Editorial

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The first article in this issue, “Resource Integration, Value Co-Creation, and Service-dominant Logic in Music Marketing: The Case of the TikTok Platform” by Benjamin Toscher, argues that service-dominant logic (S-D logic) is useful for understanding marketing processes in the context of the music industries. S-D logic is a term from the field of behavioural economics, and it is being used in this article as a theoretical framework for explaining value creation, through exchange, among co-creators in the music business. Specifically, Toscher examines empirical evidence of resource integration and value co-creation on TikTok. Toscher’s argument that musicians do not produce goods; they provide a service through the way in which they create/co-create and market experiences, links neatly to the next article in this issue.

The following article in this issue, “Hang with me—Exploring fandom, brandom, and the experiences and motivations for value co-creation in a music fan community” by Jessica Edlom also explores value co-creation. Using a digital ethnographic approach, Edlom generates original insights concerning fan communities and specifically how these communities interact with a particular music ‘brand’. The findings relate to the fan community of Swedish artist Robyn and they highlight the connection between the ‘Robyn’ brand and the fans of it.

The final article in this issue, “Moral music management: ethical decision-making after Avicii” by Gerardo Chaparro and George Musgrave applies a moral intensity test by way of a scenario-based questionnaire that was sent to six music managers based in London (UK). Using this method, Chaparro and Musgrave address the question: How do music managers identify ethical issues and make moral choices? And the findings are fascinating. Chaparro and Musgrave suggest that music managers are aware of numerous ethical challenges that emanate from their work, however, the relatively informal, loosely regulated nature of the music workplace complicates the negotiation of ethical and moral tensions. The poignancy of Avicii’s death by suicide is used to raise awareness of the need to understand the complex dynamic between musicians and their managers and how this dynamic plays out when both parties are faced with ethical dilemmas. The significance of this article is that it no doubt will ignite a debate concerning these complex dynamics.

The International Journal of Music Business Research is aimed at all academics around the world, from students to professors, from all disciplines with an interest in music business research. Interdisciplinary articles are welcome if they address economic and business-related topics within the field of music. Please submit articles via <https://sciendo.com/journal/ijmbr>.

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1. Dr Guy Morrow is a Senior Lecturer in Arts and Cultural Management at the University of Melbourne, Australia. His most recent book is ‘Designing the Music Business: Design Culture, Music Video and Virtual Reality’ (Springer, 2020) and his previous book was entitled ‘Artist Management: Agility in the Creative and Cultural Industries’ (Routledge, 2018). He is also currently co-editing a contributed volume entitled ‘Rethinking the Music Business: Music Contexts, Rights, Data and COVID-19’ (Springer, forthcoming 2022).

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