

Music, Markets and Consumption

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Dedications

For my family and friends. DOR

For all the wonderful people who have brought music into my life. GL

For Natalia. KK

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List of abbreviations

A&R	Artists and repertoire
AIDS	Acquired immuno-deficiency syndrome
AMA	American Marketing Association
BBC	British Broadcasting Corporation
CCT	Consumer culture theory
CD	Compact disc
DAT	Digital audio tape
DJ	Disc jockey
DVD	Digital versatile disc
EP	Extended play record
FMCG	Fast-moving consumer good
IFPI	International Federation of the Phonographic Industry
LP	Long play record
MP3	Refers to a type of audio file format
R&B	Rhythm and blues
VJ	Video jockey
UNESCO	United Nations Educational Scientific and Cultural Organization
WHO	World Health Organization

Preface

Working in marketing groups within business/management schools, sharing a common research interest in music, and being conscious that a large part of human activity around music is described as the ‘music business’ or the ‘music industry’, we had been contemplating for some time how to apply marketing theory to this area. Through reading the many excellent insights provided by scholars in music, cultural, media, sociological and anthropological studies, and being active consumers of music ourselves, we were clear that a straightforward, instrumental application of classical, or so-called ‘mainstream’, marketing management ideas to the music business would have limited usefulness. Such ideas may be valuable when thinking about some of the marketing practices of major record labels when selling music as a packaged, tangible, fast-moving consumer good (FMCG), but are perhaps less relevant for musicians working independently or in less formally structured and market-oriented institutions, or indeed for artist managers or record label executives.

Much of the marketing literature around music has to do with either the commercial expediency or utility of music as a facilitator of the sales process in advertising and promotion, or its use in elevators and supermarkets. The question of music itself as the focus of exchange relationships, rather than as a promotional aid, is to our minds a far more interesting one.

Considering the major changes in the music business environment that began during the nineties, it seems that music marketing theory needs to become a fusion project which integrates insights from a range of disciplines into something more holistic and open than classical marketing theory allows. We were unable to find any books which examined how these ideas fuse together, so we decided to write one – and this is the result.

This book, then, is intended to shed more light on the relationship between music, markets and consumption, with music as the focal point of the exchange relationship. It is concerned with the connections that people in the business and their ‘customers’ make with one another.

Rather than writing a practical book on how to market music, of which there are several very good examples already in existence, we wanted to gather together in one volume a selection of theoretical perspectives which bear in different ways on the 'exchange' of music. This project represents an attempt to broaden the range of issues which marketers need to think about when considering how to market music. It is also an effort to join and contribute constructively to a conversation, which has been ongoing for a long time amongst different groups of scholars, about the ways in which music, markets and consumption interact. The book does not formally develop a new theory of music marketing, but we trust that it lays some essential groundwork for such a project.

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