

Abstract

This thesis joins the field of management studies of music-industry enterprises. Throughout the development of the concept of the authenticity, the author tried to identify an alternative approach for the benefits of professionals in order both to promote artists and to support label owners, aimed to obtain a long term competitive advantage.

This work is composed by three chapters: in the first chapter, the author focuses on the literature review about authenticity; in the second one, instead, a frame of the music industry has been drawn; whereas, the third chapter, through the application of three main research methods (survey, hermeneutics interview and case study), the author investigated the concept of authenticity from the point of view of consumers, musicians and retailers.

The aim of this work is to understand, if an interaction between the above quoted three stakeholders could exist, how it should lead the scholars to study the music industry firms under a “socio-cultural responsibility” lens.