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Music Management: Production System and Promotion in the Music Industry

Abstract: *Introduction.* The music industry is an important component of show business, and to successfully operate in the field of aesthetic entertainment culture, it is necessary to study its activities as a system that includes music production, promotion, distribution, and consumption. Music management is a vital element of this system, as it manages processes related to musical works creation and dissemination. *Purpose and methods.* The purpose of the article is to study the system of musical works creating and promoting, as well as to evaluate the main methods, tools, and strategies in the music industry in the context of music management. The work is based on dialectical, empirical, systemic, and interdisciplinary approaches, which have allowed us to generalize the theoretical and practical achievements accumulated by society in the context of music management. *Results.* The essence of the music industry, particularly management, production, and promotion, has been revealed. The sequence of processes of a musical product on its path from creation to consumption has been identified. The peculiarities of production and promotional tools in the music industry have been determined. All types of music activities related to the creation, duplication, storage, reproduction, distribution, study, evaluation, and perception of musical works have been justified. *Conclusions.* The usage of the obtained results will significantly increase the competitiveness of the socio-cultural sphere through understanding the music industry as an organic structure of interconnected components, including creators, intermediaries, means of disseminating musical products, consumers, and direct musical works.

Keywords: show business, music industry, music management.

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1. Introduction

The problem formulation. The music industry is one of the most important areas in show business, but its successful functioning is not only hindered by low levels of performance skills but also by management issues. Managing the music industry is a complex task that involves various aspects, such as creative process managing, marketing, distribution, and sales. Without competent management, music projects may not succeed even with talented performers and quality recordings. The successful functioning of the socio-cultural sphere of aesthetic entertainment dictates the need for a thorough study and understanding of the activities of both the music industry and show business as a whole. Professional music production being a creative and technical process, requires well-developed listening skills, the ability to work with modern sound recording technologies, deep musical knowledge, and effective project management.

State study of the problem. Scientific and theoretical aspects of socio-cultural management, its position, role, and significance in society have been thoroughly developed by Ukrainian and foreign scholars, including Ya. Martynyshyn, O. Khlystun, Ye. Kovalenko, (Martynyshyn et al., 2020, 2022; Martynyshyn & Khlystun, 2018, 2019; Martynyshyn & Kovalenko, 2018; Kovalenko, 2018, 2019, 2020, 2021, 2022).

The desire to clarify the role and state of musical art is evident in many scientific works by foreign and domestic figures. In recent years, Ukrainian music experts have published many works. Dedicated to various topics and issues, they also talk about the music industry. First of all, it is worth mentioning the works of O. Berehova (2006), T. Bilous (2010), M. Borysova (2004), O. Iliina (2018), A. Ivanova (2014), Yu. Kalynchuk (2014), I. Konoplia (2018), I. Kravchenko (2011), I. Lahutina (2010). Among foreign figures, we can mention T. Adorno (2002), C. Anderton, E. Bernays (1923), P. Drucker (1954), A. Dubber, M. James (2013), J. Brabec (2011), S. Frith (2004), P. Gronow, I. Saunio (1998), D. Hesmondhalgh (2002), H. Koontz, C. O'Donnell, H. Weihrich (1955), K. Negus (1992), D. Passman (2015), R. Peterson (1976), A. Pratt, P. Jeffcutt (2009).

Several figures, including I. Mariusiak (2005), S. Melnyk (2016), V. Otkydach (2013), V. Petrychenko (2014), N. Pocheptsov (1998), O. Semashko (2002), O. Shabanov, A. Yakymiv (2012), and Yu. Yefimenko (2019), have studied the problems in the music industry. Additionally, a study was conducted by the music consulting agency Soundbuzz as part of the project “Research on the Music Market of Ukraine and Its Foreign Economic Perspectives” under the program “Culture Analytics” (Soundbuzz and Ukrainian Cultural Fund, 2020) with the support of the Ukrainian Cultural Fund.

Considering the significance of the music industry for the development of culture in Ukraine, further research in the field of socio-cultural management in the music industry is of great importance for developing effective strategies for its growth.

Unresolved issues. One of the key elements in the music industry is music management, which deals with music projects and performers' management and promotion. Music management encompasses a wide range of activities, from finding and signing contracts with musicians to managing their careers and promoting them in the market.

However, despite the importance of the music industry and music management, this topic remains insufficiently researched in Ukraine. More attention needs to be paid to studying this field, as well as developing new strategies and approaches to managing music projects.

Since its inception, the Ukrainian music market has not had a single source where the market structure with leading stakeholders would be marked. The impact of macro and micro environments, force majeure circumstances (change of the country's political course, military actions, pandemic, etc.), which can fundamentally change the vector of market development, was not documented. The value chain of a musical work and the role of stakeholders in its formation were not considered.

In the world, the music industry is one of the most dynamic and important cultural sectors that influences the economy and social life. In Ukraine, the music industry also plays a significant role in the country's cultural life and requires further research and development.

Research in the field of music management can have significant practical applications, improving the management of music projects and musician careers, as well as increasing the efficiency of work in the music industry as a whole. A deeper understanding of the processes associated with music management will improve the quality of music projects, attract new consumers, and develop the industry.

In addition, research in the music industry can help identify market trends and characteristics, as well as determine key factors that affect the success of music projects and musician careers. This, in turn, will allow for the development of more effective management and promotion strategies for music projects.

2. Purpose and methods

The purpose and research tasks. The purpose of the article is to study the system of creating and promoting music works, as well as to evaluate the main methods, tools, and strategies in the music industry in the context of music management.

The research objectives are:

- to reveal the essence of the music industry, particularly management, production, and promotion;
- to identify the sequence of processes of a music product on its way from creation to consumption;
- to determine the peculiarities of production and promotion tools in the music industry;
- to analyze the sphere of music activity, conditioned by the social functioning of music in specific socio-historical conditions;
- to justify all types of music activity related to the creation, reproduction, storage, dissemination, study, evaluation, and perception of music works.

Methodology and methods. The general principles of the theory of scientific knowledge, the principles of scientificity, and the combination of theory and practice served as the methodological basis for the study. The dialectical, empirical, systemic, and interdisciplinary approaches, as well as general scientific and specialized cultural and management research methods, were used in the work. To clarify the conceptual apparatus and reveal the essence of the organizational mechanisms of the music industry, terminological, abstract-logical, historical, and systemic-structural methods were used. In the process of studying cultural and creative industries, methods of systemic-functional analysis, systematization, comparison, and generalization were applied.

Information base. The information base of this research consists of scientific works by domestic and foreign scholars on the theory, history, and organization in the field of the music industry and music management. In addition, to achieve the research goal, our practical experience in the music industry was used, and additional information was collected from various sources, including mass media, internet resources, specialized publications, and interviews with experts in the field of music management.

3. Results and discussion

3.1. The essence of the music industry and the structure of music production in Ukraine

The complexity of defining the essence of the music industry lies in the fact that it is a unique combination of creative and commercial aspects, making it one of the most dynamic industries in the world. The music industry not only supports and develops music as an art form, but also serves as a powerful economic and social engine, contributing to job creation, investment attraction, and the strengthening of cultural identity in many countries.

The term “music industry” refers to the part of the economy and social life that brings together companies and citizens who earn money by creating and selling music works (Brabec, 2011). The music industry includes the creation, distribution, and sale of music recorded in various formats, as well as the promotion of live music performances.

In specialized literature, the concept of the “music industry” is not fully disclosed. Therefore, it is necessary to refer to the interpretation of the term “industry” in encyclopedias and explanatory dictionaries. The word “industry” means manufacturing, any sphere of production equipped with modern technology. In general, the meaning of the word “industry” is synonymous with the word “manufacturing”. The complexity of defining the term “music industry” requires clarification of the interpretation of individual words that make up this phrase. The basis of the “music industry” includes musical activity, music production equipped with modern technology, industry subjects, music producers and consumers, publishers, and distributors (distribution channels: radio, television, retail).

However, these concepts do not allow for a clear definition of the scope of activities that belong to the music industry, as they raise such questions as: how does the concept of “music industry” fit into the concept of “show business”, where in the narrow sense of the word it is interpreted as “performing music numbers intended for a mass audience”, in a broader sense – as musical entertainment and other activities related to it by functional purpose, including music television and radio broadcasting, advertising, wholesale trade and the industry of music and information programs, production and replication of films, phonograms and audiovisual products, commercial organization of stage, group and individual performances of actors, singers, trade in copyright and related rights, creation of music videos, advertising films, booklets, posters, brochures and other materials (Anderton et al., 2013).

If we turn to the term “industry” itself or its Ukrainian equivalent as the concept of “sector”, it is defined as a set of producers of goods that are close substitutes in production – that is, united by a common technology (Kravchenko, 2011).

Thus, the music industry primarily brings together performers and record companies, which are the direct producers of music materials. The music industry serves several markets differentiated according to types of activities, each of which generates a certain cash flow for music producers: concert activities, sale of artists' merchandise, physical media sales, digital sales, revenues of music radio stations, payments to collective management organizations and other income of rights holders.

The term “music industry” generally refers to the collection of enterprises involved in music recordings' production and distribution. Among the numerous professionals and organizations involved in the music industry are musicians who compose or perform music, experts and companies involved in sound recording and its sale, managers and companies involved in organizing live performances, managers involved in promoting the musician's career, television and radio broadcasting companies.

The music industry consists of individuals and organizations who make money by composing songs and music compositions, creating and selling recorded music and sheet music, presenting concerts, and organizations that help teach, represent, and supply music creators. Many private individuals and organizations working in this industry include songwriters and composers who write songs and music compositions; singers, musicians, conductors, and orchestra leaders who perform music; record labels, music publishers, sound recording studios, music producers, sound engineers, retail and digital music stores, and organizations that protect performance rights, create and sell recorded music and sheet music; and ticket booking agents, promoters, music venues, road crews, and sound engineers who help organize and sell concerts.

The industry also includes a range of professionals who assist singers and musicians in their music careers. These include talent managers, artists and repertoire managers, business managers, entertainment lawyers; those who transmit audio or video music content; music journalists and music critics; DJs; music educators and teachers; musical instrument manufacturers; as well as many others.

There is a belief that the music industry is primarily a business aimed at gaining financial benefits from creating new songs, concerts, shows, etc. The component of financial gain is an important stimulus for its development: the presence (or possibility of creating) of a market should be seen first and foremost by its participants.

The music industry is a unique actor in the field of culture, capable of uniting a mass audience based on new digital forms of sound recording. It reconfigures the cultural space, expanding its boundaries, creating new myths and stereotypes, and influencing the consumer through new audiovisual channels (Adorno, 2002). The musical needs that the music industry forms create a new perception of the world, which often surpasses other channels in people's worldviews.

Thus, the term “music industry” has not yet received a strict definition in both the commonly used and scientific sense. An analysis of numerous publications in the press showed that the term “music industry” often refers to “Music Show Business” and everything related to it, namely: entrepreneurial activity, touring, and concert activity, activity in producing professional pop

artists and music groups, as well as activity in producing and/or distributing music audio and video products (Passman, 2015).

In modern literature, the term “music industry” is often understood as the “sound recording industry” or “recording industry”. However, based on the content of publications, it can be concluded that the use of technology and modern recording techniques is considered one of the defining characteristics of the music industry.

If we analyze the list of professional guilds, societies, and associations that protect the interests of participants in the music market, we can assume that the “sound recording industry”, the “recording industry” in general, is synonymous with the concept of the “music industry”.

Thus, the music industry is interpreted as a branch of cultural production based on musical products. The specificity of the music industry lies in the fact that the production of musical products (sound recording), and in particular, musical phonograms, albums, singles, ringtones, and phonogram carriers, is closely related to their socio-cultural application (Semashko, 2002).

Let's turn to the view of British researcher D. Hesmondhalgh (2013), who includes the music industry, which integrates recording companies and concert organizing companies, in the cultural industry – a branch of the economy engaged in industrial production.

The concept of the “music industry” from the perspective of “creative industries” corresponds to a new concept of social development based on understanding creativity as a leading factor in the development of the post-industrial economy (Pratt & Jeffcutt, 2009). Regarding the music industry as a creative industry, it can be said that creative and musically talented people are necessary for its development, who create in collaboration with music producers and music managers using modern sound recording products, the economic and social value of which lies in their cultural properties consumed by a mass audience. The creation of a music product is carried out by a composer, musician, or performer, and then the music work becomes the subject of production in music culture organizations (or projects) and meets the audience in conditions formed by producers (Konoplia, 2018). Finally, thanks to modern media technologies and methods of transmission and reproduction (sound recording, video, radio, television, multimedia, and Internet), music work becomes available to an even wider audience.

Thus, taking into account the specificity of each of them, the aspects of the concepts “music industry”, “sound recording industry”, or “recording industry”, “music business”, and “music show business”, lead us to the conclusion that the music industry is an activity based on a creative impulse, skill in creating and distributing music products, as well as satisfying the entertainment needs of a mass audience.

This definition allows for the inclusion of radio, internet radio and streaming music services, television, Internet, cinema (as the main media channels for promoting music), as well as pop culture, theater, sports, computer game industry, mobile phones, clubs, etc. in the sphere of the music industry. In the music industry concept, it is necessary to highlight the commercial nature of the activity, the satisfaction of entertainment needs, spectacular concert performances, and orientation towards a mass audience. These aspects are closely interrelated and derive from one another.

There are four main blocks on which the process of creating and consuming music products is based. They include creators, intermediaries, distributors of music products, and consumers (the audience). Today, there are three social roles in musical life – creator, intermediary, and consumer. Between these three main social roles in musical life, complex relationships arise mediated by other institutions that do not have a strict attachment to musical culture but act in it as binding links.

In the creative process, two levels can be distinguished, each of which has its own organizational and cultural characteristics. The primary production level represents the direct creative activity of the composer and author (concept, idea), and the secondary music production level includes musicians and singers activity; image makers who create the star's image; artists who create costumes, mock-ups of decorations, covers; service personnel; those who manage the entire production team and coordinate their actions: directors, producers, and conductors; artistic directors who recruit, organize and support other creators in creating a musical work.

In the music industry, the author (composer) plays an exceptional role. The musical ideas of composers are always at the heart of the music industry. Obviously, without creators, there can be no music industry. Moreover, the creator is necessary for other productions, the activities of which go beyond the traditional concept of musical activity (Otkydach, 2013).

An intermediary is a physical or legal person who deals with the commissions of the creator or distributor of musical products, developing and implementing musical activities for the customer benefit. The most common intermediary structures in the music industry are production centers and recording companies (labels). The three recording companies (the so-called “big three”) – Sony Music Entertainment, Universal Music Group, and Warner Music Group – are the largest players in the world today.

Distributors of music products (sometimes called media channels) are legal entities that provide them with space for placing and/or distributing music products. It should be noted that distributors of music products are considered both mass media and what they are not, such as music stores, music streaming services, mobile operators, mobile phones, etc.

Consumers of music products are physical and legal entities that purchase music products. When we talk about consumers of music products, they should be divided into those for whom the music product is specifically targeted and those to whom the music product is marketed (Melnyk, 2016). Therefore, when mentioning consumers of music products, we should remember not only those for whom it is intended, but also everyone who can come into contact with it. End consumers and consumer organizations act as consumers in the music market.

As secondary but usually, equally important blocks in the process of creating a music product, structures that promote the functioning of the music industry, in general, can also be identified. These include research, marketing, and consulting organizations that study consumer behavior, the audience for music distribution channels (their musical tastes and preferences), as well as ways to influence consumers, and so on. The main task of such organizations is to provide participants in musical activities – primarily creators and intermediaries – with information about the state and prospects of the music market, its segments, legal advice on copyright, and ways to maximize efficiency in achieving their goals.

In the case of the music industry as a whole, music producers and major players in the industry are performers and record labels, suppliers are lyricists, composers, manufacturers of sound recording equipment, distribution channels are physical and virtual retailers, and end consumers are listeners and buyers.

Any industry is a complex mechanism with countless participants involved in various processes. They are united by a common goal: to deliver a valuable product or service to the consumer. To structure the music industry, it is important to build a value chain – a sequence of processes that add value to the music product on its way from creation to consumption. Before a music product finds its listener, it must go through several stages of development: creation, production, marketing, and distribution (*Figure 1*).

The essence of the music industry and the structure of music production in Ukraine are the subject of this research. This chain reflects the sequence of stages in creating and distributing music products, starting from the creative process and ending with the final consumer. Each stage adds a certain value to the music product, helps to reveal its potential, and makes it accessible to the audience.

The analysis of each component of the value chain forms the basis of the study of the music industry in Ukraine. A detailed structuring has been developed to reflect all the participants in the music industry of Ukraine.

The main goal of the structuring is to simplify the understanding of the key elements, including the entire array of information and even the logic of the interconnection of these elements. Structuring the music industry in Ukraine is a visual representation of the key areas of the industry. (*Figure 2*).

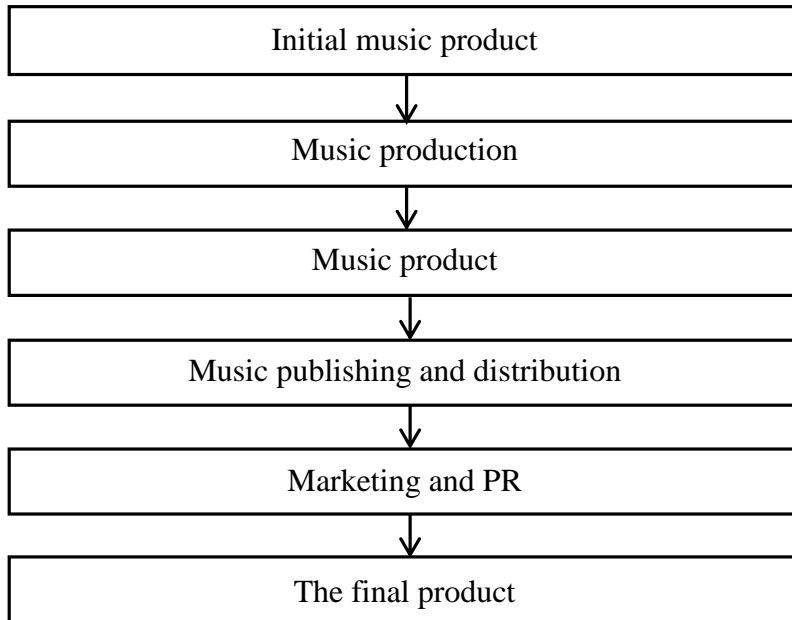


Figure 1. Value chain of the music product
Source: own development

During the mapping, certain differences were recorded in the music industry of Ukraine compared to other countries industries. Printed music publications are practically absent, as are A&R managers – experts who professionally search for new talented artists for future collaboration. Music agents are also absent – intermediaries between promoters and artists who determine the artist's tour schedule, coordinate concert performances and contract agreements. There are no music journalists – experts who collaborate with the media to cover the artist's activities. Local streaming services are also absent – Ukrainian listeners exclusively use international services.

The delivery of music work to a wide audience would be impossible without the music production stage. According to the expert opinion of its representatives in Ukraine, production is both the most introverted form of musical activity and the connecting link between many processes and players in the music market (Borysova, 2004; Yefimenko, 2019). It is thanks to music production that the authors' ideas and materials find expression in a specific sound recording adapted to different media and platforms for playback by listeners. It is worth noting that the sphere of music production can cover the production of music products to order not only for representatives of the music market system but also for related industries such as film production, advertising and media, the gaming industry, and so on.

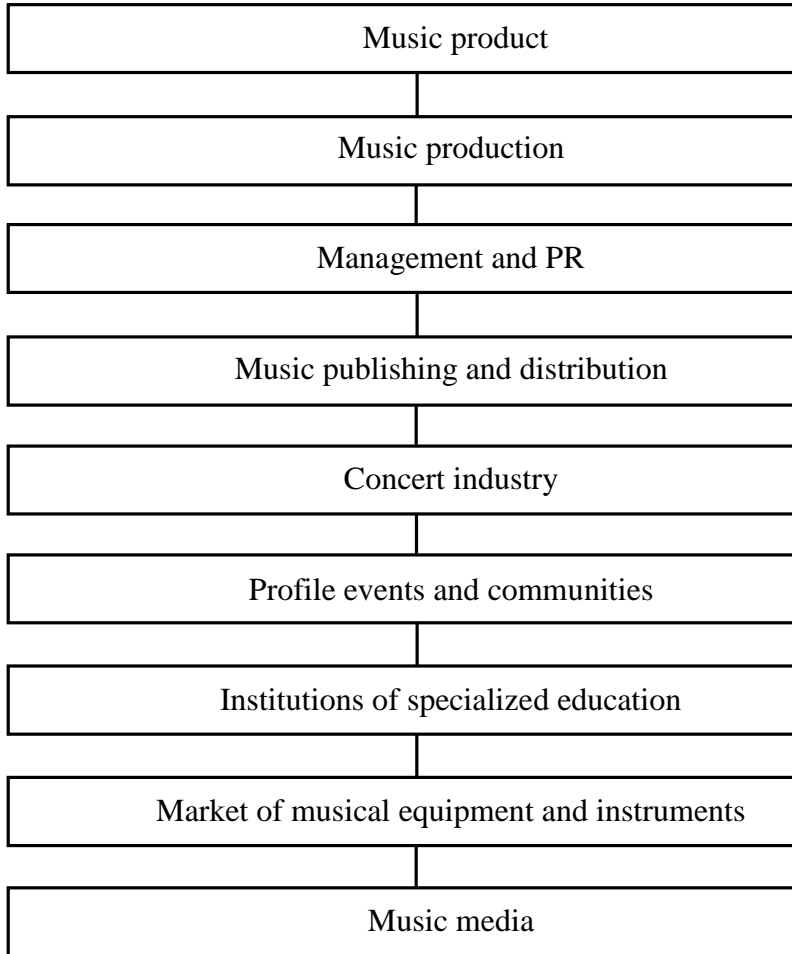


Figure 2. The structure of the music industry in Ukraine

Source: developed on the basis of (Soundbuzz and Ukrainian Cultural Fund, 2020)

Production is a broad term that literally means “manufacturing” in English. Production is the process of creating material and immaterial resources to obtain a finished product (Peterson, 1976). Music production is the process of creating a musical work, including writing lyrics, composing music, and arranging, as well as editing, processing, mixing, and mastering.

The field of music production includes participants such as sound producers, arrangers, audio engineers, sound directors, recording studios, vocal producers, and coaches. It should be noted that the main members of a particular musical group, session musicians, vocalists, and all other performers who contribute to recording of any part or specific musical work are also participants in music production.

The stages and mechanics of producing a specific musical work may vary depending on production needs and the number of participants involved in the process. Taking into account American experience foundation and Ukrainian experts opinions, the generalized process of music production in Ukraine is illustrated below (*Figure 3*).

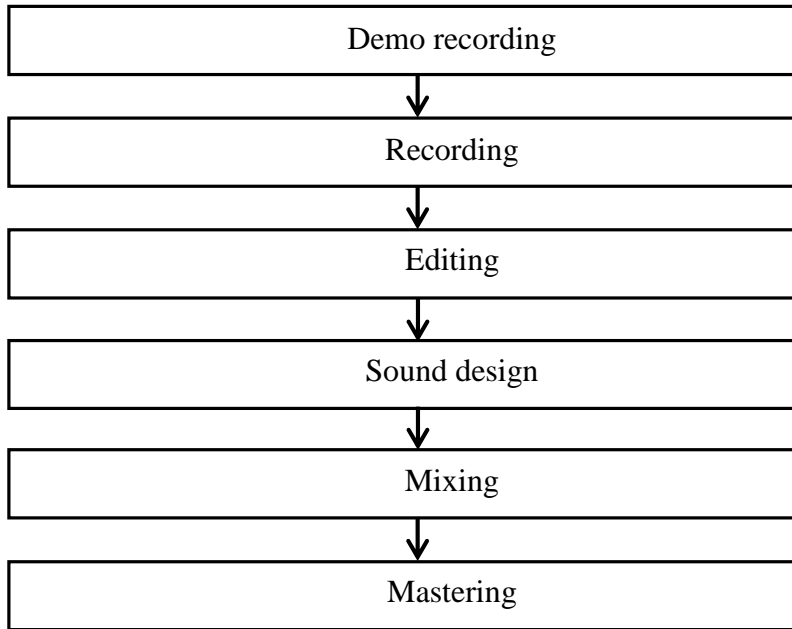


Figure 3. Stages of production of a musical work

Source: own development

Demo recording is an initial version of a track creation to demonstrate its potential. It is the first and most important stage, which involves creating the foundation of the future track: the leading melody and some additions.

Sound recording is the process of recording sound information to preserve and reproduce it. This process is carried out using special technical devices that record sound vibrations on a carrier, allowing the recorded sound to be played back. At this stage, separate parts of all musical instruments and vocals are recorded.

Sound editing describes the entire process of audio editing: mixing, equalizing, creating sound effects, manipulating sound, and more. This stage involves selecting and editing (sometimes restoring) the original recorded sounds. Sound design is a type of creative activity that focuses on sound, its carriers (digital, analog), and, in some cases, the acoustics of spaces and premises. The sound design in music is the basis for a unique sound. Sound designers

create sound effects, use pre-recorded compositions, and create original music using their developments.

Mixing or blending is the stage of creating a final recording by combining separately recorded tracks into a single project and processing them. At this stage, the volume of each instrument is adjusted, frequency correction is carried out, and the optimal acoustic environment is selected. As a result of mixing, the composition takes on a finished look.

Mastering audio recordings is the process of preparing and transferring the recorded and mixed sound to a medium for further duplication. Mastering is the final step in creating a professionally sounding song. The main goal of mastering is to balance the various elements that make up the song and ensure its good sound quality, regardless of the equipment used. The mastering process involves things such as limiting, equalization, stereo enhancement, and compression to achieve a well-constructed song. Audio mastering allows music to reach the level of professionally sounding tracks on various streaming sites, taking into account not only volume and clarity but also overall quality.

Therefore, music production is a large-scale independent type of activity, the most complex type of musical activity. Music production is a multi-stage process through which music is created, recorded, processed, and stored for distribution. All recorded music exists because it has gone through the production process, regardless of how well-known or underground the recording may be and regardless of its sound quality. Music production relates to the entire life cycle of a musical work – from songwriting and composition to recording and sound design, to mixing and mastering. Professional music production is both creative and technical. This requires well-developed listening skills, good handling of sound recording technology, deep musical knowledge, and effective project management.

3.2. Peculiarities of the definition of the concept of “music management” and the main tools for promoting an artist

Show business, as a distinct field of commercial activity, encompasses various types and genres of art. The music industry is one of the most prominent areas in show business, but its successful functioning depends not only on the low level of performance skills, but also on management issues. Music management is an important aspect of the entertainment industry since it deals with managing musicians' careers and promoting their creative work. However, the definition of this concept can vary depending on the context in which it is used.

The term “management” comes from the verb “to manage”, which, in turn, comes from the Latin word “manus” (hand). Thus, management literally means “leading people” (Drucker, 1954). In the modern educational and scientific literature on management, there is no universally accepted definition of this concept. Nevertheless, the main features that are usually emphasized are general. One such feature is management.

Management is the process of allocating and moving resources with a predetermined goal, according to a pre-developed plan, and with continuous monitoring of the activity's results (Koontz et al., 1955). Thus, management should be considered as a particular form of management that has several specific characteristics. Management of an organization is a process of implementing certain types of interrelated actions aimed at forming and using resources. Coordination and interaction functions within the organization are of particular importance in this process (Shabanov, 2015). Consistency in people's joint activities is the essence of management. As classics noted, a violinist manages himself, while an orchestra requires a conductor.

Management in socio-cultural activity is the art of managing other people or consolidating them in a single direction – to achieve high results in their work (Bilous, 2010).

Music management is a new reality in domestic musicology, which has firmly established itself in both scientific and educational spaces. Literally bursting into domestic music use in the 90s of the last century, it not only acquired its status in the system of music science and professional activity, including professional education but also, in a certain sense, became responsible for the development of a specific industry related to cultural management in the implementation of strategic tasks of cultural policy (Ivanova, 2014; Ilina, 2018).

The music industry cannot function without professionals who largely determine the performer's success. It is difficult for performers to engage in creativity, marketing, and promotion at the same time, so they need professionals who will help them realize their talent. In music sphere, management relates to managing musicians' careers (Lahutina, 2010).

A music manager is a separate specialist or company that directs an artist's professional career in the music industry. A music manager monitors the commercial component of their client's activity, helps them make decisions, and provides advice on various issues that may affect their career course (Kalynchuk, 2014).

The vital part of the music manager's job includes: assisting in making crucial decisions, organizing tours, promotion, conducting commercial deals, and reviewing contracts. The work of a music manager can also cover other areas, such as acting as a press attaché, club promoter, booking agent, accountant, personal legal consultant, and others (Mariusiak, 2005).

A manager can assist musicians in directing their creative path, finding music and executive producers, and establishing connections with recording companies, investors, sponsors, publishers, agents, and the public. The music manager's duties may also include creating an artist's image, building a fan base, working with advertising, and moderating profiles on social networks. A music manager may be present during the recording of works. They must know how to stimulate the creative process but at the same time not interfere in the relationship between musicians and music producers. A music manager may also find recording studios, photographers, and promoters. Determining the reasons for releasing albums and singles, and setting their release date, may also be included in music manager duties.

From this, we can conclude that a music manager is a separate specialist or company that directs an artist professional career in the music industry.

In today's constantly growing streams of mass information, even the most talented performers can find it difficult to break through the thickness of informational noise. In modern show business, it is no longer enough to be just a talented musician. You must also possess skills in PR and promotion, making your creativity more noticeable. To convince the target audience and listen to the artist's music, it is necessary to develop a communication strategy, choose channels of interaction, and develop a step-by-step action plan (Berehova, 2006). Promotion is the main tool for increasing an artist's popularity.

Promotion is a complex of marketing actions aimed at increasing brand recognition and its products, expanding the target audience, and stimulating sales.

The main goals of promotion are to strengthen market positions, increase demand for goods and services, as well as attract new audiences. Only a well-thought-out marketing strategy allows for building strong relationships with the target audience and maintaining their interest (Yakymiv, 2012).

The music market development, like any other, involves covering large areas of knowledge, and the larger the market becomes, the more sciences it includes. One of these sciences is the science of Public Relations, or as it is commonly abbreviated, PR. The influence of Public Relations on the music industry, as well as the show business industry as a whole, is growing every year.

Edward Bernays (1923) considered the father of modern public relations, rightly noted: "Public relations is the art and science of achieving harmony in the form of mutual understanding based on truth and full information" (p. 84). Therefore, PR is a priority direction in promoting artists and their creativity.

The public relations terminology is very diverse because any process there has a personal name and direction.

PR is a type of promotion aimed at increasing recognition, strengthening emotional connections with a brand, and creating a positive image.

Public Relations is an activity aimed at coordinating information flows and achieving mutual understanding and agreement between people, social groups, classes, nations, and states based on the purposeful formation of public opinion and its management.

The tasks of PR in the music industry include forming a positive image of the musician in the minds of potential consumers and other stakeholders.

The complex of tasks that Public Relations solves include implementing a consistent program as part of project management, forming relationships between the organization and the public, controlling information, thoughts, and moods both inside and outside the organization, providing recommendations on policies beneficial to the organization and the public, and forming new relationships with the public.

PR tools are various means and methods used in public relations activities to achieve communication goals and objectives.

The main PR tools include mass media (printed media, television, radio), press events (press tours, press conferences, press briefings, etc.), the internet (website, social media, email newsletters, electronic media), business events (forums, congresses, conferences, seminars, workshops, round tables), exhibitions, social events, sponsorship, charity, corporate social responsibility, special events (ceremonies, awards, presentations, other events), holidays, contests, and festivals.

Advertising campaigns are created to promote the artist and their music material. An advertising campaign is a purposeful system of planned advertising events, united by one idea and concept to achieve a specific marketing goal within the framework of an agreed marketing strategy of the advertiser, in a pre-determined period, area of activity, market, and target audience (Frith, 2004).

The image plays a huge role in forming the popularity of artists, forming in the minds of the audience an emotional attitude towards the performer and their creativity. It is such popularity around a musical work, an atmosphere that is formed by a combination of characteristics and features (Negus, 1992). Image is necessary to establish the artist in the listeners' minds, separate them from colleagues and competitors, and form an emotional connection with fans.

The artist and their creativity need to create a legend – an artistic, detailed, captivating story of their appearance. The legendary story creates intrigue, generates interest, and can engage the affective components of the audience's perception.

A concert is a form of direct, live communication. Therefore, such a form of communication is mandatory in music promotion.

It is significant to maintain constant live contact with the audience to promote music material. Love for a piece of particular music is formed primarily through the involvement of the effective perceptual component, i.e. through emotions, energy, and atmosphere. The best way to effectively influence the public is through a live performance.

The method of working with the media and the press involves the use of such tools as interviews, reports, informative articles, advertising, publication of ratings, news about the life and activities of the artist, press releases, and reviews of music production. Promotion in the press is quite substantial for promoting the artist.

Radio remains one of the effective means of advertising, which is easily disseminated, despite the high speed of development of Internet technologies. Radio stations play an important role in spreading music compositions in Ukraine. The composition's inclusion in rotation on the radio guarantees the popularity and recognition of the song, as well as its author-performer, in the shortest possible time. This information source covers a fairly wide audience, which explains its effectiveness. Thanks to radio promotion, the musician not only announces themselves but also offers radio listeners to listen to their new tracks or reminds them of old compositions existence that have lost their relevance.

Television is one of the tools in the arsenal of public relations. It is believed that launching a music video in rotation on TV, creating a television interview, or entering official charts, ratings, and interactive voting on TV is the best and most effective PR method in the music industry and show business.

With the spread of television, music videos have become an important part of artist promotion. Music videos are one of the most effective ways to attract new fans. The video clip can contain a visually plotted song storyline and a script prepared by a clip-maker director. There are staged, concert, and animated clips. Lyric videos – music videos in which the song lyrics are the main element of the video sequence – became popular in the 2010s, when it became relatively easy for performers to distribute videos through sites like YouTube.

Not all musicians have the same popularity and authority, but those who have these parameters highly developed become key figures for music and subculture. Such individuals are opinion leaders. They are living symbols of eras and styles. Getting the support of such a person means getting an excellent recommendation, and being under their patronage means being on par with them, which undoubtedly contributes to the growth of popularity.

Rumors are one element of oral communication. Even today, when the world is immersed in industrialized forms of mass communication, rumors are everywhere, as listening corresponds to the human nature of communication.

Sometimes, to create an artist's image and promote their work, even communication and PR efforts are not enough. In such cases, artificially created information occasions are used, and events are created, some of which can be truly scandalous. Scandal can be considered one of the most powerful methods of communication.

Speaking about success and failures, it's impossible not to mention the influence of “black PR” on the image of artists. In practice, “black PR” includes unethical methods and technologies (those that do not comply with ethical and moral norms of society), methods and technologies that directly contradict the law, compromising in case false or illegally obtained information is used, bribery of journalists and placement of information beneficial to the client (customer) in the press on a paid basis, technologies aimed at intentionally discrediting competitors, undermining their reputation (Pocheptsov, 1998).

CD, once the main format for music distribution, is becoming less popular every year. Vinyl and cassettes, on the other hand, are gaining increasing popularity.

A film can serve as excellent promotion for an artist's music material. With the help of a soundtrack – the musical accompaniment to any material, one can gain a significant increase in audience. Essentially, the film creators take part in the work of promoting the track. With their help, it is possible to reach platforms that are inaccessible to most musicians, such as television.

Public places – clubs, cafes, restaurants. Today, it's easier than ever for users to find out what track is playing from the speakers of a bar or club. For authors who write dance music, it's an especially important distribution channel. If an electronic producer's track enters the rotation of clubs, the demand for his performances and music is almost guaranteed to increase.

The video game market is growing every year and has already surpassed the music industry in total revenue by more than double. Licensing soundtracks not only brings significant income but also contributes to the musician's popularity.

With globalization and technological progress advent, the music industry has undergone significant changes. This is associated with the discontinuation of the use of physical media and the emergence of the industry on the expanses of the Internet. The methods of promoting music have changed significantly due to this massive reorientation of the music industry. As a result, musicians have more opportunities to announce themselves and attract attention. So-called “viral videos” have become an excellent tool for promoting performers.

In the music industry, as in no other, the relationship between the artist and the listener (consumer) is of paramount importance. Thanks to the Internet and the development of technology, it has become easier than ever (Petrychenko, 2014). Social networks allow fans to connect with their idols, and follow their lives and creativity.

Communication trends in the music industry fully correspond to the industry trends itself – the development of technology brings with it the development of relationships between clients and brands within the proposed toolkit,

and the spread of mobile devices allows artists to communicate more and more with the public directly through new social networks. In the modern music industry, social networks are a vital component.

In recent years, streaming has become the primary way of listening to music. Streaming services are also digital platforms: various collections, curated playlists, and promotions on home pages are very important for music marketing. Today, consumers have significantly increased their consumption of digital music, which is obtained through various online and mobile services. Digital distribution refers to the distribution of music through digital media platforms.

Each music producer independently forms a strategy for bringing their product to consumers – for example, they can distribute content in music services only through a distributor, recording and promoting their works. If an artist is interested in third-party control and regulation of the use of their works, they turn to a publisher. If a musician wants to entrust the entire cycle of services for the creation, distribution, and promotion of their works to professionals, they start cooperating with a record label.

If an artist is an independent artist who does not turn to various intermediaries, they often use channels of illegal content distribution as a free way to promote and distribute their music materials, which makes them popular.

A record label is a sound recording company that engages in the production, and distribution of copies of phonograms through all distribution channels, as well as the promotion of digital music content due to its reputation and established partner network (Gronow & Saunio, 1998). The label is also considered a music supplier since it is most often the right-hand man of the artist during product production.

By their essence, music labels are brands. If a musician collaborates with a major label that has worldwide popularity, their reputation can play a decisive role in the artist's development and the growth of their music's popularity. However, in the era of globalization and accessibility of information, major labels become less dominant players and now mostly work with representatives of pop culture or musicians they have been collaborating with for many years. Meanwhile, consumers of digital music content often favor niche performers, whom they seek out on their own, not giving importance to the manufacturer's name and relying solely on the quality and functional characteristics of the product.

A digital music content distributor is an organization created to accumulate digital content from performers for transmission to music services. It is the most important player in the digital music market, and its role is growing. The distributors' activities are aimed at providing music services and online music stores with licensed music materials.

Some large labels carry out forward vertical integration by creating their department that performs the functions of a distributor, making the supply of digital music content to the market easier.

The main difference between labels and distributors is the range of services they offer musicians. Unlike distributors who only provide promotion on digital platforms, labels engage in comprehensive marketing that includes advertising, PR, as well as social media promotion, which has become an increasingly effective promotion form in recent years.

Thanks to the label, it is easier to arrange advertising on high-entry platforms such as audio advertising, which now costs a lot of money. Labels can also provide artists with a studio or film crew for a music video, sponsor an album recording, or negotiate a collaboration with a brand. Distributors do not deal with collaborations and large campaigns. A publisher is a music publishing company that manages the copyright of works. These companies help music authors control the use of their works for commercial purposes by other organizations, collecting the appropriate royalties for the authors. In other words, the publisher's task is to track every use of the copyrighted work by third parties and control the monetization of that use. In fact, any legal use of copyrighted works must be monetized, except in cases where the author has taken the initiative to distribute their material for free. There are two types of publishers: active and passive. Passive music publishers are solely involved in administering copyrights by tracking their use and collecting royalties, while active publishers also distribute copyrighted music materials, acting as promoters for authors.

The Ukrainian music market has a large number of music promotion channels, from advertising and PR to working with social networks and digital marketing. However, it is important to remember that this sphere is dynamically changing and therefore requires constant study. To use only relevant promotion channels, a manager must constantly track new trends, study and analyze the feasibility of their use, as well as use different tools.

4. Conclusions

The research results allowed to comprehend the music industry's activity as a complex system that includes music production, promotion, distribution, and consumption, as well as the significance of music management. The following conclusions were drawn:

1. Music management is a crucial element of the music industry as it manages processes related to the creation and dissemination of music works. In the modern music industry, management plays a primary role in an artist's success since it is responsible for the strategy of promotion and management

of production processes. Its role lies in organizing and coordinating the processes of production, marketing, promotion, and distribution of music. Music management requires a broad knowledge of the music industry and its trends, the ability to work with people, time and budget management skills, as well as a creative approach to problem-solving and achieving goals.

2. The essence of the music industry lies in the creation, dissemination, distribution, and sale of music recorded in various formats. It is an activity based on a creative impulse, the skill of creating and disseminating musical products and meeting the entertainment needs of a mass audience. This industry includes musicians, producers, recording studios, publishers, distributors, music record stores, streaming platforms, radio stations, and many other companies and organizations related to music. The music industry combines creative and commercial aspects, allowing it to support and develop musical art, as well as provide income for industry participants.

3. An important element of music management is the production system, which includes stages of creating and recording music, arranging, mixing, and mastering. Professional music production, being a creative and technical process, requires well-developed listening skills, the ability to work with modern sound recording technologies, deep musical knowledge, and effective project management.

4. The music industry has a large number of channels for promoting music, from advertising and PR to working with social media and digital marketing. However, it is important to remember that this field is dynamically changing and requires constant learning. To use only relevant promotion channels, the manager must constantly monitor new trends, study them, and analyze the appropriateness of their use, as well as the use of different tools.

5. The main promotion tools for an artist may vary depending on the music genre, target audience, and budget. However, the most common methods are social media, streaming platforms, and media resources. It is also important to have a quality product and a unique style to attract attention and remain in demand in the industry.

6. To develop the music industry, creative and musically gifted people are needed who will create products in collaboration with music producers and managers, using modern sound recording devices. Such products will have economic and social value due to their cultural and aesthetic properties that will be consumed by a mass audience.

The scientific novelty. The scientific novelty of the research lies in deepening the theoretical foundations of the system for creating and promoting musical works, as well as in evaluating the main methods, tools, and strategies in the music industry in the context of music management.

The significance of the study. The significance of the study lies in expanding knowledge in the field of music management and the possibility of their application in the process of developing the music industry in Ukraine.

Prospects for further research. Perspectives of further research in this field may be directed towards studying the impact of new technologies on music production, distribution, and monetization, as well as analyzing the changing needs of the audience and the influence of socio-cultural factors on the formation of musical preferences.

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