

Editorial

*Dennis Collopy*¹

This new issue of the International Journal of Music Business Research (IJMBR) is the latest published by the International Music Business Research Association (IMBRA) based at the University of Music and Performing Arts Vienna. IMBRA's three current editors include Dennis Collopy, Peter Tschmuck and Carsten Winter along with Daniel Nordgård as our IJMBR book review editor. This issue features three unique papers that highlight novel insights into and fresh innovations in the modern music business particularly at a time when access-based models are superseding the old ownership model in most music markets. The three papers cover music streaming psychology, the relevance of aesthetic preferences in record labels and the importance of narrative as a tool in recording artist biographies.

"The Psychology of Music Streaming - Exploring Music Listeners' motivations To Favour Access over Ownership" focuses on streaming's radical impact on the way we now experience music. The change from ownership to on-demand access of a virtually unlimited amount of music challenges previous notions of how music is defined, experienced and consumed. The paper's psychological perspective highlights a range of factors that encourage music users to favour access over ownership, including enhanced discovery, nostalgia-fulfilment and augmented emotional engagement. This increase in access-based consumption is driven by, and has multiple positive effects on, listeners' psychological functioning. The conclusion notes the implications for each of the three pillars of the streaming industry (listeners, content-creators and service providers) for enhancing the musical experience, growing revenues, and maximising the overall potential for engagement with and through music.

"Aesthetic preferences and aesthetic 'agnosticism' among managers in music organisations: is liking projects important?" is pertinent to the

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predominately 'pull' nature of the modern streaming based market. The paper examines how senior managers within the large music organisations deal with their individual aesthetic preferences in their decision making when developing and marketing new work? Using an international and qualitative method involving 24 interviews with senior executives, the article notes substantial variations in opinion, with some managers very much committed to their own aesthetic preferences and others adopting a more 'agnostic' stance in which their personal preferences are ignored in favour of a more consumer oriented, marketing-led approach to their target market.

"Why narratives are better than chronicles of achievement in musicians' biographies" is relevant to better understanding modern music consumer behaviour including new music discovery and the reliance of many online music services such as Spotify on recording artist biographies. The paper draws on Simon Frith's theory that music appreciation involves identification with broader cultural narratives and Bruner's theory that identities are narratively constructed. It hypothesises that artist biographies containing narrative features are superior to those that merely chronicle the artists' achievements. The narrative based 'bios' enable perceptions of authenticity and can improve listeners' aesthetic experience of the music, increasing the likelihood of them becoming fans.

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:

music.business.research@gmail.com

