

**INTERNATIONAL JOURNAL OF LAW**  
**MANAGEMENT & HUMANITIES**

**[ISSN 2581-5369]**

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**Volume 5 | Issue 1**

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**2022**

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# Online Piracy and Intellectual Property Rights: A Synthesis

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## ABSTRACT

*In today's digital age, it's common to practise engaging in online piracy. The black market sale of a copyrighted work, in whole or in part, for a significantly reduced price is what is meant by the term "piracy." As a result, the global film business has suffered enormous losses. Copyright Act, 1957 and IT Act, 2000 are only two of the numerous regulations in India that prohibit this type of criminal behaviour. This, obviously, is not good. OTT firms put in a lot of effort and money to create and distribute their content. All of these efforts, however, are being rendered useless by the rising tide of video piracy, raising questions about the long-term sustainability of the OTT industry as a whole. This paper analyses the existing laws which deal with illegal streaming with a comparative analysis with US, UK & India. Films that have been filmed and posted online can alter the nature of the criminal activity and the legal repercussions of such crimes. Finally, jurisdictional difficulties will be addressed when the film's upload and download originate in separate countries, followed by viable solutions and working models to cope with this menace.*

**Keywords:** *Over The Top (OTT), Online Piracy, Digital Rights Management (DRM), Watermarking, Advertising-based video-on-demand (AVoD) model.*

## I. INTRODUCTION

In this high-speed era of the internet, digital piracy has emerged as the latest craze. It is illegal to reproduce and distribute copyrighted material without permission from the rights holder, such as by sharing it online. As time goes on, the idea of pirated content has become more and more prevalent. Initially, the unlawful production and selling of pirated films rose significantly with the debut of videocassettes in the 1970s. Digital movie piracy and the ever-increasing digitalisation of the globe were the results of this change. While movie piracy on CDs and DVDs was regarded as a physical activity up to the turn of the 20th century, the tech transformation has ushered in a shift from physical to non-physical, i.e. online sharing (P2P file sharing). Camcorder piracy is one means of obtaining pirated movies out of the wild.

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All around the world, it is considered a criminal violation to illegally record and upload content. Film smugglers employed the camcorder technique, which involves capturing a film that is shown on a cinema screen using an inexpensive, lightweight, portable device with a high-quality camera, such as a cell phone. Piracy of movies isn't limited to the camcorder approach; it can also occur using the WEB-DL method of uploading to a peer-to-peer (P2P) website. It's a technique that's used when an illegally captured film is posted to a website with high-quality video. Movies may be downloaded or streamed from these sites. Streaming and downloading are two of the most common methods of online movie piracy, but there are many others. Both techniques rely on the P2P system, which is widely regarded as a nefarious and unauthorised system. In order to upload and download files, file-sharing websites must be used. These websites, which are generally run by tiny private entities or administrators and aren't highly profitable, are exceptions rather than the rule. Bit Torrent's technology is utilised by file-sharing services to speed up downloads.

Criminals are prosecuted for the "unauthorised copying and dissemination of copyright content," as the term "piracy" is used to describe an IP crime. Unlike cybercrime, piracy is a crime with a long and distinguished history. Since the 1970s, many films have been ripped off VHS tapes and burned to CDs and DVDs, then resold on the black market. For internet piracy to gain notoriety in the late 1990s, it had to do with Napster, which allowed millions of people to share illegally obtained copyrighted music files. This platform, Napster, allowed users to search a centralised database to find music on their computers, which was then saved on a central database for other users to access. As a result, users would be able to search through the available files, which would bring them into touch with one other and allow music to be transmitted. It provided free access to a wide range of songs. After much deliberation, a jury held Napster responsible for both direct and indirect infringement. Since then, a slew of websites has been becoming involved in illegal operations like these, including piracy of music, movies, and even programs.

## **II. PIRACY ON THE INTERNET: WHAT'S THE POINT?**

In the last few years, illegal downloading has become a major copyright concern. Internet piracy has become a prevalent problem in today's world because of the rapid expansion of technology and the rise in cybercrime. Illegal downloading is becoming a major issue for a number of reasons.<sup>3</sup>

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<sup>3</sup> Nikita Hemmige , Piracy in the Internet Age, *Journal of Intellectual Property Rights* Vol 18, September 2013, pp 457-464, (Feb. 09, 2022, 03:25 AM), <http://nopr.niscair.res.in/bitstream/123456789/21538/1/JIPR%2018%285%29%20457-464.pdf>

- Widespread availability over the net
- Content can be shared with an unlimited gathering of participants.
- It's tough to tell the difference between the genuine article and the imitation
- Almost no money is spent on illegally transmitting
- Accessibility to copyrighted material without fear of being snatched from the hands of the copyright owner.

### III. WHERE DO INDIVIDUALS GET HOLD OF ILLEGAL CONTENT?

Digital piracy begins with the acquisition of an unlawful copy of a film or television show. Content must be collected first before it can be shared illegally. In order to get a pirated copy, pirates employ four ways.

- **Records made in the theatre:** Audio and video from the theatre, such as laughter or people getting up to purchase popcorn, are often captured in low-quality recordings recorded directly from the movie theatre screen.
- **Original content on either DVD or Blu-ray disc:** Leveraging electronic recording software and/or hardware, pirates bypass DVD and Blu-ray discs' digital rights security mechanisms (DRMs) to create this form of illegal copy.
- **Copies of the First Edition:** There are a lot of people that use illegal file-sharing as a way to duplicate and steal original content before it's even released, generally from the film industry.
- **Records that can be streamed:** An easy-to-use PC software plugin is all that is required to capture streaming material from subscription video-on-demand (SVoD) providers like Netflix and WuakiTV.<sup>4</sup>

### IV. COMPARATIVE APPROACH

The problem of cross-border copyright enforcement is particularly relevant in the digital age: infringing websites and servers may be located in other countries, where the laws of one country do not apply to individuals, companies or websites hosted beyond its borders. This chapter briefly examines the international legal framework governing IP and the multilateral and technological options available to copyright holders.

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<sup>4</sup> How does online piracy of movies and TV series actually work? (Feb.10, 2022, 01:25 PM), <https://smartprotection.com/en/media/how-does-film-series-online-piracy-work/>

A significant problem related to digital IP infringement is the inability of local or national enforcement agencies to exercise their legislative mandate across borders. For instance, websites with pirated content from one country may be hosted in another, making it difficult to enforce a country's domestic laws. The main objective of this chapter is to consider how international players can strategies and collectively improve IPR enforcement governance. Copyright law still differs from country to jurisdiction, which is why concerns like digital content portability, copyright infringement, and copyright licencing models are becoming prominent on legislative agendas across the world. As the digital market expands and regional material is delivered internationally, copyright regulations that span national lines are becoming more important to businesses.

### **(A) United States**

The United States has been the primary marketplace for pirated films since its inception. A large number of camcorder videos were captured on DVDs and marketed in local marketplaces after being smuggled into foreign countries. These copyright breaches were prosecuted in accordance with the copyright laws in effect at the time; however, the vintage Act does not apply digital piracy, in which the tangible exchange of copyright material has decreased dramatically as a result of the development of the digital revolution and high-speed networks. The copyright laws have undergone numerous revisions as a result of technological advancements. In 1986, the Computer Fraud and Abuse Act was created, and it has been revised nearly six times since then to keep up with technological advancements. It is currently codified in the United States Code, Title 18, Section 1030. The Federal Government is granted authorisation to intervene and take action over any online deception that has happened, which has, in turn, had an adverse impact on the businesses and economics of that state, so granting the federal government jurisdiction over computer-related felony concerns.

Because of the expansion of digitisation and high-speed networks in the mid-1990s, the United States Congress introduced a law to prevent online copyright infringement in order to combat this growing concern. The No Electronic Theft Act, 1997, was eventually enacted to deter persons from sharing and downloading unauthorised copyright material by imposing fines and prison sentences. This rule applies even if a person does not gain financially from illegal uploading and downloading; still, the action of unlawful uploading and downloading is deemed prohibited under the law. As a result of this legislation, online copyright infringement is now classified as a federal crime on two levels: first, the commercial value of the downloading and uploading must be at least \$1000, and the punishment for violating this level will be one year in prison or \$100,000 in fines, or both. It's the extreme degree, in which if at least 10 duplicates

have been duplicated within 180 days and the person who is accountable for this should have gained a minimum of \$2500, the guilty party for this can be fined up to \$250000 or imprisoned for up to five years.

## **V. A LEGISLATIVE AND REGULATORY FRAMEWORK-BASED STRATEGY**

According to the DMCA 1998, notification and takedown are based on the Online Copyright Infringement Liability Limitation Act OCILLA. Providers can avoid responsibility for infringing activity on their network or for providing access to websites that include infringing content if, after becoming aware of the presence of such material, they take steps to remove it from their network,<sup>5</sup> policy that provides for the suspension of network connection for serial infringers and notifies its subscribers of this, adopts it and puts it into practice<sup>6</sup> and is willing to assist copyright owners in their efforts to track down a suspected infringement and bring legal action on their behalf through summons.<sup>7</sup>

Along with the DMCA, the “Centre for Copyright Information” is a coalition of artists, content creators, and service providers (CCI). Recording Industry Association of America (RIAA), Motion Picture Association of America (MPAA), AT&T Cablevision, Comcast are all members of the CCI’s Advisory Council.<sup>8</sup> With the help of the Copyright Alert System (CAS), they’ve created a system aimed to “educate consumers about the significance of copyright protection and to deliver information about online copyright infringement,” according to their website.<sup>9</sup> However, the service providers are working at the same time capable of meeting the second safe harbour criterion. There are no strings attached to the CAS. All participants have signed a Memorandum of Understanding that explains the CAS and lays out the duties and responsibilities of each member and the processes they must adhere to. CCI’s “Advisory Board” provides advice and consultation on all aspects of the programme, including the design and execution of educational programmes and the CAS.

If infringing behaviour occurs on a service provider’s network, OCILLA shields the service provider from legal prosecution for permitting infringing material to be accessed.<sup>10</sup> It is

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<sup>5</sup> Section 202 of the DMCA United States Code.

<sup>6</sup> According to Section 202 of the DMCA, United States Code, ‘the service provider must have adopted and reasonably implemented, and informs subscriber and account holders of the service provider’s system or network of a policy that provides for the termination in appropriate circumstances of subscribers and account holders of the service provider’s system who are repeat infringers’.

<sup>7</sup> Supra note 4

<sup>8</sup> For a full list of members, see the signatories of the CCI’s ‘Memorandum of Understanding, Final List (Feb.10, 2022, 09:45 PM), <http://www.copyrightinformation.org/wp-content/uploads/2013/02/Memorandum-of-Understanding.pdf>

<sup>9</sup> Copyright in the Digital Era: Country Studies, Enquiries into Intellectual Property’s Economic Impact, 93, OECD (2015).

<sup>10</sup> Section 202 of the DMCA inserted Section 512(d).

possible for rights holders to sue for damages in the amount of \$750 to \$30,000, depending on the court's consideration, for each copyright infringement for which an individual or a group of individuals are accountable. For intentional infringement, the court has the power of escalating this amount to \$150,000 and decreasing it to not lesser than \$200 if the offender was unaware of its existence.<sup>11</sup>

To begin with, all CAS messages are instructional in nature, with at least the first five being in the form of warnings. A "mitigation measure copyright alert" is delivered only when the user has received at least five notices. ISPs have the option to temporarily disconnect a user's internet connection following the posting of a "mitigation measure copyright warning":

- Reducing transmission speeds for a short period of time;
- ISPs can temporarily downgrade a subscribing customer's service to the poorest Internet access services above dial-up that are available in the subscriber's neighbourhood or an equivalent bandwidth through rate low quite so to adversely affect a subscriber's fibre internet accessing service (256-640kbps).
- For copyright notifications, the ISP may temporarily reroute users to a landing page until they get in touch with them;
- Restriction of internet access for a specified amount of time, as set by the participating ISP at its own discretion;
- For further mitigation measures, the ISP can apply any of the Mitigation methods specified above or any other temporary mitigation measures that the ISP chooses.<sup>12</sup>

**United Kingdom:** Copyright piracy is a relatively new internet problem that has been subject to independent assessments and consultations. P2P file sharing is a huge threat to the creative industries, according to the Growers Review of the Intellectual Property Framework in the UK. Following the Growers Review in the summer of 2008, the Government invited numerous internet service providers and rights holders to sign a Memorandum of Understanding to raise awareness of the illegality of consumer P2P file exchange. Simultaneously, discussions were launched on ideas to include ISPs and set explicit obligations on OFCOM to handle copyright violations.<sup>13</sup>

The Copyright, Designs and Patents Act, 1988 (CDPA) allows for legal action against

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<sup>11</sup> Title 17 of the United States Code Section 504(c)(2).

<sup>12</sup> Section 4(g)(iii) of the MOU on the 'Mitigation Measure Step'.

<sup>13</sup> OFCOM is the UK government approved regulatory and competition authority for the broadcasting, telecommunications and postal industries of the United Kingdom.

infringers. If someone intentionally violates copyright by releasing work to the public, they are committing a crime. This is true even if they have no reason to suspect that they are doing so.<sup>14</sup>

These provisions that operate in conjunction with the regulations on trade electronic (EC Directive) of 2002, which incorporate UK legislation into Directive 2000/31/EC of the European Union E-Commerce Directive Commission - No host or storage network operator is accountable for the violation of the author's rights in the content they host or store on their platform., provided that, knowing that it is counterfeit material, the provider of service promptly removes the material or blocks a link, if the provider of service knows that it is counterfeit material. Because they might be held accountable for copyright infringement, internet service providers should comply with rights holders' requests to delete or prevent access to illegal content.<sup>15</sup>In accordance with Section 97A of the CDPA, rights holders may request that ISPs block access to counterfeit content located outside the United Kingdom by filing a lawsuit. The Copyright and Related Rights Regulations, 2003 included the EC Directive on copyright into the CDPA.<sup>16</sup>

## **VI. LAWS REGULATING PIRACY IN INDIA**

India has entered three important copyright treaties with the rest of the world.<sup>17</sup> Many of the ideas and rules of United Kingdom copyright law have been included in the Copyright Act 1957 (Act) of India, the country's primary copyright legislation.<sup>18</sup> Six amendments to the law have been made, the latest recent in 2012. On January 1st, 1995, India entered into effect the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS), which it ratified in 1994. As a result of the Indian Government's determination to join the TRIPS Agreement, a petition was filed in the Delhi High Court attempting to stop the Indian Government from doing so.<sup>19</sup> However, the parts of the TRIPS Agreement that deal with patents were the focus of political resistance to the agreement. It's worth noting that the Delhi High Court's dismissal of a similar case was due to the Court's unwillingness to become involved in concerns of economic policy rather than copyright.

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<sup>14</sup> Section 2A of the CDPA, 1988 (UK).

<sup>15</sup> Section 19 (1) of the Electronic Commerce Regulations 2002 states that hosting providers are exempt from liability if they have no knowledge of illegal activity and are unaware of facts that would have made it obvious that illegal activity had taken place or that the material hosted violated copyright.

<sup>16</sup> Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the Harmonization of Certain Aspects Of Copyright And Related Rights In The Information Society.

<sup>17</sup> Indians ratified the Convention for the Protection of Literary and Artistic Works in 1928 and signed the Rome Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations in 1961, and also the Geneva Phonograms Convention in 1975. The Rome Convention has yet to be ratified by India.

<sup>18</sup> P Narayanan, *Law of Copyright and Industrial Designs* (Eastern Law House 2007) pp. 7-9.

<sup>19</sup> *Vandana Shiva v. Union of India* [1995] 32 DRJ 447 (Delhi High Court).

Earlier, it was noted that the Copyright Act of 1957 underwent significant changes in 2012. As a result of the modifications, which fundamentally harmonised copyright legislation with the “Internet Treaties,” the WCT and WPPT, the Copyright law is now capable of coping with the problems brought by digital technology.

Sections 65A and 65B of the Copyright Amendment Act of 2012 provide new protections against the circumvention of technical safeguards and for rights management information.

As stated in Section 65A, anybody who circumvents an efficient technical measure that protects a right conferred by the Act, with the goal of violating such right, is subject to a two-year sentence and a fine under this provision.<sup>20</sup> There are, however, several exceptions to this rule that enable third parties to assist in circumvention, as long as they keep a thorough record of who they helped and why. These measures were put in place in an effort to reduce the pace at which people were illegally accessing and duplicating intellectual property and digitally violating copyrights.<sup>21</sup>

Rights management information, like the identity of the artist, copyright information, or an ISBN number used for authentication, was also protected by the amendment. You can be fined and imprisoned for up to two years if you know that you’ve removed or altered certain rights management information from work or performance that you’ve made available to the public without permission.<sup>22</sup>

### **(A) Digital Rights Management (DRM)**

Digital Rights Management (DRM) is a frequently used method of combating piracy (DRM). Digital Rights Management (DRM) is a licencing system that allows content owners to control exactly and by whom their work is accessed. It is the DRM system’s job to make sure that the user is allowed or denied access to the material and the access keys whenever they desire to do so. Digital Rights Management (DRM) guarantees that the material is delivered securely and helps to prevent piracy. DRM, on the other hand, isn’t completely failsafe.<sup>23</sup>

### **(B) Watermarking**

Forensic steganography is used to swiftly identify material thieves and prevent the content from being stolen. This method adds a unique watermark to the video clip. When the material is

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<sup>20</sup> Section 65A of the Indian Copyright Amendment Act, 2012.

<sup>21</sup> Bhuvana S. Babu, Technological Protection Measures, (Feb.12, 2022, 04:05 PM), <https://www.bananaip.com/ip-news-center/technological-protection-measures-under-the-copyright-amendment-act-2012/>

<sup>22</sup> Section 65 B of the Indian Copyright Amendment Act, 2012.

<sup>23</sup> Digital Rights Management, (Feb.13, 2022, 09:15 PM), <https://egyankosh.ac.in/bitstream/123456789/7676/1/Unit-14.pdf>

stolen and disseminated illegally, OTT providers can scan the watermark to obtain actionable information. Watermarking technology may be used to extract information such as a user ID, a device ID, and an IP address. In this way, the OTT service providers may rapidly shutter the offending user's account and stop the flow of content.<sup>24</sup>

This cannot stop piracy, but it does allow network operators to identify infringement, identify people involved, and then take action. Watermarking a video involves inserting small, non-detectable "bits" into the video file. It is conceivable to track a pirate who unlawfully distributes information after it has been encrypted by connecting such metadata to the viewer's identity. Video watermarking is now carried out in one of three ways:

- **Modification of the bitstream:** This is done by selectively altering a portion of a movie such that the spectator and the session may be clearly identified. Despite its robustness, it is not suited for live streaming since it demands a large amount of computation and introduces delay into the system.<sup>25</sup>
- **Watermarking on the client's end:** To remove watermarks quickly, this works well, and it may be used on older platforms like set-top boxes. Overlay graphics are added to the Livestream and can be made transparent or invisible on the client device. The video stream needs further security since the marking is really not implemented unless it enters the client's device. The implementation of SDKs for client-side technologies might be complicated in OTT contexts.<sup>26</sup>
- **Watermarking for A/B testing of a product:** Video streams are watermarked and patched or laced altogether, potentially consumer or via CDN edges processing to generate a unique identification for the OTT sector. Despite the fact that it is a reliable and cost-effective technology, the identification procedure might be lengthy, making it unsuitable for fast watermark extraction.<sup>27</sup>

### (C) Enforcement

When evidence of piracy is uncovered, it is critical that the proper steps be taken to stop it. This may go in a number of various directions, depending on your plan.

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<sup>24</sup> Behrouz Zolfaghari and Pinaki Mitra, A Survey on Piracy Protection Techniques in Digital Cinema Watermarking Schemes, (Feb.15, 2022, 11:15 PM), [https://www.researchgate.net/publication/341196335\\_A\\_Survey\\_on\\_Piracy\\_Protection\\_Techniques\\_in\\_Digital\\_Cinema\\_Watermarking\\_Schemes](https://www.researchgate.net/publication/341196335_A_Survey_on_Piracy_Protection_Techniques_in_Digital_Cinema_Watermarking_Schemes)

<sup>25</sup> Protecting the Bank off OTT, (Feb.15, 2022, 01:45 PM), <https://www.akamai.com/content/dam/site/en/documents/white-paper/protecting-the-bank-of-ott-whitepaper.pdf>

<sup>26</sup> Ibid

<sup>27</sup> Ibid

Restriction of use Immediately removes access to the source of the unauthorised stream if your visual resources are time-sensitive, such as sporting events. This can be accomplished in a variety of ways. Your transmission service provider may be able to help you cease streaming activities from an IP address by working with you. However, it may take some time. Using watermarking or streaming log identification for pirate monitoring has been particularly successful.

- **Modification of the flow of information:** However, in less urgent instances, distributors may choose to replace the pirated stream (Big Buck Bunny is a common choice) or to lower the stream quality. The advantage of this strategy is that it prevents the pirate from switching to a new stream source since it hides their detection.
- **Messaging in real-time:** The secrecy of the web is reassuring to Lazy Pirates, as mentioned in the section on pirate personas. If you're watching a broadcast that's been pirated, organisations like VFT may identify you and contact you personally. Allowing distributors to change the enforcement by providing genuine streams and then delivering legal notices if infringement persists is possible using this kind of enforcement.<sup>28</sup>
- **AVoD Trend:** If you want to be successful in the over-the-top (OTT) streaming market, you should provide free streaming services that are supported by ads. Free video stream services allow viewers to watch a few commercials without an issue. As a result, by adopting the AVoD model, the appetite for illegal content will be significantly reduced.<sup>29</sup>
- **Rates dependent on the substance:** For us, content-based pricing is the greatest strategy to combat the piracy of over-the-top (OTT) video on the internet. Users would just have to pay a predetermined sum to access their selected material in your streaming shop. You don't have to buy a month's worth of shows if you only want to pay for one, so you can save money. If implemented, OTT consumers' monthly budget stress can be reduced, so they can be discouraged from engaging in illegal activities like piracy.<sup>30</sup>
- **Assist them in their learning:** Piracy is a morally repugnant practice. Many OTT users have no idea they are committing acts of infringement. In this way, they are able to carry on with illicit actions such as credential exchange, offline circulation of legally

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<sup>28</sup> Supra note 23

<sup>29</sup> Rakesh Ranjan, Beat OTT Video Piracy like a Pro-Proven strategies to Protect your videos from Illegal streaming, (Feb.16, 2022, 12:30 PM), <https://www.muvi.com/blogs/beat-ott-video-piracy.html>

<sup>30</sup> Supra note 27.

obtained films, and acquiring from streaming websites that do not respect intellectual property rights. You may, however, enlighten your customers against infringement and persuade them that it is bad by offering a few pieces of advice.<sup>31</sup>

### **Netflix Model**

When it comes to over-the-the-top (OTT) content, no one beats Netflix. It has a number of creative IP tactics to its credit. In order to secure long-term success and competitive advantage, it is its primary goal. In order to achieve this goal, Netflix relies heavily on intellectual property protection. For its overarching plan, it uses constant innovation to maintain its leadership position in the industry. Rather than relying on a single intellectual property design to safeguard its core services and defend against future infringement actions, Netflix uses a number of intellectual property designs to do so.

Netflix has secured multiple patents for different developments from the time of its postal DVD subscription business, including its renting administration method, the rental processing system, the type of envelopes it uses, etc. For example, Netflix has patented its computer-implemented approach for renting, as well as its service of providing services to its customers without charging them late fees. As a result of the use of a text-containing picture in digital images and the identification of previously streamed sections of a media title, Netflix has yet another key patent. Netflix uses novel approaches to protect its intellectual property rights in the intellectual property arena. *Narcos* and *Stranger Things* are two of Netflix's most popular shows, but it also borrows content from other studios or media companies. Netflix obtains written permission from other organisations before airing its material on Netflix. A good example of this is Netflix's *Rogue One*, which is a movie based on a comic book.

It is possible to show copyrighted productions with permission by signing a contract or obtaining a licence. Only after complying with a slew of limitations and paying the required payments to the content's original authors can one receive such licence. Netflix employs a variety of novel ways to secure its original programming.<sup>32</sup>

## **VII. CONCLUSION**

The data of digital film spreads so rapidly and effortlessly in a digital environment. Digital film copyright protection has long been a contentious topic. As a result of these initiatives, digital

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<sup>31</sup> Ibid.

<sup>32</sup> Intellectualis Toils & Turmoil: Where IP, Media and Entertainment Converge, (Feb.16, 2022, 12:30 PM), [https://christuniversity.in/uploads/departmentactivities/Intellectualis%20October%202020\\_20210408044711.pdf](https://christuniversity.in/uploads/departmentactivities/Intellectualis%20October%202020_20210408044711.pdf)

movie copyright protection will become more efficient and effective.

The US Congress drafted a measure to fight this issue. People who illegally transmit or download copyrighted material face penalties and imprisonment under the No Electronic Theft Act, 1997. The first level of internet copyright violation as a federal offence is punishable by a one-year jail sentence or \$100,000 penalties or both if the economic worth of accessing and uploading exceeds \$1,000. To be charged with felony copying, the offender must have made at least 10 copies of the work during a 180-day period and be rewarded with at least \$2500 in order to avoid a maximum fine or jail sentence of \$250,000. A law known as the DMCA (Digital Millennium Copyright Act) was enacted in 1998 to combat DRM infringers. According to the United States Code, it is a revision to Title 17. The primary goal of this legislation was to outlaw the creation and distribution of digital rights management (DRM)-protected (copyrighted) content. Unlike USA UK, the ISPs have all pledged to undertake a voluntary scheme to detect and restrict users who access content protected by copyright. It will be possible for copyright holders to hunt out people who are unlawfully disseminating files over P2P networks, as well as the ISP would then alert the authorised user of the alleged infringement. Education campaigns funded by the UK government are an important part of this effort, which is largely designed for educational purposes. Beginning in 2015, an informational multi-media campaign and notifications were sent out as part of the Creative Content UK initiative. Similarly, Court decisions against internet piracy are becoming more common in India's judiciary. These orders can be used to compel ISPs and websites to remove all content that can be considered piracy, such as hypertext links and uploaded movies.

Hence, video piracy may be reduced to a minimum by providing customers with legal and affordable access to the entertainment they desire on the platforms they choose. To provide a safe and secure streaming environment, conduct a rigorous study on consumer attitudes and use the established anti-piracy measures.

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