

## Editorial

*Peter Tschmuck<sup>1</sup> and Dennis Collopy<sup>2</sup>*

One might wonder if there is a need for an academic journal on the music business. Several high-profile trade publications on the music business are published regularly and in the torrent of academic journals one can find titles that focus on popular music, the creative industries, cultural economics and arts management. Nevertheless, there is a gap for a publication wholly dedicated to the academic research of music business and industry topics. Academics from several disciplines – economics, management sciences, sociology, law, cultural studies, musicology, media studies, psychology, anthropology etc. study the economic aspects of musical life. Until now, however, there has been no specialised outlet for academic articles on the phenomena of the music economy. The International Journal of Music Business Research (IJMBR) provides an interdisciplinary platform to disseminate research results on the music business and industry.

The IJMBR is also the voice for an emerging international scientific community focusing on music business research. Before the millenium the annual output of monographs, edited volumes, journal articles and even working papers on music business/industry topics was very limited. However, with the advent of the digital revolution, which affected the music economy very early, interest in the structures of and processes within the music economy grew exponentially over the years. Articles on filesharing of music, the concert business, pricing of music products etc. have been published in highly rated academic journals in various disciplines. This highlighted the importance of a relatively small business

---

<sup>1</sup> Peter Tschmuck is professor for Culture Institutions Studies at the Institute of Culture Management and Culture Studies at the University of Music and Performing Arts Vienna, Austria with a focus on music business and industry research. He is the author of the book "Creativity and Innovation in the Music Industry" (2<sup>nd</sup> edition, Springer, 2012).

<sup>2</sup> Dennis Collopy is senior lecturer in the Music and Entertainment Industry Management programme in the Faculty of Science, Technology and Creative Arts at the University of Hertfordshire and co-founder of the Music and Entertainment Industries Research Group at the University of Hertfordshire, U.K.

sector for the economy and the global society in a digitised world. Currently the output of academic contributions to music business industry research is vast and continues to grow. The IJMBR as a double-blind reviewed academic journal provides a new platform to present articles of merit and to shed light on the current state of the art in this research field.

The music economy is a broad field encompassing various research activities. Articles on musician's income sources and earnings, their social and economic welfare and status should be included as well as on the conditions of production, distribution and use of music. Research on the organisations within the music economy such as record companies, music publishers, collecting societies, music educational institutions, concert promoters, booking and artist agencies, ticketing companies, manufacturers of music instruments all fit within the scope of the IJMBR along with the institutional framework for the production, distribution and use of music such as music related intellectual property rights (such as copyright, moral rights, patents, trademarks and brands), music business contracts and policy issues (e.g. public funding, competition policy, taxation, social policy for musicians). In addition articles on the international music trade (such as the licensing of music and music export initiatives) and music market structures are welcomed as well as features on music professions, music professionals, music management, marketing, sponsoring and merchandising. There is also room for papers on all music genres and for so-called functional music such as music for religious practices and rites, films, TV-series, commercials and even "elevator" music, sound design, sound branding, music visualisation. Last but not least all aspects of the history of the music businesses should be highlighted in the IJMBR.

The first issue of the IJMBR reflects a wide range of music business research topics that fit within the scope of the journal's remit. In a theoretical piece, Patrik Wikström argues that the economic value created from recorded music is increasingly based on context rather than on ownership and that the focus of music distribution should shift from download and streaming to contextual models of music experience. The

second paper presented initially by Pinie Wang at the first Young Scholars' Workshop of the Vienna Music Business Research Days 2011 highlights, in a historical analysis, the complex inter-relationship between the US media, advertising and music industries. Martin Kretschmer then addresses his contribution to the recent EU-copyright term extension for sound recordings, proposing that copyright interests should be transferable only for an initial term of 10 years, after which they will revert to the creator. This should lead to a remarkable decrease in orphaned work and should foster creativity and innovation.

IJMBR targets all academics, from students to professors, from around the world and from all disciplines with an interest in music business research. Interdisciplinary papers are especially welcomed if they address economic and business related topics in the field of music. The IJMBR should also garner interest from musicians, music business professionals, music teachers and also of policy makers and art administrators. All articles are subject to a double-blind review and three editors from academic institutions, each covering different research fields, are responsible for the reviewing process. The IJMBR is published twice a year in April and October and it is always possible to submit papers for consideration. The guidelines for submissions can be found at the end of this issue.

In conclusion we look forward to receiving as many interesting papers as possible and request submissions are sent to [music.business.research@gmail.com](mailto:music.business.research@gmail.com).