

## Editorial

*Peter Tschmuck*<sup>1</sup>

This October 2014 issue of the International Journal of Music Business Research opens with the award-winning paper from the 4th Vienna Music Business Research Days 2013. In this Francisco Bernardo & Luís Gustavo Martins of the Catholic University of Portugal in Porto pose the crucial question of whether, in the digital age, disintermediation is reshaping the music industry and fostering independent approaches to the market. They argue that digital network media enable ordinary people to adopt a do-it-yourself or "DIY" approach to producing and disseminating music by eliminating intermediaries such as record labels. To support their analysis they reference Christian Handke's study on the independent music scene in Germany as well as certain findings from the US 'Artist Revenue Project'. Despite the obvious advantages of the DIY approach (such as artistic freedom, independence, self-determination), Bernardo and Martins also highlight certain disadvantages and ultimately argue for a mixed approach. Even though DIY is an important aspect of launching a career in the music business, to achieve sustainable artistic and economic success new artists will need to continue to rely on established as well as new intermediaries.

Aspects of Bernardo & Martins' article are echoed in the subsequent paper by O'Hare entitled, "Creativity, Innovation and Entrepreneurship in Music Business Education". The author argues these days a music business education is essential to achieve success in the music business. O'Hare, who is the Head of Higher Education (Music Business) at Box Hill Institute in Melbourne/Australia states: *"There has been an increasing professionalisation of the music industry, which requires industry per-*

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*sonnel to acquire more complex skill sets. Notions of creativity, innovation and entrepreneurship need to be applied to music business education."* Later on he gives a comprehensive overview of the literature of music business and models the interrelationship of creativity, innovation and entrepreneurship.

The third article in this volume is a contribution by Beatrice Jetto of the University of Technology and Notre Dame University in Sydney, Australia. In this she focuses on the relationship between music blogs and the music industry by analysing 18 semi-structured interviews with bloggers specialising in music. Therefore she "... argues that music blogs enter into a series of collaborative relationships that are one aspect of their practices. In particular, they collaborate with labels and PR sponsors to determine the kinds of materials they will present on their sites, importantly connecting these materials with their posts."

Each of the articles within the October 2014 issue of the IJMBR address the impact of digitization on the music industry from disintermediation to new concepts of music business education and the role of music blogs.

The IJMBR is aimed at all academics, from students to professors, from around the world and from all disciplines with an interest in music business research. Interdisciplinary papers are especially welcomed if they address economic and business related topics in the field of music. Thus, we look forward to receiving as many interesting papers as possible and request that you send papers for consideration to:

[music.business.research@gmail.com](mailto:music.business.research@gmail.com).