

Editorial

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The International Journal of Music Business Research (IJMBR) tackles a broad range and variety of music business research topics. Its main purpose and aim is to address issues impacting the music industry and the music economy from a number of perspectives and using a variety of different disciplines. The variety of the contributions within the IJMBR is readily apparent. In this issue that diversity covers the new options available to three of the key creative players in the music industry: the artists/music creators, businesses and their customers. Each article highlights how the creation of value from each perspective has been fundamentally altered because of the changing role of users/consumers

In his article "*Customer experience management in the music industry online communities*", Jari Salo develops a compelling strategic understanding of marketing to users of online communities. Against the background of one of his own studies he identifies Customer Experience Management (CEM) strategies that he explores and elaborates on and notably distinguishes from Customer Relationship Management (CRM). The strategies identified in his contribution aim either to involve the customers more (encouraging strategies) or to make them feel better (smoothing strategies)

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The second article "*The new artepreneur – how artists can thrive on a networked music business*" is based on the prize winning presentation given by Maike Engelmann, Lorenz Grünewald and Julia Heinrich at the second Young Scholars' Workshop during the 2012 Vienna Music Business Research Days Conference. They are able to show that, on the basis of data on employment trends, especially in the classical music field, as well as interviews with artists, teachers in music education and classical music students, focusing their training solely on the requirements of the markets is an insufficient basis to achieve success. They develop a more complex model structured around the creative exchange of different types of capital that offer greater prospects for success for artists through networking activities.

In the third article, "*How media prosumers socially innovate today's new networked music culture and economy*", Carsten Winter develops a new understanding of "consumers" as "prosumers". Prosumers are growing in numbers, because of their access to digital network media. Ever since the development of print, electronic, and finally of network media, consumers have adjusted their behaviours to the availability of ever more new opportunities. These allow as a consequence new ways to use and perceive music, and now even to distribute and produce. The article discusses in detail the dynamics of the development of new opportunities for prosumers using selected results from a project for the Berlin Music Commission to identify and develop new value-added potential and prospects for key people in the Berlin music industry. The scope of the project enabled the development of a dynamic music value creation model to demonstrate why and how processes of value creation between artists and prosumers, are changing and how these are challenging the music industry.

The IJMBR is aimed at 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 be of interest to musicians, music business professionals, music teachers as well as policy makers. All articles are

double-blind reviewed and the three editors from different academic institutions, covering different research fields, are responsible for finding qualified reviewers and to assist in the reviewing process. The IJMBR is published twice a year in April and October and it is permanently possible to submit papers. The guidelines for paper submission can be found at the end of this issue.

Finally we look forward to receiving as many interesting papers as possible and request that you send papers for consideration to music.business.research@gmail.com.