

Editorial

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This issue of the International Journal of Music Business Research (IJMBR) is the first published by the International Music Business Research Association (IMBRA), founded at the University of Music and Performing Arts Vienna on October 2nd this year. IMBRA's foundation board confirmed the three current editors; Dennis Collopy, Peter Tschmuck and Carsten Winter in their roles and also appointed Daniel Nordgård of the University of Agder in Norway to the role of book review editor. This editorial team will be responsible for publishing the IJMBR over the next two years.

In a fundamental article, "Life is live: Experiencing music in the digital age", Beate Flath highlights how digitisation has dramatically changed the experience of music reception. Based on Alvin Toffler's concept of prosumption, she argues that the separation between active music producers and passive music consumers has become porous. *"As a result, music reception through digital devices is shifting towards experiencing music similar to in live settings. Within the paradigm of an experience-driven society the sensual and, therefore, the immediate experience becomes an added value, created also by customers, users and recipients"*, Beate Flath concludes.

The changing modes of music consumption in the digital age are also the focus of José M. Alvarez-Monzoncillo and Juan Calvi's article "Music consumption in Spain: from analogue to digital in the shaping of music". Whereas Beate Flath analyses the new possibilities for participation in music production and music dissemination, Monzoncillo & Calvi highlight the other side of digitisation. Consumption of digital music takes

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place in a new type of mass market, one that is ever more concentrated. They based their arguments on a comparative study of fifty of the most listened-to songs in Spain across digital and physical formats as well as radio airplay. Their analysis indicates there is no difference between music consumed on digital channels, on the radio or in physical formats. The authors conclude that; *"consumption is concentrated in mass-market musical products that are produced, precisely, to satisfy what are considered to be 'mainstream musical tastes'."* Music recognition and music recommendation systems; *"strengthen the social logic of imitation and repetition, reinforcing even further the gregarious behaviour of cultural consumption."* This results in increasing power of the mediators in the digital music industry such as (major) record labels.

Music blogs also play an important role in formulating music tastes. In her article "The Evolution of music blogs: From a fan's passion to a promotional outlet". Beatrice Jetto argues record labels *"went from suing blogs for digital copyright infringements to collaborating with them for the promotion of their artists"*. She highlights four different phases in the evolution of music blogging: (1) the amateur phase; (2) the diversification phase; (3) the promotional phase and (4) the professional phase. Her findings are based on thirty semi-structured interviews the author conducted with 18 music bloggers in Australia. The interviews highlight the evolution of music blogs from fan diaries to music consumer guides. She concludes; *"music blogs play an important role as intermediaries for the music industry and they have assumed an important status as gatekeepers of taste."*

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 and request that you send paper proposals to:

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