# Bibliography

Apple Inc. (2009, January 06). *Apple Press Release: Changes Coming to the iTunes Store*. Retrieved January 10, 2010, from Apple: http://www.apple.com/pr/library/2009/01/06itunes.html

This press release from Apple states that they will be offering DRM-free downloads from the iTunes Store, as this move is backed up by all 4 major record companies as well it shows that the consumer power has won against the corporations in this argument. This source was useful in that it comes directly from Apple and this decision shows how the public viewed DRM. This public reaction led to these organisations no longer using DRM.

BBC. (2007, October 07). *Radiohead fans to pick album cost*. Retrieved January 10, 2010, from BBC News: http://news.bbc.co.uk/1/hi/entertainment/7021743.stm

This news article reports on Radiohead’s decision to sell their latest album at whatever price the consumer felt fair, it also gives a little bit of background into how important downloads are to overall music sales for these 2 reasons the article is useful especially the figures produced but the rest of the article regarding Radiohead’s contract issues with EMI was not relevant to our resource.

CNET. (2006, June 06). *Is Fairplay Fair? Opinions? Is DRM against Fair Use?* Retrieved January 10, 2010, from CNET Forums: http://forums.cnet.com/5208-10152\_102-0.html?threadID=183450

This forum post provides an insight into the common opinion that consumers have in regards to DRM and the effect it has had on the music industry and therefore them. This was useful in regards to our topic as it was found that the opinions shared by Bala were similar to that of our own and provided a basis to which customer opinions of DRM could be discussed.

Ernesto. (2008, December 04). *Top 10 Most Pirated Games of 2008*. Retrieved from TorrentFreak: http://torrentfreak.com/top-10-most-pirated-games-of-2008-081204/

This website provides statistics for the top 10 most torrented games through the program BitTorrent as of December 4th 2008 along with the date of release of each game.

Fetscherin, M., & Schmid, M. (2003). Comparing the usage of digital rights management systems in the music, film, and print industry. *ACM International Conference Proceeding Series.* *50*, pp. 316-325. Pittsburgh, Pennsylvania : ACM.

The authors based their research on their conclusion that content providers from the media and entertainment industry, such as music, film and print have not been ‘successful in creating the technology frameworks required to compensate content providers and protect against privacy’. However, ‘the recent emergence of DRMS provides content providers with an instrument to fight piracy and sell their digital content’. As a result, this source was useful in providing us with further detail into DRM and the systems in use.

Gibbons, T. (2009, March 16). *Google submission hammers section 92A*. Retrieved January 11, 2010, from New Zealand PC World: http://pcworld.co.nz/pcworld/pcw.nsf/feature/93FEDCEF6636CF90CC25757A0072B4B7

This informative online article reviews the submission Google has made to the ‘Telecommunications Carriers Forum’, in which they state that more than half takedown notices under the DMCA were companies targeting their competitors of which more than one third of the claims weren’t even valid.

Healey, J. (2008, February 18). File Sharing or Stealing? *L.A. Times* *, 2010* (January), p. 10.

This article provided a new opinion into file sharing and whether it is right to label it as stealing. Karl Sigfrid, a Swedish MP also stated an intriguing point that something such as a music download is of unlimited supply and therefore how can it be stolen as by sharing it with another person, that first person is not losing their copy. This article was useful in providing a positive argument towards file sharing unlike the negative opinion that many companies in the music industry and content providers give.

Holahan, C. (2008, January 04). *Sony BMG Plans to Drop DRM*. Retrieved January 10, 2010, from Business Week: http://www.businessweek.com/technology/content/jan2008/tc2008013\_398775.htm

This news article is reporting on Sony BMG being the last of the 4 major record labels to stop using DRM, the article explains how all the other labels have also dropped it and proclaims that dropping DRM is “long overdue”. This label is useful as it shows the effects that dropping DRM had on Sony BMG in a test run and gives a much more market orientated argument for why DRM was dropped rather than Lewis’ technical reasoning.

Jackson, T. (2009, June 28). *Digital culture: The European Copyright Directive*. Retrieved January 10, 2010, from Tim Jackson's Site: http://www.timj.co.uk/digiculture/eucd/

The European Union Copyright Directive (EUCD) is legislation that since the year 2002 in all member stated of the European Union (EU) in place. It was introduced in order to protect intellectual property such as music, films and other such digital media based on the Internet.

Landau, S., Stratulate, R., & Twilleager, D. (2006). *Consumers, Fans, and Control: What the Games Industry can teach Hollywood about DRM.* Alexandria, Virginia, USA: Sun Microsystems Inc.

Describes how lessons learnt developing video games DRM can be applied to the film industry. The article covers a history fo DRM in the movies, the economics of computer games and the potential implications which DRM can have for Hollywood.

Lewis, R. (2008, January 08). *What is DRM and why should I care?* Retrieved January 10, 2010, from Firefox News: http://firefox.org/news/articles/1045/1/What-is-DRM-and-why-should-I-care/Page1.html

This article runs through the history of DRM, how companies have used it previously and how they are using it nowadays as well as reflecting upon the laws in place trying to protect DRM and the producers of goods affected by DRM. The article mainly focuses on the negatives of DRM. This source was useful as although biased it showed all the flaws and attempted fixes of DRM throughout its lifespan.

Liu, Q., Safavi-Naini, R., & Sheppard, N. P. (2003). Digital Rights Management for Content Distribution. *Proceedings of the Australasian information security workshop conference on ACSW frontiers.* *21*, pp. 49-58. Darlinghurst, Australia: Australian Computer Society, Inc.

These authors ‘present an overview of the current state in DRM’. It looks at the typical DRM model and the systems currently on the market (2003) such as the Microsoft WMRM and the Real Networks RMCS. The security measures often deployed along with the DRM systems are also discussed including ‘data protection, unique identification of recipients and effective tamper-resistant mechanisms’. Liu, Safavi-Naini, Reihaneh and Sheppard describe the legal situation in the domain of DRM including the Digital Millennium Copyright Act, the European Union Copyright Directive (EUCD) and finally consumer concerns including their privacy and fair use rights. This source provided useful information into the legislation helping to protect and support DRM.

Microsoft Corporation. (2009, October 08). *Microsoft Developer Network*. Retrieved January 10, 2010, from Windows Developer Center: Protected Media Path: http://msdn.microsoft.com/en-us/library/aa376846%28VS.85%29.aspx

This is the Microsoft developers network page for Window's Vista's Protected Media Path system. It describes the protected environment and how the system operates within it.

Samuelson, P. (2003). DRM {and, or, vs.} the law. *Communications of the ACM* *, 46* (4), 41-45.

P Samuelson from the University of California at Berkley has researched into DRM and how ‘Copyright industries are hoping that DRM technologies will prevent infringement of commercially valuable digital content, including music and movies’. While copyright provides the right to control public displays and performances of works, DRM is a different matter, providing the right to control private performances and displays of digital content: i.e. music, films and publications viewed and listened too by individuals in their own homes. The article then goes on to discuss anti-circumvention rules (people using technology to ‘go around’ DRM), DRM mandates, consumer protection and how their rights must be taken into account when deciding on the use of DRM and finally reformation of the Digital Millennium Copyright Act (DMCA). As a result, this source is highly relevant as it helped provide us information about DRM and the effect it has had on the consumers and the different industries.

Singleton, S. (2007). *Copy Protection and Games: Lessons for DRM Debates and Development.* Washington: The Progress and Freedom Foundation.

This article gives a full history of DRM for both PC and consoles before discussing the lessons which can be learnt for different groups, for example the policy makers.

Tiscali Music Research. (2009, February 23). *Music Blog: Tiscali Music Research*. Retrieved January 10, 2010, from TalkTalk: http://www.talktalk.co.uk/music/blog/?p=727

This article presented the results of an empirical study performed by Tiscali Music Research into the consumers’ attitudes to music and illegal downloading. These statistics provided an interesting insight that a fairly large proportion of people don’t know that when they download files through file sharing it is illegal and those that do know do not feel that what they are doing is wrong as they give back to the industry during the times that they do purchase content. These statistics were useful to us as it provided us with information for which some of our questions could be based on.