

**MINISTRY OF CULTURE OF THE REPUBLIC OF MOLDOVA
MINISTRY OF EDUCATION AND RESEARCH
OF THE REPUBLIC OF MOLDOVA
ACADEMY OF MUSIC, THEATER AND FINE ARTS
DOCTORAL SCHOOL OF *ARTS STUDIES AND CULTUROLOGY***

Manuscript title

C.Z.U.: 316.74:78.075(043)
78.075(478)(043)

BADICU IURIE

**THE MUSIC INDUSTRY IN THE REPUBLIC OF MOLDOVA:
CULTUROLOGICAL ANALYSIS ASPECTS**

SPECIALIZATION: 655.01. CULTUROLOGY

SUMMARY OF THE DOCTORAL THESIS IN CULTUROLOGY

Chisinau, 2024

The thesis was written at the Doctoral School of Art Studies and Culturology at the Academy of Music, Theatre and Fine Arts.

Scientific Supervisor:

Tatiana Comendant, PhD in Sociology, Associate Professor, Academy of Music, Theatre and Fine Arts

Composition of the Public Defence Committee for the Doctoral Thesis:

1. **President** - Svetlana Badrajan, PhD, University Professor, Academy of Music, Theatre, and Fine Arts
2. **Scientific Supervisor** - Tatiana Comendant, PhD, Associate Professor, Academy of Music, Theatre, and Fine Arts

Official Reviewers:

3. Victor Ghilaş, Dr. Habil., Research Associate Professor, Institute of Cultural Heritage, Moldova State University
4. Victoria Tcacenco, PhD, University Professor, Academy of Music, Theatre and Fine Arts
5. Anastasia Oceretnîi, PhD, Associate Professor, Moldova State University
6. **Scientific Secretary of the Doctoral Committee** - Diana Bunea, PhD, University Professor, Academy of Music, Theatre, and Fine Arts

The defence will take place on March 21, 2025, at 12:00 PM, during the public defence session of the doctoral thesis at the Academy of Music, Theatre, and Fine Arts (Chisinau, 111 Alexei Mateevici St., Senate Room). The thesis and summary can be found at the National Library of the Republic of Moldova (Chisinau, 78A 31 August 1989 St.), at the Academy of Music, Theatre, and Fine Arts Library (Chisinau, 111 Alexei Mateevici St., Reading Room), and on the websites of ANACEC (<https://www.anacec.md/ro/cv>) and AMTAP (<https://amtap.md/>).

Scientific Secretary of the Public Defence Committee:

Diana Bunea, PhD, Full Professor

Scientific Supervisor:

Tatiana Comendant, PhD, Associate Professor

Author:

Iurie Badicu

© Badicu Iurie, 2024

TABLE OF CONTENTS

CONCEPTUAL REFERENCE POINTS OF THE RESEARCH	3
THESIS CONTENT	8
GENERAL CONCLUSIONS AND RECOMMENDATIONS	13
BIBLIOGRAPHY	21
LIST OF SCIENTIFIC PUBLICATIONS OF THE AUTHOR	
ON THE THEME OF THE THESIS	27
ABSTRACT (Romanian, English)	31

CONCEPTUAL REFERENCE POINTS OF THE RESEARCH

The music industry contributes to the formation of a country's cultural identity, influencing the tastes, values, and attitudes of the nation. As a means of expressing opinions capable of influencing collective thought, the music industry, through the consumption of quality musical products, can contribute to social cohesion, promoting diversity and intercultural understanding. Therefore, the music industries of different countries have different relevance in the culture and society of each country. In this context, analysing this industry both globally and locally provides an updated view of the subject proposed for research. The evolution of the music industry in Eastern Europe, including in the Republic of Moldova, denotes the consolidation of the cultural identity of this phenomenon, which requires complex scientific approaches, including in-depth cultural studies about the industry, and research on the impact of this system on the society and culture of the Republic of Moldova.

However, the specialized scientific literature does not include works that sufficiently and comprehensively investigate the new ways of valorising the music industry, its trends, dynamics, and development prospects. There is no in-depth study of the functional structure and the specifics of the music industry in the Republic of Moldova. The absence of a comprehensive scientific work conducted at the national level regarding the place and role of the music industry system represents a significant argument for the unexplored scientific dimension of the music industry.

Description of the Situation in the Field and Identification of Research Problems. The problem of the music industry is debated in the specialized literature from various aspects, including cultural and economic, and is an important subject in the research of international and national experts. Contemporary Western authors such as Power D., Passman D., Negus K., Cassiman B., Sadler D., Danilow B., Lasan J., Attali J., Franscogna X., Salvador P., Margiotta M., Garnham N., Bruno C., Pablo S., Burnett R., Burcart D.,

Kanelloppoulou E., and others, influenced by the innovative perspectives of precursor theorists (Ortega J., Adorno T., Horkheimer M.), adopt a predominantly socio-economic approach. They regard the music industry as a component of the global economy, analysing cultural distribution and consumption, criticizing the standardized and oligopolistic character of the transnational music market.

Eastern European authors such as Pluszynska A., Korzeniewska K., Kube S., Rayzhekiva G., Paoazova J., P. Barrer P., Barna E., Biasioli M., Leurdijik A., and others focus on music management and marketing strategies capable of providing access for artists from the post-communist European space to the global music market. Russian authors adopt a socio-humanistic approach and explore the music industry both from an economic perspective, such as Kovalenko O., Sheiko A., Beloțerkovski O., Kostromitin P., and from a culturological perspective, including authors such as Snejnjskaia M., Todorova N., Lîsakova A., Glasman A., Starkovici I., and others, who interpret the music industry as a socio-cultural phenomenon. Most contemporary researchers from both Eastern Europe and the West focus on the impact of the intangible and artificial intelligence on musical culture and the future of humanity.

In Romania, music industry research is conducted through the lens of integrating the local structure into the global context. The theoretical discourse in Romania approaches the subject from an economic perspective, focusing on the success of artists and the profitability of companies, while the analysis of musical consumption remains insufficiently addressed. For this research, relevant contributions from Romanian authors such as Lupeș A., Trifan E., Niculescu-Mizil Gheorghe P., Coltofean D., Fiñescu D., Bălan-Bădoiu O., and others were considered. In the Republic of Moldova, the music industry is explored in interference and association with other research areas. The existing approaches do not directly and comprehensively analyze this industry, but some perspectives from local authors such as Tcacenco V., Țigănaș I., Badâr I., Comendant T., and others prove to be significant for the present study.

Research Purpose. The purpose of the research is to analyze the system of the domestic music industry to determine its impact on the development of culture and society in the Republic of Moldova.

Research Objectives: Establishing the theoretical basis for researching the music industry to determine the conceptual framework of the research; Analysing the functional structure of the global music industry to identify models potentially applicable at the national level; Clarifying the specific functionalities and the normative and institutional framework of the music industry in the Republic of Moldova; Determining the sectoral architecture of the domestic music industry and identifying its vulnerabilities; Analysing the opinions, perceptions, and consumption practices of music products by the population of the Republic of Moldova; Assessing the branding of music and the representation of entities in the domestic music industry system; Establishing strategic development directions for the music industry in the Republic of Moldova in the context of advancing artificial intelligence; Evaluating the relevance of the music industry for the culture and society of the Republic of Moldova.

Research Methodology. The research methodology of the music industry represents a multidisciplinary and interdisciplinary approach, based on the cultural-historical principle and the principle of the integrity of the system being studied. Adequate methods, techniques, and procedures were applied to investigate the music industry. The complex methodological approach to the music industry was conditioned by the innovative character of the doctoral thesis subject, analysed from the perspective of cultural studies and artistic management, but also by the author's experience in the music industry system. The detailing of this subject is presented in the relevant section of the thesis.

Research Hypothesis. The domestic music industry is a structural and functional system, influenced by global transformations in the field, by the national normative and institutional framework relevant to the socio-cultural and economic circuit of the Republic of Moldova.

Scientific Novelty and Originality of the Results. The scientific novelty of the results obtained lies in the pioneering nature of the work, being the first doctoral thesis that addresses the music industry in the Republic of Moldova as a cultural phenomenon and system. The main elements of the scientific novelty of the thesis include: advancing the theory of the music industry value chain and defining the concept of the music industry; conducting, for the first time, the sociological research "The Music Industry in the Republic of Moldova: Issues and Perspectives," which aimed at the impact, importance, and relevance of the music industry for the culture and society of Moldova; determining a typology of the relationship between the global music industry and the one in Moldova; establishing the functional sectors of the music industry in Moldova and assessing the indigenous dimension of the music industry; developing and applying the formula for calculating domestic music production and the maintenance guide for domestic music production; determining the quantitative and representative branding of the music industry in Moldova; identifying trends and strategic development directions for the music industry in Moldova.

THESIS CONTENT

Volume and Structure of the Thesis: The thesis includes: an abstract (in Romanian and English), a list of abbreviations, an introduction, three chapters, general conclusions and recommendations, and a bibliography (262 titles). It is presented on 145 pages of main text, with 13 figures, 3 charts, 1 formula, 32 tables, and 12 appendices.

In the Introduction, the relevance and significance of the research are analysed, providing an assessment of the current state of the specialized literature. The purpose and objectives of the study are defined, along with the corresponding hypothesis and the research methodology applied. The novelty and originality of the scientific results, as well as the theoretical and practical importance of the thesis, are highlighted, providing a concise summary of the chapters and details regarding the application of the obtained results.

Chapter 1 – *Historical, Theoretical, and Methodological Foundations for the Research of the Music Industry* explores the historical evolution of musical activity, highlighting its transformation into a true industry. In Subchapter 1.1. – *The History and Genesis of the Music Industry*, the author highlights the specific challenges of the field and the contribution of inventions to industry transformations, determining the period of the genesis of the music industry. Subchapter 1.2. – *The Theoretical Basis for Researching the Music Industry* includes international and national theoretical approaches, as well as the theory of the value chain of the music industry as a new theory proposed by the author of the thesis. The content of this subchapter strengthens the theoretical research foundation of the music industry and provides a solid and important framework for future thematic research. In Subchapter 1.2.1. – *The Music Industry: International and National Theoretical Approaches*, the author performs a complex analysis of the theoretical situation in the field and groups the approaches to the music industry into: approaches by Western, Eastern European authors, and those from Romania and the Republic of Moldova.

In Subchapter 1.2.2. – *The Theory of the Value Chain of the Music Industry*, the discussion focuses on culturological analysis and, through synthesis, becomes fundamental for identifying the structural and functional aspects of the research system. The methodological approach applied by the author allows for identifying the fundamental problem in the structure of the music industry: the erosion of functional connections between proximal components and the appearance of systemic gaps between links. The theory highlights the dual roles of the human entity in the global music industry, emphasizing how it relinquishes power and influence in favour of other links in the value chain. The author presents the theory statement as follows: The value chain of the global music industry has two vulnerable links, namely the creative and the final consumer link.

Subchapter 1.3. – *Research Methodology for the Music Industry* discusses the multidisciplinary and interdisciplinary, complex and innovative objectives proposed from the perspective of cultural studies and artistic management, as well as the author's expertise, which integrated various methods, techniques, and procedures to achieve the research goal. This orientation allowed for the analysis of current issues in the music industry, applying methods and knowledge from social, historical, legal, economic, technological, mathematical, and other disciplines to provide a comprehensive understanding of the music industry. The following research methods, techniques, and procedures were used: the systemic method; the structural-functional method; the diachronic method; the synchronic method; the evolutionary method; the comparative-historical method; the typological method; the bibliographic method; the bibliometric method; the comparative analysis method; the combined grouping method; statistical data analysis; the observation method; content analysis; psychological methods; sociological surveys; questionnaire techniques; realistic modelling procedure; scenario method; SWOT analysis; forecast balances method, and others. The integrative methodological approach focused on the need to develop a solid

methodological framework capable of offering well-founded perspectives on the strategic future of the music industry.

Chapter 2 – *Global and Local Music Industry: Relationships, Similarities, Differences* analyses the interactions between the global and local music industries by evaluating external factors, functional structure, and the applicable regulatory framework, as well as the specifics of the global and local music markets. In Subchapter 2.1. – *The Functional Structure of the Global Music Industry*, the components of the functional structure of the music industry are analysed, namely: production, distribution, and consumption. This type of structural organization remains centered on maximizing profit from guided music consumption. The advancement of artificial intelligence and the virtualization of music consumption forces the listener to act as a content consumer placed in a complex marketing network with limited critical approach.

In Subchapter 2.2. – *Specific Functionalities of the Music Industry in the Republic of Moldova*, the author identifies and interprets the functional characteristics of the local structure within the context of the global market, highlighting economic problems and challenges related to the unfavorable balance of the music industry in the Republic of Moldova. In Subchapter 2.2.1. – *The Relationship Between the Music Industry in the Republic of Moldova and the Global Music Industry*, a complex analysis of the interactions between the industries is carried out, highlighting a variety of responses to the culturalization and technologization taking place in the industry. From this research perspective, the selective relationship of the Moldovan music industry is highlighted, through which a favourable direction for strategic development can be shaped.

In Subchapter 2.2.2. – *The Domestic Dimension of the Music Industry in the Republic of Moldova*, another specific functionality is addressed, identifying its components as a defining element, with the author highlighting the fragmentation of the exploitation of musical works in the local audiovisual space, both online and offline. Structured into three distinct musical components – Western, Eastern

European, and domestic – the national dimension registers an unfavourable balance. It negatively influences the activity of local music creators, right holders, and local commercial entities in the field. The subchapter also addresses the fiscal aspect regarding the VAT rate.

In Subchapter 2.3. – *The International and National Regulatory Framework applied to the Music Industry in the Republic of Moldova*, the normative perspective is analysed, finding that regulation is organized on two levels: international and national, with a subchapter detailing them in strategies, plans, programs, regulations, and internal orders. The author mentions that in the series of laws applied, there is no law for the music industry, and in the list of examined strategies, there is no strategy for the music industry. The implementation of the analysed regulatory framework is carried out in six distinct sectors of the domestic music industry: name protection, rights protection, private commercial, public commercial, non-commercial associative, and collective management. In the context of the research, the author develops a formula for the distribution of author's fees intended for domestic music production (DMP) and a Guide for the maintenance of the DMP formula.

Chapter 3 – *The Impact of the Music Industry on Culture and Society in the Republic of Moldova* includes distinct elements, both quantitative and qualitative, of the impact highlighted through the relevance of entities, dynamic trends, perspectives, and the opportunity for strategic development. In Subchapter 3.1. – *The Relevance of the Music Industry in the Culture of the Republic of Moldova*, the author analyses the representativeness of entities, whether public institutions, NGOs, or commercial brands in the field, as indicators of the relevance and impact generated on Moldovan society. The analysis of musical branding in the Republic of Moldova identifies, determines, and groups protected stage names as follows: non-representative brands for the music industry; brands associated with the music industry; brands representative of the music industry. In Subchapter 3.2. – *Trends in the Dynamics of the Music Industry in the Republic of Moldova*, the

author analyses the functional and dynamic system of the Moldovan music industry, highlighting two trends: the advancement of artificial intelligence and the local music culture's reluctance toward the globalized music industry. In Subchapter 3.3. – *Strategic Development Directions for the Music Industry in the Republic of Moldova*, the author combines several methods, techniques, and research procedures, including SWOT analysis and forecasting, to develop model music industries, conceptualized into strategic development directions. Thus, the author models and determines two directions for strategic development in the music industry: *revolutive* and *involutive*.

In Subchapters 1.4, 2.4, and 3.4, conclusions are drawn concerning the discussion, illustration, and support of the scientific results presented in the corresponding chapters.

It is mentioned that the structure and content of the thesis, especially in its main part, is conditioned by the specificity of the work and the groundbreaking research on the music industry in the Republic of Moldova. Thus, the Introduction required comprehensive information and was presented in more detail and extensively (including the methodological aspect), while the subject of the regulatory framework was compartmentalized through the synergy of exploration in the corresponding chapter. Although the author's contribution, the results obtained, and their discussion were focused in Chapter 3, the aspects mentioned are also present in the other chapters of the thesis. In this regard, we also highlight the way in which figures, tables, and charts are placed within the work, as they represent a specific vision for amplifying the relevance of these elements within the doctoral thesis.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

As a result of the complex, systemic, structured, and multifaceted research of the music industry, it is clear that the goal of the research has been achieved, the objectives have been met, and the scientific results presented have been discussed and illustrated in the three chapters of the thesis, with conclusions in sections 1.4, 2.4, and 3.4, which were approved in 12 national and international scientific conferences and symposiums.

The research hypothesis was confirmed. Thus: (1) The music industry in the Republic of Moldova is influenced by the evolution of the global music industry, as demonstrated in the typology of external influences, with a selective relationship characteristic of the music industry in Moldova; (2) The domestic industry represents a structural system, as confirmed by the determination of the six sectors of the local music industry, and is functionally specific to the national context, as demonstrated by the clarification of its domestic dimension, the analysis of the normative framework, and the evaluation of the music branding in Moldova; (3) The music industry is relevant for the culture and society of the Republic of Moldova, as analysed theoretically and methodologically in the thesis and determined by the data of the sociological thematic research.

The main scientific problem was solved. Therefore, the thesis holds significant theoretical and practical value. The place and role of the music industry in Moldova have been scientifically reinforced, and the strategic development directions for the music industry have been theoretically and methodologically modelled and determined.

The results of this research have been implemented within a private company in the music industry, the Musical-Literary *Factory of Hits*, two non-governmental associations in the field of collective management of copyright and related rights, the National *Copyright* Association, and the National Association of *Phonogram Producers and Performers*, and a state institution under the Ministry of Culture, *Moldova - Concert* Organization. Important aspects of the

research results have been used through the author's participation in the approval process of Law No. 230/2022 regarding copyright and related rights (AGEPI, 2022) and as an expert evaluator of music projects (Ministry of Culture, 2022-2023), according to Government Decision No. 503/2019, for the approval of the regulation regarding the funding of cultural projects from the state budget carried out by non-commercial organizations.

In light of these findings, the following **general conclusions** are drawn:

1. The value chain theory of the music industry, presented in this thesis, has completed and updated the theoretical research framework for the music industry system in the Republic of Moldova. The music industry, as both a cultural phenomenon and a system, was analysed and strengthened through the conceptualization of the value chain. The author provides a definition of the concept of the music industry: the music industry is a dual system, cultural and economic, where music products and services circulate through a value chain consisting of production, distribution, and consumption. The author's contribution lies in determining the theoretical-methodological framework for the scientific research of the music industry based on Western, Eastern European, Romanian, and Moldovan approaches. This result facilitates the understanding of the phenomenon, deepening the theoretical perspective of the music industry.

2. The functional structure of the global music industry, consisting of production, distribution, and consumption, forms a transnational polarized system, resembling a semiconductor with holes, where the value circuit is affected by systemic gaps. The global music market is homogenized, concentrated, and oligopolistic; therefore, for a healthy culturalization of music product consumers, it is necessary to strengthen the vulnerable links of the industry. Successful models suitable for national application include a focus on exports, adaptability to technology and artificial intelligence, advanced production, and the role of trend-setting.

3. The functional sectors of the music industry in the Republic of Moldova represent the essential mapping aspect for implementing strategies to develop the music industry in the country. The six sectors – name protection, rights protection, private commercial, public commercial, non-commercial associative, and collective management – constitute the system matrix under investigation. The domestic dimension of the music industry in Moldova shows an unfavourable balance, caused by the predominance of foreign music production distribution. This aspect, determined by 64.5% of respondents, represents a vulnerability. The lack of a law regulating the music industry and the absence of a development strategy for the industry are also normative vulnerabilities that need remediation. State regulation of the distribution of domestic music production is a priority for the strategic development of the music industry in Moldova and is supported by 68.9% of respondents. Implementing this regulation will guarantee the protection mechanism necessary for the local music market. The trend of returning to traditional values through mass musical activities, utilizing old songs with impact, supported by pop fusion bands and light music orchestras, contributes to the revitalization of the national musical heritage, enriching community experience, and strengthening generational ties. This aspect is seen as an opportunity for the music industry in Moldova, supported by 87.4% of respondents. The author's contribution lies in the detailed and in-depth analysis of the domestic dimension and identifying concrete solutions to address the industry's vulnerabilities, included in the proposals section.

4. Consumption in the music industry of the Republic of Moldova plays a crucial role in maintaining national values, acting as a community binder, regardless of geographical distances. Consumption preserves specific musical preferences that reflect the social realities of migration, providing a framework for re-establishing the cultural identity of the Moldovan diaspora. The music industry system in Moldova contributes significantly to preserving traditions and strengthening the sense of belonging, addressing themes such as homesickness

and patriotism, as supported by 49.3% of respondents. Migration also generates economic opportunities, expanding the musical audience and stimulating consumption, key aspects for the growth of the music industry in Moldova. The study highlights the author's contribution to understanding the complex interactions between music, identity, and migration.

5. Music branding in Moldova contains a significant and representative number of protected trademarks. The author's contribution lies in the quantitative and qualitative evaluation of protected stage names within the music industry system. In a context where 37.7% of respondents believe that artists (and other entities) do not officially protect their stage names, this achievement by the author represents a new result for both the music industry and the field of intellectual property.

6. The advancement of artificial intelligence is the current trend driving the dynamics of the music industry both globally and locally. Combined artistic management, focused on leveraging digital music products in synergy with live musical performances, is an important aspect of the strategic development of the music industry in Moldova. The majority of respondents (84.9%) believe that the local music industry is a centre of creativity with high export potential. The strategic development of the music industry in Moldova can be achieved by following an involutive approach, as the functional architecture of the local music industry is autonomous and has national specificity, noted for its local musical culture and the promotion of domestic music branding.

7. The formula for calculating domestic music production ($PMA = (X\% + Y\% + Z\%) / 3$; $PMA \geq 51\%$) quantifies and monitors national music creations, facilitating reporting and performance analysis of the music industry in Moldova. The maintenance guide for the formula for calculating domestic music production represents the practical and methodological tool for users and professionals in the industry, contributing to quality standardization and increasing the competitiveness of national music products. The majority of respondents (60.3%)

advocate for a share of domestic music production broadcasted that should be no less than 51% of the total musical grid.

8. The music industry in Moldova has a significant impact on the country's cultural, economic, and social development, and its relevance and importance are essential in shaping and transmitting national values. The impact of the music industry on the development of culture and society in Moldova is substantial, through the interdependence of perspectives and opportunities within the music industry and associated domains. Thus, the thematic sociological research *The Music Industry in the Republic of Moldova: Issues and Perspectives* completed the theoretical-methodological framework of the research, through unique data revealing that, at the national level, 77.6% of respondents consider the music industry important or very important; 73.4% of respondents show interest in the music industry; 81.7% of respondents believe that institutions and organizations in the field of culture are representative of the music industry system.

The sociological study also shows that, although 84.6% of respondents are interested in music, 19.4% believe that music production lacks morality, and 29.9% think that the cultural message of music products is not fully conveyed. Respondents suggest that the strategic development of the music industry in Moldova should focus on exports (84.9%), as the Moldovan music market is small, with a limited number of consumers (79.8%) who have low purchasing power (62.7%). The author's contribution lies in the development of the sociological questionnaire for the doctoral thesis topic, the detailed analysis, and interpretation of the data reflected in the sociological research dedicated to the music industry in Moldova.

The general conclusions and research results provide a solid foundation for formulating **recommendations focused on the strategic development of the music industry in Moldova**, grouped into three main directions:

I. Normative, Economic, and Fiscal Regulations:

- Moldovan Parliament, Culture, Research, Youth, Sports, and Media Commission: It is recommended to initiate the development of legislative projects regarding: (1) the music industry; (2) amending the Audiovisual Media Services Code of Moldova No. 174/2018 to regulate the share of domestic music production; (3) amending the Law on Copyright and Related Rights No. 230/2022 to regulate the protection of domestic music production.

- Moldovan Government: Initiating the development of government decision projects to: (1) create the National Music Industry Center; (2) develop the National Standardization System for music industry products and services; (3) establish framework fees for author remuneration.

- Ministry of Culture of Moldova: Initiate the development of a Strategy for the Development of the Music Industry in Moldova, by exploring additional strategies focusing on culture and creative industries.

- State Agency for Intellectual Property: Developing and implementing a national project to increase both the qualitative and quantitative aspects of domestic music branding, with the goal of developing a trademark protection culture within the music industry system.

- Consumer Protection Agency and Market Supervision: Participate in the development of the decision on the National System for Standardizing Music Industry Products and Services.

- State Fiscal Service of Moldova: Recommendations for: (1) harmonizing Moldova's Fiscal Code No. 1163/1997 with similar regulations in EU member states, aiming to reduce VAT for cultural and arts companies from 20% to 9%; (2) harmonizing the Law on Entrepreneur Patents No. 93-XIV/1998 to cover cultural-artistic activities and the development of gradual, differentiated payment methods for activities performed on an Entrepreneur Patent basis.

II. Competitiveness of Domestic Music Production and Promotion of National Music Culture:

- Music Production and Artist Management Companies: Recommendations for: (1) focusing on launching finished music products and limiting the export of pre-produced music; (2) developing trend-setting skills among Moldovan creators and music producers; (3) promoting domestic music production on international online platforms to expand global audience access; (4) exploring EU, China, India, and Latin American legal frameworks to identify new markets for Moldovan music.

- Commercial Banks and Credit Companies: Launching a banking product focused on music branding, designed to support the domestic music industry by offering preferential loans to trademark holders.

- Commercial Banks and Credit Companies in the Republic of Moldova: the development and launch of a banking product (with a focus on musical branding) aimed at supporting the domestic music industry through preferential crediting for holders of rights over protected trademarks on the credit market of the Republic of Moldova.

- Collective Management Organizations: (1) The implementation of an efficient monitoring system (real-time or recorded) for musical works broadcast in audiovisual and online spaces in the Republic of Moldova; (2) Updating the methodology for the distribution of author and related fees, with the goal of protecting and stimulating the domestic dimension of the music industry.

III. Professional Training Quality in Specialized Educational Institutions

- It is recommended for the Academy of Music, Theatre, and Fine Arts of the Republic of Moldova: (1) The development and implementation of a course on the Theory and Practice of the Music Industry, aimed at faculties within AMTAP and the Continuous Education, Validation, and Career Guidance section; (2) The creation of a music industry laboratory within the Department of Culturology and Artistic Management.

Research on the music industry remains a continuous process of perseverance and confronting potential barriers and limitations in exploring the field. It is evident that a system like the music industry in the Republic of Moldova, which is dynamic and changing, produces data and results that are not always accessible to the general public and researchers. Research limitations concern both economic and financial aspects (sales, budgets, statistics), as well as methodological and cultural-artistic content (structures, performances, procedures, methods, techniques, musical performance, music products, and services). In this regard, changes in consumer behaviour, access to primary sources, the advancement of artificial intelligence, the diversity and complexity of the music industry system, as well as the interdisciplinary nature of the issues, represent potential challenges, but also opportunities for further research.

The author of this work proposes **the following future research directions:** (1) Success models in the development of cultural-artistic management for music products and services; (2) The cultural impact of the music industry system through new associative techniques within the private sector; (3) The music industry in the context of the changing cultural paradigm.

BIBLIOGRAPHY

In Romanian:

1. ADORNO, T. Teoria estetică. Colecția studii socio-umane. Pitești: Editura Paralela 45, 2005. 496 p. ISBN 9789736973895.
2. BADÂR, I. Dimensiunea economică a proprietății intelectuale. Chișinău: AGEPI, 2014. 320 p. ISBN978-9975-911-90-0.
3. BĂLAN-BUDOIU, O. Antreprenoriatul muzical și cyberspațiul. În: *ITC in Musical Field - Journal Information*. Cluj-Napoca: ISSN2067-9406. pp. 63-73.
4. CARAMAN, I., COMENDANT, T. Consumul cultural din Republica Moldova. Studiu sociologic. In: *Revista științifică Intertext* (cat. B), nr.3/4 (31/32), anul 8, pp. 219-226. Chișinău: Ed. Institutului de Cercetări Filologice și Interculturale, ULIM, 2014. ISSN 1857-3711.
5. *Cultura în Moldova*: Buletin de informare și documentare. Chișinău: BNRM, 2021, dir. gen.: Elena Pintilei; alcăt.: Maria Sargun; red.: Ludmila Șimanschi, Elena Balinschi. ISSN 1857-1506. 524 p.
6. FUKUYAMA, F. Încredere. Virtuțile sociale și crearea prosperității. Prahova: Antet Press, 2009, 194 p. ISBN 973-8467-01-9.
7. GHILAȘ, V., CHISELIȚĂ, V. [et.al.], *Arta muzicală din Republica Moldova: istorie și modernitate*. Chișinău: AȘRM, IPC, SCA, Grafema Libris, 2009. 952 p. ISBN 978-9975-52-046-1.
8. HUNTINGTON, S. Ciocnirea civilizațiilor și refacerea ordinii mondiale. București: Litera, 2012. 670 p. ISBN 978-606-600-820-4.
9. TCACENCO, V. Aspecte privind terminologia în muzica ușoară. În: *Arta*, Chișinău, 2012, nr. 2 (AAV), pp. 59-62. ISSN 2345-1181.
10. TRĂILĂ, L. Impactul industriei muzicale asupra turismului european. [online]. [citată 15.05.2024]. Disponibil: <https://www.academia.edu>

11. REABCINSCHII, V. Politicile culturale: abordare europeană. În: *Revista de Filosofie, Sociologie și Științe Politice*, 2020, nr. 3(184), pp. 118-125. ISSN 1957-2294.

In English:

12. Annual State of the Industry IPFI (GMR). [online]. [citat 02.02.2024]. Disponibil: <https://www.ifpi.-org/ifpi-issues-annual-global-music-report-2023>
13. BURNETT, R. *The Global Jukebox: The International Music Industry*. London & New York: Routledge, 1996. 171 p. ISBN 978-0415092753.
14. GALUSZKA, P. *Eastern European Music Industries and Policies after the Fall of Communism: From State Control to Free Market*. Publisher: Poland, Taylor and Francis, 2021. 213 p.
15. GARNHAM, N. *Concepts of Culture: Public Policy and the Cultural Industries*. London: Cultural Studies, 1987, nr.1, pp. 23-35, version 2006. [online]. [citat 04.04.2023]. Disponibil: www.tand-fonline.com
16. HORKHEIMER M., ADORNO, T. *La Dialectique de la raison*, Paris: Gallimard, 1974, p. 127-171.
17. NICULESCU-MIZIL G., SOLTANISEHAT P. A new structure for the global music industry. *FAIMA Journal*, University Politehnica of Bucharest, Romania. ISSN 2344-4088.
18. PASMAN, D. *All You Need to Know About the Music Business*. New York: The Simon & Schuster, 2019, 520 p. ISBN 978-1-5011-2218-7.
19. TCACENCO, V. Moldovan popular music under the influence of national folklore: diachronic and synchronic aspects. In: *Patrimoniul cultural: cercetare, valorificare, promovare*. Ed. 14, 30-31 mai 2022, Chișinău. Chișinău: Institutul Patrimoniului Cultural, 2022, Ediția 14, R, p. 33. ISBN 978-997584158-0.

20. TIGĂNAȘ, I., LUPUȘOR, A. The Economic Contribution of Copyright Industries in the Republic of Moldova. Geneva: WIPO Publication No.1045E, 2014. 333 p. ISBN: 978-92-805-2745-2.

In Frence:

21. BOUQUILLION, P., BERNARD, M., MOEGLIN, P. L'industrialisation des biens symboliques. Les industries créatives en regard des industries culturelles. PUG, 2013.
22. MATTHEWS J., PERTICOZ L. L'industrie musicale à l'aube du XXI-em siècle - Approches critiques. L'Harmattan. Paris: Coll. Questions contemporaines, série Les industries de la culture et de la communication, 2012.

In Russian:

23. ЕМЕЛИН, В. Киберпанк и сетевой либерализм. [online]. [citat 04.10.2021]. Disponibil: www.eme-line.narod.ru
24. История трех крупнейших музыкальных лейблов: от продажи грампластинок до интернет-эпохи, [online]. [citat 08.08.2022]. Disponibil: <http://www.kupivinyl.ru/istoriya-tryox-krupnejshix-muzykalnyx-lejblov/>
25. Искусственный интеллект и создание музыки. În: *Tadviser. Государство. Бизнес. Технологии*, [online]. [citat 04.011.2021]. Disponibil: <https://www.tad-viser.ru>
26. КОСТРОМИТИН, П. Музыкальная индустрия: особенности модели рыночной структуры. Экономика: вчера, сегодня, завтра, 2018, Vol. 8, no. 7А, p. 83-89.
27. КИРНАРСКАЯ, Д. Музыка больше чем музыка: социология потребления звукового контента, в Сб.: Модернизация экономики и выращивание институтов в 2-х книгах, Книга 2 / Отв. ред. Е.Г. Ясин, Изд-во «Высшая школа экономики», 2005 г., с. 348-351.

28. СНЕЖИНСКАЯ, М. Музыкальная индустрия как социокультурный феномен, [online]. [citat 27.03.2024]. Disponibil: <https://www.dissforall.com>
29. СТРАКОВИЧ, Ю. Музыкальная культура в цифровую эпоху: трансформация социального функционирования, Москва: 2010, р. 84-124, [online]. [citat 22.09.2022]. Disponibil: <http://www.ds-lib.net>
30. ТОДОРОВА, Н. Современная европейская музыкальная культура: основные тенденции и особенности развития, [online]. Барнаул, 2012, р. 96-121, [citat 18.02.2024]. Disponibil: <http://chelo-vek-nauka.com>

**LIST OF THE AUTHOR'S SCIENTIFIC PUBLICATIONS THE
THESIS TOPIC**

2. Articles in scientific journals

2.2 in recognized foreign journals

1. BADICU I. The Influence of the Digital Economy Development on the Global Music Industry. In: *European Journal of Accounting, Finance & Business*. Volume 10, Issue 1, 2022. Suceava, România, pp. 21-29, ISSN 2344-102X, 1,07 c. a. <https://doi:10.4316/EJAFB.2022.1013>.

**a. in publications from the National Register of professional journals,
indicating the category**

2. BADICU I. What Happens After the Peak of the Globalized Music Industry: Will There Be Live Performances in 2030? In: *Intellectus*, 2024, nr. 1, pp. 68-72. ISSN 1810-7079. Categoria B. 0,45 c.a. DOI: <https://doi.org/10.56-329/1810-7087.24.1.06>
3. BADICU I. 51% de muzică autohtonă: imperativ cultural și normă juridică pentru dezvoltarea industriei muzicale din Republica Moldova. În: *Intellectus*, nr. 1. Chișinău: AGEPI, 2022, pp. 33-40. ISSN 1810-7079. Categoria B. 0,63 c.a. <https://doi.org/10.56-329/1810-7087.22.1.03>.
4. BADICU I. The dilemma of music industry development: external factors and internal trends. In: *Journal of Social Sciences*, 2022, Volume 5, no. 3, pp. 155-167. ISSN 2587-3490. Categoria B+. 1,15 c.a. [https://doi.org/10.52326/jss-utm.2022.5\(3\).12](https://doi.org/10.52326/jss-utm.2022.5(3).12).
5. BADICU I., COMENDANT T. Teorii despre industria muzicală: analiza abordărilor socio-culturologice. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Chișinău: 2021, nr. 4 (41). ISSN 2345-1408. pp. 261-266. Categoria B. 0,62 c.a. Disponibil: https://revista.amtap.md/wp-content/files_mf/1648-4684-67Revista20-21nr.4.red..pdf.
6. BADICU I. Transformarea activității muzicale în industrie: rolul cultural și miza economică a invențiilor. În: *Intellectus*, nr. 1-2. Chișinău: AGEPI,

ANACEC, 2021. pp. 57-60. ISSN 1857-0496. Categoria B. 0,40 c. a.
Disponibil: <https://age-pi.gov.md/ro/intellectus/intellectus-1-2-2021>.

3. Articles in scientific collections

3.1. in the proceedings of international scientific conferences (abroad)

7. BADICU, I., COMENDANT, T. The Digital Transformation in The Music Industry: A Qualitative and Quantitative Study in The Republic of Moldova. În: *Proceedings of the 43rd International Business Information Management Association (IBIMA)*, 2767-9640, 26-27 June 2024, Madrid, Spain, p 1668-1677. 0,86 c.a. Indexat în: Web of Science, Scopus, ISI Proceedings, Clarivate Analytics, Australian Government, Norsk senter forskningsdata, SJR, Engineering Village, CORE, USA Library of Congress, Australian Research Council, Science Citation Index, Federation of Finnish Learned Societies, Finland, etc. Disponibil: <https://ibima.org/university/academy-of-music-theatre-and-fine-arts-moldova>
8. BADICU, I. Reticența culturii muzicale autohtone în circumstanțele industriei muzicale globalizate. In: Материалы Международной научно-практической интернет-конференции „Тенденции и перспективы развития науки и образования в условиях глобализации”, Сборник научных трудов. Выпуск 81, 29 aprilie 2022, Переяслав-Хмельницкий. 2022. pp. 72-75. УДК 316.7;304.2(3,4,5);366.1;008. 0,32 c.a. Disponibil: https://ibn.idsi.md/-sites/-default/files/imag_file/ 81_2022.pdf

1.2. in the proceedings of international scientific conferences (Republic of Moldova)

9. BADICU I. *Industria muzicală globală: teoria verigilor slabe*. În: Conferința Științifică Internațională „Învățământul artistic - dimensiuni culturale”, 15 aprilie 2022, Chișinău: AMTAP, 2022, pp. 195-201. ISBN 978-9975-84-176-4. 0,62 c. a. DOI: 10.55383/iadc2022.37. Disponibil: https://amtap.md/assets/pdf/Invatamant_artisticdimensiuni_culturale.15.04.2022%20tipar.pdf

10. BADICU I. *Analiza SWOT – instrument relevant în perfecționarea industriei muzicale*. In: Challenges of accounting for young researchers, ISSC 2022, Ediția a 6-a, 11-12 martie 2022, Chișinău: ASEM. pp. 132-137. 0,50 c. a. DOI: <https://-doi.org/10.5281/zenodo.6717946>

3.3 in the proceedings of national scientific conferences with national participation

11. BADICU I. Numele scenic și marca muzicală protejată: analiza brandingului muzical din Republica Moldova. În: *Materialele conferinței științifice naționale a doctoranzilor și conducătorilor de doctorat „Cultura și Artă: cercetare, valorificare, promovare”* din 9 decembrie 2022. Chișinău: AMTAP, 2023. pp. 177-184. ISBN 979-0-3481-0105-7. DOI: 10.55383/ca.28. 0,51 c.a. Disponibil: https://ibn.idsi.md/-sites/default/files/imag_file/177-184_11.pdf

4. Theses in scientific collections

4.2. in the proceedings of international scientific conferences (Republic of Moldova)

12. BADICU I. *Aspecte culturologice ale funcționării și dezvoltării industriei muzicale globale*. In: *Învățământul artistic – dimensiuni culturale: Tezele comunicărilor*, 15 aprilie 2022, Chișinău: Academia de Muzică, Teatru și Arte Plastice, 2022, pp. 117-119. ISBN 978-9975-117-81-4. 0,13 c.a. Disponibil: https://ibn.idsi.md/-vizualizare_articol/175788

7. Patents and other intellectual property objects (OPI)

13. BADICU I. Industria muzicală globală: teoria verigilor slabe. *Adeverință privind înregistrarea obiectelor dreptului de autor și drepturilor conexe la opera științifică*, eliberată de Agenția de Stat pentru Proprietatea Intelectuală nr. 7508, din 03.03.2023. Disponibil: <https://www.db.agepi.md/opere-/Details.-aspx?-RealID=6863&lang=ro>
14. BADICU I. Dimensiunea autohtonă a industriei muzicale: funcționalități specifice Republicii Moldova. *Adeverință privind înregistrarea obiectelor*

dreptului de autor și drepturilor conexe la opera științifică, eliberată de Agenția de Stat pentru Proprietatea Intelectuală nr. 7509, din 03.03.2023.

Disponibil: <https://www.db.-agepi.md/opere/Deta-ils.aspx?RealID=6863&-lang=ro>

15. BADICU I. Album de industrie muzicală: CD - Unde, Unde. Titular al marcajelor de control, în Registrul de Stat al titularilor. *Certificat de înregistrarea a titularilor marcajelor de control*, eliberat de Agenția de Stat pentru Proprietatea Intelectuală nr. 304, din 19.11.2021. Disponibil : <https://db.agepi.md/-SearchResults.aspx>

ADNOTARE
la teza pentru obținerea titlului de doctor în culturologie
„Industria muzicală din Republica Moldova: aspecte de analiză culturologică”
BADICU Iurie, Chișinău, 2024
Specialitatea: 655.01. Culturologie

Structura tezei: adnotare, introducere, trei capitole, concluzii și recomandări, bibliografie (262 de titluri), fiind expusă pe 145 de pagini de text de bază, 13 figuri, 3 grafice, 1 formulă, 32 tabele și 12 anexe. Rezultatele cercetării sunt publicate în 15 lucrări științifice.

Cuvinte-cheie: industria muzicală, teoria lanțului valoric, structura funcțională, dimensiunea autohtonă, brandingul muzical din Republica Moldova, inteligența artificială, cultura muzicală locală, managementul artistic, dezvoltarea strategică.

Domeniul de studiu: culturologie/studii culturale și management artistic.

Scopul cercetării: Scopul cercetării constă în analiza sistemului industriei muzicale autohtone pentru determinarea impactului acesteia asupra dezvoltării culturii și societății din Republica Moldova.

Obiectivele cercetării: stabilirea bazei teoretice privind cercetarea industriei muzicale, în vederea determinării cadrului conceptual al cercetării; analiza structurii funcționale a industriei muzicale globale din perspectiva identificării unor bune modele posibil de aplicat la nivel național; clarificarea funcționalităților specifice și a cadrului normativ și instituțional al industriei muzicale din Republica Moldova; determinarea arhitectonicii sectoriale a industriei muzicale autohtone și identificarea vulnerabilităților pentru industria muzicală din Republica Moldova; aprecierea brandingului muzical și a reprezentativității entităților din sistemul industriei muzicale autohtone; stabilirea direcțiilor de dezvoltare strategică pentru industria muzicală din Republica Moldova în contextul avansării inteligenței artificiale; evaluarea relevanței industriei muzicale pentru cultura și societatea din Republica Moldova.

Noutatea și originalitatea științifică: constă în natura de pionierat a lucrării, fiind prima teză de doctorat care abordează industria muzicală din Republica Moldova în calitate de fenomen cultural și de sistem.

Problema științifică importantă soluționată: constă în fundamentarea științifică a sistemului industriei muzicale din Republica Moldova și determinarea direcțiilor de dezvoltare strategică a industriei muzicale cu impact asupra culturii și societății din Republica Moldova.

Importanța teoretică și valoarea aplicativă: constă în determinarea cadrului teoretico-metodologic de cercetare științifică a industriei muzicale din Republica Moldova și conceptualizarea lanțului valoric al industriei muzicale. Au fost trasate un set de recomandări și soluții aplicative complexe, structurate și grupate pentru instituțiile publice, organizațiile comerciale și necomerciale, destinate să fundamenteze sistemul industriei muzicale din Republica Moldova.

Implementarea rezultatelor științifice: Rezultatele prezentei cercetări au fost implementate în cadrul unei companii private din domeniul industriei muzicale, a două asociații obștești din domeniul gestiunii colective a dreptului patrimonial de autor și a drepturilor conexe și a unei instituții de stat subordonată Ministerului Culturii. Aspecte importante ale rezultatelor lucrării științifice au fost utilizate prin participarea autorului, la procesul de avizare a Legii privind dreptul de autor și drepturile conexe: nr.230/2022, (AGEPI, 2022) și, în calitate de expert-evaluator al proiectelor muzicale (Ministerul Culturii, 2022-2023), conform prevederilor Hotărârii Guvernului pentru aprobarea Regulamentului cu privire la modul de finanțare din bugetul de stat a proiectelor culturale desfășurate de organizațiile necomerciale: nr. 503/2019.

ANNOTATION
to the thesis for obtaining the title of Ph. D. in Cultural Studies
"The Music Industry in the Republic of Moldova: Aspects of Cultural Analysis"
BADICU Iurie, Chişinău, 2024
Specialty: 655.01. Culturology

The structure of the thesis: annotation, introduction, three chapters, conclusions and recommendations, bibliography (262 titles), presented on 144 pages of basic text, 13 figures, 3 graphs, 1 formula, 32 tables, and 13 attachments. The research results are published in 15 scientific papers.

Keywords: music industry, value chain theory, functional structure, local dimension, music branding of the Republic of Moldova, the advancement of artificial intelligence, local music culture, arts management, strategic development.

Field of Study: Culturology/Cultural Studies and Art Management.

Research Purpose: The purpose of the research is to analyse the system of the local music industry to determine its impact on the development of culture and society in the Republic of Moldova.

Research Objectives: establishing the theoretical foundation for music industry research to determine the conceptual framework of the study; analysing the functional structure of the global music industry with the perspective of identifying applicable best models at the national level; clarifying the specific functionalities and the normative and institutional framework of the music industry in the Republic of Moldova; determining the sectoral architecture of the local music industry and identifying vulnerabilities for the music industry in the Republic of Moldova; assessing music branding and the representativeness of entities in the local music industry system; establishing strategic development directions for the music industry in the Republic of Moldova in the context of the advancement of artificial intelligence; evaluating the relevance of the music industry for the culture and society of the Republic of Moldova.

The novelty and scientific originality: The scientific novelty lies in the pioneering nature of the thesis, as it is the first doctoral dissertation addressing the music industry in the Republic of Moldova as a cultural phenomenon and system.

Scientific Problem Solved: The important scientific problem consists in scientifically substantiating the music industry system of the Republic of Moldova and determining the strategic development directions of the music industry with an impact on the culture and society of the Republic of Moldova.

Theoretical Importance and the application value: The theoretical importance consists in determining the theoretical and methodological framework for scientific research of the music industry in the Republic of Moldova and conceptualizing the value chain of the music industry. The application value consists in outlining a set of recommendations and complex, structured solutions, grouped for public institutions, commercial and non-commercial organizations, aimed at substantiating the system of the music industry in the Republic of Moldova.

The implementation of scientific results: The results of this research have been implemented in a private company within the music industry, two public associations in the field of collective management of copyright and related rights, and a state institution under the Ministry of Culture. Important aspects of the scientific results have been utilized by the author in the process of reviewing the Law on Copyright and Related Rights, No. 230/2022, and as an expert-evaluator for music projects, with Government Decision No. 503/2019.

DECLARATION OF LIABILITY

The undersigned, **Badicu Iurie**, declare under personal responsibility that the materials presented in the doctoral thesis are the result of my own research and scientific achievements. I am aware that, otherwise, I will bear the consequences according to the legislation in force.

Name, first name: Badicu Iurie

Signature:

BADICU IURIE

**THE MUSIC INDUSTRY IN THE REPUBLIC OF MOLDOVA:
ASPECTS OF CULTUROLOGICAL ANALYSIS**

SPECIALTY: 655.01. CULTUROLOGY

Summary of the doctoral thesis in culturology

Aprobat spre tipar: 17.01.2025

Formatul hârtiei 60x84 1/16

Hârtie ofset. Tipar ofset.

Tiraj 30 ex.

Coli de tipar.: 2,0

Comanda nr. 14/25

Serviciul Editorial-Poligrafic al USM
Str. Al. Mateevici, 60, Chişinău, MD-2009
e-mail: cep1usm@mail.ru