

Second Vienna Music Business Research Days

Young Scholars Workshop (June 10, 2011)

Innovation in Music Business

After more than ten years of crisis-ridden times in the music business sector, new successful players like iTunes have established themselves in the music industry. Moreover, young startups like Spotify have been welcomed with open arms.

As new distribution models for music are invented and likely to hit the mass market soon, almost everyone in the music industry seems to expect the business to recover. Based on this background, it is time for a short summary on the past few years: What is the aftermath of the music business crisis? Have we seen the innovation one would expect in a crisis-ridden sector?

Until now we have seen much effort, but little success due to different problematic aspects characterizing the music business sector. For instance, the field of distribution, where the industry's main profits are earned, is in the hand of just a few big players. Additionally, starting up in the music business seems to be an all-or-nothing gamble, accompanied by exhausting licensing deals and a long period before profits are realized. Therefore, the low success rate of music business entrepreneurs does not seem to be the result of incompetence. As Dalton Caldwell, the founder of the defunct music startup imeem, stated: "Every time a founder does a music startup, a likely-more-successful startup dies". However, Caldwell also stressed that he misses a greater variety of business models in this sector.

One of the main questions of the workshop will address the question of how music business research can support efforts for innovative products and services. According to the Vienna Music Research Days a special focus will be the field of innovation in digital music distribution. This leads to a wide range of related questions:

- What drives innovation in the music business sector?
- How can we scientifically understand and differentiate music business models?
- What do we know about critical success factors?
- From Atlantic Records to Soundcloud and Spotify: Have the success factors changed – and has music business entrepreneurship in general?
- What rationalities affect this very "personal" industry?
- Has the crisis changed the management of music business?
- What can we learn about the customer's willingness to pay?
- Will iTunes control the future distribution market or will the startups set the pace?
- And how can music business research support efforts for innovative business models?
- ...

These and other questions will be discussed at the Young Scholar's Workshop "Innovation in Music Business" as part of the second Vienna Music Business Research Days. In addition, we want to hypothesize on the industry's future prospects.

A **maximum of 25 participants** will be selected to guarantee a workshop atmosphere. The sessions combine paper presentations and discussions including interactive elements.

The workshop organizers Prof. Dr. Carsten Winter (University of Music, Drama and Media Hanover) and Prof. Dr. Peter Tschmuck (University of Music and Performing Arts Vienna) welcome **submissions from scholars of all disciplines** exploring questions that will help to understand economic and managerial problems as well as processes of innovation in the music business sector.

We strongly encourage submissions from students at all levels of the MA & PhD. Collaborative (co-authored, co-facilitated, co-led) work is welcome.

Papers are due by 2. May 2011.

Please email your submission to viennamusicresearch@ijk.hmtm-hannover.de

Proposals must be submitted in a portable document format (pdf) and should include:

- a short paper of a maximum of 1500 words and/or a draft of the poster you would like to present (both should include an abstract of 1000 characters)
- a separate sheet with contact information, including affiliation, e-mail, telephone and postal address of the author(s).



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