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Daryna Solonyna *

Kyiv National University of Culture and Arts, Kyiv, Ukraine

State and Current Trends in the Development of Personal Brands in Show Business

Abstract: *Introduction.* Today, Ukraine's economy is going through difficult times, which affects all areas of human activity. Show business, as a sphere of the cultural economy, is experiencing its own specific changes as a result. In this article, we analyse the state of the cultural industries since the beginning of the full-scale invasion, how it has affected personal branding, and what opportunities, threats and trends are inherent in Ukrainian show business today. *Purpose and methods.* The purpose of the article is to describe the formation specifics of artists' personal brands through the prism of the state and trends of modern show business in Ukraine, directions of its further development, opportunities and challenges. The methodological basis of the study is empirical, dialectical, and systemic approaches; we also use the methods of terminology, abstract and logical, synthesis, analysis, comparison, description, and generalisation. *Results.* The state and trends of modern Ukrainian show business are revealed. The specifics of personal brand management in today's realities are determined. The cause-and-effect relationships of the current state and trends of show business and their impact on personal branding during the war are analysed. *Conclusions.* Despite the difficult situation in the economy, new opportunities are opening up for show business along with general threats. The situation requires personal brands (artists) and their teams to work in a meaningful, strategically planned, and comprehensive manner, reviewing and often changing their habits and priorities. However, it should be understood that changes will not happen overnight. It will take years to rebuild Ukraine's cultural and artistic sector to at least pre-war levels, but it also opens up opportunities for modernisation and restructuring of the cultural industry.

Keywords: artist, personal brand, show business, cultural industry, status, trends, management, cultural front.

* Research Supervisor – Professor Olena Khlystun

1. Introduction

The problem formulation. Today's world dictates new rules for doing business in all areas of human life. Those companies and individuals who know how to define and promote their own identity and how to speak to the client have an advantage. The current trend is that people trust people, not logos, companies, or brands. In such conditions, brands' personalisation and their strong association with specific personalities become a universal marketing tactic available for use in all industries and spheres of human activity.

It should be noted that for certain areas of activity, a personal brand is not just an element of a marketing strategy but is actually the basis for existence. Show business can also be mentioned among such areas. Success in show business is based on the interconnection of management approaches, creativity, and positioning of the artist's personal brand, which, despite its high cost, can be highly profitable.

However, it is worth noting that show business in Ukraine is going through quite difficult times due to the war, which can both cause losses and provide certain opportunities. This article will focus on these opportunities, the current conditions in Ukrainian show business, and their relationship with the artist's personal brand.

State study of the problem. Over the past decades, with the development of social media and web resources, managers, brand managers, and marketers from all over the world have begun to explore the issue of personal brand from different angles.

American managers and researchers were among the first to study the phenomenon of personal branding. Among them are T. Peters (1997), who is considered to be one of the first to emphasise the concept of personal branding in his article "The Brand Called You". P. Kotler, the "father of modern marketing", did not ignore the topic of personal branding in his research, co-authored with I. Rein, M. Hamlin and M. Stoller in another fundamental book "High Visibility: Transforming Your Personal and Professional Brand" (2005). Interesting digital visions of personal branding can be found in the works of D. Fletcher (2019), T. Waller (2020).

Among the contemporary domestic researchers are D. Faivishenko, M. Romanchenko and Ye. Faivishenko (2022), O. Bilovodska and M. Puzikova (2011), O. Hetman and I. Prodan (2021).

Since the massive study of this issue began not so long ago, most scientists and experts in personal branding are our contemporaries, so every year they publish several new studies and papers on this topic.

It should be noted that there are just a few studies of personal brand management in the creative industries and show business. Important is the study

by S. Kelly (2017) in the book “Personal Branding for Entrepreneurial Journalists and Creative Professionals” and the Ukrainian researcher S. Bereznyk (2016). Modern practices of production activities by M. Poplavskyi (1999; 2001) and others also have a significant impact on the study of brand building in show business.

Unresolved issues. In contrast to the scientific study of the issue of personal brand as such, not much research has been devoted to the specifics of working with it in show business. Especially if we are talking about Ukrainian researchers. However, it is worth noting that Ukrainian show business has certain specific historical and cultural conditions of formation and development that affect the construction of an effective personal brand management system. Therefore, the phenomenon of Ukrainian show business in terms of management, financing, and the process of creating an artist requires a more detailed scientific study and justification.

The next important unexplored issue is the question of the fame of Ukrainian artists. Currently, there is no exhaustive classification of which artists we can consider to have an established personal brand, who belongs to the first, second, or third tier of artists, and who should be given the conditional title of “star”. Such internal classifications are made by practitioners only on an intuitive level, which makes them often subjective and inaccurate. The importance of classification and a clear understanding of the artist hierarchy is driven by the need for this information for analysis and forecasting, which are crucial components of the investment search process.

It is also necessary to pay attention to the special tools of today that influence the process of creating and promoting an artist's personal brand. Today, without the use of the Internet, streaming platforms, social networks, and digital promotion tools, it is almost impossible to create new artists. Moreover, the availability of free resources for promoting artists, such as TikTok and Reels, makes it much easier to work with new cultural products produced by show business.

Another important area of research in show business is the strategic approach, as every year statement that popularity in show business is unpredictable and spontaneous is refuted. The experience of several large production centres in Ukraine demonstrates the importance of a detailed analytical approach and strategy, without which a long-term profitable personal brand of an artist is impossible.

The study of show business has great scientific potential, as it has many objects for research and constantly changing conditions. Currently, the global restructuring of the field is being caused by the war in Ukraine, which is radically changing the mechanism and structure of show business.

In my opinion, understanding this fundamental breakdown and restructuring is one of the most important scientific interests for Ukrainian researchers, and its analysis will help further the development and normalisation of the show business market.

2. Purpose and methods

The purpose and research tasks. The purpose of the article is to study the formation specifics of artists' personal brands through the prism of the state and trends of modern show business in Ukraine, directions of its further development, opportunities and challenges.

To achieve the purpose of this article, it is important to solve the following tasks:

- to reveal the state and trends of modern Ukrainian show business;
- to define the specifics of personal brand management in today's realities;
- to analyse the cause and effect relationships of the current state and trends of show business and their impact on personal branding.

Methodology and methods. The methodological basis of the study is general scientific theories of scientific knowledge. The study is based on the principles of consistency and unity of theory and practice. The main approaches used in the study were empirical, dialectical, systematic, including comparative analysis, systematisation and generalisation.

The empirical method of the study is based on the author's own observations of the show business sphere and the experience of practitioners engaged in the formation of personal brands in the current conditions. It is this method that makes it possible to scientifically study practical experience, which is currently the main source of information about the state of Ukrainian show business.

A dialectical approach to the study of the process of personal brand management in show business is a necessity since in the research of domestic and foreign scholars there are often contradictory formulations of the main concepts of this study and the practical use of various technologies in launching and maintaining personal brands makes the universal mechanism of brand creation a matter of debate.

A systematic approach is required to structure and process the data obtained, as it is important to understand show business as a complex of artistic and entrepreneurial activities. This feature makes the sphere of show business a complex object of knowledge, so studying it without taking into account the entire set of interconnections between all elements makes it irrelevant.

In the process of the study, the following general scientific methods were also used: terminological, abstract and logical, synthesis, analysis, comparison, description and generalisation.

The methodology presented here is determined by the specifics of the study, the ultimate goal of which is to use the results obtained in practice.

Information base. The information base is formed on scientific works of domestic and foreign researchers, interviews and practical insights of well-known Ukrainian producers, and my practical experience gained during freelance cooperation with domestic Ukrainian artists, work in concert activities and in major music projects such as the “Ukrainian Song of the Year” and the “Yuna” music award. The study uses data from the Laws of Ukraine “On the State Budget of Ukraine” for 2022 and 2023, as well as reports from the Yaroslav Mudryi National Library of Ukraine, research by the Kyiv School of Economics (KSE), and statistics from the International Federation of the Phonographic Industry (IFPI) and the NUAM database of Ukrainian artists.

3. Results and discussion

3.1. Ukrainian show business after 2022: current state and trends

Show business is a specific sphere of human activity that is inextricably linked to the sphere of culture and art and is directly related to their commercial implementation. The translation of this foreign language term sheds light on the specifics of the sphere of the activity itself, according to which show business is entrepreneurship associated with the organisation and conduct of spectacular performances, the entertainment industry (Poplavskyi, 2001, p. 58).

Show business is a direct manifestation of mass culture and actually reflects all the pains and ideas of a society of a certain time. Therefore, to study the state of show business, it is important to take into account the state of culture and art, the economic environment and social changes, etc. Today, Ukrainian show business is going through a stage of complete transformation and reconstruction, which is due to changes in Ukrainian society after the start of the full-scale invasion.

24 February 2022 marked a new line that divided life into before and after. This general breakdown caused the biggest cultural, social, economic, demographic, and other changes since Ukraine's independence, which directly affected every family and every citizen.

For a detailed understanding of the state of modern show business, it is worth paying attention to a study of the damage caused to Ukraine's infrastructure over the year since the full-scale invasion, conducted within the framework of the National Council for the Recovery of Ukraine from the War, implemented by the Kyiv School of Economics with the support of the Ministry for Communities, Territories and Infrastructure Development of Ukraine, the Ministry of Health of Ukraine, as well as in coordination with the Ministry of Rein-

tegration of the Temporarily Occupied Territories of Ukraine, with constant communication. The total documented damage to Ukraine's infrastructure in the year of a full-scale invasion is approximately \$143.8 billion (KSE, 2023).

According to this study (*Figure 1*), culture is one of the ten most affected sectors, with total documented losses of more than \$2.2 billion. However, the calculation of the total amount of damages was made without taking into account the cultural value, so the actual amount of damages will be many times higher than this. Overall, in the first year since the start of the full-scale invasion, more than 1,800 cultural and 343 sports venues were destroyed (KSE, 2023, p. 12), which were the direct basis for the show business sector.

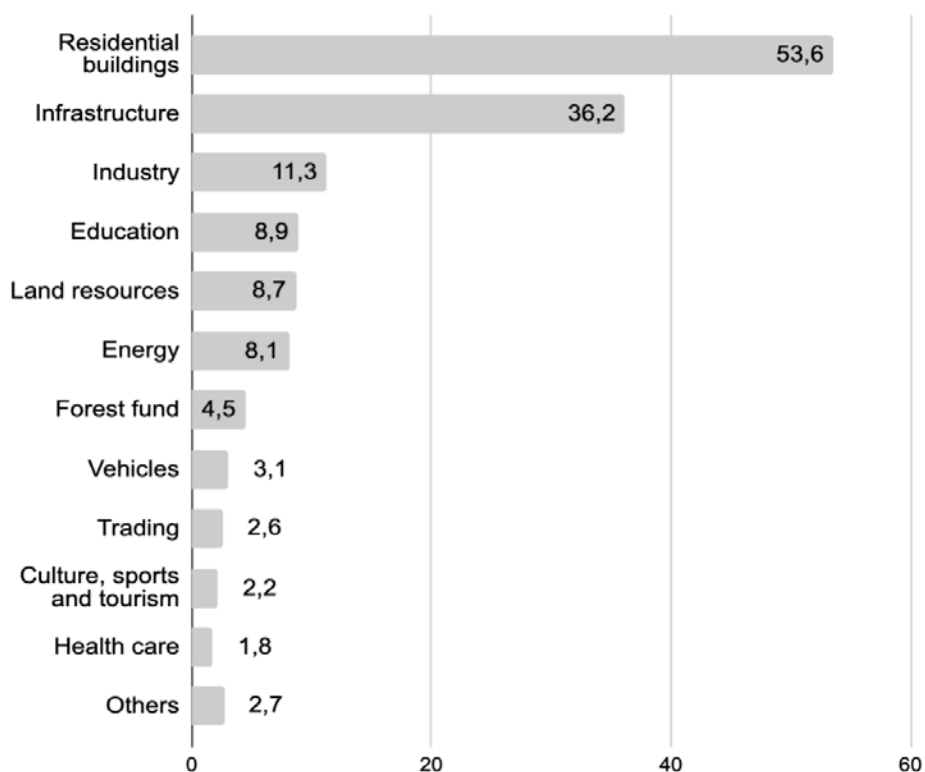


Figure 1. Direct losses by property type, \$bn

Source: developed on the basis of (KSE, 2023)

In addition to direct financial losses, 12.5 million residents of at least 6 regions of Ukraine (Donetsk, Kharkiv, Luhansk, Zaporizhzhia, Mykolaiv, Kherson) have lost access to cultural and artistic services, which are often produced by Ukrainian show business, and residents of another 7 regions, which

is approximately another 13 million people, have been restricted from receiving them due to the full-scale invasion (KSE, 2023, p. 12).

To be more representative of the amount of losses, it is appropriate to compare them with the budget of Ukraine for culture and creative industries for 2022 – 14.5 billion hryvnias, which is approximately \$381 million at the current exchange rate (Verkhovna Rada of Ukraine, 2022). As for the budget for 2023, it has been reduced by more than three times and amounts to approximately UAH 4.3 billion (Verkhovna Rada of Ukraine, 2023).

Thus, based on the above data, we can conclude that the reconstruction and restoration of the cultural and artistic sector will take several years, but there is already a need, both ideological and political, and individual and personal, for the services it produces. For example, show business is a specific commercialised art form, one of the most prominent offline manifestations of which is concert and touring activities, so damage to the infrastructure in general and to cultural facilities (palaces, houses of culture and arts) has a direct impact on the ability of the industry to operate. Accordingly, for a significant part of 2022, concert and touring activities in Ukraine were not possible at all, not to mention the de-occupied regions, where such events are still impossible even if there is demand from consumers.

The issue of restoring the resource and infrastructure base for cultural and educational activities is certainly not the main area for state funding at the moment, as the real need for spectacles requires meeting the physiological needs of citizens and the need for safety. Here it is appropriate to recall the hierarchical system of human needs proposed by A. Maslow (2020). Analysing the hierarchical visualisation of human needs (*Figure 2*), it is important to note that the need for cultural and entertainment events is at the very top of the pyramid (aesthetic, spiritual, creative needs).

However, we can see a certain dissonance here: in a situation where the mechanisms for meeting the needs and a sense of stability in the future for Ukrainians built up over the years were completely destroyed in one day, the need for entertainment and a certain “discharge” from realities is more relevant for citizens than ever, and show business in its current manifestation is beginning to play this role.

In the first six months after the start of the full-scale war, top artists have already presented new Ukrainian-language songs: MONATIK's “Silence”, “War is Your Name”, Max Barskih's “Let There Be Spring”, which became a real symbol of the first spring since the beginning of the full-scale invasion, DOROFEEVA in a duet with Artem Pivovarov released the track “Dumy” (“Thoughts”) and many others. TET TV channel has also resumed broadcasting entertainment content, including the final episode of “Holos Krainy” (“The Voice of the Country”), the 12th season of which was broadcast in the

Kyiv metro in early 2022. Resume the filming process of other entertainment shows. Also, many charity concerts were organised in the metro, including performances by such bands as “OKEAN ELZY”, “Druga Rika”, “ANTYTYLA”, artists such as Olya Polyakova and Max Barskih, Verka Serduchka, MONATIK and others. Entertainment projects are being created on social media, such as weekly live broadcasts on Instagram by Olya Polyakova, etc. A huge number of entertainment projects have been relaunched in the new realities and under new wartime conditions, mainly due to consumer demand.

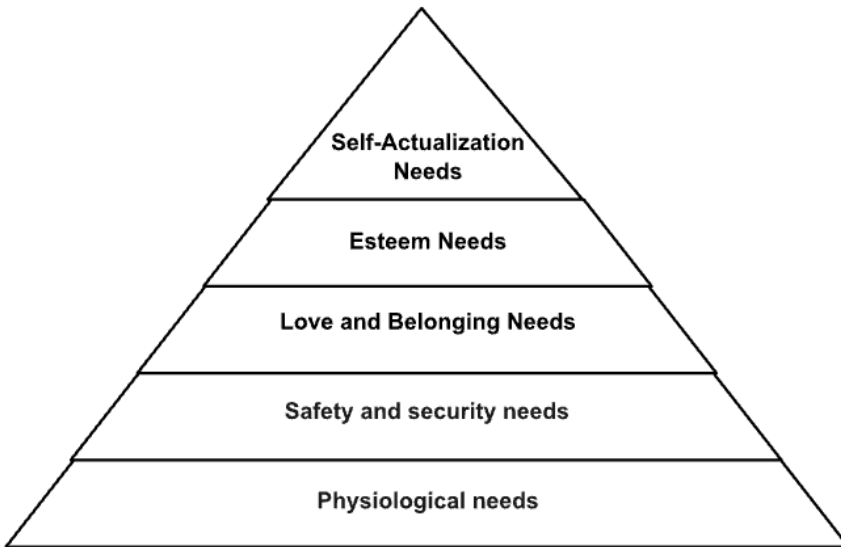


Figure 2. The basic needs in Maslow's pyramid are physiological
Source: developed on the basis of (Maslow, 2020)

This once again proves that culture is of great importance in today's information warfare, and by meeting the existing needs of citizens, Ukrainian show business and the entire cultural sector can convey nationally important meanings and trends.

An important trend in the current period of our country's history is the consolidation of Ukrainians. The war has affected virtually every family, which makes the image of the aggressor and enemy clear, understandable, and, most importantly, a significant consolidating factor. The issue of Ukraine's state sovereignty is not something abstract, it has become an existential one, and it is by fighting for its independence that society defends its right to exist (Shlepakova, 2023, pp. 328-330). In fact, we are witnessing a period of revival of the national identity of Ukrainians, and art is one of the indicative markers of this process.

In show business, this trend is embodied in the process of Ukrainisation of the content it produces. The use of folk motifs (songs by “Eurovision” winners “Kalush”, Jerry Heil, Alyona Alyona and others), Ukrainian-language songs and social media (content by bloggers of all levels and on all platforms), artists switching to Ukrainian exclusively in everyday communication (for example, bloggers with millions of followers Daria Kvitkova, Tanya Parfileva, artists Anna Trincher, Olya Polyakova, DOROFEEVA, producers M. Yasynskyi, I. Horova, director and music video maker Alan Badoev, and the list goes on), total Ukrainisation of television, the emergence of a new genre of “bayrakt-sarshchyna”, significant attention to charity and artistic events to raise charitable funds (for example, monetisation from the viewing and listening of the song “Dumy” by the duo Artem Pivovarov and DOROFEEVA was partially transferred to the Svoboda Ukraine charity fund, which is not an isolated case) – all this helps to build a cultural border between us and the enemy, because the Ukrainian language is incomprehensible to him. The Ukrainisation of show business encourages its restructuring from a Sovietised system to one that will be guided by successful European and American practices, in which show business is an important element in the cultural sector of the economy.

We can already see the effects of the restructuring of show business at least in the increase in the percentage of streaming payments in the total income of Ukrainian artists.

In Western practice, approximately 67% (*Figure 3*) of music revenues are attributed to streaming payments, which is the percentage we can see in the results of a global study (IFPI, n.d.).

Although there is currently no way to statistically track and compare with the global trend what percentage of income streaming takes for Ukrainian artists, practicing producer I. Horova, in her interviews for the online project Forbs Ukraine confirms its growth for artists of her label “Pomitni”. It was created after the full-scale invasion began, after the collapse of the MOZGI label. It included the following Ukrainian artists: DOROFEEVA, Otoy, Anna Trincher, “Love, Mary”, NAZVA, Dima PROKOPOV.

A separate trend in contemporary show business is the massive emergence of new Ukrainian artists for whom streaming payments have become the first opportunity to monetise their art. Popular artists of the pre-war era considered offline events to be the basis of their income: concerts and tours, commercial performances, etc. In today's show business, the situation is changing, with the increasing importance of social media (Instagram, TikTok, YouTube), the opportunity for anyone to become popular is becoming more real than ever (Shlepakova, 2023). It is thanks to TikTok that the tracks of such new young artists have gone viral: YAKTAK, Kola, Parfeniuk, SHUMEI, ENLEO, KÓRNEL and others.

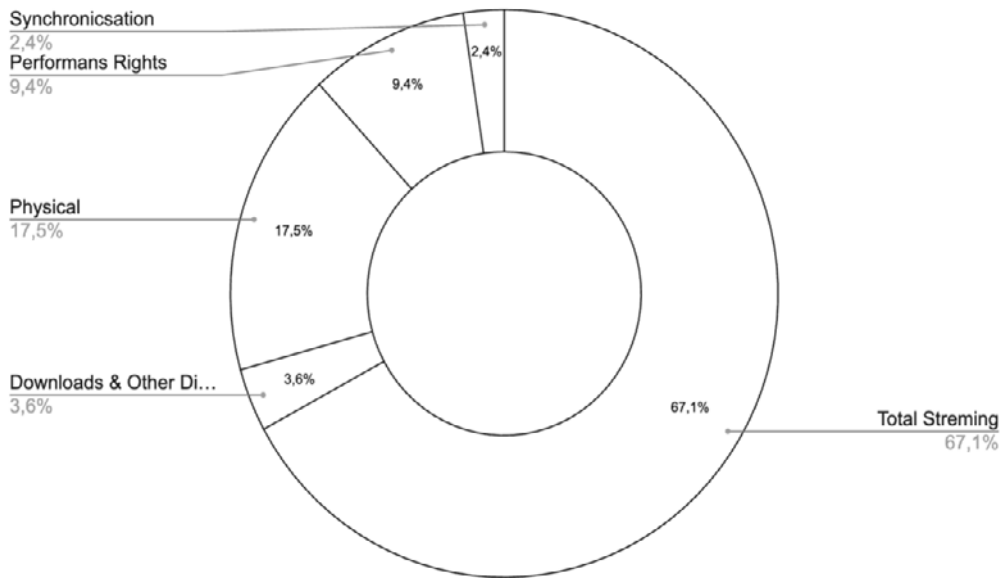


Figure 3. Global recorded music revenues by segment 2022

Source: (IFPI, n.d.)

A new generation of Ukrainian artists is helping to revive the process of change in all areas:

- they generate Ukrainian-language content;
- they create hits in the social media space through free promotion of tracks on TikTok and Reels;
- they have started to actively earn money on streaming platforms;
- they contribute to the process of healthy competition in the show business market and create a springboard for further development of the industry with new approaches and vision.

Although the current processes in Ukrainian show business give us hope for modernisation and a real opportunity to monetise art following the example of Western countries, we cannot look at the current situation through rose-coloured glasses. The war in the country causes significant damage and makes it impossible to provide certain services that are common in Ukrainian show business (concerts, tours, commercial performances, etc.). As a result, profits have fallen, and new content is produced mainly with the financial resources saved in the pre-war period.

Political and ideological issues are also still an important problem, as the main actors in show business are artists who have a great influence on the mass consciousness. Ukrainisation, the revival of Ukrainian culture, the restoration of historical truthfulness, and the language issue are elements of ideological

policy that directly affect what our country will be like tomorrow. Influencers, including artists, can consciously or unconsciously support or oppose the changes that are necessary for our country.

The most striking example here is the language issue, for example, the NUAM organisation conducts ongoing research on music content produced by domestic artists (2023). Let's take a look at their research report (*Figure 4*).

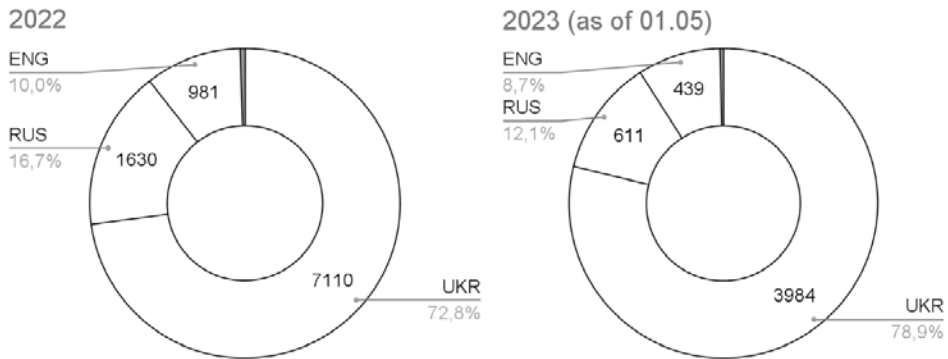


Figure 4. Comparison of the songs number released by Ukrainian artists by language and year of release
Source: developed on the basis of (NUAM, 2023)

Having analysed the statistical data, it becomes clear that although the trend towards Ukrainianisation of songs is active, many Ukrainian artists still release Russian-language tracks, and in terms of dynamics, the trend of 2022 towards a total decrease in Russian-language music content, unfortunately, did not continue in 2023.

At the beginning of the full-scale invasion, there were examples of Russian-language songs whose mission was to show the truth and attempt to “shout out” to the citizens of the neighbouring state, such as MONATIK's song “Silence”. However, the ineffectiveness of such activities quickly became clear, and Russian-speaking Ukrainian artists (MONATIK, DOROFEEVA, Max Barskih, NK and others) began to create new Ukrainian-language music content that was unusual for them.

The linguistic and cultural issues relate rather to the state cultural policy, which in practice has no real strategy for conducting a cultural front. So far, we can see that Ukrainian show business continues to follow the path chosen by its actors and driven by Ukrainian society, but the issue of state policy after the war is over is expected to become quite important for the national cultural product development.

We can conclude that entrepreneurial activity in show business is currently in a semi-frozen mode, but the task of entrepreneurs, new and already

popular artists, and other show business entities is to stay in the public consciousness. Even though high profits are not possible now, it is strategically important that the industry continues to work, saves jobs, pays taxes, and artists develop personal brands so that in the future we can build it up, not revive it. Show business has a good economic potential for the state, but its implementation requires changes at the state legislative level. We will not deny that the situation is difficult and crucial, but despite this, there are positive trends in Ukrainian show business that lead to its renewal and prosperity.

3.2. Personal brand in show business in wartime

Today, personal branding is becoming a necessary component of business strategy, which means both the interaction of personal brands with each other to promote the company's product or service and the step-by-step creation of personal brands for individual employees and management. T. Waller (2020) notes that personal brand management begins with the search for a person's identity, and accordingly, the personal brand itself is the connection of a person's own identity, projected image, and value proposition. However, it should be understood that in different industries, the definition of a personal brand may have additional characteristics that are specific to them.

As for show business, which is based on the show component and business, personal brands should be built on an artistic (entertainment) basis, but at the same time, maintain commercial attractiveness and be able to monetise. It is worth noting that personal branding is a rather natural phenomenon for show business. Of course, the subjects of show business are entrepreneurs, producers, directors, etc., but it is the artists who are most relevant for analysing the specifics of personal branding in show business. "Artists are those people who can emotionally transform creativity" (Shlepakova, 2023, p. 21), so publicity and fame are the keys to their success in creative realisation. In this article, we will analyse the changes in the process of personal brand management in the context of the war in Ukraine through the prism of the visibility and manifestation of artists' personal brands.

In order to analyse the current state of personal brands in show business in more depth, let us turn to the theoretical basis of this industry, namely, the features of show business, given in the works of M. Poplavskiy (2001). He identifies four main features of show business: profitability, entertainment, mass appeal and popularity. Let's look at how the Ukrainian show business market has changed after 24 February in terms of these features.

First, let's look at the "popularity" feature implementation in today's realities. To a large extent, this feature has remained unchanged. Even though in the first months of the full-scale invasion, the information space of every

Ukrainian citizen was dominated by war news, artists still remained influential. Even without make-up and show costumes, by posting their real, frightened, exhausted faces on social media, they were able to win even more favour with the people. They, like every ordinary Ukrainian, were also frightened, woke up to explosions, and hid from shelling in shelters, which, in terms of perception, grounded them and turned their images in the minds of their followers into ordinary people like themselves. Of course, the silence, ambiguity, or lack of reaction from Russian artists and even some public Ukrainians (Maruv, Regina Todorenko, Ani Lorak, Sofia Stuzhuk, Elka and others) had the opposite effect, and some artists, such as popular, favourite of women Oleh Vinnik and the singer LOBODA, lost mass support and have not been able to regain it.

The feature of “mass” is interconnected with the previous one, but its implementation in the context of the war has become somewhat more difficult. For example, artists lost part of their audience, which consisted of Russians, but there were no global changes in the digital dimension, and bloggers still have millions of subscribers and content views. However, mass offline events could only take place at foreign charity concerts. Even television, as a means of promoting personal brands, was blocked due to the national television marathon.

Already in March 2022, there was a landmark and truly large-scale international charity concert marathon Save Ukraine – #StopWar, which was broadcast on YouTube and all Ukrainian TV channels of the United News. The main goal was to raise funds for Ukraine. The concert was attended by foreign bands Imagine Dragons, Nothing But Thieves, Fatboy Slim, Craig David, Eurovision winners Salvador Sobral and Netta, and Ukrainian marathon participants Dakha Brakha, Ruslana, THE HARDKISS, Jamala, Go_A, MONATIK, Alyona Alyona and others. As a result, in the spring of 2022, several charity concerts, both collective and solo, took place in Europe and the United States of America.

Show business has found new ways out, and concert activities in a new form have begun to be implemented in Ukraine. Charity concerts and subway show filming have begun. And gradually, a year after the start of the full-scale invasion, we can record the resumption of concert activity, but we are still trying to reach the level of the pre-war scale.

The fourth feature, “entertainment” or, as some scholars call it, “artiness” (Stetsenko, 2004), was also difficult to implement for some time. For the first month, in the conditions of complete confusion of both artists and their audience, during the artists' presence in the media, the manifestation of their art in the show seemed out of time. The first important steps to begin the resumption of this activity were collaborations, including a mass performance of the song “Oi u luzi chervona kalyna” (“Oh, in the meadow there is a red viburnum”). The impetus for the unification was the a-cappella performance of the song by the leader of the “Boombbox” band, Andrii Khlyvniuk, in the

centre of Kyiv with weapons in his hands. Later, a video cover of this song performed by Andrii together with NK, Jamala, Natalia Mogilevska, Ivan Dorn, Olya Polyakova, DOROFEEVA, Pavlo Zibrov, Lesia Nikituk, Yuriy Tkach and others was broadcast in the TV marathon “United News”. In my opinion, this was one of the impetus for the beginning of active artistic resistance. Artists began to help with what they could do: with their art, songs, charity concerts, streams, live broadcasts, etc. There has been a certain adaptation of the possibilities of the sphere to the realities of the time.

The last feature that has not yet been fully restored is “profitability”. In the previous section, we mentioned the resources from which artists can still generate income, so we won't dwell on this, but the scale has fallen. So, the business in show business disappeared during the war. Recovery is underway, but it will take time, so now both new artists and mastodons are actually investing in the future, making no or minimal profit. Show business is an expensive business, and this poses a major threat to personal brands, whether they will have enough finances and minimal profits to continue to operate actively.

Thus, in times of war, it is important to build a strategy to maintain a personal brand. The strategic approach is also emphasised by Ukrainian producer M. Yasynskyi in a series of video discussions on YouTube with Ukrainian radio host Slava Demin. Today, society is more attentive to every step than ever before: a rash statement, neutral comments on the war, a rash partnership, Russian-language songs can cause the rejection of an artist and, as a result, a crisis of the personal brand.

For example, a crisis situation was created when NK voiced her position in an interview with Masha Efrosinina about the possibility of performing her hits in Russian abroad. This was publicised on social media and caused public outrage, so in subsequent interviews and comments, the artist changed her mind. Max Barskih faced a similar situation when he ran into a scandal while performing songs in Russian on tour in Ukraine, but the situation was saved by the quick and frank reaction to the situation by the artist and his management on social media. This once again confirms that artists' management and marketers should analyse consumer and market reactions, weigh up risks and opportunities. It's a good opportunity to improve the team's professional hard skills, as the market situation is constantly changing and requires high professionalism.

Of course, for successful work with a personal brand, it is important to take into account the trends in the show business market:

- Ukrainianisation of the content created, both in terms of language and motives and meanings;
- fruitful work in the digital space (social media, participation in media projects, distribution, etc;)
- proper use of the TikTok tool;

- clarity and stability in their views on the situation in Ukraine, public position;

- active help and support: charity events, concerts, gatherings, information dissemination, assistance to victims, donations, etc;

- “being in the context”: understanding the pain and needs of your audience and, accordingly, what kind of art they want to see, listen to, and feel now.

Having analysed the trends and state of show business, it is not surprising that the sphere is now open to both the creation of new personal bestsellers and the retention of old and well-known ones. However, it is the successful artists in the pre-war period who have a high chance of retaining their audience and keeping their own business.

When it comes to creating new personal brands, it is appropriate to conduct a SWOT analysis – to analyse strengths, weaknesses, opportunities and threats.

Strengths of new personal brands (artists) in the market:

- new artists are unaffected by the mistakes of previous generations of artists, they have not performed in Russia after 2014 and do not have a negative background;

- they create new Ukrainian music, new sounds that are as much in context as possible as if they come straight from the people;

- because they are often younger, they can easily use digital resources on their own and warm up the audience to their content through social media;

- can generate trends; after a track goes viral on TikTok, almost everyone aged 16 to 40 knows it;

- the new generation – they have a new upbringing at a time when the influence of Soviet and Russian culture has been reduced significantly, they are people who did not have time to live in the Soviet Union and have different values and guidelines.

Weaknesses:

- new artists at the start do not have loyal fans of their work who are ready to follow their idols regularly;

- lack of experience and financial resources for strategic work with a personal brand;

- lack of opportunity to be constantly media, due to the weakened media environment and primarily the focus on the war in Ukraine;

- lack of a large team of multidisciplinary specialists for systematic work with the brand;

- high expectations, which are partially impossible to realise during the war.

Opportunities:

- a turning point and social change, allowing you to quickly “ride the wave” and gain first popularity;

- the possibility of free promotion of works (if there are skills) on social media;

- savings, because young artists have not had time to assemble such a large team that needs to be financed and maintained for further activities;
- a large number of charity events, where even an unknown artist can perform certain concert activities;
- freeing up professional niches that can be occupied by a new personal brand;
- generational change leads to a new generation of active young people, who, in the absence of a children's show business layer in Ukraine, may not have their own idols.

Threats:

- the transience of trends. To be in the public eye, you have to constantly generate content, which is quite difficult under military restrictions;
- bankruptcy or financial inability to create new content, which is quite expensive in terms of cost. Let's not forget that today these are long-term investments, and not everyone may have enough money;
- the old generation of artists, which has more influence and audience, and can push out newcomers;
- communication problems and hate from the audience due to lack of experience;
- lack of necessary specialists in the team, resulting in failures in certain areas of activity (marketing, distribution, legal support, etc.)
- dislike of the audience, which, in the absence of sufficient awareness of the artist, may have wrong expectations of the person.

Analysis using this method makes it possible to assess the current situation quite simply and realistically and create a further strategy for building a personal brand, taking into account the crisis moments that may occur. A systematic approach to business is still recommended for young artists. It is worth remembering the specific features of show business and building your business so that it has a long-term future.

So, now show business is a place of time-delayed opportunities. Of course, it is worth starting and continuing to work with personal brands. The trend for them in the world and Ukraine continues. There is a need for a new meaningful Ukrainian art, and it is only necessary to take into account and plan the business component. This is what can lead to the renewal and creation of a new Ukrainian show business.

4. Conclusions

The results of the study highlight the special situation of contemporary show business during the war in Ukraine and the role of personal brands in its further development. After analysing the challenges and opportunities facing contemporary artists, we came to the following conclusions:

1. The state of modern show business is quite complicated. It will take years to rebuild the cultural and artistic sector and for show business to regain its commercial component in full. Despite the difficult situation, the sector is moving forward, and there are positive trends that will contribute to the further flourishing of the sector.

2. Today, a strategic approach and planning are essential when working with a personal brand. In a fast-changing environment, it is important to use up-to-date tools for managing personal brands.

3. Managing a personal brand is possible even in the midst of war in Ukraine. Although the cultural sector of the economy is suffering, like the rest of the country's economy, there are opportunities for new and ambitious Ukrainian artists who are ready to move forward in show business with an understanding of the long-term prospects.

The scientific novelty. The novelty of the study lies in the structuring, detailed description of the processes taking place in personal branding in Ukrainian show business, analysis of opportunities and threats.

The significance of the study. The significance of the study lies in the possibility of using the results of the study in the practice of working with personal brands in show business and recording the current trend, which opens up the possibility of further analysis in the future.

Prospects for further research. It is important to continue to study specific phenomena in Ukrainian show business, which opens up opportunities for new research: comparing the specifics of personal brand creation in Ukraine with foreign experience, creating classifications of Ukrainian artists for further prognostic activities, creating a universal plan for the formation of a personal brand in Ukrainian show business, etc. Therefore, we consider this topic promising for further scientific research.

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Information about the Author:

Daryna Solonyna, Master Student, Kyiv National University of Culture and Arts, 36, Ye. Konovaltsia St., Kyiv 01601, Ukraine; e-mail: daryna.solonyna@gmail.com; orcid id: <https://orcid.org/0009-0009-2429-5468>