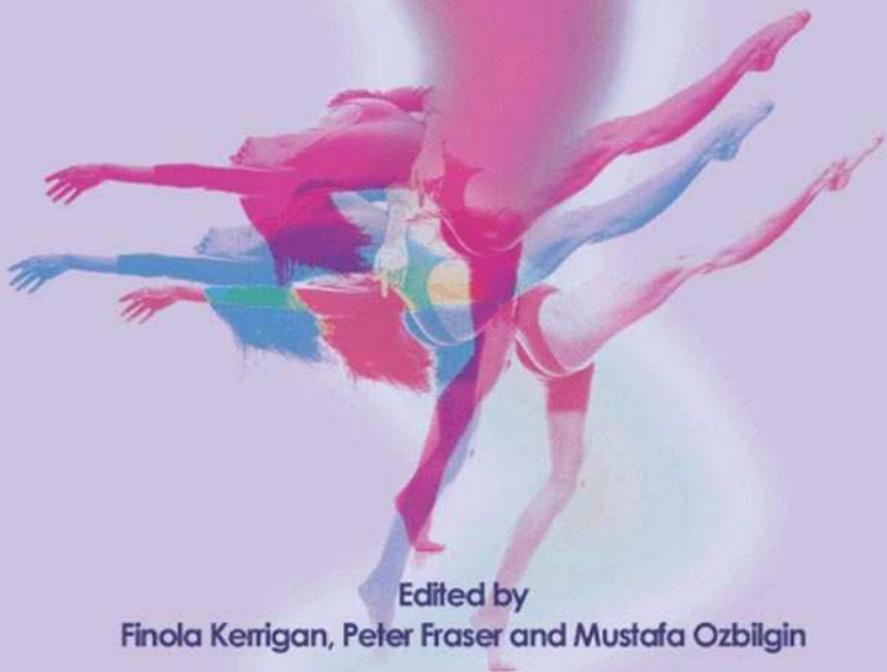




# Arts Marketing



Edited by  
Finola Kerrigan, Peter Fraser and Mustafa Ozbilgin

# Arts Marketing

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# Arts Marketing

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**Finola Kerrigan**  
**Peter Fraser**  
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# Biographical notes

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Iain Fraser is a Lecturer in Marketing at Dundee Business School, in the University of Abertay, Scotland. He holds an honours degree in Building Technology from the University of Manchester Institute of Science and Technology and an MSc in Business Studies from London Business School. His early career was spent in London, working as a quantity surveyor on building sites during the day and attending performing arts events at night. Now he combines work with pleasure by researching theatre, opera and other performing arts from a marketing perspective. His other research interests involve the development of economic infrastructure, entrepreneurship and small businesses in Eastern Europe. In this respect he currently makes regular visits to Lithuania in fulfilment of a Department of Trade and Industry contract. He is a member of the Chartered Institute of Marketing, an active member of the Arts Marketing Association and is currently chair of the Whitehall Theatre in Dundee.

Dr Peter Fraser is a Senior Lecturer in Marketing at the University of Hertfordshire. He gained an MA degree in English Literature and Language from the University of Edinburgh followed by an MSc in Business Studies from London Business School. Before moving into academic life he obtained a wide range of management and marketing experience in both public and private sector organisations, working in sectors ranging from health services to arts video distribution. His PhD thesis, adopting a complexity perspective,

highlighted some ways in which business schools currently fail to address many important aspects of how people survive financially and lead a life outside the organisation. Peter is a member of the Complexity and Management Centre at the University of Hertfordshire Business School. Currently Secretary of the Academy of Marketing, he is also an active member of the Academy's Special Interest Group in Entrepreneurial and Small Business Marketing.

Finola Kerrigan is a Lecturer in Marketing at King's College London. She is currently completing a PhD in marketing in the European film industry at the University of Hertfordshire Business School where she is a member of the Film Industry Research Group. She is also a visiting lecturer on the MA in Film and Television Production at Royal Holloway, The University of London. Her research focuses on marketing of the arts, specifically film, and she has published and presented at national and international conferences in this area. She is a member of the Academy of Marketing and the Arts and Heritage Special Interest Group of the Academy of Marketing, The International Arts Marketing Association and the British Academy of Management.

Nil Şişmanyazıcı Navaie is an artist, development advocate, and the founder of the '*Arts For Global Development Network (www.art4development.net)*'. The network is an online initiative where worldwide arts and development advocates share their ideas, experiences, works, and concentrate on developing tangible policies and projects collaboratively. Nil S. Navaie does consulting in institutional strengthening, organisational development, and works with national and international organisations that focus on arts, youth, education, social and economic empowerment issues. Prior to becoming an independent consultant, she worked in the marketing/advertising sector (Ogilvy and Mather) and led projects in management consulting and telecommunications fields for fortune 500 companies. After attending Mimar Sinan Fine Arts Academy in Turkey Nil S. Navaie continued her studies in International Relations and Economics at the University of Maryland and received her master's degree in Development Management from the London School of Economics and Political Science in the UK. Her research interests lie in creative development, societal enterprises and responsibility.

Dr Dorothea Noble is a Principal Lecturer in Strategic Management at the Business School of the University of Hertfordshire and has been a member of the Complexity and Management Centre at the University since it was established in 1995. The strand of complexity theory developed by the members of that Centre encourages research into one's own practice, which influenced the work she chose to contribute for this book. She was Chairman of the Board of Trustees of a jazz development trust during recent years, an experience she has explored here. She had been a fan of jazz since her teens, and was a member of a thriving jazz club for many years. Before

becoming an academic, Dorothea held a range of international marketing roles in two small international companies, finally as Marketing Director and board member. Her research activity has focused on the exploration of complexity theory through her professional experiences and roles.

Daragh O'Reilly is a Lecturer in Marketing at Leeds University Business School. Originally a modern languages graduate of Trinity College, Dublin, he spent much of his early career in inward investment promotion in Ireland, followed by a number of years working in West Africa on handcraft development and marketing. He subsequently did an MBA at Bradford University School of Management, following which he spent 3 years as a marketing advisor to organisations selling a wide variety of products into the UK. He then joined the academic staff at Bradford, where he lectured in marketing and in research methods, before moving to Leeds. His research interest lies in the relationship between business and culture, including issues such as the marketing and consumption of cultural offerings, cultural brand identity, product placement, and advertising. He is currently writing up a doctoral project at Sheffield Hallam School of Cultural Studies on the production and consumption of popular music. Daragh is a member of the Chartered Institute of Marketing.

Dr Mustafa Özbilgin is a Lecturer in Human Resource Management and Industrial Relations at the University of Surrey, School of Management. His research is in the field of cross-national and comparative employment relations, with specific focus on equal opportunities, diversity, ethics and change. With particular reference to this book, he researches in the field of ethics in arts management. He is currently the co-chair of the Diversity Action Research Group, funded by the Chartered Institute of Personnel and Development. The group has 10 institutional members, all large and complex organisations, from public, private and voluntary sectors in the UK. He is the co-author of a monograph titled, *Banking and Gender: Sex Equality in the Financial Services Sector in Britain and Turkey* (published by IB Tauris, Palgrave).

Dr Ruth Rentschler (BA Hons Fine Arts and Germanic Studies, Melbourne, PhD, Monash) is acting executive director of the Centre for Leisure Management Research in the Bowater School of Management & Marketing, Faculty of Business & Law, Deakin University. Ruth has published widely in the cultural field including the *Cultural and Entertainment Industries Handbook*, *Shaping Culture*, *Innovative Arts Marketing* and *The Entrepreneurial Arts Leader*. In 2003, her book *Shaping Culture* was published in Chinese (Five Senses Arts Management, Taiwan). She has guest edited a special issue of *Corporate Reputation Review* (with Professor Roger Bennett in Britain) on nonprofit organisations (Autumn 2003) and a special issue of the *Journal of Arts Management, Law and Society* on 'Culture and Entrepreneurship' (Fall 2003). Ruth has a special interest in art, marketing, creativity and entrepreneurship. She maintains a strong interest in the visual arts and art museums

in her work and private life. Ruth has held various government appointments to panels such as the Arts Marketing Task Force and Arts Victoria Professional Development Panel.

Elif Shafak is a novelist. She was born in France in 1971. She spent her teenage years in Spain, before returning to Turkey. Her first novel, *Pinhan-The Sufi*, which she published at age 27, was awarded the Rumi Prize – a recognition given to best works in mystical/transcendental literature. Her third novel *Mahrem (Hide-and-Seek)*, received the Turkish Novel Award. While on a fellowship at the Women's Studies Center in Mount Holyoke College, Elif Shafak wrote her new novel in English, *The Saint of Incipient Insanities*, which will be published in Fall 2004. Elif Shafak is also a social scientist, holding a Masters Degree in Gender and Women Studies from the Middle Eastern Technical University, and continuing her PhD in The Department of Political Science working on *State, Secularism and Masculinities in Turkey: Male Gender Roles in the Secularist-Islamist Power Frame*. Shafak has taught *Ottoman History From the Margins*, *'Turkey & Cultural Identities'* and *'Women and Writing'* in Istanbul Bilgi University and is currently teaching at Ann Arbor, University of Michigan. Shafak also writes for various dailies, weeklies and monthlies in Turkey. Contesting the dominant and manipulative discourse of religious orthodoxy and nationalist ideologies, as well as the established gender patterns and roles, has been a central theme in her writings, fiction and nonfiction alike.

## Chapter 1

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# Introduction

*Finola Kerrigan, Peter Fraser and Mustafa Özbilgin*

This volume has emerged from connections formed at a series of symposia and meetings which took place from 1999 onwards. The symposia were organised in order to encourage discussion and development of research in the area of arts marketing. Although arts marketing as an area of academic research has been developing for a number of years, literature in the area is still limited to a relatively narrow range of books and journal articles. This book is an attempt to build on existing literature by focusing on a number of areas of the arts and examining the development of marketing activity in these areas. There are many similarities as well as peculiarities between the organisation of marketing in these various art forms. These activities are informed by the requirement to address the needs of a variety of stakeholders including artists, funders, shareholders, policy makers and the general public. Although this volume is not exhaustive, we have tried to include a range of art forms in order to present a broad picture of the development of marketing within the arts.

In Chapter 2, existing research within marketing and consumer studies in the area of popular music is examined, and contrasted with views from popular music studies. A gap between the literatures is identified. Then the structure and environment of the popular music industry is dealt with, mapping out the popular music business domain, identifying the key categories of 'player', their inter-relationships and business-environmental issues. The focus then moves to brand identity in the popular music business, the different kinds of brands to be found there, including performer brands, venue brands and content provider brands. A music brand web is offered as a model for analysing musical brand identity. Following on from this, the question of the marketing mix is explored and an adapted mix developed for popular music acts. Finally, five directions for future interdisciplinary research are suggested: music brand identity, online music fan communities, major label marketing practices and live performance. A bibliography is provided which

is intended to help the reader make the journey from marketing/consumer behaviour into popular music with the best guides available.

Chapter 3 considers the development of marketing within the film industry by setting film marketing within the wider context of the film industry. It maps out the historical development of the industrial formations which exist in the contemporary film industry and examines early forms of marketing which were used. The chapter also examines the development of market research in the film industry, showing how early research used film as a tool in order to research society, only later moving on to actually research audience tastes and use this information in order to satisfy them. The chapter also examines the roles of policy in the film industry and identifies the marketing tools used in today's film industry by proposing a framework of analysis for the marketing of films. Examples will be derived mainly from the American and European industry, although other industries are also drawn upon. The marketing of film differs from the marketing of the majority of art forms included in this book in that the most films which we see in the cinema do not receive public funding. Like rock music, those in the film industry can only afford to nurture new talent and take risks by achieving a level of commercial success with others. In saying this, the chapter acknowledges the importance of public funding in developing and sustaining the film industry.

Drawing on historical, critical and practitioner insights, Chapter 4 examines theatre marketing. The growing body of academic management literature dealing with theatre marketing often describes the application of techniques that are beyond the resources of the majority of theatres to implement. Even when relatively sophisticated techniques have proven their worth one wonders at the ability of organisations to finance repeat assessments. In real life, practitioners of theatre marketing are often poorly trained and must work with far fewer resources than their private sector counterparts. Despite this, the best practitioners have developed intuitive skills of a high order. Marketing is now a discipline requiring the sound operation of certain mechanical functions yet little has been written about the importance of the impresario or showman. Theatre is about excitement, and requires hallelaloo or razzmatazz in its promotion. In this chapter, attention has been paid to some key themes such as the role of amateur theatre and distinctions between amateur and professional, and the role of the impresario. Government policy is critical here in forming not so much the agenda as the constraints within which marketing practitioners have to work.

Chapter 5 addresses some of the particular issues in the promotion, presentation and marketing of opera and the ways in which the marketing of opera has developed in the UK and elsewhere. With the most expensive and exotic of the high status arts in the western world, opera is described from the perspective of a consumer and now as a researcher in the field. Threads from marketing theory and practice include the nature of the product or service

itself and its evolution; barriers to consumption and appreciation; audience development; education and outreach; location and accessibility; government subsidy and political processes; the role of the marketing department, and word of mouth. The centrality of social or group processes, so critical to experience goods, is highlighted.

Chapter 6 offers a narrative account of the experience of being involved in the setting up, and running, of a jazz development agency funded by the Lottery and various local public bodies. The author of this section, Dorothea Noble, was Chairman of the Board of Trustees for most of the life of the organisation, a role that drew her into the management of the agency itself, and the management of the relationships with the various funders. The theme of marketing runs through the account in this chapter, not only as a relevant activity for the promotion of their activities – gigs, workshops, master classes and the like – but also in its representation of what could not be said. The chapter highlights that there are notable contradictions inherent in bringing together bureaucracies and creative groups. The first demand accountability for every pound spent in terms of their own strategic aims as imposed by government policy; yet the arts organisations, and particularly jazz-related ones, are also required to stimulate creative activity among diverse groups in the community. This chapter explores this situation as it was experienced in one small, publicly funded jazz agency.

Chapter 7 is concerned with the marketing of visual arts. This chapter provides an overview of visual arts marketing from critical, theoretical and practitioner perspectives. To date, little attention has been paid to the philosophical clashes of art for art's sake versus art for business' sake when constructing visual arts marketing theory. Unlike the majority of other industry sectors, non-pecuniary factors often outweigh any financial benefits as the artist seeks to develop the artwork. By understanding how visual arts practitioners creatively combine artistic and business expertise, the marketing researcher can then construct a more appropriate form of marketing theory. The existing theory versus practice gap is in line with other areas within marketing where what is actually carried out does not match the formulated, theorised version. Art has been used to describe the representation of the underlying nature of reality, the manifestation of pleasure or emotion and direct intuitive vision. This last interpretation mirrors the thinking of the author in terms of the importance of understanding how the artist uses sets of creative competencies to develop and market the artwork. The artist is essentially a risk taking entrepreneur and, as such, creative entrepreneurial marketing factors must be incorporated into visual arts marketing theory if this theory is to be relevant to industry practice. Instead of continually following customer demand as per the marketing concept, the successful visual artist often creates marketplace demand from within the self, in the same way that successful entrepreneurs have a belief in an idea or a feel for a product which will sell. This chapter emphasises the need for visual arts marketing theory to

incorporate product/artist centred factors rather than continue to solely prescribe regurgitations of the now dated marketing concept where the customer dictates demand. If artists always responded to the wishes of the marketplace, there would never be any meaningful progression of artistic thinking, new schools of thought, movements and development of theory.

Chapter 8 considers the museum sector and examines the competing pressures faced by museums. For the last two decades there have been a number of changes in government policy towards the arts. Specifically, governments have tried to introduce a creative industries approach while at the same time levelling public funding, hence pushing non-profit arts organisations further towards reliance on the tripartite funding model. In this more competitive environment, it becomes important for museums to invest in the visitor experience, while also seeking to broaden their audience base by reaching out to marginal groups who are infrequent visitors. Hence, there is an opportunity to explore the importance of understanding the relative values of different types of audiences. Traditionally, museums have operated with an emphasis on the object, with little prominence given to the needs of audiences. This chapter examines the origins of museum marketing, its current status in museums and its relationship to different types of audiences. It is important for museums to pitch to multiple markets, where traditionally they have served one market. The chapter identifies the value of museum marketing to customer retention and greater representation in a post-modern world, presenting a concept that service organisations can use to assess their response to changing demographic and psychographic conditions.

Chapter 9 provides an insight into societal arts marketing, supplementing the emphasis of earlier chapters on conventional marketing approaches. The chapter achieves this through an overview of the arts in the development field and examines how the arts can contribute to enhancing development on a global scale through social marketing. Since the early ages, humankind has been using their creativity to generate individual prosperity and build up social capital. Along with the 'globalisation' and recently 'localisation' phenomena (together 'glocalisation'), the current trend has led decision makers to value the 'human' aspect of development, such as the Millennium Development Goals that were formulated by the world leaders at the UN Millennium Summit (2000), and management themes such as good governance and social responsibility. The goal at micro and macro levels, besides creating competitive advantage and individual benefit, is mainly to overcome societal challenges and alleviate the cycles of underdevelopment, through societal marketing. In our interdependent world setting, where sectoral synergies progressively emerge and individual wealth and societal gain have become ever more interlocked, it is difficult to address developmental issues with a single discipline. Therefore, an interdisciplinary approach is essential in finding the optimum way for helping people and their surroundings. By using a series of case studies as illustration, this chapter illustrates how the

arts, combined with the social sciences, have been an effective medium in development, significantly in educating and assisting on issues such as human development and rehabilitation, the empowerment of women and micro-enterprising, conflict resolution, health and sustainable development. There are hundreds of projects that prove the positive impact of arts' involvement in building capacities and fostering communities worldwide. In order to further develop this approach more research needs to be conducted and also supportive policies are required to shape the suitable environment for arts to maximise its potential in the development process. The chapter also includes a debate piece by Elif Shafak, a novelist from Turkey, exploring the social position of the artist in the international context and the discussion questions seek to examine why the international context described in this piece is important for arts marketing.

Finally, Chapter 10 summarises the key issues addressed in the text and identifies areas for future research. This chapter also highlights some of the key themes common or particular to marketing in all the art, which the book covers.

## Chapter 2

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# The marketing of popular music

*Daragh O'Reilly*

### Introduction

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Music has a wide range of social functions (Crozier, 1997; Gregory, 1997), including healing, the accompaniment of dancing, the creation of a group or ethnic identity, the relieving of work through the use of rhythmic singing, storytelling, religious worship (Rouget, 1985), salesmanship, the entertainment of oneself and others, and the communication and arousing of emotions. The performance of music is essentially a social experience (Crozier, 1997; Frith, 1996; Hargreaves and North, 1997). From a social-psychological viewpoint, Hargreaves and North (op. cit.) argue that for the individual consumer the social functions of music create a context in which three issues are key: the management of self-identity, of interpersonal relationships and of mood. They find that musical preference acts as a mark of identity during adolescence in particular. Again, DeNora (1999) conducted more than 50 in-depth interviews with female consumers and found that respondents used music as a resource for doing emotional work, a mood-changer, a way of doing identity work and to help build life stories or self-narratives.

But what is popular music? Shuker (1998) says the term defies a precise, straightforward definition, and characterises it as commercially made, mass distributed music which is popular with many people, and as a product with political or ideological meaning. For the purposes of this chapter, the term popular music is intended to cover musical genres such as chart pop music, rock, rap, hip hop, soul, R&B, dance, metal, punk, reggae, garage, blues and so on. In other words, the focus is on the kind of music that people currently listen to in the home, car, bus, train or plane, or while out jogging; the music that is played at festivals like Glastonbury or Lollapalooza; the

music that we see and/or hear on rotation on MTV or radio and the music played at live concert or club venues.

## The view from marketing

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Despite marketing's confident onward march into an ever widening number of commercial and public sectors of economic activity, neither marketing-managerial nor consumer behaviour research has engaged specifically with popular music in any systematic or prolonged way. This is surprising when one considers the size of the popular music business, its strong brand identities, the amounts of money which can be made in it, its heavily mediated links with popular culture, the intensity of the relationships which popular music fans (in particular adolescents) form with their favourite musical acts or b(r)ands (Zillmann and Gan, 1997) and the attractive prospect of long-term band-fan relationships to exploit. Within marketing, music-related research in the eighties looked at rather instrumental matters (in the non-musical sense), such as, for example, how to use music to get people to buy more products in supermarkets, to create mood in restaurants (Milliman, 1982, 1986) or the use of music in TV commercials (Gorn, 1982; Park and Young, 1986) – more about muzak than music.

Another strand of research has looked at the idea of hedonic consumption. Hedonic consumption, a term which makes it sound more like a pulmonary illness than having fun, focuses on the experiential and emotional aspects of consumer experiences. Popular music is very much part of the entertainment economy (Wolf, 2000), and the experience economy (Pine and Gilmore, 1999). Lacher (1989), linking to earlier work by Hirschman and Holbrook (1982), positioned the consumption of music as hedonic consumption, which is better explained by reference to fun, fantasy, emotive and experiential aspects of consumer behaviour rather than by the more traditional rational decision-making model. Hedonic consumption deals with consumer experiences of aesthetic and non-aesthetic products. Experience is seen as multi-sensory (Schmitt, 2000), evoking emotion such as joy, fear, rapture, ecstasy and so on. Hedonic consumption deals with issues such as perceived freedom, fantasy fulfilment, personal growth, experimentation with identity and escapism. It can involve altered states in mind and body. Justin Sullivan of New Model Army (Buckley et al., 1999: 683) describes it like this:

I would challenge you ever to put on a New Model Army record and by the end of it not, if you're driving, not to be driving rather slightly faster than you intended to, or if you're sitting down listening to it, your heart will be going slightly faster than you intended to. It's designed to do that. The music is designed to do that. Basically we like things that are exciting. We're looking for some kind of a music that's exciting.

(Interview with author)

Focusing more directly on the consumption of music in its own right and not just as a sales aid, Pucely and Mizerski (1988) showed that, for pre-recorded music, experientially-based measures were superior to more traditional gauges of consumer involvement, highlighting the importance of music as experience. According to Hirschman and Holbrook (op. cit.), hedonic consumption research should focus on performing arts, plastic arts, movies, rock concerts and fashion apparel. There has been very little research within marketing and consumer behaviour into rock music consumption specifically. Lacher and Mizerski (1994) found that the need to re-experience the music was the key factor in the decision to purchase recorded rock music.

As far as live performance – a key aspect of popular music – in general is concerned there has been some research into the ritual dimension (Gainer, 1995) and consumer sense-making processes (Caldwell, 2001). Gainer's conclusion from her interviews with consumers of live performing arts was that people use this kind of consumption to define themselves as part of a collective. Caldwell offers a general living systems theory (GLST) perspective to cover the theoretical gap in explaining and predicting the sense-making associated with live performance attendance. At the other end of the scale, focusing on the individual rather than the social, Holbrook (1986, 1987) and Shankar (2000) offer more personal accounts of individual music consumption experiences, including collecting.

Another interesting notion in marketing has been that of symbolic consumption. Symbolic consumption deals with consumption of products and services as sources of meaning – for example, Levy (1959), Hirschman (1980), McCracken (1988), Mick (1986), Brownlie et al. (1999), Elliott (1994) and Elliott and Wattanasuwan (1998). An important strand of thinking in symbolic consumption is that consumers no longer consume products simply for their functional value, but for their symbolic value, for what they mean to themselves and to others. Products have become commodity signs.

Experiences and their meanings are important for marketers attempting to understand popular music. According to Arnould et al. (2002), consumption meanings are relative to the communications and the communities which receive them. The relevant product offering contains certain meanings more or less shared and more or less agreed on by community members. They identify different types of meaning: utilitarian or functional, sacred and hedonic which can be transferred from producer to consumer. Hogg and Banister (1999) applied McCracken's (1988) model of meaning transfer to images of pop stars.

Furthermore, on the basis that one's identity is determined, at least partly, by what one buys, the kinds of music a consumer listens to, will symbolise something about them. Where their musical preferences are discussed socially, consumers can use this to strategically position themselves as belonging to a group with a desirable social identity. Music consumption

can be used to enhance one's sense of own identity as well as social identity. Thus consumption can be turned into a statement about the consumer's self-perceived self-identity and desired social identity. Lived and mediated experiences serve as symbolic resources for self-construction (Elliott and Wattanasuwan, 1998). Consumers internally construct their self-concept and externally their social world. Lived experience has stronger value for the consumer than mediated experience. To sum up, there has been a little work done on the hedonic and symbolic consumption aspects of popular music consumption, and very little indeed on the marketing-managerial side.

## Popular music studies

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Shuker (2001: 3) states that popular music studies as a discipline:

Embraces the economic base and associated social relations within which the music is produced and consumed, textual analysis, auteur study and the nature of the audience.

Key themes amongst popular music scholars include: musical practices and identities (Hargreaves and North, 1997), subcultures (Gelder and Thornton, 1997; Hebdige, 1979), individual and social identity (Antaki and Widdicombe, 1998; Bennett, 2001; Widdicombe and Wooffitt, 1995), the link between music and youth (Bennett, 2000) or society generally (Longhurst, 1995), fandom (Harris and Alexander, 1998), cultural intermediation by the record industry (Negus, 1999) and the analysis and characterisation of different popular musical genres.

Within popular music studies, Middleton (1990) identifies three different approaches to the study of popular music. The first of these is the structuralist approach, which examines how meaning is generated in musical texts, how the structure of the text produces meanings, how the audience member is constructed and positioned, and also covers musicological and semiotic perspectives on the subject. The second approach, the culturalist one, is about constructing consumption of popular music as an active rather than a passive process, oppositional politics in popular music, tensions and contradictions in popular music, music and youth subcultures, the individual as determiner of cultural meaning, creative consumption and consumer autonomy; see <http://www.marillion.com/> or Collins (2002) for examples of fan power. And the final approach, the political-economic one, engages with issues such as the corporate power of the capitalistic music industry and its role in determining the tastes of a passive audience.

On the business side of popular music studies, Negus has said (1999) that corporate strategy is central to any consideration of musical mediation