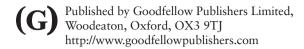
Music, Markets and Consumption

Daragh O'Reilly Gretchen Larsen Krzysztof Kubacki



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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

ΕP 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

۷J Video jockey

UNESCO United Nations Educational Scientific and Cultural

Organization

WHO World Health Organization

Preface

orking 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.

Daragh O'Reilly, Gretchen Larsen and Krzysztof Kubacki May 2013

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