

Editorial

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The October 2025 issue of the *International Journal of Music Business Research (IJMBR)* reflects both the thematic breadth of music business research and the international nature of its scientific community. The first article, “The Democratic Financialisation of the Music Industries: On JKBX and the Assetisation of Music Rights,” was written by Shauna-Kaye Brown, a researcher at Simon Fraser University in Burnaby, Canada, who previously studied at the University of the West Indies, Mona, in Jamaica. In her article, she analyses the music investment marketplace JKBX, which began operations in 2023. By selling fractionalised music rights, the platform also offers small investors access to the multi-billion-dollar music rights market, which is dominated primarily by large music rights exploiters and the financial giants behind them. She uses the JKBX case study to highlight the potential for democratisation through music investment marketplaces and also analyses the obstacles to the development of an efficient and transparent music rights market.

The second article, entitled “Challenging the Stigma: A Global Case for Artist Autonomy, Self-Governance and the Manager-as-Employee Model in the Music Industry,” was written by Alfred Patrick Addaquay, who is responsible for the Music Department of the Tertiary Education Trust Fund at the University of Ghana.

In his article, he shows that musicians often have to perform entrepreneurial functions themselves, which are usually attributed to artist managers. They take care of budgeting for their music projects, branding and distribution of their work, including all marketing activities. Using principal-agent theory and entrepreneurship research, he analyses the professional reality of active musicians in Ghana and other parts of West Africa and summarizes: “The conclusion urges industry stakeholders—labels, promoters, media and educational institutions—to endorse a paradigm where artist liberty is the norm rather than the anomaly.”

The third and final research article was contributed by Tathagata Ganguly, who is originally from India, completed his PhD at Bangor University in Wales, and now works as an independent music industry researcher. In his article, “Small, Informal Music Venues Creating Performance Opportunities for Artists in a Minority Language Music Scene: A Study Based in North Wales,” he analyses how small music venues and festivals are important foundation for non-urban music markets, particularly those in which a minority language, such as in Wales, plays a significant role. Using 12 semi-structured interviews, he researched the characteristics of small music venues in North Wales and their contribution to the local cultural scene. He concludes that even in rural areas, despite a lack of financial resources and infrastructure, a music scene can flourish thanks to the voluntary commitment of the local population, making an important cultural contribution, especially for minority languages.

This October edition of the journal is rounded off with two book reviews. The first review takes us to Brazil. Otávio Henrique Baumgarten Arrabal von der Fundação Universidade Regional de Blumenau (FURB) introduces us to the book by music producer Alexandre Rebouças de Azeredo and entertainment law attorney Nichollas de Miranda Alem, entitled “Negócios da música: um guia descomplicado para artistas e bandas,” which translated into English means: “Music Business: A Straightforward Guide for Artists and Bands.” It is the first book in Portuguese that describes how the Brazilian music business works and provides practical tips for musicians on dealing with labels, music publishers and concert organisers.

The second review also refers to a non-English language book. Professor Juan González-Castelao Martínez-Peñuela of the Universidad Internacional de La Rioja (UNIR) in Spain, the volume “De pasión a profesión.

¹ Peter Tschmuck is a Professor at the Department of Popular Music of the University of Music and Performing Arts Vienna, Austria, with a focus on music business and industry research. He is the author of “Creativity and Innovation in the Music Industry” (2nd edition, Springer, 2012) and has co-edited “Music Business and the Experience Economy: The Australasian Case” (Springer, 2013). In July 2021, the second edition of “The Economics of Music” was published by Agenda Publishing, UK. He also writes on the music business/industry in his blog <https://musicbusinessresearch.wordpress.com> and has organised the annual international conference “International Music Business Research Days” since 2010. He was the founding President of the International Music Business Research Association (IMBRA) in 2015 and is currently the association’s Treasurer.

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Manual de la industria musical" (in English: "From Passion to Profession. Music Industry Handbook") is edited by Jon Icazuriaga and published at Liburuak in Bilbao. This is the first compendium on music industry research in Spanish, covering all aspects of the music industry and music business in two volumes totalling 800 pages, written by numerous authors.

The *IJMBR* is aimed at all academicians 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 submit your articles at the journal's webpage: <https://www.editorialmanager.com/ijmbr/default1.aspx>.