


Production Management Strategy of the Music Group Interactive by CV. Maska Music Digital

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Article Details	ABSTRACT
<p>Article History</p> <p>Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy</p>	<p><i>Maska Music Digital</i> is a management company founded by Septian Dwi Ratri (25 years old) in 2013. Then, in 2019, <i>Maska Music Digital</i> management formed a music group, Music Interactive, and developed it into a CV (Comannditaire Vennootschap). <i>Maska Music Digital</i>. The purpose of this study is to analyze the production management strategy of the <i>Music Interactive</i> group by <i>CV. Maska Music Digital</i> and analyze the obstacles and solutions to the management strategy. This research uses descriptive qualitative methods like observation, interview, and documentation techniques. Data analysis is done by reducing data, presenting data, and drawing conclusions, then discussing management theory and analyzing constraints and solutions using SWOT analysis—data findings related to implementing the <i>Music Interactive</i> group production management strategy by <i>CV. Maska Music Digital</i> includes planning, management, implementation, and Evaluation in music production, content production, and content publication of the <i>Music Interactive</i> group, as well as analyzing obstacles and solutions through SWOT analysis. <i>CV. Maska Music Digital</i> can produce music production, content production, and content publication for the <i>Music Interactive</i> group well and professionally.</p>
<p>Keywords</p> <p>Management Strategy Production Management <i>Music Interactive</i> <i>CV. Maska Music Digital</i> Music Production</p>	
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1. INTRODUCTION

Management is a procedure or art of regulating and carrying out the organization of a group or organization to achieve goals. According to George R. Terry (Sukarna, 2011), management is an approach that requires organizing, acting, and directing to achieve predetermined goals. This description proves that management is an important part of the efforts of individuals, groups, or organizations to realize goals.

Hasibuan (2007) also explains that management has several stages: planning, implementation, and Evaluation. The planning stage is the initial stage in management, which serves to unify thoughts about the main objectives. The implementation stage becomes the implementation of all plans, ideas, and concepts that have been made. This stage serves to carry out something that has been planned. The evaluation stage is one of the management functions that determine the effectiveness and efficiency of the implementation results, so this stage serves to fix problems in the implementation process. Abd. Rohman (2017: 44) explains that management has several fields, including production management, marketing management, and financial management. Production management involves producing goods or products with strategic stages, production stages, and product packaging stages. Production can include strategies to produce goods,

services, or both. For example, in the field of art, especially in the art of music, not only can musical works be produced, but it can also be a process to produce musicians.

Music has long been a part of management activities. With the term music production management, the strategy in managing music art involves stages of music production planning, music production implementation, and Evaluation. Music production management is important in allowing music to grow rapidly and be accepted by the public from production to publication (Fandri, 2023).

Hepworth-Sawyer & Golding (2011) describe the stages of music production as *Pre-production*, *Production*, and *Post-production*. The *Pre-production* stage is the stage carried out before the recording process, the *Production Stage (Capture and Forming)* includes all music recording activities, and *Post-production* is the stage after the recording process is completed, such as investigating the results, impact, and also evaluating the shortcomings that may still occur both in planning, implementation and impact on management. Management is also present and plays a role in the development of music groups to impact society's existence. Music production management today is present in big cities, industrial cities, and metropolitan areas and has sprung up in many regions. Along with the emergence of local music groups, management also plays an important role in publicizing. As is the case with CV. *Maska Music Digital* in Kediri Regency has successfully managed the *Music Interactive* music group to become one of the most solid music groups in Kediri Regency.

C V. *Maska Music Digital* Management was founded by Septian Dwi Ratri (25 years old) in 2013 and was initially engaged in managing studio rental for music recording (*home recording*) and *sound system* rental. However, with the management development, it was decided to create a music production house under Group *Music Interactive* (Interview August 2, 2023). C V. *Maska Music Digital* has managed the *Music Interactive* Group for 5 years since 2019. It gave birth to a more communicative Pop Dangdut genre music arrangement during management. Supported by the appearance of young musicians, the song presentation becomes more interesting. Regular activities to publish the results of the arrangement in the form of song videos to the *YouTube* account: *Music Interactive* also has an impact on the achievement of *subscribers* with more than 1 million.

Pradana (2024: 2) has also explained that "since 2019, the music production house *Maska Music Digital* has collaborated with young singers and marketed music through one of the well-known *digital platforms*, *YouTube*. The results of this collaboration have had an impact on the popularity of the singers so that their names have become famous among the public, such as Esa Risty and Sasya Arkhisna, who are now independent with their respective group management" (interview May 15, 2024). Pradana's jabaran also proves that the management of CV. *Maska Music Digital* embraces young musicians and singers to develop musical offerings further and become a performance attraction.

Music videos as uploaded content in the *Music Interactive* *YouTube* channel have also been viewed by thousands and even millions of followers, resulting in the *Silver Play Button* and *Gold Play Button* awards from *YouTube*. This achievement also supports the welfare of the members and encourages them to be more active in the group.

The above description proves that the *Music Interactive* music group's existence is supported by maximum management. Several activities, namely cooperation, publication, financial management, and development of musical offerings, are strategies in the context of the existence of the *Music Interactive* Group. So, the researcher is interested in examining the production management strategy of the *Music Interactive* group using CV. *Maska Music Digital*. The data generated by researchers will be discussed through management theory. It is possible to find several things related to management strategies, several obstacles, and the discovery of solution techniques.

There are several relevant previous studies, namely, the first study entitled *AC Music Organizational Management in Jakarta City* by Joshi (2024), which discusses the management of the AC Music Organization. AC Music's organizational management implements the principles of management, management functions, and management tools used to perform music performances in Jakarta. The success of the music performances carried out is greatly influenced by the maximum work of the organization by carrying out their respective work duties. This proves that management is well understood and guides the work of the AC Music organization. Research on the *management of the AC Music organization in Jakarta* is very relevant and can be used as a reference for research to be carried out. The relevance is related to group management or music organization, as well as obstacles and solutions in the music field organization. The difference between the *AC Music Organization Management research in Jakarta* and the research to be carried out is the place of implementation of the research object, the focus of the music field between groups, and the possibility of data findings related to the obstacles and solutions of the groups found.

The second study, entitled *Performing Arts Management at the Senggol Tromol Orchestra Group* by Yusuf Mulyawan (2018) discusses the Performing Arts Management of the Senggol Tromol Orchestra Group. Performing Arts Management of the Senggol Tromol Orchestra Group describes management and management functions. The management that guides the Orkes Senggol Tromol group influences the success of musical performances. Research on the *Performing Arts Management of the Senggol Tromol Orchestra Group* is very relevant and can be used as a reference for research to be carried out. The relevance is related to the field of music group management and the management of the *performing arts* of the *Orkes Senggol Tromol Group*, with the research to be carried out being the object under study and the place of implementation of the object of research.

The third research, entitled *Management Analysis of C De FARA Music Group in Batang Regency* by Hamimi (2015), discusses the management analysis of C De FARA Music Group. This research on the *Management Analysis of C De FARA Music Group in Batang Regency* is very relevant. It can be used as a reference for the research to be carried out. The relevance is related to the topic of group management or music organization, as well as production management. The difference between the research on *Management Analysis of C De FARA Music Group in Batang Regency* and the research to be conducted is the object under study and the possibility of data findings related to management implementation.

The fourth study, *Governance of Music Interactive Content Maska Music Record Kediri* by Pradana (2024), discusses the *Governance of Music Interactive Content Maska Music Record Kediri*. This research on the *Governance of Music Interactive Content Management at Maska Music Record Kediri* is relevant. It can be used as a reference for the research to be carried out. The relevance is related to the object under study, namely *Music Interactive*. The difference between the research on the *Governance of Music Interactive Content Implementation in Maska Music Record Kediri* and the research to be carried out is that previous research discussed the governance of the implementation of *Music Interactive* content in the Keroncong genre. In contrast, this research discusses the strategic management of music production, content production, and publication of YouTube content of the *Music Interactive* group in the Pop Dangdut genre, along with analyzing the obstacles and solutions in its management.

The fifth research, entitled *Production Management of Indiecru Father Said Maumere Hip Hop Music Community in Sikka Regency, East Nusa Tenggara Province* by Nekong (2023), discusses the *Production Management of Indiecru Father Said Maumere Hip Hop Music Community in Sikka Regency, East Nusa Tenggara Province*. This research is very relevant and can be used as a reference for the research to be carried out. The relevance is related to the production management of music groups or communities. The difference between the research on the *Production Management of Indiecru Father Said Maumere Hip Hop Music Community in Sikka Regency, East Nusa Tenggara Province*, and the research to be carried out is the object under study, as well as possible data findings related to the implementation of management.

2. METHODS

The research approach is a step the author takes to collect information or data (Sugiyono, 2015). This research will be conducted using one type of qualitative research. Qualitative research is a descriptive search for data with the object under study and does not need to use measurements related to numbers (Sugiyono, 2018).

Saryono (2010) also explains that qualitative research is research used to investigate, describe, explain, and find qualities or features of social influences that cannot be explained, measured, or described through quantitative approaches. The purpose of this qualitative research is that the author hopes to obtain data and accurately describe in the form of scientific writing the Interactive Music Group management strategy by CV. *Maska Music Digital*, as well as obstacles and solutions in management.

Research needs a subject used to solve a problem. According to (Sugiyono, 2020), research subjects are parties or people related to the research conducted to obtain information related to the data under study.

In qualitative research, research subjects can be referred to as sources. A resource person will provide information from research questions (Bagong Suyanto & Sutinah, 2010). In this study, researchers interviewed Wahyu Indra Purnama (24 years old), the CV manager—of *Maska Music Digital*, who manages the *Music Interactive* Group. The researcher chose the resource person because the resource person is the party directly responsible for the *CV. Maska Music Digital*.

Conducting research requires a research object to be studied. (Sugiyono, 2013) defines the object of research as something that has human-like qualities or properties. Because the researcher determines it, the object exists. Choosing an object has a function to get answers. The object of this research is the CV.

Maska Music Digital. This is because CV. *Maska Music Digital* manages the *Music Interactive Group* through a management system that impacts the music group's existence—the CV selection. *Maska Music Digital* is an object because of the various achievements and awards that have been achieved. Researchers want to know how CV's management strategy is carried out. *Maska Music Digital* manages the *Music Interactive Group* and the obstacles and solutions in this management.

The location of this research was CV's office. *Maska Music Digital* is located in Jln. Kanigoro No.235 RT 02 RW 005 Dusun Menang Kras Village Kras District Kediri Regency East Java Province. All management activities of CV. *Maska Music Digital* is carried out in the office. According to V. Wiratna Sujarweni (2018), the research data source is the subject where the research data is obtained. The data sources in this study were obtained from the following sources: the Manager of CV. *Maska Music Digital* and Social Media.

Data collection techniques are techniques or methods researchers use to collect data to obtain accurate data. Sugiyono (2020: 105) explains that various data collection techniques include observation, interviews, and documentation.

Observation is one of the data collection techniques that is carried out by observing and recording. According to Sugiyono (2020: 109), observation is to make direct observations by researchers to understand the overall context of the data better so that comprehensive data can be obtained.

Researchers conducted direct observations at the research location, including music production, content production, and content publication, and they also collected data through interviews. An *interview* or *interview* is a technique used to collect information by conducting questions and answers conducted by two parties, namely by exchanging information with each other (Sarosa, 2017). The purpose of the interview is to use a data collection technique that will help the author do research.

The researcher conducted a planned interview. n (A Muri Yusuf, 2017)planned (structured) interview is an interview that is guided by a list of questions that the researcher has prepared. In this study, researchers conducted structured and unstructured interviews with Wahyu Indra Purnama (24), the CV manager of *Maska Music Digital*, which manages *Music Interactive Music Group*. The researcher chose this resource person because the resource person is the party directly responsible for managing the CV—*Maska Music Digital*, which manages the *Music Interactive Group*. Documentation is a data collection technique that studies documented data. Documentation can be obtained by obtaining data from books, archives, documents, writings, and images (Sudaryono, 2019). In this study, researchers used documentation in the form of the production process, proof of achievement in the form of *Silver Play Button* and *Gold Play Button*, and videos of *Group Music Interactive* performances.

Testing the validity of the data is to prove the accuracy between the research object under study and the data obtained by the researcher. In this study, researchers used triangulation as data validity testing because it was studied based on the results of observation, interview, and documentation techniques. According to (Sugiyono, 2013), triangulation is a technique for collecting data from several existing sources. Then, the collected data is combined and checked between one data and another to get valid results. Researchers use data validity testing with technical triangulation and source triangulation.

Source triangulation is a step to test the credibility of data by checking data obtained through several sources (Sugiyono, 2014).In this study, the data sources used were documentation related to the research and oral data from sources. Triangulation of techniques is carried out to test the credibility of data by checking data from the same source using different techniques (Moleong J Lexy, 2017). In this study, researchers used various techniques, namely interviews, observation, and documentation techniques.

Research requires appropriate data analysis techniques. Data analysis is a systematic data processing process, which is obtained from interviews, field notes, and documentation by grouping data based on characteristics, cleaning data, transforming data, and modeling data so that it will produce important information to be studied (Sugiyono, 2016: 60). Then make conclusions that can be understood by yourself and others, in this study using three components, namely data reduction, data presentation, and conclusions.

Data reduction means summarizing, selecting key things, focusing on important things, looking for themes and patterns, and discarding unnecessary data to provide a clear picture and make it easier to collect further data (Sugiyono, 2013). This reduction stage is the initial stage in data analysis. Data reduction is done by selecting and selecting incoming data from observations, interviews, and documentation, then processing the data and focusing on all data according to what is needed to answer the problems in the study.

Data presentation is the process of organizing information in order to obtain conclusions. According to (Samsu, 2017), data presentation is compiling and collecting information to conclude. The data presentation stage is intended to make it easier for researchers to understand the whole or certain parts of the research so that conclusions can be drawn. In this study, researchers present by compiling selected data into a brief and systematic narrative text.

Conclusions are drawn after analyzing the data obtained from the field. According to Ahmad Rijali (2018: 94), the conclusion is made by collecting data, recording it, and checking the data that has been collected. At this stage, the researcher re-examines the existing data that has been compiled. This stage can be interpreted as the result of the answer to the research problem. The data obtained will go through data reduction and presentation stages, which are used to process and focus data so that it is easy to understand. In this stage, the author concludes in the form of data from research on the production management strategy of the *Music Interactive* group by *CV. Maska Music Digital*.

3. RESULTS AND DISCUSSION

Profile of *CV. Maska Music Digital*

Maska Music Digital is a management company founded by Septian Dwi Ratri (25 years old) in 2013. Then, in 2019, *Maska Music Digital* management developed into a *CV (Comannditaire Vennootschap)*, namely *CV. Maska Music Digital* is due to the requirements to work with *YouTube* aggregators. *CV. Maska Music Digital* is located at Jln. Kanigoro No.235 RT 02 RW 005 Dusun Menang Kras Village Kras District Kediri Regency East Java Province.



Imagel . Location Map of *CV. Maska Music Digital*

The management of *CV. Maska Music Digital* manages the rental of music recording studios (*home recording*), *sound systems (Maska Audio)*, *lighting*, and *rigging*, as well as the creation of *YouTube* video content and music production. *CV Maska Music Digital* collaborates with several *YouTube channels* for music and content production, such as music recording, video content creation, *lighting*, and *rigging* rental. Not only that, *CV. Maska Music Digital* also rents *sound systems*, *rigging*, and *lighting* for music group performances, such as the performance of the band ST 12.

Production management by *CV Maska Music Digital* can be carried out well because of a clear and compelling organizational structure. *CV Maska Music Digital* is led by the director, Septian Dwi Ratri (25 years old), and assisted by the Manager, Wahyu Indra Purnama (24 years old), who is responsible for the existence of the *Music Interactive* group as well as all decisions in managing the *Youtube channel* and accepting performance *jobs*, arranging training schedules, transportation, tools, and all the needs needed for making *Music Interactive Youtube channel* content. Then, the Secretary is Arvena Putri Sita (24 years old), who has managerial roles and functions, including planning, implementing, and organizing. Arvena Putri Sita (24 years old) also doubles as a treasurer to organize, receive, store, and distribute finances and compile budget expenditures carried out by the *Music Interactive* Group.

The management of *CV. Maska Music Digital* is assisted by several divisions, including Publication Sie, which involves Wahyu Indra Purnama (24 years old) as a coordinator who plays a role or is responsible for matters related to *YouTube* content and song licensing. He is assisted by Irfan (25 years old), who organizes promotional videos, and Vena (24 years old) to arrange *MOU* letters. Then, the audio Sie is Septian Dwi R., the coordinator (25 years old) in charge of recording, assisted by Dwi Arditya (24 years old). While the equipment Sie is Moh. Budi Sopy'i (26 years old) is the coordinator and is assisted by Irfan Norfan (26 years old), who is in charge of helping with the needs for music production and content production and is responsible

for matters related to stage decoration. The documentation section is Puji Aman (30 years old), the coordinator in charge of taking videos during the making of music YouTube content, assisted by Sukoco (30 years old) and Abib (27 years old).

Managerial activities, CV. *Maska Music Digital* requires resources called management elements. The elements of management include *Man* (Human), *Money* (Money), *Machine* (Machine), *Material* (Material), *Method* (Method) and *Market* (Market). The elements of management above function to support the success of CV *Maska Music Digital's* production management. Applying these management elements allows music production to run efficiently and produce quality work from the managerial experience gained by CV. *Maska Music Digital* was inspired by a television show, *Music Everywhere*, CV. *Maska Music Digital* is interested in forming a music group called *Music Interactive*.

Music Interactive is a music group that presents pop dangdut (pop-dut) music. It was founded in 2019 by Septian Dwi Ratri (25). A music management house, CV manages the group. *Maska Music Digital* facilitates music production, content production, and publication of songs and existence through the YouTube channel *Music Interactive*. *Music Interactive's* YouTube channel has had many subscribers. Activities in the *Music Interactive* Group include music recording, making music videos, and publishing content via YouTube.

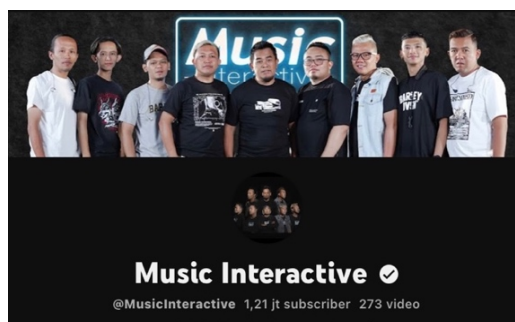


Image2 . *Music Interactive* YouTube Channel

Production Management Strategy of *Interactive Music* Group by CV. *Maska Music Digital*

Planning

Music production planning by CV *Maska Music Digital* includes the following activities: The Director and Manager plan music production, which begins with holding a meeting with personnel and members to determine music production steps or strategies, such as song selection, song licensing, singer selection, location selection, musician rehearsal schedule, and audio and video recording schedule. Song selection is sometimes not only from Dangdut songs but also from Pop songs arranged into the Pop Dangdut genre per the genre presented by the *Interactive Music* Group. The song that the *Music Interactive* Group will perform follows the market during the music production process. It aims to increase the number of impressions on the *Music Interactive* YouTube channel. Then, the Manager determines the steps for producing *Music Interactive* Group YouTube content, such as site selection. The place for making *Music Interactive* YouTube content is in a cafe or building.

The treasurer writes the needs needed in the music production process and the creation of music YouTube content, then considers with the Manager the needs needed with the existing budget for management and distribution to members, musicians, singers, and building or cafe rental. The secretary has planned to write an MOU letter with the publication section. The audio section plans the tools needed in the audio recording, including *sound*, *microphones*, *DAW*, and *other needs*. The documentation section plans the needs of video recording equipment in the form of the best cameras and *lighting* owned by CV—*Maska Music Digital* and to facilitate the recording of music YouTube content videos.

The equipment section makes plans regarding the equipment needed to create music content, such as on-stage needs such as musician seating, stage layout, and *lighting* needed by the *Music Interactive* Group—the publication section plans the licensing of songs that the *Music Interactive* Group will perform. The Publication Sie also plans to write an MOU letter to the secretary.

The planning above provides direction and focus regarding the actions taken, as well as several factors such as where, when, who and how to carry out the action to achieve the goal.

Management

Management is carried out as follows: the Director and Manager review several places in Kediri and its surroundings to find the best location that will be used as a place to *shoot* music videos. After finding the best place, the Manager notifies or announces to all sie about the place that will be used for content creation. This is done so that the existing site can immediately take further action and make it easier for other sites to prepare for music production, content production, and video publication needs. *Music Interactive* group holds regular training for musicians and the selection of song arrangements.

The equipment section then prepares the stage needs, prepares the chairs needed by musicians and singers, and prepares the necessary *lighting*. Sie audio prepares the needs for *recording*, such as *sound*, *mixer*, *cables*, *mics*, *laptops*, *DAWs*, and *air monitors*. It helps arrange songs that will be played by *Music Interactive* and give directions to musicians. The documentation section prepares the camera needed to *shoot* music videos and considers the *shoot* location from the camera's point of view. This is done to maximize existing devices. The treasurer pays off the needs of the funds used for venue rental, consumption, artists, musicians, and some of the needs needed in content creation. The secretary makes *MOU* letters and assists other sites in administering activities.

This management aims to motivate, direct, and coordinate members to contribute optimally to achieve goals.

Implementation

The following is a description of the stages of implementation carried out by each CV. *Maska Music Digital* is in the process of producing music *YouTube* content: The Manager contacts the *Music Interactive* Group musicians and singers to come according to a predetermined schedule. Then, sie uses the equipment at this stage to decorate the stage by installing *lighting* and *rigging*, as well as determining the position of the musicians in order to maximize audio recording and video *shooting*. In addition, the equipment section also helps the audio section organize the location of sound, microphones, and other *recording* needs.

After the equipment sie finished decorating the stage, the documentation sie continued to prepare the camera and lighting and arrange the camera layout to produce a good video of the player's position, such as placing the camera in the left corner and right corner of the musician, then also placing the camera in front of the *Kendang* player, and there is a moving camera controlled by the documentation site using a stabilizer that functions to capture moments that are not captured by the right and left corner cameras.

Then, Sie Audio prepares equipment for *recording* and *checks the sound* carried out before the recording process, which each music player carries out to maximize the equipment used and then arrange as comfortably as possible. After making a *checking sound*, the audio sie organizes the needs for *recording*, such as *installing soundcards* and *setting up sound monitors and sound out*, assisted by the equipment sie and several *Music Interactive* Group players. The treasurer and secretary help prepare refreshments for all members, including musicians, singers, and all existing divisions. Then, the musicians and *talents* prepare themselves to start recording audio and video recording. Sie recording carries out its duties to record the audio generated from the music played by the *Music Interactive* players.

After this stage is carried out, the *sound engineer* and documentation section collects the results of audio and video recording in the form of raw files to be followed up as follows: (1) The audio site follows up audio recording files in the form of raw files to do *mixing*, (2) Video recording *files* are sorted out by the documentation site to be edited to produce the best quality video by considering the results of video capture from several sides.

The collection of audio recording *files mixed* by the audio section and video recordings that the documentation section has edited produced music video content, which will then be uploaded to the *YouTube channel Music Interactive*. Furthermore, the Documentation and Publication Sections determine when to upload videos on the *YouTube channel Music Interactive*. In addition, the Publication Section also makes promotional videos containing fragments of music content videos, which are then uploaded on social media such as *Instagram* to attract viewers.

Some of the social media owned by *Music Interactive* Group are as follows: (1) *YouTube: Music Interactive* Group has a YouTube channel named *Music Interactive Channel*. The *Music Interactive* YouTube channel can be viewed with the following link: (www.youtube.com/@MusicInteractive). (2) *Instagram Music Interactive* also has an *Instagram* account as a promotional suggestion in the form of a video with a glance at music content. This aims to increase the audience on *YouTube Music Interactive*. *Instagram* account using the following link: (instagram.com/musicinteractive).

The *Music Interactive* Social Media account actively uploads music content from the *Music Interactive* Group. This is to increase the number of viewers on the *YouTube* account and get more *money* from *YouTube*. (Interview, June 27, 2024).

Evaluation

Evaluation is carried out after uploading music content videos on *Youtube Music Interactive*. CV carried out the Evaluation. *Maska Music Digital* is as follows: The Manager invites all *Sie* to gather and report on all activities from the planning, management, and implementation process. The Manager observes the number of *viewers* or viewers on the *YouTube Music Interactive* channel increasing, decreasing, or remaining. If the audience decreases, the Manager looks for solutions to increase traffic analytics. Managers also evaluate the results of video shooting by the documentation section, namely regarding image quality. Managers evaluate the selection of arrangements used, which must be in accordance with the genre and song, and add creativity in arranging songs for the next content creation.

A sound management system conducts evaluations to identify and correct mistakes to help further planning. Good responsibility creates a musical production that is worth presenting. The role of the Manager is not only to function in a single event but also to help management improve by correcting previous mistakes.

Obstacles and Solutions in Production Management of *Interactive Music* Group by CV. *Maska Music Digital*

This research uses *S.W.O.T* analysis to analyze the obstacles and solutions that CV can use. *Maska Music Digital* is involved in the implementation of music production, content production, and publication of the work of the *Music Interactive* Group. Through *S.W.O.T* analysis, solutions can be found to the obstacles experienced by CV *Maska Music Digital*'s production management. The following description of the *S.W.O.T* analysis is as follows:

Strength

The strength or advantage of the *Music Interactive* Group production management by CV. *Maska Music Digital* is to maximize the expertise of each division in managing and maintaining the existence of the *Music Interactive* Group. For example, the audio department maximizes its ability to arrange, *mix*, and *master audio to produce good audio that all listeners can enjoy*—the director of CV. *Maska Music Digital* has high loyalty, evidenced by its embrace of young musicians and collaboration with young singers. The results of the collaboration have an impact on the popularity of the singer so that their name becomes famous among the public. It is also a means to develop musical offerings further and attract performances. CV. *Maska Music Digital* has an extensive network in the music industry, so it has become the strength of the survival of *Music Interactive*.

Weakness

The weakness of CV. *Maska Music Digital*'s management is that it does not have its singers, so it has to invite several singers to collaborate during music and content production. This affects the number of viewers on the *YouTube Music Interactive* channel because the audience's interest in one singer or another is different. In addition, CV *Maska Music Digital* management does not have a building that is used for shooting music content videos, so every time they make content, they have to rent a building or *cafe*.

Opportunities

Creativity and innovation in mixing Pop and Dangdut genres carried out by *Music Interactive* provide an opportunity for young generation listeners to enjoy dangdut songs combined with the pop genre. So that the target audience of dangdut music can be widespread and quickly spread to be enjoyed by the people of Indonesia. In addition, adequate tools for the production process are also influential in improving the quality of recording and video capture of music content.

Threats

The number of music groups with similar genres has also resulted in fierce competition. So, there is nothing new and distinctive about *Music Interactive* that can be shown to the public.

4. CONCLUSIONS

Following the formulation of the problem in this study, we can conclude from the information obtained, namely, first, the production management strategy of the *Music Interactive* group by CV. *Maska Music Digital*. Based on theory, management strategies include planning, implementation, and Evaluation. Planning is important in production management to achieve its goals. Management is the second stage in music production management that helps formulate the things that have been planned. Implementation is the stage that determines the success of a management that manages music production. The last step is Evaluation, which can find mistakes and correct these mistakes to help with further planning.

The second problem formulation is about the obstacles and solutions in the production management strategy of the *Music Interactive* group by CV. *Maska Music Digital* using the *S.W.O.T.* analysis theory. The obstacles of CV. *Maska Music Digital* does not have its singers, does not have a building for content creation, and does not compete with other groups with similar genres.

The solution to this obstacle is collaborating with popular singers to develop music offerings and attract performances to increase the number of viewers on the Youtube Music Interactive channel regarding the building for making *YouTube Music Interactive* content, CV. *Maska Music Digital* rents a building in Kediri and its surroundings, namely the solution to competition with other groups with similar genres, CV. *Maska Music Digital* and all *Music Interactive* musicians continue to develop creativity and innovation regarding the presentation and arrangement of songs made so that they have characteristics.



From the data and analysis on management strategies, constraints, and solutions, CV *Maska Music Digital* can carry out music production, production, and publication of *Music Interactive* group content professionally and adequately. This is because all CVs. *Maska Music Digital* sieves carry out their duties with full responsibility.

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