Chapter 2

REVIEW OF LITERATURE, IDENTIFICATION OF GAP AND RATIONALE OF THE STUDY

Various combinations of key words were used while doing literature review on piracy like, copyright infringement, intellectual property right, p2p file sharing, demographic factors contributing to piracy.

The menace of movie piracy has badly hit the movie industries worldwide. This is not the concern only about the loss of revenue to the intellectual property right owners (film producers, distributors, theatre owners including the govt. exchequer) but it has also been found in several empirical studies that the money earned by the movie pirates is siphoned to the foreign lands from the home country and is used extensively in terror activities. This way piracy in general and movie piracy in particular poses a serious security threat to the society at large. This has made the study of utmost significance to address the issue related to piracy diligently, so that further damage due to piracy could be kept under control.

Review of literature helps the researcher to understand the existing literature in the field of his research. The review of literature gives the researcher an insight through published information in the area of his own research and hence provides the researcher with the direction to carry out proposed study with the identification of research gap. New interpretations of the old information could be developed or the new interpretation could be combined with the existing ones. It also traces the intellectual progression of the field of ongoing research including major debates.

Developing a new argument is the main purpose of an academic research. Being an important part of the research, the review of literature is used as a foundation for a new insight that a researcher contributes.

The review of literature on movie piracy suggested that the menace of piracy had addressed a wide array of issues ranging from the economic loss to the legitimate stakeholders of film industry including film producers, distributors, theatre owners (single screen and multiplex owners), and the government of the land to the ethical issues related to copyright and intellectual property right of individuals. Social and cultural issues had also been addressed by several authors in their research papers and reports published time to time. Evidences against piracy had
suggested that piracy had been funding terror at international level. Through the literature review the influencing factors of movie piracy had also been identified. Based on the various issues the literature review was compartmentalized into following aspects:

- Factors contributing to movie piracy
- Bottleneck in quantification of economic/financial impact of movie piracy
- Ethical issues of movie piracy
- Social, cultural, and behavioural impacts of movie piracy
- Movie piracy funding terror activities
- Role of technology in movie piracy

2.1. Factors contributing to movie piracy

According to Almazmomi et. al., (2013), demographic factors such as age, gender and income were the influencing factors of online piracy. It was found that younger people between the age limit of 18 to 39 years of age were more prone to piracy. Similarly people with higher education like masters and doctoral degree or professional qualification were also found least interested in piracy. So far educational background was concerned graduates were found to have more indulgence in piracy. There was an inverse relation between income and piracy behaviour of individuals. Higher income group people were found less interested in piracy than those with low income. Computer users, tech savvy, gizmo geeks showed a direct relation between their exposure to the accessories and piracy behaviour. Higher was the level of exposure, greater was the frequency of piracy and vice-versa.

Piracy is viewed as a social evil against those who are the intellectual property right holders. For cinematographic work the right holders are film producers who invest money to produce movies. Other legitimate stakeholders are the distributors and theatre owners, where movies are officially released on silver screen for the audience. Understanding human psychology is perhaps the best way to understand the factors contributing to movie piracy. In the year 2010 Kampmann conducted a research on consumer behaviour, “Online piracy and consumer affect: To pay or not to pay”, in which he concluded in his findings that consumers are always less willing to pay price
and therefore if the services are available virtually free of cost, that is their consumer surplus to enjoy. Rational act theory, strain theory, and social learning theory are a few to name which can help researchers understand the dynamics of piracy across the world. Rational act theory suggests that an individual works on his self-interest, and after weighing the potential punishment against the expected rewards, whereas strain theory people with similar aspiration but no opportunities or abilities use short cut to attain it. The social learning theory explains that a person is motivated for crime if he lives in the company of a person with criminal mind set (Briggs). The behavioural factors of people were identified through the literature review, which contribute to piracy. L.E.K an international strategy consulting firm with global headquarters in London and Boston conducted a survey based research in the year 2005 across 22 countries to study the intensity of online film piracy and the profile of online movie pirates in terms of their age, gender, and geography. The percentage of online piracy was almost 33 percent of the total piracy including hard goods piracy (piracy through CDs/VCDs). It was also found in the study that younger people between the ages of 16-24 years had maximum indulgence in the online movie piracy as compared to older people. Similarly male percentage was higher than females in terms of online piracy. Urban population was found to be more prone to online piracy as compared to its rural counterpart. Perhaps the reason was better internet penetration in urban areas. It is believed that the younger generation is gizmo geek and tech savvy, well equipped with smart phones and internet connectivity. It is therefore, seems to be obvious that with these many technological support the student community would tend to resort at online piracy as this is even cheaper and easily accessible as compared to movie piracy through CDs or DVDs. Allen (2012) conducted a research on Online music piracy in college age students. Though the survey was conducted about music piracy but the research had focus on online piracy that why individuals get involved in piracy and who those individuals are demographically. Statistically the paper examined the demographic indulgence in online piracy based on age: 18-21 years (65.78%), 22-25 years (58.34%), 26-29 years (83.33%), and 30 years old or older (16.67%) Napster was introduced in the year 1999 by an 18 year old college dropout named Shawn Fanning. It was a program which changed the history of online file sharing and by the December 2000 soon after its introduction it was widely welcomed by almost 20 million users worldwide. Most of them were college students who had access to high speed internet facility. Though in a legal battle Napster was found guilty of promoting online piracy of music it was shut down in
2001, but the entry of Napster paved the new ways for the music and other similar types of artwork like cinema subjected to gross violation of copyright of the innovators. The student community was overtly exposed to the menace of online piracy (Pike, 2009).

Any form of piracy whether it is hard goods piracy or online piracy is detrimental to the legitimate stakeholders of the movie industry and discourages the innovation and inventions. Movies are the manifestation of their innovative streak. Digital piracy, also known as internet piracy or online piracy is as old as the days of personal computer. The invention and spread of internet made the piracy as convenience as a single click of mouse (Gopal. et. al, 2004). In the past few years the internet penetration has exponentially increased and so has online piracy. Another reason for the popularity of online piracy is that the people who indulge in it broadly believe that their identity would remain intact and view online piracy as a victimless crime. Most of the people are neither aware of the consequences of cybercrime nor do they find anything wrong with online piracy. On the other hand the reward seems to be lucrative for virtually no monetary expenses. The endemic of piracy has been so severe that even punishment and sensitizing people against its evils have proved to be futile. (Wall, 2005; Higgins et. al., 2009; and Bhattacharjee et. al., 2006).

Motion Pictures Association of America (MPAA- 2012): Search engines exponentially aggravate the problem of piracy, the said study suggested. 74 percent of internet users use search engine to discover infringing contents for free of cost. It was also found in the study that who once got access to the infringing goods via search engine tends to be a regular visitor to have access to infringing contents as more as possible. 82 percent uniform search locators (URLs), also known as a web address came from the most prominent and widely used worldwide search engine, Google.

Illiteracy, high price of watching movies at theatres especially at multiplexes, high rate of unemployment among youth, and lack of proper infrastructure had been identified as compelling factors of movie piracy whereas poor enforcement of law had been considered as an opportunity to resort to piracy (Nair et.al, 1999). Among behavioural factors moral obligations of individuals, their past piracy behaviour, and attitude towards piracy had also play a significant role and added fuel to it across the world argued by Cronan 2008. Social learning and ethical disposition are some other factors found to be influencing piracy. Human is a social being and learns from the
surroundings, he lives in, and follows others. If he finds that no one is victimized for doing movie piracy, this prompts him to indulge in. Normally it was observed that licensed CDs/DVDS are released for watching movies at households a couple of months after the movie first hits the silver screen at theatres. This is done strategically by the film industry and the movie production houses to collect maximum revenue at the box office which contributes to almost 80 percent of the total collection of revenue by a particular movie flick including release of music, games on mobile phones as promotional activities (Hinduja, 2007; Thurau et. al, 2007; Dejean, 2009; Wolfe, 2009; Higgins et. al., 2007; and Das, 2008).

2.2. Bottleneck in quantification of economic/financial impact of movie piracy:

The difficulties in quantification of economic loss to the Mumbai film industry are many. Producers make films to earn profit so do distributors and cinema theatre owners. From production to distribution to exhibition a film post production travels a long way. During the study a common notion was discovered that if a movie did not earn profit to the producers and other stake holders the blame was given to the piracy. Piracy, no doubt eats up the revenue of a movie otherwise meant for all legitimate stake holders. But the hit and flop of a movie depends on so many other factors. It is possible that a movie makes profit at box office collection despite being targeted by movie pirates because the audience accept the movie for story, screenplay, star cast, music and other features. On the other hand a movie may not get audience response in the theatre and hence incurs loss to the stake holders despite having no piracy. Therefore, it becomes very difficult for the film fraternity people to have estimation of profit. Interestingly the actual size of grey market of feature films is also off record and different people do estimate the size of this grey market differently It could easily be understood that how many pirated CDs and prints of a particular movie were made and how many were actually distributed (sold off) in the market is also not possible to estimate correctly. If a movie earns profit despite being pirated neither producer nor distributor nor even theatre owner could correctly guess that what was the share of profit they lost to piracy? When the producers were approached during filed survey, they discussed these difficulties. When asked that how did they quantify the loss their reply was expected. They rely upon various studies and survey to have estimation for their movies. Famous producer director Lekh Tondon lamented that the producers distributors and theatre owners
depends on a rough estimation of loss due to piracy. The size of profits earned by films are not same neither the size of loss. For different movies different size of profit and loss are estimated and the magnitude of piracy does also differ from one movie to the other.

Several empirical studies were done on the economic impact of movie piracy. Almost all of them had agreed upon the difficulty in quantifying it at various levels affecting legitimate stakeholders. They were the film producers, film distributors and the cinema theatre owners. It was also found during the review of literature that not only the people associated with cinema industry, but the governments were also the loser of their share of revenue in the form of entertainment tax. A joint study undertaken by Ipsos (a global market research company), and Oxford Economics on behalf of Canada Motion Pictures Distributors Association in its report titled as “Economic consequences of movie piracy”, published in February 2011 tried to quantify the actual economic loss to the Canada film industry because of movie piracy. The whole exercise was divided into two parts, viz., level of movie piracy causing financial loss to the Canada film industry through the direct consumer spending losses to cinema producers, distributors and theatre owners, and its economic impact on the overall economy of the country.

Similar study was conducted and the report was published in Jan. 2011 by the same group on behalf of Australia Motion Pictures Distributors Association with the similar technique to arrive at the financial loss to the respective film industry put under study and an overall economic impact of movie piracy on the country’s economy. Siwek (2006) in his policy report 186, titled as ‘The true cost of motion picture piracy to the US economy’ argued that the movie piracy had been costing the Hollywood, the US film industry billions of dollars to lost revenue was only a fraction of its total impact on the overall economy of the nation. The biggest bottle neck is lack of reliable data. Neither was the authentic data available nor was possible to procure to estimate producer’s and distributor’s share on box office collection (Ernst & Young, 2012). IPSOS Media CT conducted a survey in 2011 and carried out a study based on the perceived loss of revenue to film industry in Canada due to movie piracy. The methodology was to identify the direct consumer spending loss to movie industry. The study was based on the assumption that there was ripple effect of piracy across all industries resulting into poor buying capacity of consumer items, hence poor demand of products and services. For this representative consumer items were selected because it was not possible to analyse every single industry, big and small operating in an economy. For the said study telephonic survey was conducted targeting those who watched
movies, and then on the basis of their responses the audience were segregated into three categories namely, who watched movies at theatre (generated revenue for the movie industry); who watched movies via online piracy either or counterfeit CDs/DVDs but later repeated the same at theatre (were not lost revenue to the movie industry), and the third category was of those who did not repeat a movie at theatre after having watched at home via either form of piracy, i.e., online or counterfeit CDs/DVDs. They were identified as the potential loss of revenue to the movie industry because had they not watched the movie at home, they would have come to theatre and thus could have contributed to the revenue earned at box office. In the year 2014 Deloitte in association with Motion Pictures Distributors Association of India Ltd conducted a research on the estimation of economic loss to Hindi film industry growth matrices were developed using gross output, value added, and employment generation. In another research carried over by US Govt. Accountability Office, (2010) different approach was adopted. Representatives from other industries were also interviewed administering questionnaire in order to gain in-depth information. Dept. of justice, home land security, commerce and health and human services departments were tapped for data collection across the United States of America. The idea was to gauge the intensity of piracy at different levels. Sewek (2006) conducted another study on the estimation and quantification of economic loss of movie piracy to the U.S economy using regional input-output modelling system popularly known as ‘RIMS’ method. The study was based on the assumption that in an economy all industries are interlocked. Therefore any positive or negative impact on any industry would transcend the boundary of that industry and would spread over. The study since was carried out by the US govt. agency the area of the research was spread far and wide. The study was divided into three parts namely loss at the level of film production and distribution, loss at the level of box office collection, and loss at video rental and retail firms. The study was not confined to loss of revenue at different levels but also worked on the loss of employment. Another study conducted by Organization for Economic Cooperation and Development (OECD-2008) on quantification and estimation of loss of revenue to film industry because of piracy had the basis of counterfeit goods seized at customs offices. The estimation of loss was done with an assumption that the counterfeit goods were the lost revenue to the respective industries. But it had its own inherent weaknesses. First of all the seized counterfeit goods were a small fraction of the total counterfeit products, hence the estimation was far less from the reality. Second thing the thrust area of research was too wide to
Counterfeit goods of cinematographic art were a small chunk of total counterfeit goods spread over several industries like music, pharmaceuticals, software and all.

From the review of literature the difficulties in quantification of economic loss to film industries due to piracy following key points were identified:

1. It was very difficult to predict whether a movie would be accepted by the audience prior to its official release. Numerous examples are there when a movie was not accepted by the audience, hence could not do well on silver screen and incurred loss despite having no piracy. On the other hand many movies did well on box office and collected huge money despite being pirated severely.

2. Non-availability of reliable data because of off record transactions of pirated/counterfeit movie prints (both online piracy and counterfeit CDs/DVDs) in the grey market, it was not possible to estimate loss of revenue accurately.

3. Further because of the non-availability of reliable data of grey market (market of pirated products) different tools and techniques were utilized for data collection and conveniently assumptions were also taken. It was, therefore obvious to arrive at different estimations because of the diversity in the research methodology and data collection tools.

4. Further because of the non-uniformity in the research methodology and data collection tools sometimes it was also noticed that the impact of movie piracy on several occasions was exaggerated (far from reality). Many empirical studies were also challenged for exaggerating the fact and impact of movie piracy.

5. It was also came to the notice of the researcher during review of literature that sometimes movie piracy worked in favour of a movie’s business by bringing it to the notice of many who otherwise would have preferred not to watch a particular movie but later went to theatre after having watched at home. British researchers believed that music and movie industries had been benefitted by the file sharing (CBC News, 2013).

After doing the literature review the researcher decided to do estimation of loss of revenue at box office. For this purpose cine goers data was first extrapolated to the estimated population of movie goers across the state of Maharashtra, and then with the help of secondary data
from various sources the loss of revenue to film industry as well as loss to GSDP of Maharashtra and GDP of India were also estimated in terms of both percentage and actual amount in Indian rupee (INR).

2.3. Ethical issues of movie piracy

A sensible and responsible society can never promote and encourage piracy. Therefore, across the world small and large countries have enacted laws on their land to protect the intellectual property right of individuals. Different countries have different laws in this regard but still piracy has been prevalent. It is because of the loop holes in the laws that pave way for the perpetrators. The needs to plug the loop holes of laws in respective countries by making the existing laws more stringent and provision for tougher and harsher punishment. A few countries like the USA and the People’s Republic of China took initiatives to crack down on several illegal websites from where movies are downloaded without acknowledging their real sources and monetary compensation to the legitimate players amidst protest from various corners of the society. It was argued that closing down websites was not the solution to the problem but the users of those websites should have been sensitized against the evils and sufferings of piracy. ‘NAPSTER’ and ‘Mega Upload’ were such few websites which provided their users to download movies free of cost.

Copyright Act and Intellectual Property Right Act take care of the safety and security of intellectual property right of movie producers and other legitimate players like distributors, and cinema theatre owners. Despite the said laws into force the piracy could not been stopped. Cine producers’ association expressed its view regarding piracy that the government machinery has been totally failed in curbing the menace. Reluctance of police, delayed justice in the courts, and nexus between movie pirates and government machinery has been the biggest challenge in effective enforcement of law. The government of the land needs to be firm against the practice of movie piracy. According to Dana Liebelson (12 Jan. 2015) in her article published in Huffington Post suggested that the governments should act stringently in framing laws for internet protocol and code of conduct. The Attorney General of the state of Mississippi supported the law ‘Stop Online Piracy Act’ (SOPA) and held google, the most popular search engine widely used
throughout the world, accountable for hosting content that prosecutors considered illegal. Though the move was not in favour of movie industry particularly but was applicable uniformly on movie piracy also. We must follow the suit of other countries if we need to counter piracy (Plafke, 13 April, 2011).

Stealing intellectual property of someone is highly unethical. Artists, scientists, musicians, singers and others earn name, fame and even bread from their innovations in various fields. The final product gives them immense pleasure, a mental satisfaction and contentment. The mental agony of someone could easily be understood if his intellectual property is stolen by others. Several empirical studies and reports based on them suggested that such an act of piracy prevented people from innovations and new discoveries and hence impacted the whole society by making it deprived of the benefits of those innovations and discoveries. Singer (Feb. 11, 2012), Princeton, a famous US think tank while teaching ethics asked his 300 odd number of students about the piracy. Out of 300 just five or six students accepted that they did. Majority of the students just kept their mouth shut. A few left ones had a notion that piracy was a victimless crime. Therefore, this was harmless and being harmless this was not unethical. How could low self-control of students affect the piracy behaviour was studied by Higgins et. al., (2007). A very positive correlation was found between the self-control and piracy behaviour of student community in the United States. Paper argued that students didn’t bother about the loss caused to others because of their piracy behaviour. They found it as a victim less crime. Such an unwarranted behavioural pattern would make them highly selfish, arrogant, irresponsible and self-centred.

2.4. Social, cultural, and behavioural impacts of movie piracy

It’s an established fact that piracy in general and movie piracy in particular hurt the interest of individuals with ownership right. Negative Impact on creativity, diversity of cultural expressions, cultural industries and development, employment, and foreign investments were a few areas addressed in the findings of the study. The piracy was significantly correlated to GNP per capita, income inequality and economic development of a country. There were negative correlations
between the GNP per capita and economic development of a country, whereas a positive correlation was found between piracy and income inequality (Husted, 2000). UNESCO’s study on piracy suggested that it is always detrimental to the social fabric as intellectual property right holder is denied rewards for his copyright of cinematographic work in particular. Another study conducted by Yar in the year 2011 it was argued that perhaps the rampant theft of intellectual property the need for Copyright Act for art work was felt.

2.5. Movie Piracy funding terror activities

Movie piracy is not causing substantial damage to the economy alone but also funding terror activities. Movie pirates are now using movie piracy as one of the chief sources of their earnings through piracy worldwide. Italy, Malaysia, Britain, Brazil Argentina, Paraguay, and Russia are a few nations known as the epicentre of movie piracy. In Middle East Islamic terrorism is being funded by movie piracy (Treverton et. al, 2009).

2.6. Role of technology in movie piracy

“Science (technology) has no moral dimension. It is like a knife. Give it to a doctor or a murderer and they will use it accordingly”- Anonymous.

Two contrast facets of technology were revealed during review of literature. At one hand because of the latest technology many industry people and experts believe piracy became rampant, on the other hand technology was also seen as a benefactor to counter the attack of piracy (Lobato, 2012). A thesis titled as ‘Economics of movie piracy: Theatre movies and DVDs’ submitted by Saugata Poddar to the Department of Economics, National University of Singapore (2007) found technology as the biggest threat for the film fraternity as it encouraged pirates. On the other hand latest technology also proved to be the means to check piracy at cinema theatres, labs where films are processed and even online piracy.
The practice of piracy has an age old root. The advent of latest technology in the era of information technology however, has added fuel to the magnitude of piracy across the world (Lambric, 2009). Be it camcorders which are used to camcord a movie during theatrical exhibition to making duplicate copies of movie prints in CD and DVD forms are the advantages for a few who indulge into piracy for instant money making leaving the owners of intellectual property suffering huge loss. Peer to peer file sharing or uploading movies’ stolen prints for down loaders virtually at free of cost further makes the print go viral on net with its far wide reaching every nook and corner of the world in real time. But this technological advancement is not always detrimental to the movie industry in terms of enabling piracy at a much larger scale and magnitude beyond one’s imagination. The same technology brings solace too for the legitimate stake holders of the movie industry by means of D-screening with 2k resolution and even higher 4k resolution (Shroff, 18 Oct. 2014). The shift of movie screening at theatres from analog prints (celluloid) to digital print has redefined the term ‘entertainment’. In early days before high definition digital movie prints were available analog prints were distributed through distributors’ channel in physical form. Every single analog print involved cost of production. Transportation was a big issue. Often prints were stolen in transit and the counterfeit prints were made for piracy. Now making prints of a movie is as easy as copying data from any available source in CDs. The cost factor has been battled successfully. The distribution of movies had also witnessed a sea change since the high definition movie prints were introduced. Now in select cinema theatres (especially multiplexes) across India, movies are distributed in soft copy format through satellite. The experience of watching movie at theatres has improved multi fold because of high resolution prints and digital sound system. These facilities are not possible at households except a few who could afford home theatre system, which was otherwise a very costly affair. This technological advancement in movie industry right from production to distribution to screening had successfully pulled audience back to theatres. Earlier from analog prints during the theatre screening movies were camcorded with the help of a handy camcorder and later counterfeit CDs/DVDs were produced and sold off in the grey market. But high definition digital movie prints are given secret code in the form of dynamic watermark unique to every single print distributed for screening. This dynamic watermark was first introduced by Dolby in association with Texas Instruments, USA. Later this was introduced by UFO media partner in India. At present out of total 12,000 movie screens in the country, around 3,000 screens are equipped with
satellite distribution and digital projection facilities. This dynamic watermark keeps on changing with day, date, time so that if a CD/DVD is produced on stolen print that secret watermark would appear on the CDs/DVDs, making it easy to detect the person involved in piracy. The case study analysis of ‘TASHN’, A Hindi film was screened at a cinema theatre at Billimora, Dist. Navsari, South Gujarat, and the movie was camcorded during its screening. Later CDs/DVDs were made and sold off in the market of counterfeit goods. That dynamic watermark detected the source of data (movie print) and thus the pirated were identified with the help of latest technology. Later in the year 2009 the same incident happened with another Hindi movie titled “Whats’ Your Rashee?” at a multiplex in Mumbai, and the people involved in stealing movie print were detained by the Mumbai Police, Crime Branch.

According to Dhalstrom et. al., 2006 and Levin (14 August, 2011), it is a well-established fact that that technology has aggravated the menace of movie piracy because of the support of advance technology. Internet has enabled people to download movies free of cost from illegal websites and then the movie is shared among friends and relatives. Making counterfeit CDs/DVDs of movie prints is another form of piracy and the countries like Pakistan, Middle East, and China these CDs/DVDs are imported. Despite having watermark the film industry could do the least to stop these wrong practices as we don’t have uniform law across countries to protect intellectual property right or copyright of cinema producers.

So far we have witnessed two faces of technology. At one hand technology appeared as a facilitator to movie pirates by means of camcording and internet access for downloading movies from illegal websites, and on the other hand it protects the interest of cinema producers and distributors through satellite distribution and digitization of movie screening at theatres. Digital technology many believe it to be a boon for the cinema industry. The benefits of latest technology we have already discussed in details.

2.7. Identification of research gap and need of the study

Movie piracy had been rampant across the world because of the advent of technology. The advanced technology has enabled the movie pirates across the world to have the access of movie prints from various illegal sources. These sources range from the access of pirated compact discs
(CDs) of movies to the downloading of movies from illegitimate websites. Camcording at cinema theatres during the show of the movie on silver screen has also been one of the latest technologies. It could easily be understood that such stealing of movies otherwise produced by someone else was the gross violation of intellectual property rights of film producers and other authorized stake holders associated with the film industry. During the study it was found that the movie piracy addressed a wide array of issues.

To the best of researcher’s knowledge no organized research work leading to doctoral degree was done till date on the proposed topic in any of the Indian universities. Even books on impact of video piracy on the Indian film industry have not been found in any of the libraries in Pune and outstation as well. In the book ‘Video Piracy and the Law’ written by B. V. Gopal, published in 1986 from Deep & Deep Publications, New Delhi the author mentioned “To the best knowledge of the author, there is no single book on legal remedies to overcome video piracy as yet published.” Going by the author’s experience, no library seemed to have a well compiled bibliography of periodicals or journals on this particular topic.” The researcher, in another book titled as A User Handbook of Laws for Cinema & Video authored by Debashish Majumdar, Annapurna Prakashani, Kolkata (1996), found the same limitation. None of the above mentioned books dealt in the impact of video piracy on the Indian film industry so far.

a. Quantification of loss of revenue at box office collection: During review of literature and data collection it was found that no systematic work was done to quantify the loss of revenue to Mumbai based Hindi film industry at box office collection. The research project carried out within the state of Maharashtra is an effort to quantify the loss of box office collection across the state.

b. Illiteracy, high price, unemployment, poor enforcement of law, and lack of infrastructure were identified as influencing factors of movie piracy by Nair et. al, 1999) in Indian context whereas attitude, past piracy behaviour and moral obligation of respondents were identified by another researcher in Canada (Cronan, 2008). Through case study analyses of two movies ‘TASHN’ and WHAT’S YOUR RASHEE’ and Interpretive Structural Modelling (ISM) an effort was done to check the applicability of these influencing factors of movie piracy in the state of Maharashtra. Apart from the above mentioned
factors age, occupation, and gender of respondents were also identified as influencing factors through primary data.