

Abstract

**A Study on the User's Selectability in Digital Sound
Transmission Judgment Criteria**

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Since the music service market has moved to online and digital, users' tendency also have changed from storage to access. Streaming is expanding from ondemand to realtime, and evolving into curation services with diverse algorithms utilizing big data. As a result, there is an area that is difficult to define as digital sound transmission. It is now difficult to distinguish interactive transmission and digital sound transmissions from the perspective of concurrency and interactivity. As digital sound transmission services develop, it is enabling the user's passive choice and eroding the interactive transmission markets. The interpretation of that leads to a problem with phonogram producer and digital sound transmission organizations. Digital sound transmission is authorized exclusive rights for copyright holders, but is authorized just claim for compensation for phonogram producer. It is time to re-examine the scope of digital sound transmission. It is necessary to balance the profits of the phonogram producer and the business continuity of organizations. If a digital sound transmission service supports a user's selectability and problems arise with the existing interactive transmission service, the scope of that should be interpreted in a scope that does not have a significant impact on the interests of the phonogram producer.

Keywords

Digital Sound Transmission, Interactive Transmission, Public Transmission, Phonogram Producer, Digital Music Service

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