

Editorial

Dennis Collopy & Guy Morrow¹

The April issue 2020 of the International Journal of Music Business Research (IJMBR) opens with the article "Music marketing in the digital music industries – An autoethnographic exploration of opportunities and challenges for independent musicians" by Shane Murphy. Through the use of an autoethnographic research method, Shane Murphy provides insights from the micro-perspective of an independent musician into the major structural transformations that have occurred in the music business post-digitisation. Interestingly, while Murphy found that the opportunities to release and promote independent music are significant in the digital music industries (DMI), the widely touted Do-It-Yourself (DIY) approach is a myth; the labor required to make headway in the DMI has increased and it is too laborious for independent musicians to genuinely do everything themselves. Murphy argues convincingly that instead, the establishment of complex artistic and marketing partnerships with various intermediaries is necessary to compete in the over-supplied music industries.

Tim Metcalfe & Nicolas Ruth contribute the second article "Beamer, Benz, or Bentley: Mentions of products in hip hop and R&B music". According to this article, Beamer, Benz, or Bentley (Beamer is an American slang term for BMW), cars, fashion and alcohol are the types of products most frequently mentioned in hip hop and R&B lyrics. This is an im-

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portant study given that these genres are currently the most popular globally; the potential impacts of these products mentions are not well understood and so this study involved large-scale content analysis across the years 1990 to 2017. In doing so, this article provides a fascinating overview of product mentions present in hip hop and R&B lyrics across these years.

The third article – Dexter Purnell's "Closing the Gap: Understanding the Perceptual Differences Between Generations Regarding Music Streaming Technology" – focuses on the impact of music streaming technology and argues that, whilst music streaming has become the preferred method for recorded music consumption, there appears to be generational differences in the utilisation rate of the technology. Using a modified version of the Technology Acceptance Model (TAM), Purnell investigates the differences in the use of music streaming technology between digital natives and digital immigrants, which reveals statistically significant, albeit small, differences between digital natives and digital immigrants use of streaming technology.

Sam Edrisi's "Where the magic people gathered The Role of Private Members Clubs in the Contemporary Music Economy" is the award winning paper of the Young Scholars' Workshop 2019. It explores the increased popularity of a new type of private member club aimed at a crowd, which identifies with entrepreneurialism, independence, and creativity. The case study of one such club, Soho House, highlights its position as a primary meeting point for recording artists, managers, label owners and major record label employees to socialise with other members of the creative industries (CI). The member interviews and academic literature underpin his analyses of how the club has become pivotal in knowledge transfer between CI workers, who share a common language and behaviour and as well as tacit codes that work as anchoring points of the global creative economy.

This issue rounds up with a book review of "Rockonomics: A Backstage Tour of What the Music Industry Can Teach Us about Economics and Life" by Alan B. Krueger, who sadly passed away in March 2019. "Rockonomics" was Alan's last book in an outstanding body of works on

economic issues related to education, labor markets and income distribution. Thus, it was very beneficial that Alan B. Krueger also had a research interest in the music industry and, therefore, was an irreplaceable member of the music business research scientific community who did not just publish extensively on music industry related topics, but also established the Music Industry Research Association (MIRA) in 2017. It was a great honour that Alan – in collaboration with Marie Connolly – published one of his last articles in the IJMBR's October issue 2018 on "[The secondary market for concert tickets: theory and evidence](#)".

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.