

Editorial

*Dennis Collopy*¹

The first article of this issue of the International Journal of Music Business Research (IJMBR), "*Exploring bounty and spread: key changes in the Danish music streaming economy*" by Rasmus Rex Pedersen examines the structural effects of the transition to the access-based business model of music streaming, at a time when the global music streaming market is growing and developing quickly. Pedersen argues the Nordic countries as early adopters are suitable test-beds for research on the consequences of this shift, and his paper uses unique fresh data on the Danish recorded music market as well as existing research on the cultural industries and the industrial information economy. Central to his analysis are the new consumption patterns, business models, and principles for royalty payments but what is noteworthy is his carefully argued consideration of both the 'blockbuster' and 'longtail' theories in relation to the emerging market for music streaming.

The second article is "*Blockchain: A new opportunity for record labels*" by Opal Gough, which points to the opportunities for the music industry from blockchain technology, especially the chance to develop an international industry database for musical compositions and sound recordings as well as streamline processes, remove inefficiencies and improve cash flow. This very timely paper reviews current literature on blockchain architecture and provides fascinating recent and relevant case studies along with technical insights on the issues that are affecting the major record labels and other stakeholders' engagement with this potential solution to the industry's problems in managing increasing volumes and complexity of data in the digital music economy.

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The concluding article of this issue is "*Compulsory licensing in Ecuador's music industry: A daring strategy within the new intellectual property law in order to regulate music piracy*" by Abner Pérez Marín. This paper examines compulsory licensing in relation to the management of music piracy in Ecuador and describes how, in October 2016, Ecuador's Government replaced its Intellectual Property Code with the Organic Code of the Knowledge's Social Economy and Innovation, branded as Código Ingenios. This new code included an option for compulsory licensing for copyright protected products that could be applied to the Ecuadorian music recording industry. The paper considers the views of lawmakers and recording industry stakeholders along with the potential implications for content creators and especially consumers in relation to the introduction of compulsory licensing.

Daniel Nordgård's book review of "*Digital Music Distribution: The sociology of online music streams*" by Hendrik Storstein Spilker rounds up the IJMBR's April 2018 issue. Daniel's review evaluates Spilker's critical approach to digitalisation and the music business, which focuses on some paradoxes following digitalisation.

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.