

Editorial

*Peter Tschmuck*¹

The first article of this issue of the International Journal of Music Business Research (IJMBR), "*Innovation in the arts – lessons from the creation of Dalhalla*" by Per Frankelius of Linköping University/Sweden, is an insightful case study of the Dalhalla opera festival in Sweden that was initiated and organised by the opera singer and retired radio producer Margareta Dellefors. The case study is based on seven innovation perspectives including, among others, Schumpeter's creative destruction approach, Nelson and Winter's evolutionary innovation concept as well as von Hippel's open innovation perspective. Frankelius highlights Dellefors' struggle to establish a new opera festival in the middle of nowhere against the odds, yet succeeding as a kind of Schumpeterian entrepreneur. Dalhalla remains one of the most important opera festivals, of equal rank to the Salzburg Festival, Bayreuth and Verona. In his article Frankelius successfully combines innovation theories with a case study from the art sector to deepen "... the understanding of barriers and stimulating factors for innovation."

The second article, "*Collaborating to compete: the role of cultural intermediaries in hypercompetition*" by George Musgrave of University of Westminster in London, employs an innovative methodological approach to examine the role that cultural intermediaries, such as radio DJs and journalists, play in the lives of three unsigned UK urban music artists. The author, himself, is one of the artists and, thus, adopts an auto-ethnographic approach to answer the research question. Based on

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in-depth semi-structured interviews, detailed observation notes largely drawn from an analysis of publicly observable online behaviours, and an analysis of archived social media messages, the article aims to explain how unsigned artists experience competitiveness and find ways to deal with it. In the author's own words the main findings of the article "... support the suggestion of Bourdieu ... that these intermediaries would maintain a position of authority in a cultural environment of increasing complexity, reject the 'death of the intermediary' thesis, and finally, support the findings from other cultural industries such as broadcasting and book publishing ... that intermediaries matter."

The concluding article of this journal issue, "*Status quo and perspectives of licensing synchronisation rights*" by Stephan Klingner and Julia Friedrich of Leipzig University/Germany, highlights the current state of music licencing and identifies the needs from the users' perspective. The findings are drawn from interviews with representatives of synchronisation rights licensing platforms and production libraries. The synch rights business faces three challenges: (1) the need for efficient business processes to stay profitable, which can be achieved by increasing automation and digital workflows; (2) the need for effective search algorithms to identify the best suited musical work for a specific need and (3) the need to deal with the growing quantity and diversity of different forms of exploitation of musical works. One solution to overcome these challenges might be the blockchain with its smart contract applications, but there is a need for a proof-of-concept as to how this technology can be fruitfully used in the synch rights environment.

The book review by Dennis Collopy of "The Economics of Music" by Peter Tschmuck rounds up the IJMBR's October 2017 issue.

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. Please send paper proposals to music.business.research@gmail.com.