

Editorial

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The first issue of the second volume again reflects the broad range of music business research topics covered by the International Journal of Music Business Research (IJMBR). Whereas two papers share a focus on music consumption behaviour, the third one sheds light on the Chinese digital music industry.

In the first article, Michael Huber presents the results of a representative survey for the Austrian population on its music listening behaviour. The highlights of the article include data on live concerts with little more than a third of the Austrians going to concerts several times a year but a quarter never attending a live musical performance. More than half of the respondents own at least 50 original sound recordings on a physical carrier and one fifth possess the equivalent number of digital music files. Despite the low level of live music attendance and recorded music purchases, music listening is the most preferred leisure time activity for Austrians. However, the main music consumption hub is still radio, followed by the computer and the mp3-player for the younger generation and CDs as well as TV for the older age groups. The results also highlight a gap between the generations, with the 50+ group, still relying on the traditional music consumption channels, and "Generation Web 2.0", who grew up with new online media. The author concludes that youngsters "*(...) like their music to be uncomplicated, convenient and inexpensive*" (p. 31).

Adopting a different approach but with a similar aim, Juan Montoro-Pons analyses the audiences for popular music concerts in Spain. In an

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econometric demand model, the author explains the frequency of attendance at live music performances and its relationship to media participation. His analysis is based on data from two waves of the "Survey for Habits and Cultural Practices in Spain" (2006 and 2010). The Spanish data show that roughly 12 percent of the respondents in Spain attended a live music performance over the previous three months, a statistic that is in line with the results of the Austrian survey. Moreover the statistical model predicts the likelihood of live music attendance is driven by cultural capital accumulated through media participation or as the author puts it: "*[T]he average profile of the live music consumer [is] a male, young, educated consumer with time availability and actively engaged in the media consumption of recorded music, both by purchasing and by copying and downloading music files and full albums*" (p. 51). In other words, the more recorded music is consumed the higher the probability of concert attendance.

In the final article of this issue, John Fangjun Li examines the development of the digital music industry in China. The digital market segment has a higher economic relevance within China's music industry than comparable Western music markets. Li distinguishes three types of music companies in China: (1) traditional record companies, engaged in mobile and online music distribution; (2) technology driven companies with a strong link to the Internet; (3) telecommunication companies bundling music in their multimedia packages. Despite their differences, these three different business models are converging in the near future into a new kind of all-inclusive media enterprises, based on Internet and mobile networks. Might China be the forerunner of the digital music industry for the 21st century?

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. Thus, we look forward to receiving as many interesting papers as possible and request that you send papers for consideration to:

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