

Editorial – Or how to install a new editorial board

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To begin, I would like to thank the Executive Council of ESCOM for electing me to a second term (2016–2018) as the editor of *Musicae Scientiae*. I am honoured by this vote of confidence. This position plays a central role for ESCOM because the reputation of the journal and its attractiveness to subscribers directly influences the amount of royalties paid by the publisher and, hence, benefits the work of the society. Without the regular and steadily increasing royalties, ESCOM's work as we know it would not be possible. I would like to use the remainder of this editorial to inform you about the journal's development over the past three years, give you some information about the process of selecting the new editorial board, and, finally, together with the other board members, thank the outgoing editorial board and all ad hoc reviewers for their invaluable support.

One of the foremost reasons that authors submit high quality manuscripts to a journal is its rapid turnaround time. *Musicae Scientiae* is highly attractive from this perspective, and from 2013 to 2015 the number of days from the time of submission until the editors' first decision was 41 on average – and until the final decision 127. In 2015 the number of days until final decision was reduced to even 100 days! The average acceptance rate over the last three years has been about 58%. This percentage is a result of the excellent manuscript submissions, and it also shows that the authors' submissions have a fair chance of being accepted.

The promising development of *Musicae Scientiae* is also reflected in its bibliometric indices as reported annually by our publisher, SAGE:

- (a) Journal Impact Factor (2-years IF) as calculated by Thomson Reuter: 2012 = 0.73, 2013 = 1.54, 2014 = 0.81.
- (b) Journal Citation Report (JCR) as calculated by SCImago Journal and Country Rank (see <http://www.scimagojr.com>) for journals in the field of music: 2012 = rank 7 out of 106 journals, 2013 = rank 6 out of 106 journals, 2014 = rank 4 out of 108 journals.

I am convinced that the clear focus of the journal on empirical (e.g., data rich) research (psychological and other) is now bearing fruit: future bibliometric indicators will hopefully attest to our success. The journal's archive has been completed in the meantime, and every issue of *Musicae Scientiae* starting from the first volume in 1997 is now available online.

Another innovative strategy was the introduction of special issues (SI). SIs are intended to bundle innovative and momentous research topics; they also allow quick action in response to hot topics. A call for proposals for SIs is circulated to all members of ESCOM annually in October. The series was started in 2013 with an SI on “Replication in Music Psychology” (Guest Editor: Timo Fischinger), followed in 2014 by an SI on “Music and Emotion: Empirical and Theoretical Perspectives” (Guest Editor: Geoff Luck), and in 2015 by an SI on “The AIRS Test Battery of Singing Skills” (Guest Editors: Helga Rut Gudmundsdottir and Annabel J. Cohen).

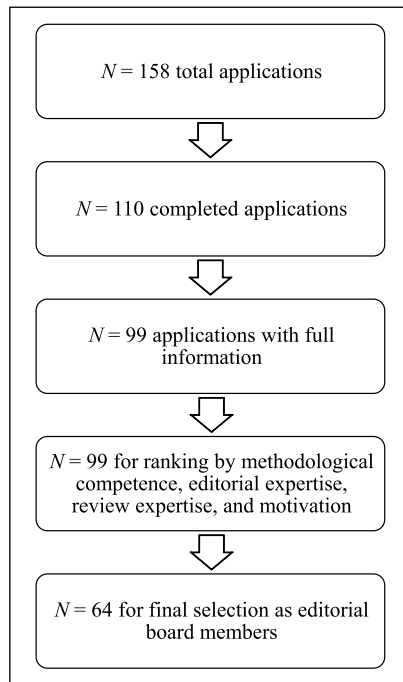


Figure 1. Flowchart of the selection process for editorial board members by an online survey.

SAGE responded to the ongoing discussion on how to give free and open access to research which is sponsored by public funding (see <http://www.rcuk.ac.uk/research/openaccess> and the recommendations presented in the “Finch Report”: <http://www.researchinfonet.org/publish/finch>) by offering *SAGE Choice*. This Gold Open Access strategy within a traditional subscription journal enables authors to choose between both publication types.

At this point I would like to address a great thank you to the members of the outgoing editorial board. Without their continuous and enduring support, the journal would not be where it is today. As we all know, the field of empirical music research continuously changes its topics and methods, which requires a periodical revisiting of the editorial board every three years. As a result, there are now some new names in the list of associate and consulting editors.

You might be wondering how such an editorial board is assembled, and to be honest, there does not seem to be a golden rule. In early summer 2015, I decided to make the selection process as transparent and accessible as possible. An open call for new members to the editorial board was forwarded to all members of ESCOM, all previous editorial board members, and all reviewers and authors listed in the Manuscript Central system of *Musicae Scientiae* (this is the administrative backend for manuscript handling). The call was conducted as an online survey and contained questions related to the following four dimensions: (1) personal information and qualification, (2) methodological competence, (3) editorial expertise, (4) motivation (see Appendix A for the full questionnaire). Self-nomination through the survey was possible for about two months.

A total number of $N = 158$ persons participated in the survey, resulting in $N = 110$ completed applications and $N = 99$ valid participants who gave full information to all questions (see Figure 1). Sum scores were calculated for some questions, and some were used as single value

variables (see Appendix A). Finally, the total anonymized matrix of participants was ranked according to the following four criteria, which was used in a subsequent blinded decision process to select members for the new editorial board: (a) sum score of methodological competence (Appendix A, Q. 2a), (b) previous editorial experience (Appendix A, Q. 3a), (c) expertise in reviewing (Appendix A, Q. 2c), (d) a sum score of motivation (Appendix A, Q. 4b). Additionally, reported familiar research topics (Appendix A, Q. 5) were used as a selection criterion. A balanced representation of male and female reviewers from different countries was achieved by fine-tuning the list. This resulted in a selection of $N = 64$ members for the new editorial board. Their range of methodological competence, thematic versatility, editorial experience, and motivation should guarantee that all manuscripts submitted to *Musicæ Scientiæ* will be reviewed in a most competent and rapid way. Finally, my list of nominees was approved by the Executive Council of ESCOM in October 2015. For those interested I have included more details on the selection process in Appendix B.

To summarize, the use of an objective assessment for the selection of editorial board members seems to be a reasonable approach compared to selection criteria based on mere intuition or word-of-mouth recommendations of adequate members. The resulting high proportion of correct decisions (predictions) of about 70% confirms the adequacy and internal consistency of the a priori determined objective criteria. However, the remaining 30% of predictive uncertainty is a necessary scope for fine-tuning which should be left in the responsible hands of every editor. His or her past experience with reviewers, as well as the subjective evaluation of future research topics and required reviewer expertise will guarantee a reliable and efficient editorial board.

Finally, I am extremely grateful to the abstract translators: Jiang Cong (Chinese), Hubert Bolduc-Cloutier (French), Laura Ferrari (Italian), Noriyuki Takahashi (Japanese), Ramon Sobrino and Maria Encina (Spanish). They all did a fantastic job! However, the web analytics showed that the number of visits to the translation website have decreased over the past three years. I would venture to say that there is no longer a true need for this service as English abstracts seem to be sufficient for the majority of our readers. This increased language competency is a promising development – after all, it is just a small step from reading to writing. (I am waiting for your manuscripts!)

My wish for the next editorial term is to continue to lead the journal further along its successful path into a splendid future. Please join my team and me in this endeavour by considering *Musicæ Scientiæ* as an outlet for your own and your graduate students' research and by recommending us to your colleagues and librarians. My work is also critically dependent on the hard work put in by colleagues in reviewing, and I am very grateful for your continued support as a subscriber. Finally, if you have comments or suggestions as to how we can improve *Musicæ Scientiæ*, please do not hesitate to contact me.

Acknowledgements

I am grateful to Maria Lehmann for her ongoing support in proofreading my correspondence related to all matters of the journal.

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Appendix A: Selection criteria for the editorial board

1. Personal information and qualifications

(a) Personal information

- Name / Affiliation and Institution

(b) Qualifications

- Will finish my PhD within the next 3 months (minimum requirement)
- Hold a PhD degree
- Do not hold a PhD degree and have no plans to finish a degree in the near future

(c) Current position

- PhD student / Post Doc / Lecturer/Senior Lecturer / Assistant Professor / Associate Professor / Full Professor / Retired Researcher

(d) Latest publications

My latest 2 publications have been published in the following journals (drop down menu to the most relevant journals).

2. Methodological competence [sum score of 2 (a)]

(a) *I feel familiar with the following empirical research methods (please check all that apply; don't worry about the large variety of methods but this is what comes on my desk)*

- Classical test theory (factor analysis) / Probabilistic test theory (item response theory such as Rasch model) / Classical, "frequentist" inference (e.g., significance testing, confidence interval; correlation analysis, *t* test, ANOVA) / Bayesian inference (decision theory) / Statistical modeling (GLM, etc.) / Online surveys / Verbal data (e.g., protocol analysis; quantitative text analysis, text mining) / Behavioural data (e.g., video observation, coding) / Electrophysiological methods (e.g., SCR, HRV) / Neuroscientific methods (e.g., EEG, MRT) / Movement analysis (e.g., motion capturing) / Data mining (e.g., corpus analysis with CART, random forest, classification approaches such as LCA, cluster analysis) / Qualitative methods (e.g., interviews, group discussion, field research) / Meta-analysis / Signal detection theory / Reviews (systematic or narrative) / Computational modeling (e.g., simulation, "analysis by synthesis")

(b) Knowledge of editorial standards

I am familiar with the following editorial standards:

- APA / COPE / Other

(c) Review expertise

How many reviews have you completed in the last 12 months?

- 0 / 1–2 / 3–4 / more than 4

(d) *I have worked as a reviewer for the following journals in the last 12 months (please check all that apply)*

- Psychology of Music / Music Perception / Psychomusicology / Journal of Research in Music Education / Music Education Research / Frontiers in Psychology / PLoS ONE / Other / None

3. Editorial expertise (sum score of 3 [a])

(a) *I have previously worked as (please check all that apply)*

- A consulting editor / An associate editor / A special issue or guest editor / An ad hoc editor

(b) *I am familiar with the following bibliometric indicators (please check all that apply):*

- ISI Impact Factor / SJR / SCImago / Hirsch factor

4. Motivation

(a) Membership

I am a member of ESCOM

- Yes/no
- I would like to become a member of ESCOM (link to ESCOM website)

(b) Submissions [sum score of 4 (b) and (c)]

I agree to submit the following number of high quality papers per year to MUSICÆ SCIENTIÆ

- 0 / 1 / 2 / 3

(c) Editorial support

I agree to review this number of manuscripts per year

- 0 / 1 / 2 / 3 / 4 /

(d) Review editor

I feel motivated to support the journal as a book review editor

- Yes/No

5. Research topics (sum score)

I feel most competent in the following sub-disciplines of empirical music research (please check all that apply)

- Music cognition / Popular music / Musical development / Music and personality / Music and emotion / Music and evolution / Music in media or communication science / Social and applied psychology of music / Music performance / Music therapy / Music theory / Music education / Musical acoustics / Singing/voice research / Movement analysis / Rhythm perception / Creative processes / Comparative musicology or cross-cultural research / Computer modelling/data mining / Feature analysis / Test theory or diagnostics / Audience research / Music in everyday life / Other

Appendix B: Statistical test for internal consistency of decision criteria

To test for the validity and internal consistency of the decision criteria applied, a classification tree analysis was conducted. The following predictors were used: (a) board membership 2013–2015 (y/n); (b) sum score of methodological competence; (c) previous editorial expertise; (d) review expertise; (e) sum score of research topics; and (f) sum score of motivation. A positive decision for board membership from 2016–2018 was used as target variable. Data analysis was

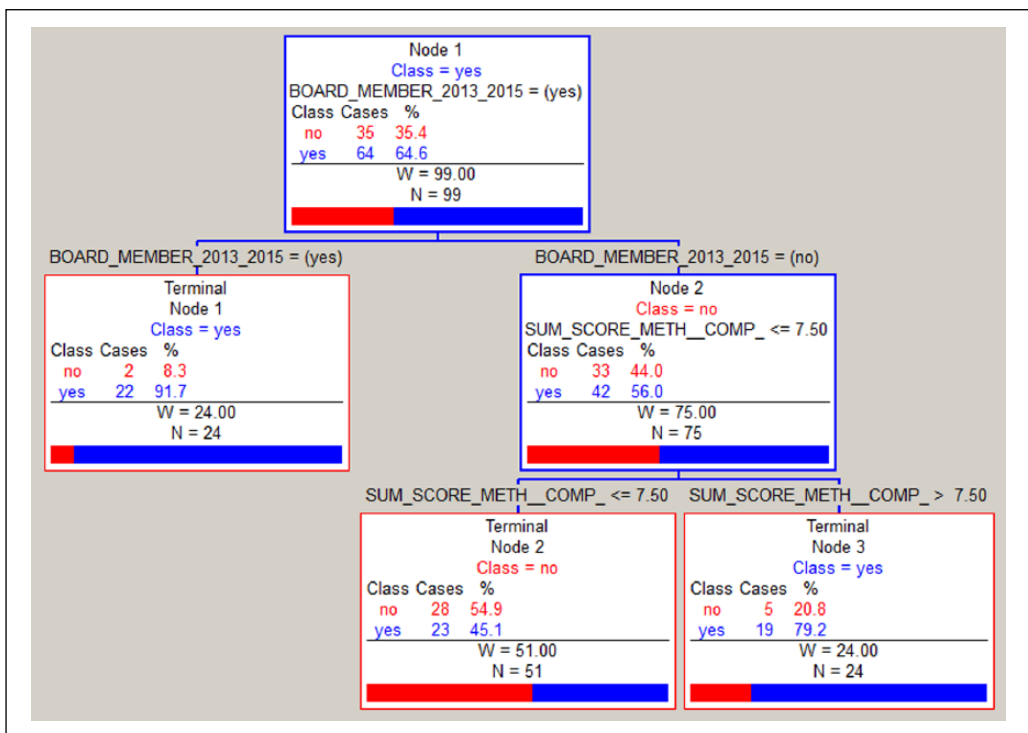


Figure B1. Tree structure of the best classification solution calculated by CART for the prediction of new board members based on 6 predictors.

