

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.

The new issue features three excellent unique and diverse papers that shed fresh and novel insights on the modern music business and this is exemplified by "Rockonomics Revisited", as well as "Innovation Diffusion" and "The Distinctiveness of Electronic Dance Music".

"Rockonomics Revisited" is arguably one of our most ever important papers and one that signifies an important progression in the evolution of the modern music industry. Taking its reference point as Krueger's well-known 2005 "Rockonomics" paper that examined the complementary relationship between declining record sales and rising ticket prices, the paper's authors identify key changes over the subsequent decade including the impact of the 2008 economic crisis and the rise of streaming all of which they argue have influenced concert ticket pricing. The authors' findings are also very relevant to the "Long-tail" versus "Blockbuster theory" debate given the current prevalence of support for the latter.

The "Innovation Diffusion" paper investigates the importance of product and organisational Innovation particularly in a music industry with historical failure rates of 90 percent. Significantly the author's focus on innovation within the radio broadcasting industry, the one sector historically with the most symbiotic link with record labels and how new songs are 'added' or adopted by German radio stations whose segmentation serves as a useful proxy for this sector. The article looks at radio

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as a promotional tool for record labels and identifies divergent strategies in how radio stations are run and operated that highlights the challenges of profitably meeting audience needs and expectations.

"The distinctiveness of Electronic Dance Music" begs the question whether the Dance (or EDM) genre is distinctive relative to existing music industries structures. The authors' combine a literature review with qualitative analysis, the latter based on interviews with prominent Dutch Dance label owners. These indicate the genre is not compatible with the existing models developed by Negus and Hesmondhalgh that are commonly used explain the structures and the power relations in the music industry. They argue the differences between the EDM labels and rest of the music industry can be traced to the embedded digital technologies, the rise of independent labels filling the post-Napster vacuum left by the major labels and the fact the new entrants focus on live as opposed to recorded music revenues.

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

