

## UPFRONT

## New Sheriff In Town

Anti-Piracy Company's Shifting Tactics Reflect Market's Pivot From Enforcement To Engagement

Internet copyright policing outfit Web Sheriff is on a mission to recast itself as the good cop.

The London-based company achieved worldwide notoriety in 2007 when Prince hired it to scrub the Internet of all unauthorized photos, videos and copies of his music, including from several not-so-happy fan sites.

Web Sheriff founder John Giacobbi threatened to file lawsuits against YouTube, eBay and the Pirate Bay if they didn't comply. And it worked. More than 2,000 videos were removed from YouTube, and more than 300 eBay auctions were shut down.

But now Giacobbi is waging a public relations campaign to erase that image from the Web Sheriff lore, focusing instead on a new, more fan-friendly approach.

"We've come a long way from the Prince days," he says. "As far as the outside world was concerned, we were the bad cops. Not anymore. Anti-piracy is only one facet of what we do."

Web Sheriff still searches the Web for unauthorized music files and then either issues take-down notices or threatens lawsuits on behalf of clients like Adele, Beyoncé and Lady Gaga. But Giacobbi says such work accounts for less than half of the company's activity these days. The

kinder, gentler Web Sheriff also tries to establish a relationship with fan sites, blogs and other websites to provide them with music the artist has made available for sharing, along with links to artists' Facebook, YouTube and Myspace profiles, not to mention their official website.

The idea, Giacobbi says, is to engage with an artist's fans through the online resources where they congregate most and attempt to direct them to artist-friendly content in hopes they'll leave the leaked stuff alone.

Of course, that message may get lost if delivered by an outfit with a name like Web Sheriff. But Giacobbi says the company is serious about its change in strategy.

"If a fan base has been waiting two years to hear new music from their favorite artist, when it arrives you don't tell them, 'Fuck off, you can't listen to it,'" he says. "What you do is em-

brace them into the prerelease marketing of it."

Regardless of whether this is all spin or a real change of heart, the fact is that Web Sheriff had no choice but to

change tactics. Simply put, piracy today just isn't what it used to be. The RIAA and IFPI still



Kinder, gentler approach: Web Sheriff client BEYONCÉ and founder JOHN GIACOBBI

point to the damaging effects that piracy has on today's music industry, but the transition to cloud-based music access—either through locker services like Apple's iCloud or subscription services like Spotify—could start dampening piracy's impact.

The days of suing individual fans are largely over. The cases against the Pirate Bay and Kazaa have ended, and new litigation is focused more on redefining the limits of Digital Millennium Copyright Act protections than it is against file-sharing. Some statistics suggest that music is no longer the most commonly pirated entertainment media, overshadowed now by video files of movies and TV shows.

Apple's ability to corral the necessary licenses to launch iTunes Match as part of its iCloud service, which for \$25 per month allows users to stream even music acquired through file-sharing networks, shows that labels and publish-

ers are starting to focus their attention on access models over ownership.

And finally, there are early indications that the RIAA has convinced Internet service providers to help it stem piracy through a new graduated response strategy (see story, page 5). So for Web Sheriff or anyone else to focus their entire business model on anti-piracy enforcement is a backward-looking strategy. The new strategy is all about fan engagement.

There are two types of fans that flock to unauthorized leaks: those who want it first and those who want it free. For those music fans who are just after free content, there's not much that Web Sheriff or anyone else can do to dissuade them. But using sites hosting pirated music to identify eager fans and redirect them to authorized content is a strategy with a future, if implemented properly.

"You need to treat fans as fans, not as pirates," Giacobbi says. "The only thing they're guilty of is overexuberance."

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## BITS &amp; BRIEFS

## ANALYST PROJECTS AN APPLE TV SET

The Apple TV set-top box has long been described as a "hobby" by CEO Steve Jobs, probably because despite its slimmer size and lower cost, it still hasn't caught on with mainstream consumers as a way to bring Internet content to the TVs to which it connects. But Piper Jaffray analyst Gene Munster believes Apple will manufacture its own Web-connected TV set by the end of 2012, citing its recent hires, component purchases and integration to the recently launched iCloud service. The TV would likely run on the same iOS platform as the iPhone and the iPad and have access to TV apps for sale in the iTunes App Store.

## FORD EXPANDS SYNC AVAILABILITY

Ford Motor says it plans to expand availability of its Sync AppLink smartphone app platform to the 2012 Fusion sedan, F-150 pickup truck and Expedition SUV. Previ-

ously, Sync was available only on the Ford Fiesta, with plans to expand to the Mustang for 2012. The \$400 system allows users to connect a smartphone to their car and access various apps through an in-dash unit, enabling users to stream music from digital services like Pandora through the car's speakers.

## GAUGING SWEDISH ATTITUDES TOWARD STREAMING MUSIC

Sweden is home to both the Pirate Bay and Spotify, making it a relevant locale to research attitudes toward streaming music. A study conducted in June by Norstat on behalf of music streaming service WIMP found that 73% of Swedish respondents say they're willing to pay for a music streaming service, compared with 65% of Norwegian respondents. Another 40% of Swedish respondents say using streaming services like Spotify has led them to stop downloading files illegally.

## RINGTONES™

JUL 9 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	13	DIRT ROAD ANTHEM	JASON ALDEAN
2	4	11	6 HONEY BEE	BLAKE SHELTON
3	2	14	THE LAZY SONG	BRUNO MARS
4	3	6	ROLLING IN THE DEEP	ADELE
5	6	4	SUPER BASS	NICKI MINAJ
6	7	10	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
7	5	17	E.T.	KATY PERRY FEATURING KANYE WEST
8	-	1	HOW TO LOVE	LIL WAYNE
9	8	21	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
10	10	17	SURE THING	MIGUEL



Lil Wayne places his 46th title on the chart, more than double the total of the next most prolific ringtone artists, Akon and T-Pain (20 each). "How to Love" is the 22nd top 10 for Wayne (also the most of any artist) and at a debut of No. 8 it's the highest since Eminem and Rihanna's "Love the Way You Lie" entered at No. 7 exactly one year ago.

11	9	10	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
12	13	7	GIVE ME EVERYTHING	PITBULL FEATURING ME-YO, APROJACK & NAYER
13	20	2	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
14	11	16	ROLL UP	WIZ KHALIFA
15	15	7	JUST A KISS	LADY ANTEBELLUM
16	14	19	THE SHOW GOES ON	LUPE FIASCO
17	26	4	PARTY ROCK ANTHEM	LMPAO FEATURING LAUREN BENNETT & GOONROCK
18	25	2	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
19	17	26	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
20	-	1	I LOVE YOU THIS BIG	

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum



## Digital Domain

ANTHONY BRUNO



## GET A GRIP

Even with the interactivity of a touch-screen phone, the user interface can sometimes be a challenge for mobile games, especially for mobile versions of classic arcade games. So ThinkGeek has developed the Joystick-It, a retro-style joystick designed specifically for any touch-screen game that features a fixed control pad. Just place the aluminum joystick atop the onscreen control pad to gain a more tactile control over the game. It won't harm the screen, and it's easily removable. It comes in sizes meant for both the iPhone and iPad.

The Joystick-It for the iPhone is available for \$18, while the iPad version is available for \$25. —AB

