research, which serves as the essential premise for strategic planning.

Media coverage pressure: The constant pressure to maintain visibility amidst a rapidly fluctuating social media environment and the algorithmic race.

Commercial contract pressure: Constraints and obligations arising from commercial and sponsorship contracts that may limit creative freedom.

Heavy reliance on the artist's personal energy: The communication flow depends too heavily on the individual artist's health, emotions, and personal “energy”, leading to a lack of sustainability in long-term management.

CHAPTER 4: EMERGING ISSUES, SOLUTIONS, AND RECOMMENDATIONS FOR BRAND COMMUNICATION MANAGEMENT OF VIETNAMESE SINGERS ON SOCIAL NETWORKS

4.1. Emerging issues for brand communication management of Vietnamese singers on social networks today

4.1.1. General issues

From a macro perspective, the current historical context marks an important turning point in Vietnam's determination to build an advanced cultural industry imbued with national identity, coupled with the tightening of discipline and moral standards within the artistic community.

Presently, social media empowers singers to operate their own communication channels to connect directly with the public, but simultaneously poses challenges regarding control capacity for the singer's brand communication management team.

- Pressure from digital information saturation and the short content lifecycle.
- Dependence on the algorithmic power of cross-border platforms.

- Risks from fake news, cancel culture, and anonymous information environments.
- Regional imbalances and the profound influence of economic and cultural characteristics specific to each market.

4.1.2. Specific issues regarding brand communication management for Vietnamese singers on social networks

4.1.2.1. The gap between international management models and Vietnamese market practice

- The artist management and entertainment communication market in Vietnam is still in a transition phase from “spontaneous” to “industrialized”. It remains a relatively new field, heavily learning from developed entertainment industries such as K-pop and US-UK.
- The issue of national cultural identity within the flow of globalization.

4.1.2.2. The conflict between compliance with laws and professional ethics versus public tastes

- Numerous singers violate the law and exhibit deviant behaviors on social networks.
- Management companies have not paid sufficient attention to controlling the deviant behaviors of fandoms.

4.1.2.3. Conflict between commercialization and artist identity

The explosive growth of social networks means singers are no longer merely artistic performers but have become independent media channels generating massive commercial value. This shift brings significant revenue from advertising contracts but simultaneously pushes management companies into a conflict between commercial pressure and preserving the authenticity of the personal brand.

4.1.2.4. The risk of a gap between musical professional competence and media effects

PR experts create high brand communication efficiency, particularly through widespread viral effects on social networks, yet the quality of the musical products remains disproportionate.

4.1.2.5. Inadequacies in digital legal management and the protection of intellectual property rights in cyberspace

The boom of social media platforms has created a derivative culture where musical content and imagery can easily be copied, edited, and reused in various forms (covers, dance challenges, mashups). However, this very freedom exposes a critical weakness of current management companies: a gap in digital legal capacity and confusion in managing risks related to intellectual property rights.

4.2. Solutions for brand communication management of Vietnamese singers on social networks today

4.2.1. Establishing a standardized framework for brand identity positioning and message consistency on social media

Developing a set of brand guidelines and manuals for artists. These encompass core values, brand personality, tone of voice, visual principles (color palette, style), and particularly boundaries of public speech.

In instances where a singer undergoes a style transition, brand revitalization, or brand repositioning, brand communication management must formulate a message transition roadmap. Rather than implementing abrupt changes, this process requires a buffer phase that utilizes transitional messages to bridge old and new values.

4.2.2. Standardizing the collaboration model between singers and management entities to enhance strategic planning capacity and communication human resources development

Standardizing and documenting long-term brand communication strategies is essential to escape the mindset of operating via word-of-mouth, group chats, or short-term emotional reactions.

Emphasizing public research capacity and data-driven management is crucial to eliminate subjectivity. It is time for management subjects to transition from decision-making methods based on “experience and intuition” to those anchored on “empirical data”.

Accelerating the recruitment, training, and retention of communication human resources with comprehensive capabilities is vital, as artist communication management is a highly specialized field where the “product” is a human being with emotions. Therefore, management companies must build a workforce that is both digitally proficient and artistically astute.

Regarding financial resource development, it is necessary to allocate budgets scientifically and optimize investment cash flows, prioritizing flexible budget allocation with a primary focus on digital platforms.

Investing in intellectual capital rather than over-relying on paid media is highly recommended. Instead of allocating funds to advertisements that generate artificial views, companies should channel their budgets into creative content teams.

Implementing psychological and economic leverage policies is imperative, given the immense pressure inherent in the entertainment communication management profession due to the rapid obsolescence rate of social networks.

4.2.3. Managing fan community relations and optimizing engagement to amplify brand reach and enhance conversion rates

Management companies need to work directly with the core leadership of fan clubs to transform spontaneous fans into a disciplined organization, thereby optimizing social media interactions into actionable calls to action that drive consumer behavior.

It is essential to construct a sustainable content pipeline during periods when the artist has no new musical releases; the communication team must establish satellite touchpoints to maintain engagement.

Public expectations must be carefully managed by striking a strategic balance among entertainment value, brand safety, and ideological or professional depth.

Leveraging the intellectual depth and raw authenticity of the artist should be heavily intensified.

An international content strategy should be deployed to export cultural products and enhance national “soft power”.

4.2.4. Integrating social responsibility values, Vietnamese identity, and healthy aesthetic orientations into brand content

Artists need to leverage their influence on social networks to disseminate campaigns for the community, environmental protection, or disaster relief.

When communication content is closely aligned with humanitarian values, ethics, and national pride, the singer's brand becomes resilient against negative rumors, while simultaneously maintaining the brand trust of the public, commercial brands, and state management agencies.

4.2.5. Applying data technology to optimize content formats and proactively control risks

Transition from isolated formats to building a Transmedia Storytelling ecosystem.

Upgrade interaction methods and apply new technological tools

Enhance facilities for storage and digital asset security.

Professionalize and establish legal safeguards within the risk management framework.

4.3. Recommendations

4.3.1. Recommendations for communication management subjects and Vietnamese singers

First, business leaders and communication managers for singers need to recognize that singer brand communication on social networks is a vital link driving the development of the Cultural Industries.

Second, the singers themselves must shift their mindset and deeply internalize that “every artist must be a Brand”.

Third, businesses and management teams need to recognize the necessity of transitioning from “spontaneous communication” to long-term strategic management.

Fourth, there must be a profound awareness of the dual nature of social networks and the critical importance of establishing principles in risk management.

4.3.2. Recommendations for state management agencies in the culture and arts sector

Shifting policy mindset from “administrative control” to “creating space for cultural soft power development”.

Perfecting a specialized legal corridor for protecting brand assets and digital copyright, as well as safeguarding the reputation of singers.

Specifying Codes of Conduct in cyberspace and promoting the “Co-management” model.

Implementing policies to support and encourage entertainment enterprises in digital transformation and data application.

4.3.3. Recommendations for communication and brand training institutions

Strengthening specialized training at higher education institutions in Entertainment Communication Management, Artist Management, and Digital Communication Crisis Management.

Aligning human resource training content with practical issues; the curriculum must equip the future generation of managers with long-term strategic planning capabilities, advanced data analysis skills, and systematic risk control procedures.

CONCLUSION

The dissertation “Brand Communication Management of Vietnamese singers on social networks today” was conducted with the objective of systematizing the theoretical and practical foundations, surveying, analyzing, and evaluating the current situation, and proposing synchronous solutions and recommendations to enhance the effectiveness of brand communication management for Vietnamese singers in the social media environment. Through the research process, the dissertation achieved the following core results:

The dissertation conducted a comprehensive review of both domestic and international research. The findings indicate that while numerous studies touch upon communication, branding, personal branding, and artists, there remains a critical shortage of comprehensive, direct research focusing specifically on the management of brand communication for Vietnamese singers on social networks, its underlying challenges, and localized solutions within the Vietnamese context.

The study established a comprehensive theoretical framework and practical foundation for the research topic: Clarified fundamental concepts including management, communication, branding, and singer brand communication management on social networks; Identified the constituent elements of the management process and established specific criteria to measure its effectiveness; applied foundational theories and models, including Management Theory, Impression Management Theory, Information Society Theory, and the Brand Equity Model; Analyzed the political and legal landscape in Vietnam, establishing a robust practical foundation for compliant and effective management activities.

Utilizing a mixed-methods research approach, the dissertation surveyed and analyzed the practical realities of singer brand communication management on social networks in Vietnam. The industry is undergoing a clear transition toward professionalization. Notable successes have been achieved in expanding brand awareness, cultivating public satisfaction, shaping positive brand associations, and laying the initial groundwork for building audience loyalty. The analysis exposed critical shortcomings, such as a widespread lack of long-term strategic vision, uneven professional capabilities across management teams, and vulnerabilities in crisis management. Furthermore, limitations were identified in content quality, audience interaction methods, data exploitation, and the optimization of technological applications.

Based on the diagnosed issues, ranging from macro-environmental pressures to specific challenges regarding management subjects, target audiences, content creation, and operational methods, the dissertation proposed a synchronized system of solutions and recommendations: Focus on elevating professionalism and strategic mindset, improving audience insights for more effective interaction, constructing consistent and creative content strategies, and adopting integrated, data-driven management methods while strictly adhering to ethical and legal boundaries; Outline actionable pathways for shifting institutional and professional mindsets, modernizing supportive policies, and developing comprehensive resources tailored to the digital entertainment industry.

During the process of conducting this dissertation, the greatest challenge lay in the high complexity and continuous evolution of the social media environment, alongside certain obstacles encountered while collecting internal data from artist management companies. Furthermore, measuring abstract concepts such as “brand equity” or “management effectiveness” within the Vietnamese context posed a significant methodological challenge.

With the results achieved, the author aspires for this dissertation to contribute a small part toward systematizing the theoretical framework and clarifying the practical realities of singer brand communication management on social networks in Vietnam, thereby serving as a useful reference for the effective and sustainable development of the Vietnamese entertainment industry./.

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