

## Editorial

*Peter Tschmuck*<sup>1</sup>

The April issue 2019 of the International Journal of Music Business Research (IJMBR) opens with the article "Digital enabled experience – the listening experience in music streaming". Bård Tronvoll, Professor of Marketing at the Business School of Inland Norway University of Applied Sciences, analyses the drivers as well as the outcomes of music listening on streaming platforms such as Spotify. His research, based on a face-to-face survey of almost 1,800 respondents, unveils the cognitive, emotional and sensory values of the music streaming listening experience. The main finding of the research is that music listening experience on music streaming services "(...) is influenced by social factors such as recommendations and social fellowship with musical peers; and it strongly drives loyalty toward playlists" (p. 6). Thus, the author concludes that music streaming cannot be explained without considering the social dimensions of music listening.

The second article – "An analysis of ticket pricing in the primary and secondary concert marketplace" – by Terrance Tompkins of Hofstra University in New York City is a literature survey on the factors that impact the pricing of concert tickets in primary and secondary markets. The article highlights the way concert promoters set ticket prices below the profit maximizing level, which in turn opens the door for the secondary online ticket companies selling the tickets at new, but higher price points, thus scalping the concert goers. The underpricing of tickets in the primary market can be explained by (1) accommodating the sale of

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complementary goods (parking fees, concessions and merchandise); (2) maintaining the artist's popularity by showing the artist is fair to his/her fans; (3) variations in ticket prices vary due to the date of the event, venue type and seat availability. After examining the role of secondary market actors such as StubHub and SeatGeek, the article proposes solutions for the primary ticket market to minimise the impact of the secondary ticket market.

Silvia Donker, who was awarded the best paper in the Young Scholars' Workshop of the 9<sup>th</sup> Vienna Music Business Research Days 2018, contributes the third article of this issue. "Networking data. A network analysis of Spotify's socio-technical related artist network" provides a case study on Spotify's related artist network of the Dutch drum & bass band Noisia. It applies network theory and a network method to *"uncover how each actor [i.e. artists] ... is embedded in networked structures of relationships that provide opportunities, constraints, coalitions, and workarounds"* (p. 73).

This issue rounds up with a book review of "The Music Business and Digital Impacts. Innovations and Disruptions in the Music Industries" by Daniel Nordgård, published as the first volume in the Music Business Research series of Springer Publishing.

The IJMBR is aimed at all academics around the world, from students to professors, from all disciplines and with an interest in music business research. Interdisciplinary papers will be especially welcome if they address economic and business-related topics in the field of music. We look forward to receiving as many interesting papers as possible. Please send paper proposals to [music.business.research@gmail.com](mailto:music.business.research@gmail.com).