



Distributed Computing Industry Weekly Newsletter

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February 5, 2007 Volume 16, Issue 7

Couch Potato Famine

All [P2P MEDIA SUMMIT NY](#) delegates will receive a copy of the brand new "Couch Potato Famine: Prospering Through an Era of Disruptive Change in Media." Written by luncheon speaker Bruce Benson, DCIA Member [FTI Consulting's](#) Senior Managing Director, here's a sample from the introduction:

"Pity the TV executive. Pity the managing editor, the movie mogul, and the guys on Madison Avenue. In just the past few years, media executives have seen the rise of 500 channels, falling newspaper subscriptions, the emerging dominance of search advertising, and a proliferation of disruptive technologies, including ad-skipping DVRs, videogames, and video streaming.

They've seen flattening DVD sales, the decline of prime time, the birth of new phenomena such as IPTV, iPods, podcasts, blogs, YouTube, and MySpace – and movie and music copyright infringement that now totals more than a billion files per month.

These new technologies are diverting audiences, cannibalizing markets and fragmenting viewership. The phenomenon has prompted many pundits to declare that media is in a state of crisis, as Business Week did in May of 2005 with its cover article entitled "The Vanishing Mass

Industry News

- [Do You Joost?](#)
- [TV P2P Party](#)
- [NDS P2P DVR](#)
- [Distributed-DVR](#)
- [Gates: IPTV](#)
- [IPTV Sports](#)
- [Skype More Mobile](#)
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- [Online Ad Firm](#)
- [Veoh P2PTV](#)
- [Apple Web TV](#)
- [OBN Venture](#)
- [Wonders on Web](#)
- [Universal Broadband](#)

- [Wireless for All](#)

- [Kadokawa BitTorrent](#)
- [YouTube Pays Users](#)
- [MySpace for China](#)
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- [Yahoo Media Issues](#)
- [NBCU Digital News](#)
- [Peerflix XC Tour](#)
- [Music's Digital Beat](#)
- [First Things First](#)
- [Adobe's Philo](#)
- [RocketStream Beta](#)
- [Bad BB Reports](#)
- [BBC versus P2P](#)
- [Copyright Woes](#)

Data Bank

- [IPTV 80 Million](#)
- [Bundled Services](#)
- [Vid DLs to \\$3.9B](#)
- [DL Rev Up Tenfold](#)
- [Disney 1.3M iTunes](#)

Market."

Most media executives are not quite sure what's hit them. Some feel like they're wrestling with a black bear in a cave, grappling with a monolithic force of indiscernible shape and complexity. Others just wait fatalistically for an endless succession of innovations that will continue to pummel their businesses. Yet others like Rupert Murdoch and Jane Friedman, CEO of Harper Collins, are striving to adapt, and with some early successes.

But one thing is certain: the dramatic shift in consumer behavior means that media companies are in for a rough ride. Some of today's companies will probably be marginalized. But just as there's nothing that guarantees today's companies will prosper, there is likewise nothing impelling them to fail. What is required to cope successfully is a clear understanding of what is happening, and a strategy for adaptation.

At FTI, we believe that understanding root causes is an essential step in developing viable long-term strategies. This white paper is the first in a four-part series on media. The goal of this series is to lay bare the fundamental forces reshaping media and to describe some strategies for adaptation."

Fixing What's Badly Broken

DCIA Member [Bennett Lincoff](#) has just completed "Fixing What's Badly Broken," a white paper on music licensing that is also particularly relevant to the issues that will be discussed Tuesday at the [P2P MEDIA SUMMIT NY](#). All summit delegates will receive a copy of this document as well.

Lincoff starts with the premise that the Internet is fundamentally incompatible with the music industry's sales-based revenue model. That through the Internet, the market for sale of individual recordings can be saturated in a moment's time and without payment of any royalties to songwriters, music publishers, recording artists, or record labels.

This is because every Internet user, whether or not involved in peer-to-peer (P2P) file sharing, and every webcaster, podcaster, or other digital audio service provider in the world is a potential source of unauthorized mass distribution of recorded music in pristine and unprotected form. Accordingly, says Lincoff, the industry's sales-based revenue model is no longer sustainable. Neither law, nor technology, nor moral suasion will change this result.

- [Traffic & YouTube](#)
- [Verizon Q4 Results](#)
- [Earnings at Google](#)

Techno Features

- [Mac Skype 2.5](#)
- [Skype & Symbian](#)
- [The 451 Group](#)
- [POJO Data Grid](#)
- [Windows Vista](#)
- [Vista Est Vita](#)
- [Astaro V 7.0](#)

Anti-Piracy

- [SonyBMG Settles](#)
- [Movie Piracy Rise](#)
- [Teen Files Lawsuit](#)
- [Son of Defendant](#)
- [RIAA Countersuit](#)
- [Accuses Extortion](#)
- [Charges Collusion](#)
- [Antitrust Laws](#)
- [It's About Time](#)

Lincoff proposes an alternative to the sales-based revenue model for digital transmissions of recorded music. His is a comprehensive approach to rights licensing and rights management that does not depend on the efficacy of exclusionary digital rights management (DRM) for its success; a solution that simultaneously protects the integrity of copyright, promotes technological innovation, facilitates the growth of all manner of digital audio services, and meets consumer demand.

Through his proposal, licensed transmissions of recorded music could be made available from the largest number and widest array of sources, anytime, anywhere, to anyone with network access. Moreover, music industry rights holders in the aggregate would do no less well financially under Lincoff's proposal than they do now under the system that his proposal would replace.

Report from CEO Marty Lafferty



We hope to see you at the [Princeton Club of New York](#) Tuesday for the [P2P MEDIA SUMMIT NY](#).

Attendees will make important contacts and gain valuable insights into the latest trends in P2P, social networking, user-generated content (UGC), and the revolutionary advancement – P2PTV.

Keynotes include [Altnet's](#) Kevin Bermeister, [damaka's](#) Siva Ravikumar, [iMesh's](#) Robert Summer, [INTENT MediaWorks'](#) Gregg Freishtat, [Raketu's](#) Greg Parker, [QTRAX's](#) Allan Klepfisz, and [VeriSign's](#) Stuart Cleary.

Panelists represent leading players in this emerging high-growth industry; and [Next New Networks'](#) Fred Seibert and [FTI Consulting's](#) Bruce Benson will be our luncheon speakers.

Please click [here](#) to register now.

In addition to "Couch Potato Famine" and "Fixing What's Badly Broken," all delegates will also receive a copy of the just-completed "Digital Watermarking Technologies - Applications in P2P Networks." This white paper outlines how digital watermarks can be used in P2P networks to provide benefits to all constituents: consumers, P2P system operators, Internet service providers (ISPs), and content

owners.

Digital watermarks are digital data elements that are embedded into, and read from, video, audio and still images. They allow digital content to be self-identifying or carry information that may trigger a defined behavior. The digital watermark data is not perceptible to the human eye or ear, but can be read by computers. Digital watermarks enhance user experience, facilitate business rules, and enrich the media ecosystem.

A work product of the DCIA-sponsored P2P Digital Watermark Working Group (PDWG), the document is being provided Monday to Members of Congress at the [House Entertainment Industries Caucus](#) hosted by the Digital Watermarking Alliance (DWA), a PDWG participant.

The white paper will also be circulated this week by the Motion Picture Association of America (MPAA), another PDWG participant, among its members, affiliates, and constituents.

We are very grateful to PDWG Chairman Les Ottolenghi, Chairman, President & Co-Founder of [INTENT MediaWorks](#), for his leadership role in this effort. He describes the PDWG mission as "to work jointly and cooperatively with leading content and technology companies to describe appropriate and voluntary best practices for the use of digital watermarking in the P2P distribution channel."

INTENT MediaWorks is a leading provider of technology for the distribution of licensed digital media via the Internet and P2P networks. For more information on INTENT MediaWorks, please visit www.intentmediaworks.net.

Our intention with the white paper has been to provide an overview of how watermarks can be used in P2P networks to enable content distribution, enhance consumer experience, and support effective content management and protection of copyrighted material.

Digital watermarks are in extensive use around the world, with billions of digitally watermarked objects in use for broadcast monitoring and copy protection. Major record labels and movie studios currently use digital watermarks to track content in production and prior to release to the public. The current effort is designed to promote an ecosystem of content that can be leveraged to facilitate the creation of legitimate, new P2P content distribution offerings.

"The paper describes how embedding, detecting, and responding to watermarks can work to identify digitally distributed content in order to enable effective monitoring, media serialization, and management of copyrighted content," said Digital Watermarking Alliance (DWA) Chairman Reed Stager.

The Digital Watermarking Alliance (DWA) is an international alliance of industry leading companies that deliver valuable digital watermarking technology and solutions to a broad range of customers and markets around the world. Member companies include Cinea (a Dolby company), Digimarc, GCS Research, Gibson, Jura, MediaGrid, Media Sciences International, Philips Electronics, Signum, Teletrax, Thomson, Verance, Verimatrix, and Widevine Technologies.

"This is a prime illustration of the motion picture industry's commitment to engage with technology companies to promote technological innovation that helps offer consumers new viewing choices," said Chairman & CEO of the Motion Picture Association (MPAA) Dan Glickman.

"Through our collaboration with the DCIA and DWA we are encouraged to see how innovative technologies, such as digital watermarking can be used to provide consumers with a wider range of legitimate ways to get movies using P2P networks."

The Motion Picture Association of America (MPAA) serves as the voice and advocate of the American motion picture, home video, and television industries from its offices in Los Angeles and Washington, DC. Its members include: Buena Vista Pictures Distribution; Paramount Pictures; Sony Pictures Entertainment; Twentieth Century Fox Film Corporation; Universal City Studios; and Warner Bros. Entertainment.

The white paper includes an overview, background, and workflow summary of P2P digital watermarking, leading to a description of five exemplary usage cases: 1) substituting a watermarked file for a different version of the file; 2) enabling a transaction to monetize the use of a watermarked file; 3) enhancing consumer experience by enabling access to related materials; 4) allowing or blocking retransmission of a file with a particular watermark; and 5) enhancing the P2P infrastructure by reporting data to measurement services.

There are alternative technologies that provide complementary approaches. It is the intent of the DCIA to investigate all such categories of technologies and work to

enable P2P infrastructures that will enhance the P2P ecosystem. Share wisely, and take care.

Hollywood Dips into Watermarking

[Excerpted from Red Herring Report by Laurie Sullivan](#)

Hollywood studios are preparing to throw their full weight behind new digital watermarking technologies they hope will help them securely sell their movies and television shows over P2P networks.

The effort is Hollywood's latest attempt to capitalize on the Internet as a distribution vehicle for its content, while trying to avoid falling prey to the legions of online copyright infringers who the studios claim cost them as much as \$6.1 billion a year in lost revenue.

The movie industry also believes that watermarks — unique digital stamps embedded into each file — would enable content producers to fend off infringers without having to rely on digital rights management (DRM) software provided by groups such as Apple and Microsoft.

The drive to promote watermarking will get a big push on Monday when a consortium of trade associations releases a white paper that urges the industry to adopt watermarking standards and start testing technologies that will enable the studios to securely distribute their content over any P2P network.

Hollywood is keen to tap the potential of P2P networks, because they could cut studios' distribution costs by more than 90 percent over those of digital movie download sites such as Movielink, a studio joint venture that has failed to attract a big consumer following. That's because P2P networks rely on the computing power and bandwidth of users rather than concentrating it in a small number of servers.

Digital watermarks are hidden copyright notices or verification messages that help P2P networks determine whether a specific file contains copyrighted or non-copyrighted material. Unlicensed files could also be traced to their source through watermarks. Studios already use watermarks in movies shown in theaters to determine where unauthorized movies are copied.

The white paper, which will be presented this week to Congress and at the [P2P MEDIA SUMMIT NY](#), will also

recommend approaches that will let P2P networks filter out unlicensed content and redirect searchers to legitimate copyrighted files, according to Motion Picture Association of America (MPAA) Chief Technology Officer Brad Hunt.

The consortium includes the MPAA, the Distributed Computing Industry Association (DCIA), an industry group spearheading secure P2P network distribution, and the Digital Watermarking Alliance (DWA), which was formed last year to advocate the adoption of watermark technologies.

The MPAA says all major studios are behind the effort.

Hollywood studios are wary of letting Apple or Microsoft establish themselves as the de facto DRM standard for digital movie distribution. "It's difficult for the major studios to relinquish power to companies that are in the business of operating systems, media players, and rights management," said Gregg Freishtat, CEO of [Intent MediaWorks](#), a leading provider of technology for the distribution of licensed digital media via P2P networks.

Hollywood's push to promote watermarking is a boon to a growing group of software groups that include Beaverton, OR-based Digimarc, Hungary's Jura JSP, and San Diego, CA-based Verance, as well as technology giants such as Holland's Philips Electronics and France's Thomson.

DCINFO Editor's Note: Gregg Freishtat will deliver the opening keynote Tuesday at the [P2P MEDIA SUMMIT NY](#).

[BitTorrent Launching This Month](#)

[Excerpted from NewTeeVee Report by Jackson West](#)

In an article by Mark Sullivan in [Light Reading](#), it's been revealed that the long-awaited BitTorrent content network will be released this month.

Originally planned for a launch by the end of the year, the holdup was negotiations with content partners. Despite BT detractors like Mark Cuban and defamatory rhetoric from Cisco, content providers seem eager to use BitTorrent in order to reduce the costs associated with distributing massive digital files.

According to LR, BitTorrent spokeswoman Lily Lin says the company's website will undergo a redesign, featuring "first-run movies and TV shows" when it launches later in February.

Most intriguing is the prospect of BitTorrent's hardware being used in devices from manufacturers like Netgear and video servers from DCIA Member [Overs](#)i. But there are still plenty of questions about content security and user experience that won't be answered until the new site is official.

Oversi's P2P Caching Overcomes Earthquake

DCIA Member [Overs](#)i, a pioneer in innovative P2P solutions for Internet service providers (ISPs), helped ISPs maintain their level of service one month after powerful earthquakes disrupted Internet access across Asia.

Regional customer data shows that the company's OverCache system supported an over 100 percent increase in local P2P traffic from the moment the earthquake hit, relieving the burden on damaged international connections and serving as crucial back-up. With the system's high Byte-Hit-Ratio (BHR), OverCache helped to ensure network performance and faster user response when international lines were down.

Commenting on the system's performance, Joav Avtalion, Chairman & CEO of [Overs](#)i, said, "A far greater amount of bandwidth has been delivered through our systems over the last month, meeting the ongoing demand from users for Internet access. Even with no international bandwidth available, ISPs could continue to give service to their customers. We're pleased that our systems helped to alleviate pressure from the network, and other critical services, and support our customers in this real disaster recovery situation."

[Overs](#)i offers innovative solutions for P2P networks in today's fast-growing Internet TV and video age. [Overs](#)i's solutions enable ISPs to optimize their network performance, ease P2P traffic pressure, and save on bandwidth. The same [Overs](#)i platform also helps ISPs to increase revenues and enhance user stickiness through new value-added-services, such as premium content delivery and online storage.

[Overs](#)i VP of Strategy and Legal Affairs Dr. Nimrod Kozlovski will be a featured speaker Tuesday at the [P2P MEDIA SUMMIT NY](#).

P2P Technology Meets TV

[Excerpted from Smart Brief Report](#)

Technology guru and co-founder of DCIA Members [Skype](#) and [Kazaa](#), Niklas Zennstrom, says that in the near future,

television and broadband will be so converged that individuals will be able to host their own worldwide shows as simply as one might hold a conference call.

For advertisers, Zennstrom says, the utility comes in being able to tailor marketing messages to individual viewers. Please read the full article in the [International Herald Tribune](#).

Ultramercial Powers Virgin Marketing

DCIA Member [Ultramercial](#) is powering the back-end functionality for Virgin Mobile USA's innovative "Sugar Mama" marketing program. Ultramercial enables consumers to watch and interact with a full-screen commercial and receive airtime that they would otherwise have to pay for by credit card.

Several top brands, including Jive Records, Levi Strauss Signature, Sony Pictures, and the US Navy are now sweetening the Sugar Mama deal for Virgin Mobile customers. The addition of these well-known national brands – joining charter sponsors Xbox and the American Legacy Foundation's national youth smoking prevention campaign – allows Virgin Mobile to bring even more options and benefits to its young customer base through advertising content specifically tailored for them.

Launched last summer, Sugar Mama is an innovative mobile advertising incentive program where customers opt-in to receive mobile and web-based advertising content and are rewarded with free airtime for their Virgin Mobile phones. In order to receive airtime credit, customers simply interact with advertising or other marketing creative, then click through or text back responses to questions from partner brands. This interaction gives advertisers valuable feedback from a core target audience directly engaged with the product, while earning the customer one free minute of airtime for each spot viewed online.

Since its launch, Sugar Mama has hosted more than 250,000 customers, with approximately 1,000 new users opting in each day. Virgin Mobile customers have earned over three million free minutes of airtime from Sugar Mama viewing.

In keeping with the Virgin Mobile philosophy, Sugar Mama sponsors are carefully chosen from like-minded products and services most valuable and appealing to Virgin Mobile's youth-focused network of more than 4.6 million customers. Each sponsor is able to offer content it feels will best suit both its needs and the Sugar Mama platform and audience.

Ultramercial CEO Dana Jones will be a principal speaker Tuesday at the [P2P MEDIA SUMMIT NY](#).

Pando Chooses New Zenoss Product

DCIA Member [Pando Networks](#) has selected the new version of Zenoss' open source enterprise network and systems monitoring software for its back-end operations. The upgrade adds automatic configuration change tracking, automated remediation of IT infrastructure problems, and other features that are critical for effective IT management.

"Pando Networks provides extremely sophisticated, high-volume data delivery service that requires us to manage a large, complex server facility with multiple bandwidth providers. We selected Zenoss because it is the only open source management system that provides a robust, enterprise-class feature set," said Pando Network CTO and Co-Founder, Laird Popkin.

"Flexibility and extensibility were critical to allowing us to easily integrate monitoring from the networking layer through deep integration with our application functionality into a single monitoring platform that can scale affordably with our business."

Pando Networks' CEO Robert Levitan and CTO Laird Popkin will conduct a special workshop Tuesday at the [P2P MEDIA SUMMIT NY](#).

Optimal Payments Partners with Javien

Optimal Payments, a wholly-owned subsidiary of Optimal Group, announced a strategic relationship with DCIA Member [Javien Digital Payment Solutions](#), a leading commerce provider to the digital content industry.

Optimal Payments' payment gateway has been integrated into Javien's content commerce platform which provides digital content merchants with a seamless and comprehensive solution for selling their content online. The combination of Javien's hosted ASP e-commerce solution, specialized order management and fulfillment technology with Optimal Payments multi-currency payment gateway provides merchants with all of the tools necessary to succeed in selling digital content online.

"We are truly excited about combining our payment processing services with Javien's digital content commerce

solution," said Doug Lewin, President of Optimal Payments. "Together, Optimal Payments and Javien are able to provide the digital content industry with a complete high-performance solution. Javien's product and reputation as a leader in this industry enhances our global micro-payments offering."

"The digital content market is one of the fastest growing segments in online and mobile sales requiring a total commerce solution," said Leslie Poole, Chief Executive Officer of Javien. "Optimal Payments brings their international banking relationships and expertise in risk management and card-not-present payment processing to our platform which enables us to offer our clients a solution that aims to exceed their expectations."

Javien CEO Leslie Poole will be a principal speaker Tuesday at the [P2P MEDIA SUMMIT NY](#).

First P2P PVR from NDS

[Excerpted from PVR Wire Report by Chris Tew](#)

NDS is the company that is majority owned by NewsCorp. and previously replaced TiVo to create the DirecTV Personal Video Recorders (PVRs). While these PVRs have not had the best of times, NDS has announced some very innovative IPTV products.

The first is what NDS call the "Distributed DVR" which allows users to use hard drives from anywhere on a home network instead of being restricted to a hard drive on a single PVR. This itself is brilliant and will give users a lot more freedom when it comes to storing content.

The second is "ShareTV" where users can share content stored on their PVRs with other subscribers over a P2P network making the world's first Peer to Peer PVR.

It sounds like the recordings will be protected by DRM and only available to other subscribers to the IPTV service, but it does sound like you will be able to download TV shows that you haven't even recorded.

This effectively allows you to get huge libraries of videos and TV shows, which you can then store anywhere on your home network.

Verizon Closes in on Comcast

[Excerpted from The Oregonian Report by Mike Rogoway](#)

Verizon Communications has a preliminary deal with cable television regulators to start offering TV service in Washington County, OR, a long-anticipated challenge to Comcast Corp.

The pact, due for consideration February 8th by the Metropolitan Area Communications Commission, would clear Verizon to compete with Comcast for TV viewers beginning late this year or early 2008.

A growing number of communities nationwide have a couple of companies offering cable TV, and a few small cities in Oregon already have a choice between two providers. However, Verizon's programming would be the first time two big companies have gone head-to-head in the state.

Regulators hope competition would improve service and hold down cable TV rates, which have risen rapidly for several years. The rate Verizon charges in other markets for a popular package is 15 percent less than Comcast's comparable plan in Oregon.

"We hope it will bring a competitive edge to the service in the area, and if nothing else, at least give people the opportunity to choose their provider," said Fred Christ, policy and regulatory affairs manager for the cable commission.

P2PTV Comes to China

Though the boom in online video distribution has most closely been associated with the US and the English-speaking market with services like YouTube, BitTorrent, and Joost making waves, media and technology players would be well-served to look to UUSee, China's largest web TV operator and P2P video network, for a very real glimpse into online video's future. Backed by Sequoia Capital, UUSee ranks within Alexa's global top 200 with more than 30,000,000 installed users, including more than three million who have downloaded UUSee's mobile software.

"China – and UUSee in particular – has taken the worldwide lead in P2P-based Internet TV services," said Li Zhu, CEO & Co-Founder, who until now has never spoken with Western media to discuss UUSee's technology and business model.

"UUSee has been delivering P2P video for close to two years, with its content Chinese people worldwide rely on UUSee to stay connected to relevant broadcast news, sports, and

culture that once could only be viewed on televisions in China. Also, UUSee's technology is not limited to Chinese language programming, and so we look forward to forging relationships with communities and companies globally."

UUSee is the Internet broadcasting partner of both China's largest TV broadcaster, CCTV, as well as China's monopoly satellite operator, CSAT.

Through CSAT, UUSee offers video to China's hundreds of thousands of Internet cafes, from where many mainland Chinese people access the Internet. UUSee has also galvanized licensing and revenue-sharing deals with top media groups such as SMG and ESPN to offer Internet TV broadcasting services within China for World Cup Soccer Games, European Champions League games and the Asian Games.

UUSee broadcasts this content through more than 60 TV channels in real time, 350 customizable channels, video-on-demand, time-shifting, social features such as tagging and voting, mobile downloads available in all file formats – with both proprietary and third party DRM control. Brands advertise on UUSee in multiple ways, from pre- and post-roll, banner and text, to more innovative manners such as picture-in-picture and interactive Flash.

For the second year in a row, UUSee is pleased to be broadcasting the "Spring Festival for Worldwide Chinese" along with CCTV.com. The Spring Festival, a.k.a. Chinese New Year, is a traditional festival that is held in high regard by Chinese people worldwide, and UUSee.com will offer billions of Chinese netizens throughout the world the opportunity to share in the celebration. Nielsen NetRating tracked UUSee's broadcast of the Spring Festival last year, revealing that the number of visitors from outside mainland China accounted for 10% of the total online viewers.

Funding for Skinkers P2P Service

[Excerpted from New Media Age Report](#)

[Skinkers](#), a desktop communications company, has secured £2 million in funding to roll out the Skinkers Live Delivery Network, a P2P communication service.

The company, which signed a technology spin-out deal from Microsoft Research Cambridge Lab last year that also saw the tech giant take a stake in the company, raised £1.75 million

from existing investor New Media Spark, with the remainder from other existing investors.

The investment in the new peer-to-peer delivery system will allow the company to ensure that any services are delivered in real-time by taking the burden of delivery from their servers and distributing it across a peer-to-peer network, allowing businesses and consumers to receive high quality, digital feeds including text, audio and video in real time on their desktops.

Kendra Presents Metadata Summit

DCINFO readers are cordially invited to participate in the Kendra Initiative "Cross-Media Metadata Summit for Content Description, Visibility, Search and Discovery" at the Frontline Club, London W2, England on Friday March 9th. The aim is to share experiences in the field and discover synergy across media sectors. This is a board level summit at no cost to DCIA participants.

How do content owners increase visibility of their content? Do we need more metadata standards for cross-media description, visibility, search and discovery? What's wrong with ones we already have? Does more effort need to be made to implement those that already exist?

Should standards groups build more end-user tools? What are the drivers for industry adoption? Can we make the tools simpler and easier to use? What are the requirements of end-users in the media industry?

There will be answers (and yet more questions) from many sectors in the media content industry. Additionally, attendees will hear from search engines, image archives, record labels, film companies, and more.

The day will feature short, sharp business strategy and technology briefings from many experts in media, technology and data management industries, trade associations, academia, community, open source and standards groups. Sponsors hope that participants will benefit from the experiences of their counterparts in other arts and media sectors.

The summit will identify areas requiring further investigation to drive adoption of metadata syndication ecosystems that enable content owners to increase visibility of their content.

Please click [here](#) to register directly on the website. If you can't make the summit but wish to receive the minutes then please register there also.

Santangelo Teenager Files Countersuit

[Excerpted from Digital Music News Report](#)

The long-running battle between the Recording Industry Association of America (RIAA) and the Santangelo family took another twist this week.

Teenager Robert Santangelo, recently a target of the RIAA, has now rifled back against the trade organization with a countersuit. The RIAA originally sued mother Patricia Santangelo in 2005, but was later forced to drop the case and redirect its efforts against children Michelle and Robert. Michelle settled quickly, though Robert has now rallied back.

Assisted by attorney Jordan Glass, the teenager has accused the RIAA of collusion, extortion, and conspiracy to defraud the courts. The countersuit also alleges that the trade organization has damaged the reputation of the defendant, and distracted the youngster from his schoolwork.

Of course, the central question will be whether Robert shared copyrighted works without permission. But Robert alleges that the RIAA has falsely accused him of file-swapping a number of tracks. Instead, the 16-year old claims that the tracks in question were simply ripped from his sister's CD collection.

That leaves a considerable amount of action ahead, though the RIAA appeared resolute. "The record industry has suffered enormously due to piracy. That includes thousands of layoffs," the RIAA said in a statement. "We must protect our rights. Nothing in a filing full of recycled charges that have gone nowhere in the past changes that fact."

Coming Events of Interest

- [P2P MEDIA SUMMIT NY](#) – February 6th–8th in New York, NY. The Winter DCIA Conference & Exposition will cover policy, marketing, and technology issues affecting commercial development of this emerging high-growth industry. Exhibits and demonstrations will feature industry-leading products and services, including the newest phenomenon, P2PTV. For sponsor packages and speaker information, please contact Karen

Kaplowitz at 888-890-4240 or karen@dcia.info. Plan now to attend.

- [Media Summit New York \(MSNY\)](#) – February 7th–8th in New York, NY. Digital Hollywood's premier international conference on motion pictures, television, cable & satellite, broadband, wireless, publishing, radio, magazines, news & print media, advertising and marketing. Your registration for the full P2P MEDIA SUMMIT NY Conference & Exposition includes this event as well.
- [CONSUMER 2.0: Meeting the Demands of the Connected Consumer](#) - February 21st-22nd in Toronto, Canada. The era of mass media is giving way to one of personal and participatory media. People no longer passively consume media but actively participate, which usually means creating content, in whatever form and on whatever scale. To remain relevant, advertisers and the media need to tap into this energy for innovation and communication by integrating the social media with their marketing mix.
- [Digital Music Forum East](#) – February 27th–28th in New York, NY. For the past six years, the most influential decision-makers in the music industry have gathered at Digital Media Wire's annual music conference. They come to network, do deals, and share ideas about the future of the music business. Participants have described the event as a "melting pot of the best of the best in digital music" where ideas are shared and opinions don't go unchallenged.
- [IPTV World Forum](#) – March 5th-7th in London, England. Mikkel Dissing, CEO of DCIA Member [RawFlow](#), will speak on "TVoverNet: Threat or Opportunity." The company will also demonstrate SelfCast, its revolutionary new live publishing tool for user-generated broadcasting at Booth 70. SelfCast can be built into any existing social community site to allow for live broadcasting of video and audio.