
INTERNET PIRACY IN THE FILM INDUSTRY: AN ECONOMIC ANALYSIS AND COMPARISON BETWEEN HOLLYWOOD & BOLLYWOOD

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ABSTRACT

Film piracy has become a major challenge for the global movie industry. This paper explores the financial, legal, and ethical problems it creates, focusing on Hollywood and Bollywood. We will look at how piracy started, the technology pirates use, and the platforms they rely on for illegal distribution. Based on industry reports and academic research, this study shows how piracy cuts into box office revenue, hurts jobs in creative fields, and messes up market structures. While some people claim piracy might help movies get more exposure, its overall effect on the industry's growth is largely negative. The paper also compares the legal systems in the United States and India, examining the Digital Millennium Copyright Act (DMCA) and the Indian Copyright Act of 1957. We'll also discuss the difficulties in enforcing these laws. To combat piracy, several strategies are being considered, including flexible pricing, releasing movies globally at the same time, using digital watermarking, and educating consumers. The findings suggest that even though piracy keeps changing with new technology, a combination of legal, financial, and technological efforts can help reduce its impact. This paper contributes to ongoing discussions about intellectual property rights, making culture accessible, and the future of protecting digital content.

Introduction:

The rapid growth of digital technology has transformed how movies are produced, distributed, and consumed across the world. While this transformation has created new opportunities for filmmakers and audiences alike, it has also given rise to one of the most persistent challenges facing the industry: internet piracy. The unauthorized copying and distribution of films through websites, file-sharing platforms, and encrypted messaging apps has become widespread, creating serious financial and legal concerns for both Hollywood and Bollywood.

Piracy is not a new issue, but the internet has made it faster, more accessible, and more difficult to control. Today, a film can be leaked online within hours of its release, sometimes even before it reaches theaters, resulting in significant losses at the box office. The consequences are not limited to revenue alone—piracy also affects employment, investment in future projects, and the overall growth of the creative economy. At the same time, factors such as high ticket prices, limited regional availability, and lack of affordable streaming options encourage many viewers, particularly in developing countries, to rely on pirated content.

This paper seeks to analyze the economic, legal, and ethical dimensions of internet piracy, focusing on Hollywood and Bollywood as case studies. It explores the history of piracy, the methods used by pirates, the reasons behind its persistence, and its long-term impact on the global film industry. Special attention is given to the legal frameworks in the United States and India, including the Digital Millennium Copyright Act (DMCA) and the Copyright Act of 1957, as well as the challenges of enforcement. Finally, the paper discusses possible strategies to mitigate piracy—ranging from technological tools like digital watermarking to broader reforms in pricing and distribution—to highlight how the industry can adapt to protect creative work in the digital era.

Overview of Internet Piracy in Film Industry:

The movie industry is of billions of dollars, and piracy has a major impact on its revenue. In 2018, the film industry recorded an estimated loss of \$11.2 billion in terms of piracy, based on a report by MPAA. According to the MPA, piracy losses in the film industry amount to about \$25 billion a year. Piracy has an impact on all aspects of the industry, from cinemas to home video sales to online streaming.

One of the worst victims of piracy is movie theaters. In the hours following their release in cinemas, illegal copies of films are often available for download over the internet, leading to lost revenue from box offices. In addition, the number of people coming to movies in cinemas is reduced by pirate copies. The overall industry is affected because box office revenues are an important source of income for film studios to fund their next projects and this has a direct impact on the entire sector.

History of Internet Piracy in Film Industries:

Since the invention of the internet, internet piracy, or the illegal distribution of copyrighted material on the internet, has been a significant issue for the film industry. Piracy in the film business significantly increased in the late 1990s and early 2000s as file-sharing networks like Napster, Kazaa, and Limewire gained popularity. Users could effortlessly share and download movies and music through these networks without having to pay for them.

The film industry responded by suing file-sharing companies and individuals who engaged in piracy, as well as lobbying for stricter laws to combat piracy. In 2005, the Motion Picture Association of America launched an anti-piracy campaign called "You Can Click, But You Can't Hide," which aimed to educate the public about the negative effects of piracy and to deter people from engaging in it.

One of the most infamous cases of internet piracy in the film industry was the release of the movie "The Expendables 3" in 2014. The movie was leaked online three weeks before its theatrical release, resulting in over 2 million illegal downloads in its first week alone. The film's producer, Lionsgate, filed a lawsuit against the website that hosted the pirated version of the movie, and several individuals were also arrested in connection with the leak.

Piracy has always been a problem for movie industries and the problem has gotten worse in the digital era. Amy Smith analyzes why an online audience has presented new difficulties for studios to overcome while chronicling movie piracy in connection to the internet. In the worlds of television and theaters, it appears that piracy is on the rise significantly. Since the advent of the Internet, there has been an increase in piracy. Hollywood has made several attempts to stop this trend, including prohibiting recording devices in theaters and actively suppressing copyright material.

There were fewer ways to obtain pirated versions of movies in the early days of the Internet. The development of technology has made it simpler for people to capture unauthorized content overall as well as make it easier for users to access pirated content online. When you attend a movie screening, you don't need to conceal a digital camera; you can just bring your phone without anybody batting an eye. Anyone and everyone has the ability to easily record pirated content and share it online using social media.

It doesn't matter if you go in with the intention of filming something to post online as leaked content or just to send a "cool" picture of the title cards to show off that you saw the newest blockbuster—either way, it's all pirated content, and movie theater chains should be doing more to stop leaks from happening to everyone.

The practice of "ripping" movies from theaters by pirates using camcorders is considered to be the origin of movie piracy. Because audience noises were also recorded, the sound through the camera's microphone was of poor quality. These cam records were posted online, typically following a movie debut. Pirates started to synchronize cam rips with a second recording in an effort to increase audio quality. These cam/tele syncs employ professional microphones without a theater audience. They are recorded straight from the theater's audio system or FM radio broadcasts.

Copying screener DVDs is another tactic used by movie pirates. Movie studios frequently give away advance screening copies of a movie to reviewers and other industry professionals. The promotional copy only notice is removed by pirates, who then distribute it as a DVD rip. There are many methods to steal now that we live in the digital era. The most popular method for downloading movies illegally right now is via television connections. With the development of satellite and high-definition TV (HDTV), subscription TV, digital streams, and HDTV rips are growing in popularity. The quality of HDTV can surpass that of a DVD.

The Procedure & helpers of Movie Piracy:

It all starts with a cam recorder or now a days a phone with good camera. Someone with a camera records the movie while its playing at the cinema hall. Then it spread into many people's hand.

- Local DTH Operators: Local DTH providers of developing countries operates a channel

in their local area. They get those pirated movies and runs local ad's between those movies.

- Advertisers: Some low-cost advertiser takes those movies and edit them with including their ad's into the movie. Then they help to spread the movie publicly.
- IP websites: Internet providers of developing countries usually has an IP website where they put those pirated movies with unlimited download speeds to attract more customers.
- New websites: Newly build websites also uploads those movies to gain popularity.

The Reasons Behind Internet Piracy

There are several reasons why internet piracy is prevalent in the film industry. One of the primary reasons is the high cost of movies. Movie tickets, DVDs, and Blu-rays are often expensive, especially for people on a budget. The high cost of movies leads many people to seek out pirated copies, which are often available for free.

Another reason behind piracy is the lack of availability of movies. Some movies are only released in certain regions, and people in other parts of the world may have to wait for months or even years to watch them legally. This creates a demand for pirated copies, which are often available immediately after a movie's release.

The ease of access to pirated content is also a significant factor in the prevalence of piracy. Pirated copies of movies are available on various file-sharing platforms, and anyone with an internet connection can download them. The anonymity of the internet also makes it difficult to track down and prosecute pirates.

Another reason is, in undeveloped countries there's very few people who has access to internet banking or a credit card. And most of the OTT platforms like Netflix or amazon prime charges through credits (in USD) only. So, basically, they don't have any choice without watching movies from a pirated site.

Importance of the Issue:

Piracy significantly reduces the money generated by the film industry, which makes up a

considerable portion of the worldwide economy. Piracy costs the film business billions of dollars annually, and this can have a knock-on effect on dependent industries. The livelihoods of those who work in the film industry, such as actors, producers, directors, and crew members, are also impacted by piracy. The film business faces a threat from piracy to creativity and innovation. Piracy affects society as a whole, not just the movie industry.

A nation's economy, consumers, and film industry suffer from movie piracy. The International Intellectual Property Alliance calculated that as of 2008, movie piracy has cost the United States \$1.3 billion (USD). The film industry, as well as home video and television programs, make up substantial portions of the American economy.

The American film business has created a system of commerce with other nations that functions fairly. Each movie requires a huge workforce to be filmed. The Motion Picture Association of America (MPAA) calculates that "a major movie on location contributes around \$200,000 per day to local economies" because studio personnel use neighborhood establishments. Piracy harms these commercial connections. All of the pay-per-view providers—distributors, cinemas, video rental businesses, and so on—lose money.

Although some assert that digital piracy might aid in word-of-mouth advertising, numerous studies have found that the negative effects vastly outweigh the benefits. Internet piracy affects everyone involved in these industries, not just financially. It also has a significant societal cost.

To protect entire sectors of the economy, individual artists, and employees of private companies, digital piracy must be handled at all levels.

The effects of piracy on the economy are profound. In the past, we would analyze a pirated movie release and determine the financial effects on movie ticket sales, DVD sales, and TV license rights. However, the effect is much more profound in this digital era.

A group of individuals who are prepared to host a well-known movie on their server may quickly download it and share it without payment. A movie may be shared by tens of thousands of people at once after it has been downloaded. Every other sector of the economy that contributes to the economy may be affected by this.

Every industry that produces distinctive content ultimately experiences loss as a result of internet sharing and theft. Despite the best efforts of businesses, new ways of stealing are

developed daily.

Consumers who only use pirated content will unavoidably compare it to the original and have a bad experience. The struggle to defend their brand image and the reputation of the whole industry is one that content providers are still engaged in.

Movie piracy accidentally harms consumers. Movies are a source of amusement for people everywhere. Film quality may suffer if pirates steal money from the movie business and all of its supporting sectors. What was once a valuable product becoming too expensive to manufacture. The MPAA advises customers to fight back against online theft and DVDs sold on the black market.

Economic Impact:

First off, it causes the film industry's revenue to decline. This is due to the ease with which pirated copies of movies may be downloaded for free or at a low cost, decreasing customer demand for authentic copies of the movies. Second, there may be fewer genuine jobs available in the film industry as a result of piracy. This is due to the fact that movie studios and production businesses that are involved in making and distributing movies will have less money to invest in new endeavors and might be obliged to cut their output or lay off employees. Thirdly, there is a chance that piracy will harm the reputation of the movie business. The poor quality of many pirated movie copies can create unfavorable opinions of the entire business.

The US economy loses at least \$29 billion annually due to online TV and movie piracy. Furthermore, it is believed that the entertainment industry is losing hundreds of thousands of jobs as a result of the global visitation to such sites, which is on the rise. These numbers are included in the most recent pirate industry review that the Motion Picture Association (MPA) gave to the US government. The MPA, a Hollywood organization that also represents Netflix, has long been a key factor in the war against piracy. Its renowned markets report, which is yearly presented to the US Trade Representative, offers a thorough analysis of the global pirate scene. According to Torrent Freak, the MPA was invited to discuss how piracy affects US employees in addition to original material this year as a representative of movie industry rights holders. The organization claims that the effect is substantial.

"Film and TV pirate sites saw an estimated 137.2 billion visitors in 2020, costing the US

economy at least \$29.2 billion in lost revenue annually. According to the MPA, "employment in our business has been projected to decline by between 230,000 and 560,000 jobs as a result of piracy. The MPA stated in its theatre and Home Entertainment Market Environment study for 2021 that the combined worldwide income from theatre and home entertainment was \$99.7 billion.

A few years ago, Netflix, which is also represented by the MPA, joined the organization. When he said that "some of the tormenting just creates the demand" ten years ago, the CEO of the streaming behemoth, Reed Hastings, wasn't all that concerned about piracy. Netflix, meanwhile, just disclosed its first-ever decline in subscriber counts. Despite not blaming piracy specifically for its loss of over 200,000 customers, the company is now spending millions of dollars to combat the issue and has its own internal anti-piracy department.

A study from the Global Innovation Policy Center found that piracy of both film and TV content costs the US economy more than half a trillion dollars each year. This includes everything from box office sales and digital distribution to the loss of jobs. "Just like authorized supply via platforms such as Spotify and Netflix, illegal supply expanded to streaming more recently, enabling users to enjoy music, films and series without permanently downloading them," the researchers wrote.

Google sponsored a study from the Institute for Information Law (IViR) that complied with the Royal Dutch Institute for Science's rigorous standards for independence. In that study, researchers found an increase in the per capita volume of illegal content year-over-year. This translated into a 46 percent displacement rate and 4.1 percent lost sales for blockbuster films.

A new KPMG forecast predicts that India's digital and over-the-top (OTT) entertainment market would expand by 17% during FY21 and reach sales of \$33,800 crore by FY22. Included in this are OTT platforms that offer a range of material, including movies, television series, and even original OTT content. The loss of views and subscribers to illegal platforms that pirate material and offer it to users for free, however, is causing advertising- and subscription-based OTT platforms to lose between 25% and 30% of their revenue.

Relationship between Piracy and Ticket Price:

One argument put out is that expensive tickets encourage buyers to engage in piracy. According

to the theory, people are more likely to pirate movies if they think it would be expensive to watch them legally. There is no easy way to determine if expensive tickets result in more piracy, given the connection between ticket pricing and piracy is complicated. While some studies have found no conclusive link between ticket prices and rates of piracy, others have found a positive correlation. Other elements, such the availability of legal substitutes, consumer attitudes about piracy, and the accessibility of pirated content, might also affect the rate of piracy. It's important to remember that lowering ticket prices might not always be the best way to lower the amount of piracy. Customers may still resort to piracy, for instance, if ticket costs are lowered but legitimate alternatives to it are still difficult to find.

Cost of Anti-Piracy Measures:

The film industry has invested significant resources in developing and implementing anti-piracy measures. These measures include technologies like digital watermarking, DRM (digital rights management), and content recognition software.

The cost of implementing these measures can be significant, both in terms of money and time. For example, developing and implementing DRM technologies can be expensive and time-consuming, and there is no guarantee that it will be effective in preventing piracy.

Anti-piracy measures can also have unintended consequences, such as limiting the ability of consumers to use content in ways that they deem legitimate. For example, DRM technologies can prevent users from making backups of their legally purchased content or using it on multiple devices.

The cost of anti-piracy measures is not just borne by the film industry but by consumers as well. For example, some anti-piracy measures, such as region locking on DVDs and Blu-rays, can limit consumers' ability to access content from other regions, even if they have legally purchased the content.

The Ethics of Internet Piracy in the Film Industry:

Several ethical issues are brought up by online piracy. On the one hand, copyright holders' rights are violated by piracy, which is a type of theft. Creators spend a lot of time, money, and effort creating material, and piracy robs them of their legitimate income. In addition to harming

individual movies, piracy also has an impact on the livelihoods of those who work in the film industry.

On the other side, some contend that movie piracy is a kind of civil disobedience and a means of protesting the expensive and constrained methods of distribution. Through piracy, people can access content that they otherwise wouldn't be able to buy or access. Some claim that by giving movies more exposure and generating buzz, piracy can aid in their promotion.

Internet piracy also has a cultural component. Because legal channels of distribution are not readily available in some nations, piracy is pervasive in those nations. It is possible to view piracy as a means of protecting cultural identity and ensuring access to materials that might not otherwise be available.

There is no simple solution to the difficult question of the ethics of piracy. The film industry and those who work in it are significantly impacted by piracy, despite the fact that it may appear to be a victimless crime. Finding the correct balance between the need to uphold the rights of content creators and the demand for more accessibility to content is crucial.

Future of Internet Piracy in the Film Industry:

Internet piracy is an evolving problem, and its future is uncertain. The film industry will continue to face challenges from piracy, as technology advances and the demand for digital content increases. The rise of streaming services has created new opportunities for piracy, as users can easily download and share content from these platforms.

However, the film industry is also evolving, and new technologies and business models are emerging. Streaming services have become a significant source of revenue for studios, and they are investing heavily in original content to attract subscribers. Some studios have also experimented with releasing movies simultaneously in theaters and on streaming platforms, which could reduce the impact of piracy on box office revenue.

The film industry is also exploring new technologies to combat piracy. Blockchain technology has been proposed as a way to prevent piracy by creating a transparent and immutable record of ownership and distribution. Watermarking and fingerprinting technologies are also being developed to enable the tracking of pirated content and the identification of pirates.

Legal Implications:

Movie piracy is a serious offense in both Hollywood and Bollywood. Both industries have strict laws in place to protect their intellectual property and prevent unauthorized distribution and sharing of their movies. Here are the laws about movie piracy in Hollywood and Bollywood:

Hollywood: The Digital Millennium Copyright Act (DMCA) is the law that controls movie piracy in the US. To get around digital rights management (DRM) systems used to safeguard copyrighted works, including movies, is against the law under the DMCA. Distributing or sharing copyrighted works, including movies, without the owner's consent is also prohibited. As well as imprisonment, the DMCA carries fines of up to \$150,000 for each work infringed.

Hollywood also has industry-specific organizations that work to stop and prosecute movie piracy in addition to the DMCA. One such group is the Motion Picture Association of America (MPAA). It collaborates with law enforcement groups to track down and prosecute those responsible for movie piracy, both personally and corporately. The MPAA also runs the "Motion Picture Anti-Piracy" website, which offers incentives for information that results in the capture and conviction of movie pirates and instructions on how to report movie piracy.

Bollywood: The Copyright Act of 1957 is the legislation that oversees movie piracy in India. The statute offers protection to the authors and proprietors of works covered by copyright, including films. Without the owner's consent, it is unlawful to duplicate, distribute, or exhibit works protected by intellectual property. Fines and incarceration are possible outcomes of breaking the Copyright Act.

Bollywood also has industry-specific groups that strive to stop and prosecute movie piracy in addition to the Copyright Act. One such group is the Indian Motion Picture Producers Association (IMPPA). It collaborates with law enforcement groups to track down and prosecute those responsible for movie piracy, both personally and corporately. Additionally, the IMPPA runs a website called the "Indian Film and Television Anti-Piracy Cell" that offers rewards for information that results in the capture and conviction of movie pirates, as well as instructions on how to report movie piracy.

Hollywood v. Bollywood:

Piracy has had varied degrees of effects on Hollywood and Bollywood, two of the greatest film

businesses in the world. Hollywood has been more aggressive in putting anti-piracy policies into place and prosecuting pirates. The Motion Picture Association of America (MPAA) has led the charge in the fight against piracy and has been successful in taking down a number of significant piracy websites. Hollywood studios have also made significant investments in anti-piracy technologies like digital watermarking and DRM.

Bollywood, in comparison, has been slower to put anti-piracy measures in place and has encountered substantial difficulties in doing so. One of the causes of this is the Indian film industry's fragmentation, which makes it challenging to coordinate efforts to combat piracy. Additionally, a large portion of Indian consumers are unaware of how illegal piracy is and do not view it as a serious crime.

The effect of piracy on revenue is another distinction between the two sectors of the economy. While piracy is a problem for both industries, Bollywood is more affected than the other due to lower ticket prices and lower budgets for Indian movies. Hollywood movies, on the other hand, typically have greater budgets and make money from a variety of sources, such as the overseas box office, merchandise, and licensing agreements.

Both industries have recently concentrated on increasing consumer access to legal alternatives. While Bollywood has seen the growth of platforms like Hotstar and Amazon Prime Video that offer legal streaming of Indian films, Hollywood has launched its own streaming services like Netflix.

Hollywood and Bollywood both have rules in place to safeguard their intellectual property and stop the sharing and distributing of their films without permission. However, each industry has its own set of rules and laws. The Digital Millennium Copyright Act (DMCA) is the main statute that controls movie piracy in Hollywood. To get around digital rights management (DRM) systems used to safeguard copyrighted works, including movies, is against the law under the DMCA. In contrast, the major regulation that controls movie piracy in Bollywood is the Copyright Act of 1957.

Anti-piracy law enforcement is a significant problem for both Hollywood and Bollywood. Hollywood's Motion Picture Association of America (MPAA) collaborates extensively with law enforcement organizations to track down and prosecute those responsible for movie piracy. The MPAA also runs the "Motion Picture Anti-Piracy" website, which offers incentives for

information that results in the capture and conviction of movie pirates and instructions on how to report movie piracy. The Indian Motion Picture Producers Association (IMPPA), which is active in Bollywood, serves a similar role in upholding anti-piracy regulations.

Hollywood and Bollywood use different distribution methods for their pirated film industries. In Hollywood, download and streaming websites are mostly used to distribute pirated films. In contrast, pirated DVDs and CDs are commonly accessible in local markets and on the streets in Bollywood.

While movie piracy is a significant issue for both Hollywood and Bollywood, there are differences between the two industries in terms of the scope of the issue, the legal landscape, enforcement methods, and piracy channels. To stop movie piracy and safeguard their intellectual property, both businesses must continue to collaborate.

New Technology in Movie Piracy (Telegram):

Some people have used the well-known messaging app Telegram to disseminate pirated movies. Movie pirates find the app's cloud-based storage and quick file-sharing features to be an appealing platform.

Users of Telegram can create group chats with up to 200,000 participants. Links to films that have been pirated are frequently shared in these groups. Members of these groups exchange links to their own websites, cloud storage services, Telegram channels, or other sources of pirated content. Once a link is distributed, other group members can view the movie by downloading it.

Creating public channels on Telegram enables users to share content with an unlimited number of subscribers. Movie pirates frequently utilize these platforms to disseminate links to their own websites or cloud storage services that house pirated films. Some of these channels are updated frequently with new films and have thousands of subscribers.

The maximum file size for Telegram is 2 GB. Users can now share high-quality movie files with others thanks to this. This function is used by movie pirates to distribute high-caliber pirated films.

All messages and files shared on the platform by Telegram are end-to-end encrypted. This

makes it challenging for law enforcement to find those responsible for the app's movie piracy.

Telegram can be used to get around geo-blocking restrictions imposed by streaming platforms and movie studios. Telegram can be used by movie pirates to communicate links to movies that are blocked in some areas due to licensing agreements.

Various Viewpoint on Piracy:

The two primary arguments girding pirating revolve simply around those for and those against it. The argument could further be broken down into 'ethical' versus 'unethical,' though this argument is kindly defective. Depending on their goals, persons who support digital piracy use a variety of justifications. Some contend that there is no problem because piracy is a victimless crime.

Movie studios are adamantly opposed to movie piracy since it costs them money. The revenue that studios can generate from ticket sales, DVD sales, and streaming services is decreased by piracy. Movie companies contend that piracy harms the industry as a whole by deterring investment in new endeavors and obstructing the identification of fresh talent.

Movie pirates frequently claim that they do so because they are unable to afford to pay for admission or legitimate streaming services. Additionally, they contend that movie studios are profitable enough and that piracy is not as detrimental to the industry as studios claim.

Independent filmmakers frequently view movie piracy from a different angle. They contend that by giving indie filmmakers free publicity and assisting them in reaching a larger audience, piracy can really be advantageous. Additionally, they contend that piracy can help artists develop fan bases and generate buzz about their works, both of which can result in increased sales and success.

Governments are obligated to uphold copyright rules and safeguard intellectual property rights. They frequently take an aggressive position against movie piracy in order to defend the film business and uphold the law.

ISPs frequently find themselves in the center of the movie piracy controversy. They are accountable for giving users access to the internet, but they may also be held accountable for

encouraging infringement. ISPs frequently take a neutral stance on piracy, although they might need to take action if a movie studio or other copyright holder notifies them of a violation.

Preventing Piracy in Film Industries:

The film business must look into novel and creative approaches to stop movie piracy.

The fact that movies are not always released at the same time in every country is one of the reasons why individuals indulge in movie piracy. Movie studios can stop individuals from downloading illegal copies of the film by releasing it simultaneously everywhere. Additionally, this would level the playing field for all markets and stop people from bringing in films that have been illegally downloaded from other nations.

The process of watermarking entails including a distinctive identifier in the movie file. The source of the piracy can be found using this identity, and the people who are sharing the pirated copies can be located. Movie studios can stop people from releasing their films online without their permission by watermarking their films.

A pricing approach known as dynamic pricing involves changing a product's price in response to demand. By lowering their rates in areas where piracy is prevalent, movie studios can employ this tactic to discourage it. Movie companies can encourage customers to pick the legitimate choice over pirated copies by making the legal option more affordable.

By asking many people for tiny donations, crowdfunding is a technique for obtaining money for a project. Crowdfunding is a tool that movie studios can utilize to finance their initiatives and lower the danger of piracy. Movie studios might persuade viewers to pick the legal option by giving them a sense of ownership during the production process.

Big data analysis involves examining huge data sets to find patterns and trends. This method can be used by movie companies to pinpoint the people who are most likely to engage in movie piracy. Movie studios can develop targeted marketing efforts and promotions to entice customers to pick the legal option by studying consumer behavior.

The traditional approach of taking legal action to stop movie piracy is still effective. Movie studios have the right to sue people who engage in movie piracy. This includes suing people and organizations who host pirated versions of movies, as well as collaborating with law

enforcement to find and apprehend pirates.

The long-term answer to movie piracy is education. Movie studios may foster a respect for intellectual property rights by educating consumers about the harm that piracy causes. This involves informing them about the legitimate ways to watch movies and the repercussions of using movie piracy.

The prevention of movie piracy relies heavily on cooperation. Movie studios can work together to develop a thorough anti-piracy strategy with other industry stakeholders and among themselves. This involves identifying and preventing piracy by collaborating with ISPs, IT firms, and law enforcement organizations.

Conclusion:

Many people are claiming that the film industry is dying in a panic right now. They claim that the film industry would be destroyed by pirated copies of films and a sharp rise in ticket prices. Still, it seems to me that this assiduity is just adapting to new circumstances and changing all the time.

Initially, new technologies have shaken up the film industry today. Constantly improving advanced visual, audio, and sensational quality. The staff at Movie Availability always attempts to get us to visit theaters. For instance, when 3D first emerged, it shook the audience's acceptance. People aren't as concerned about it, though, because they can watch 3D movies at home with their families in the same quality and, if they choose, on the same size screen as they can in a theater. Still, 4D appears precisely at this moment. So now physical things like smells, drops of water, or wind agitate people. After a while, the film industry will probably present us with more exciting inventions, and we will stop thinking about 4D. That is a thing that is developing. Nothing is dying; everything is merely transmuting.

Additionally, watching pictures on an iPad while in a car, airplane, or waiting for a friend in a café allows people to pass the time without getting bored. It goes without saying that this option's mobility tempts onlookers. And if we assume that everyone values high-quality images, websites like iTunes or Netflix enable filmmakers to become wealthy by disseminating their works online. However, if we watch our favorite movies or television shows there, directors become even more oligarchic.

In addition, I doubt that Tim Burton or James Cameron would object to the creation of billions of copies of their original works if Avatar or Big Fish hadn't become so widely popular online. People want to see that movie alone once they discover how great it is, so it actually helps. People enjoy participating in experiences. They like to watch movies with popcorn while lounging in a spacious, dark room in front of a huge screen. People always choose in-person art interpretation over online interpretation. The plutocrat is always created here. We can contrast the film industry with the music industry in this instance. Fans continued to attend musicales even after the first CDs were released or when recordings appeared online.

Both cinema assiduity and piracy are growing together. Governments, however, have historically attempted to find a solution to the issue of film piracy, which is detrimental to the industry. Governments from various nations have been introducing new regulations and modifications regarding the conversion of images, music, software, and other types of media and applications for a long time. In any case, despite the conversion policy, the film industry is powerless to prevent people from converting images.

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