## Iryna Parkhomenko[1], Kateryna Berezovska[2]

[1] Kyiv National University of Culture and Arts, Kyiv, Ukraine

[2] Council of Europe, Strasbourg, France

# Popularity Strategies of a Modern Music Artist

**Abstract:** *Introduction.* The relevance of the research lies in understanding the approaches to building the career of novice artists by determining popularity strategies for modern music performers, criteria and indicators of popularity, as well as ways of forming their popularity. The digitalization process in the music and record industries has transformed production and consumption model of a music product and, therefore, has changed the strategies for gaining popularity for an artist. *Purpose and methods.* The purpose of the article is to investigate the popular strategies of a contemporary music artist and define them according to the levels of popularity in correlation with the scale of market coverage. The methodological basis of the research is a systematic approach, as well as general scientific, historical, and logical methods were used. *Results.* Popularity strategies of a modern music artist are implemented on two levels: local – in the digital world of social networks and streaming platforms; and national – with the involvement of PR events and the implementation of a communication campaign on major media. Popularity strategies have basic, monitoring, and effective popularity criteria with specific indicators. *Conclusions.* The scientific novelty of the research is the determination of popularity strategies of a modern music artist at two levels: local and national, and formulating their differences according to the criteria of the target audience, conducting a communication campaign, using marketing tools, and placing releases. The practical significance of the obtained results is their usage in the process of developing a marketing strategy for artists, in particular, beginners, to enter the music market and quickly monetize their creativity.

**Keywords:** popularity of artist, music industry, record industry, artist, music product, strategy, music.

## 1. Introduction

**The problem formulation.** The Ukrainian music market is currently going through not the best times due to the state of war in the country and open armed conflict. However, Ukrainian music does not stop sounding from everywhere. Ukrainian language songs flooded the airwaves on radio and television, and listeners prefer Ukrainian-language artists in playlists on streaming platforms. Young artists appear in Ukraine, creating a competitive music product.

At the same time, authors and music performers in Ukraine continue not to receive royalties. This issue remains unsettled. Although, the demand for Ukrainian songs is growing not only within the country but also abroad. Ukrainian artists strive to enter the European market.

The production and distribution of Ukrainian-language music content by artists require understanding of the artist's current popularity strategies. The artist and his team are focused on reducing the investment risk in the creative project, and quick profit through the indicators of the number of artist's listening on music streaming platforms. Labels that sign contracts with artists seek to implement the same strategy. It is more profitable for labels to cooperate with an artist who is already popular, at least on social media, and whose song has gone viral thanks to the TikTok social network. It also reduces investment risks for the realization of a music project.

Music streaming platforms, social networks, and video hosting have changed approaches to marketing a music product. Gradually in the second half of the 20th century, the music product essence was also transformed. After all, now we should talk about the commercialization of the "artist" himself; we consider it as a music project; we create the value of the "artist" by forming a brand. An artist's music repertoire is part of his story, which he constantly tells and shows to the public to sell it successfully.

The popularity strategies of a modern music artist are determined by the opportunities created, foremost, by the digital world of the Internet. The artist positions himself and his work on music streaming platforms, which are digital storefronts that host millions of music records. To find yourself on such a virtual "shelf" immediately, without prior communication with the public and stirring up the target audience's interest in the artist and his work, is, at least, irrationally. In this case, we are not talking about a music project as a commercial one, which would imply its quick payback.

It is also necessary to understand that the models of production and consumption of a music product have also changed. Artists can start a career autonomously, without prior significant financial investment. For this, firstly, there are available technical means and programs to create a record of a song. To

spread the song and declare yourself as an aspiring artist, it is enough to have accounts in social networks, in particular, TikTok, and research the trends of this network. In this way, you can apply for local popularity in social networks. Distribution can also be automated.

As we can see, the role of labels in the process of producing a music product was no longer a monopoly. Accordingly, labels are also thinking about rethinking their own positioning in the music market. However, the described production model is available, but it does not mean that the artist will gain popularity.

Understanding how the modern music industry functions and what factors influence the process of its transformation in the categories of production and consumption allows us to think about strategies for the formation and acquisition of popularity by an artist. These strategies are part of the management and marketing of the artist and affect the development of his career, the entry into the international music market, and the export of the national music product.

**State study of the problem.** The study of the popularity strategies of a modern music artist is based on the author's earlier study of production and consumption models of modern music products by I. Parkhomenko & K. Berezovska (2021).

The definition of popularity strategies is directly related to the modern model of production and consumption of a music product, which implements in the digital world of the Internet. Therefore, to achieve the purpose of this scientific article, it was necessary, firstly, to study the history of the music industry digitalization process. This was done on the scientific papers of R. J. Burgess (2014) and J. Waldfogel (2017). The economic effect of the production, distribution, and consumption of a modern music product digitization on streaming platforms has been traced with the help of research by R.Towse (2020) and P.Vonderau (2019).

The modern understanding of the artist's music management was developed from the works of A. Herstand (2017) and D. Byrne (2017). The formation of incomes of modern music artists is analyzed based on scientific research by M. L. Barata & P. S. Coelho (2021) on the specifics of music streaming services. Also were used the scientific works of R. D. Gopal, S. Bhattacharjee & G. L. Sanders (2006) on the income of an artist online in a historical retrospective of the formation of income in the process of the music industry digitalization. In addition, data from the annual reports of the International Federation of the Phonographic Industry (IFPI) from 2017 to 2022 were processed. These data made it possible to understand the dynamics of the development of the music market and global trends in the consumption of a music product.

The issue of criteria and indicators of the artist's popularity, as a basis for the formation of a popularity strategy, was based on the study of works and popular scientific articles on the history of music charts. The article of E. A. Hakanen (1998) is about the evolution of popular music charts, as well as the work of O. Haampland (2017) regarding the effect of cumulative advantage formed by music charts concerning labels and other large market actors. Our research also used popular science articles posted on the official Billboard website about the history of the foundation and development of the most famous music chart in the world.

**Unresolved issues.** The study of popularity strategies of a modern music artist is reasonable, given the transformation of production and consumption of a music product. Production and consumption processes of such a product are shortened, and costs can be significantly minimized by a novice artist who builds his career from social networks. However, which popularity strategies should be distinguished to build an artist's career path in the long term? After all, only constant income from the artist's creativity defines such musical creativity as a professional activity that brings profit.

This approach is especially relevant in Ukraine, where novice artists often treat their creativity as a hobby but not as professional activity type that can bring income (Soundbuzz, 2020).

This study will also allow finding out which criteria and indicators of popularity should be singled out to gain popularity at different levels. Strategies form the basis for building an artist's marketing strategy and entering the music market.

## 2. Purpose and methods

**The purpose and research tasks.** The purpose of the article is to study the popularity strategies of modern music artists and their definitions according to the levels of popularity in correlation with the scale of market coverage.

To fulfill the research purpose, the following tasks were set:
– to single out the criteria of the artist's popularity and their indicators;
– to determine the artist's popularity strategies according to levels of popularity (local and national ones);
– to analyze the ways of forming popularity.

**Methodology and methods.** The methodological basis of the study was a systematic approach, the application of which lies in the understanding of the modern music industry as a set of producers and consumers who mutually determine the artist's popularity through the streaming platforms and social networks use. Within this approach, the popularity strategy structure of a modern music performer at different levels (local and national) was determined.

The general scientific research methods were also used during the study, in particular: analysis of data from the annual IFPI Global Music Report on the formation of modern music artists' incomes and its comparison. These data were summarized and displayed in Table 1 (IFPI Issues Annual Global Music Report, 2020).

The classification method is applied to determine the criteria of the artist's popularity as a result of distinguishing the popularity indicators. The defined criteria and indicators form the basis of the modern music artist's popularity strategy formation.

Methods of observation and description became the basis for highlighting the issue of an artist acquiring the status of a "popular artist" in the modern model of production and consumption of a music product.

The historical and logical method was used in the context of considering the formation of music charts and determining the evolution of the criteria and indicators of the artist's popularity.

**Information base.** The information base of the study is based primarily on research by leading representatives of modern scientific thought on the study of the music industry, record industry, social media marketing and the functioning of music streaming services. An important part of the research is the study of the state of the Ukrainian music market with statistical data and surveys of music artists conducted by Soundbuzz (2020).

The annual reports of the International Federation of the Phonographic Industry (IFPI) from 2017 to 2022 also served as information sources. These data became the basis for the formation of a table with comparative data on the formation of modern music artists' incomes.

The research also used publications from the official Billboard website about the history of the founding of Billboard Hot 100 music chart.

## 3. Results and discussion

### 3.1. To the question of the music artist popularity

Digital technologies have significantly changed the approaches to understanding and determining the criteria for an artist's popularity. Currently, the determining criterion is the number of listens to an artist's songs on music platforms: Spotify, Apple Music, Amazon Music, YouTube Music, and others. According to the annual IFPI Global Music Report, the global recorded music market grew by 18.5% in 2021. Artists' incomes grow, firstly, from placing music on streaming services (music platforms). This figure is 65% of all incomes. Secondly, the figure from the purchase of music on physical media is 19.2% (IFPI Global Music Report, 2022).

To better understand the global trends in the development of the recorded music market and the formation of revenues from streaming platforms, we have made the following comparative *Table* based on data from the IFPI Global Music Report:

**Table 1.** Comparative table for global recorded music market

| Years | Total revenues, US $ billion | Global revenue growth, % | Streaming revenue (both paid subscription and advertising supporting), % |
|---|---|---|---|
| 2017 | 17.3 | +8.1 | +41.1 |
| 2018 | 19.1 | +9.7 | +46.8 |
| 2019 | 20.2 | +8.2 | +22.9 |
| 2020 | 21.6 | +7.4 | +19.9 |
| 2021 | 25.9 | +18.5 | +24.3 |

Source: developed on the basis of IFPI Global Music Report by the years

As we can see from *Table 1*, the global recorded music market is showing steady growth, especially for 2021. Data on streaming revenue for 2021 is less than for 2017 and 2018. However, it should be understood that in 2017 there was a significant increase in the number of music streaming services users, as noted by the IFPI. At the same time, the number of paid subscribers who buy a monthly subscription to be able to listen to music as much as they want and where it is convenient for them is growing.

Just towards the end of 2018, the number of music streaming services users with a paid subscription amounted to 255 million users (IFPI Global Music Report, 2018), and at the end of 2019, there were already 341 million users (IFPI Global Music Report, 2019). At the end of 2021, this figure was 523 million users worldwide (IFPI Issues Global Music Report, 2021).

We understand that music streaming services provide listeners with access to music by both their favorite artists and new ones around the clock. Listeners buy only a subscription and get quick access to the music product. This significantly shortens the customer's (listener's) path. But it also allows the music producer to reduce costs for his music product (song) production and distribution. Artists receive revenue from royalties from listening to their music on music streaming services.

The scientist *Joel Waldfogel* in his article on the impact of digitization on the music, film, book publishing, and television industries, notes that the digitization process has reduced the cost of distributing and copying a unit of any information, including a music product, to almost zero (Waldfogel, 2017). At the end of the 90s of the 20th century, the problem of piracy also appeared

in the music industry, which was known to significantly reduce the income of players of the music and record markets.

Of course, piracy is a negative trend in certain markets. However, this problem has caused a global discussion about the protection of intellectual property rights and copyright on the Internet and mechanisms for regulating the observance of these rights. In addition, the issue of paying royalties to artists and authors for music that can be downloaded has become relevant.

Music streaming platforms are made to provide a fast and convenient way for the user to listen to music. However, an important part of their work is copyright compliance and payment of digital royalties.

So, *Joel Waldfogel* identified the following positive trends in the impact of digitalization on the music industry. Foremost, as already mentioned, for the manufacturer it is a reduction in costs for the production of copies and their distribution. In fact, the issue of making numerous copies on physical media and delivering them to purely music stores or supermarkets and filling their shelves has ceased to be relevant with the emergence of the possibility of downloading music from the Internet and, later, listening to it on music streaming services. Secondly, it is a quick access for the consumer (listener) to the music product of the favorite artist and a completely new product. However, the scientist noted in the article music product quality that may be reduced (Waldfogel, 2017).

Digitization process has affected not only the production, distribution, and consumption of artists' singles and releases. It is obvious that this process affected the artist's popularity. Considering the artist himself as a music product that creates a number of his ones: a song, merch, concert, media product (show on YouTube, podcast, show in stories of social networks, etc.), we should note that a transformation of approaches has taken place to the commercialization of the artist's work.

In our previous article on production and consumption models of modern music product, we defined traditional and modern models (Parkhomenko & Berezovska, 2021). The modern model provides an opportunity for a novice artist to quickly monetize his product by actively using such social networks as TikTok and Instagram. This model resembles a social lift for young artists. Also, the artist is quite often both a blogger and a music performer at the same time. However, the quality of the music product created by such an artist can be really low. If we recall George Ritzer and his concept of "McDonaldization" of society (Ritzer, 2011), then in the music industry, a track by a music artist that went viral primarily through the TikTok social network can resemble fast food. After all, the production of such a song by an artist could be carried out hastily in the wake of hype about the personality of the performer himself or a certain socially important topic. The same applies to video clips.

The modern model of production and consumption of a music product is also transforming the traditional model, where labels played almost the most important role in the artist popularity. After all, labels invested in a little-known or completely unknown music artist developed a marketing strategy for him and engaged in the production and distribution of his songs. Currently, labels are interested in signing contracts with those music artists who already have TikTok hits and active Instagram followers. This allows for reducing the risks of investing in the creation of such an artist and counts on the implementation of the artist's rapid popularity strategy.

So, the modern model of production and consumption of a music product creates opportunities for artists to gain popularity in a short time with a small budget. In fact, an artist can produce a music track himself, post a snippet on his TikTok account, and communicate with his followers on Instagram, thereby implementing his own small marketing campaign. A snippet, like a small segment of a track (usually a chorus), can quickly spread and get a lot of views. In parallel, there will be an increase in followers on the Instagram social network. Later, such an artist posts a video for his song on his own YouTube channel, which satisfies the heated interest of the public in his work and himself. In addition, the artist can work with music streaming platforms using the services of digital distributors, which are automated programs on the Internet. Of course, the copyright must be respected and preserved by such an artist. This is unchanged in the music industry of developed democracies, in particular, on the territory of the European Union, Great Britain, the USA, Canada, South Korea, and Australia.

The described strategy of popularity is focused on the quick result of the commercialization of the artist's music product. But not only it. As already mentioned, we are talking about the commercialization of the artist himself as a product.

Researcher *Ernest Hakanen* in his scientific article on the influence of music charts on the popularity of an artist and his music notes that with the advent of radio, the artist and his name become the center of public perception (Hakanen, 1998). The scientist concludes that in the stream of radio broadcasts and broadcasts of songs, it has become important for listeners to identify the artist for not to get lost in the music material. This was the beginning of the commercialization of the artist as a product. The appearance of music charts only intensified this process. Artists positions in the music charts on the first steps testified to their status and popularity level within the music market. The popularity strategy of such artists was focused on a long-term effect because we take the artist's personality and his own history as a basis. This story is reflected in the artist's musical repertoire and releases.

The history of music charts, as we know, began with the print edition of Billboard Advertising, which specialized in the entertainment industry. This magazine published the first music chart of artists' songs back in 1940. Analytics was based on record sales rankings (Trust, 2019). Currently, the Billboard Hot 100 music chart is the most popular in the world. Getting into this chart means popularity for an artist and not only in the US music market. We are talking about the world's level of popularity.

The appearance of music charts testified to the dynamic development of the record and music industry. The "popularity" of an artist was institutionalized as a phenomenon that was not localized in specific units of measurement available to the public of consumers (listeners). By entering the chart, the artist receives recognition and the status of a popular music artist in one or another region or the world. Despite the capabilities of music streaming platforms and their analytics, based on which algorithmic playlists are created with the help of artificial intelligence, the Billboard Hot 100 remains a measure of the popularity of music artists in the world.

Consequently, the criteria for the artist's popularity were transformed under the influence of the development of record and media technologies in the course of the development of the record and music industry in the 20th century. The institutionalization of popularity took place with the advent of music charts, particularly Billboard. We are talking about the gradual process of commercialization of the artist as a music product.

Let's indicate how the popularity criteria have transformed since the beginning of the development of record devices and the possibility of making a record of an artist's music work (from the 1990s to today):

1) the number of sold records and, later, copies of records on physical media;

2) frequency of sounding of the song on the radio (audio product) and television (audiovisual product);

3) the number of streams (listening) on music streaming platforms.

As for the criterion of the number of tickets sold for the artist's solo concert, we consider it to be such that follow from the above indicators according to the relevant criteria. A solo concert is not possible without the artist and his creative activity. Spectators buying tickets for such a concert, already recognized the artist as popular before buying a ticket at the box office or on ticket platforms on the Internet. These viewers are fans or admirers of the artist's work. We conclude that the so-called sold-out at the artist's concert is the result of the marketing strategy effective implementation. This is the result, but not the beginning.

It is also worth mentioning that the teams of artists and the labels with which they cooperate must monitor the indicators of the number of mentions of artists in mass media and social networks. These are criteria that can be marked by indicators of "information noise", which are a mandatory component of the process of monitoring the implementation of a communication campaign.

Having determined the criteria, and their indicators, it is possible to indicate schematically the logic of the formation of the artist's popularity, which forms the basis of building the popularity strategy of a modern music artist (*Figure 1*).
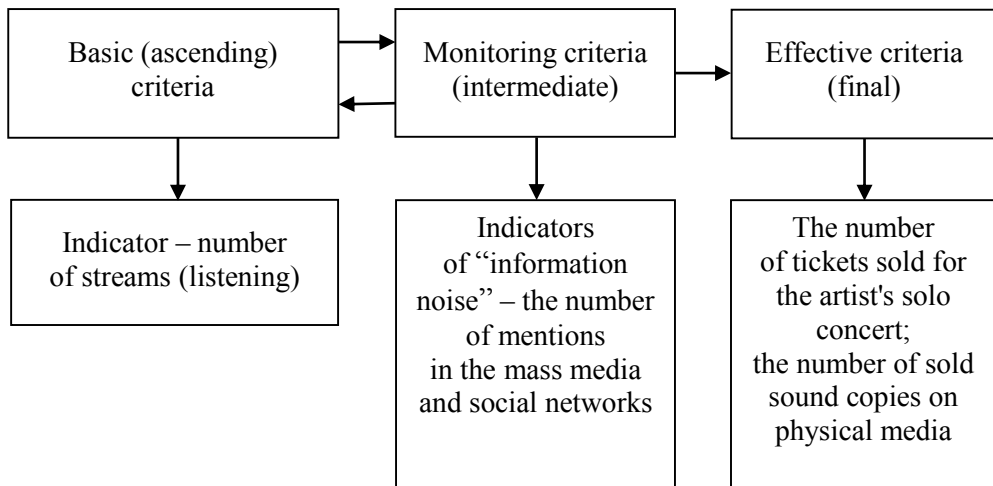


**Figure 1.** Popularity criteria of a modern artist for building
a popularity strategy
Source: developed on the own research basis

The specified scheme is the basis for building the popularity strategy of a modern music artist. The main and monitoring criteria are mutually determining and supportive, and marketing activities aimed at generating "informational noise" can have an initial position at the beginning of the development of an artist's career and his entry into the music market.

### 3.2. Popularity strategies of the artist at the national and local levels

The above-described modern model of production and consumption of a music product, conditioned by the rapid development of digital technologies, requires a review of the construction and implementation of an artist's popularity strategy. Especially, we are talking about an artist who is just entering

the music market. In this case, the strategy will involve the artist gaining popularity through the implementation of defined criteria in a short period of time. Such an artist acts independently of the label because there is no contract yet, and he may not be oriented toward signing it in the future.

In this case, the popular strategy of the novice artist will be focused on the direct creation of informational noise through social networks TikTok and Instagram. The tools are usually a snippet on TikTok, constant communication on Instagram, and contextual advertising (if possible). The expected result of such a strategy is the achievement of a local level of popularity in specific social networks, and only then the release of the artist's song on music streaming platforms and its implementation on the artist's YouTube channel. That is, an artist with such a strategy as a producer is focused on a defined target audience of these social networks and trends in these networks. Such a strategy allows for achieving only a local level of popularity. Informational noise can remain only within the digital world, but not always. If an artist's snippet goes viral and turns into a TikTok trend, the artist's popularity will scale. The release of his song on a streaming platform will only strengthen the result and, subject to a significant number of listens, will allow entering the algorithmic playlist of such a music platform as "Top 100".

The rise of an artist to the national level of popularity will always involve the implementation of PR measures to create informational noise not only in the digital world but also in the media: on television, radio, electronic media, popular magazines, appearances on YouTube shows of popular bloggers, etc. That is, the national level of popularity of the artist implies that the artist should be heard from everywhere: both in the media space and in the digital world of social networks. The artist's music is getting more and more streams on music platforms. In addition, it begins to sound in public catering establishments, supermarkets, or clubs (if the music is suitable) as a background or dance music. Thus, the song begins to conquer the physical space of people's daily activities. In the future, there may appear remixes, and later covers of this song. The song becomes part of the music culture of the country. We understand that the gradual accumulation of such a music product of an artist as a musical repertoire allows the artist himself to be a part of this music culture. Such an artist is said to be popular throughout the country because the majority of the population has somehow heard of him and his songs. At the same time, this majority does not necessarily like the artist and his work. However, they talk about him.

Choosing and implementing a national popularity strategy for an aspiring artist will require significant financial investment at the initial stage of the career. After all, the artist has not yet gained popularity at the local level in the digital world.

However, labels worked with novice artists in this way in the conditions of the traditional model of production and consumption of a music product. That is, labels pre-invested in an artist who was considered to have the potential to gain popularity. Investment risks were key for the label. Nowadays, labels seek to sign contracts with those artists who have already gained popularity at the local level. To confirm this level, artists collect and record analytics on their social networks and streams, which becomes their competitive advantage at the initial stage of their careers.

Monitoring (intermediate) popularity criteria are, firstly, important in the popular strategy of a national-level artist. The artist and his team pay special attention to highlighting and disseminating information drives through various communication channels. In addition, the artist's songs become part of the same story that the artist's release (album) reveals. Informational leads are formed according to this story, which they are trying to sell. All this should be implemented permanently in dynamics without falling out of the information space.

At the same time, an artist's entry into the music charts on streaming platforms, which are formed based on artificial intelligence algorithms, is possible both at the local level, and at the national level. However, at the local level, it can be a "lucky case" and does not mean the beginning of an artist's career and subsequent rise to the national level of popularity. Artists can also create a "one-off" product (*Table 2*).

*Table 2.* The main differences in the artist's popularity strategies
at local and national levels

| Criterion | Local level | National level |
|---|---|---|
| Target audience | Narrow | Broad (target audiences of major media) |
| Communication campaign | Social networks TikTok and Instagram; additionally, YouTube channel of the artist | Large media, social networks |
| Marketing tools and PR activities | SMM, content marketing, targeting, influence marketing | PR activities, event marketing, collaborative marketing, SMM, content marketing, targeting, influence marketing |
| Placement of releases and clips of the artist and their presentation | Streaming platforms, YouTube channel of the artist | Streaming platforms, radio, music TV channels, popular evening shows on TV, artist's YouTube channel; physical recording media |

Source: developed on the own research basis

However, the presence of an artist in the country's music chart, in any case, means the process of institutionalizing the artist's popularity in society and acquiring the status of "popular". If the artist focuses on the long-term result and development of his career, then this is one of the necessary steps in the strategy. Therefore, in addition to algorithmic playlists on music streaming platforms, several others are formed by the music editor of this platform. And this is also one of the marketing tools that the artist and his team work with.

The popularity strategy at the national level is also aimed at a wider target audience. Especially when it comes to pop artists. Such a strategy involves gaining the popularity of the artist through communication with the target audiences of the largest media in the market. The artist forms his "popular" status by becoming part of the media space of already status media.

So, the main differences in the logic of forming the popularity strategy of an artist at the local and national levels are shown in Table 2.

The developed Table 2 is the basis for forming a marketing strategy for a novice artist to enter the music market and build his career in a long term perspective.

## 4. Conclusions

In conducted research on the popular strategies of a modern music performer, we can draw the following conclusions:

1. Artist popularity is a complex and multidimensional phenomenon that requires, foremost, a phenomenological approach to its study and research. However, the modern model of production and consumption of a music product, the formation of which is determined by digitalization process, defines some permanent approaches to the acquisition of popularity by novice artists. Such artists are focused on reaching, firstly, the digital world of the Internet to gain popularity in social networks. This popularity is expressed in the indicators of the number of social network reaches, subscriptions, and likes. These marketing activities are aimed at introducing the target audience to the artist and fueling interest in him and his work. A snippet on TikTok can become viral, which is related to compliance with content trends in the regional market of the social network. The artist's image is being institutionalized in the digital space, digital identity is being formed.

However, the implementation of such communication of the artist with the target audience in social networks is focused on the subsequent release of the artist's song on streaming platforms. After all, it is the number of listening (streams) that is currently rising for an artist to receive income from creative activities.

Therefore, to form a popularity strategy for a modern music artist, the ultimate goal of which is the quick monetization of such a music project, we have singled out the following three criteria for the popularity of a modern artist: basic (indicators of the number of streams), monitoring (indicators of "information noise" – the number of mentions in the mass media and social networks) and effective (the number of tickets sold for the artist's solo concert; the number of sold audio copies on physical media). Achieving the effective criteria means that the artist popularity has been localized on a physical level: the artist and his creativity have become part of the everyday life of consumers.

2. The artist's popularity strategy can be on two levels: local and national. The local level means achieving indicators according to the monitoring criteria of popularity, first, in social networks TikTok and Instagram. The national level of popularity means the implementation of a communication campaign aimed at wider groups of target audiences of large media, which occupy a significant share of the media market. Achieving this level at the beginning of an artist's career will require significant financial investment, as the artist must have a high-quality musical repertoire in the form of recorded audio and video. Such implementation of a music project is risky, and it is characteristic of the traditional model of production and consumption of a music product.

3. Taking into account the identification of criteria for the popularity of a modern music artist and the determination of their indicators, the ways of forming the artist's popularity, which forms the basis for strategic planning of the artist's career, are analyzed. These paths are defined due to differences in the logic of forming the popularity strategy of a modern music performer of local and national levels of popularity.

**The scientific novelty.** The scientific novelty of the study is to identify the popular strategies of a modern music performer at two levels: local and national. In addition, their main differences are determined for the further development of the marketing strategy of a novice artist entering the music market. The article highlights the artist's popularity criteria and their indicators concerning the popular strategy of different levels. These criteria are marked as basic, monitoring, and effective. They can be key performance indicators or KPI's for a music project.

**The significance of the study.** The results of the research can be used by artists and their teams when developing an artist's marketing strategy and implementing a strategic approach to building an artist's career. Theorizing the popularity strategies of a modern music performer at the national and local levels will allow an understanding deeper the process of a modern artist acquiring the status of "popular" in the context of different scales of activity: in the digital world of the Internet (local level) and the media space of the country, region (national level).

**Prospects for further research.** Further scientific research can be continued in the context of the formation of an artist's brand, as a component of his popularity, and storytelling as the main tool for the formation of a modern artist's brand.

**Acknowledgement**

**References:**

Barata, M. L., & Coelho, P. S. (2021). Music Streaming Services: Understanding the Drivers of Customer Purchase and Intention to Recommend. *Heliyon, 7(8),* 1-17, doi: https://doi.org/10.1016/j.heliyon.2021.e07783.

Burgess, R. J. (2014). *The History of Music Production.* Oxford: Oxford University Press.

Byrne, D. (2017). *How Music Works.* New York: Three Rivers Press.

Gopal, R. D., Bhattacharjee, S., & Sanders, G. L. (2006). Do Artist Benefit from Online Music Sharing? *The Journal of Business, 79(3),* 1503-1533, doi: http://dx.doi.org/10.1086/500683.

Haampland, O. (2017). Power Laws and Market Shares: Cumulative Advantage and the Billboard Hot 100. *Journal of New Music Research, 46(4),* 356-380, doi: https://doi.org/10.1080/09298215.2017.1358285.

Hakanen, E. A. (1998). Counting Down to Number One: The Evolution of the Meaning of Popular Music Charts. *Popular Music, 17(1),* 95-111, doi; https://doi.org/10.1017/S0261143000000507.

Herstand, A. (2017). *How to Make it in the New Music Business.* New York: Liveright Publishing Corporation.

IFPI Global Music Report: Global Recorded Music Revenues Grew 18.5% In 2021 (2022, March 22). *IFPI*, Retrieved from https://www.ifpi.org/ifpi-global-music-report-global-recorded-music-revenues-grew-18-5-in-2021/.

IFPI Global Music Report 2018 (2018, April 24). *IFPI,* Retrieved from https://www.ifpi.org/ifpi-global-music-report-2018/.

IFPI Global Music Report 2019 (2019, April 2). *IFPI*, Retrieved from https://www.ifpi.org/ifpi-global-music-report-2019/.

IFPI Issues Annual Global Music Report (2020, May 4). *IFPI,* Retrieved from https://www.ifpi.org/ifpi-issues-annual-global-music-report/.

IFPI Issues Global Music Report 2021 (2021, March 23). *IFPI,* Retrieved from https://www.ifpi.org/ifpi-issues-annual-global-music-report-2021/.

Parkhomenko, I., & Berezovska, K. (2021). Production and Consumption Model of a Modern Music Product. *Socio-Cultural Management Journal, 4(2),* 110-125, doi: https://doi.org/10.31866/2709-846x.2.2021.246747.

Ritzer, G. (2011). *The McDonaldization of Society,* 6th ed. Los Angeles: Sage Publications, Inc.

Soundbuzz (2020). *Doslidzhennia Muzychnoho Rynku Ukrainy ta Yoho Zovnishno-ekonomichnykh Perspektyv [Study of Music Market of Ukraine and its Foreign Economic Prospects],* Retrieved from https://www.soundbuzz.com.ua/uk/musicmarketua-ua (in Ukr.).

Towse, R. (2020). Dealing with Digital: The Economic Organization of Streamed Music. *Media, Culture & Society, 42(7-8),* 1461-1478, doi: https://doi.org/10.1177/0163443720919376.

Trust, G. (2019, November 14). How the Charts Have Evolved Across Billboard`s History: The Hot 100, Billboard 200 & More. *Billboard*, Retrieved from https://www.billboard.com/pro/billboard-chart-history-evolution-milestones/.

Vonderau, P. (2019). The Spotify Effect: Digital Distribution and Financial Growth. *Television & New Media, 20(1),* 3-19, doi: https://doi.org/10.1177/1527476417741200.

Waldfogel, J. (2017). How Digitization Has Created a Golden Age of Music, Movies, Books, and Television. *Journal of Economic Perspectives, 31(3),* 195-214, doi: https://doi.org/10.1257/jep.31.3.195.

**Information about the Authors:**

**Iryna Parkhomenko**, Assoc. Professor, PhD, Kyiv National University of Culture and Arts, 36, Ye. Konovalets St., Kyiv 01601, Ukraine; e-mail: irene parkhomenko@gmail.com; orcid id: https://orcid.org/0000-0002-8328-6774 (corresponding author)

**Kateryna Berezovska**, Confidential Councellor, Project Assistant, Council of Europe, Strasbourg, France; e-mail: kateintouch@gmail.com; orcid id: https://orcid.org/0000-0002-8224-8282