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## DECODING THE DELUGE OF DIGITAL PIRACY OF COPYRIGHTED WORKS IN INDIA

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### ABSTRACT

*Being able to watch the most recent movies and listen to the newest songs for free within a few days of their release is one of the biggest benefits of digitalization and smoother internet connections. While downloading and streaming digital content is perceived as a less pricey method of obtaining information for free, very little knowledge regarding its immorality and illegality has been spread. This study tries to shed light on what motivates individuals to indulge in digital piracy, or the downloading of illegally obtained music and movies. This paper tries to shed light on what motivates people to engage in digital piracy, or the downloading of illegally obtained music and movies. Although young people today are more technologically skilled than previous generations. Six elements-Habit, Affect, Moral judgement, Self-efficacy, Social factors, and Facilitating conditions are the factors responsible for digital piracy.*

**Keywords:** *Digital piracy, copyright, Digital Millennium Copyright Act, RIAA, Napster case*

### INTRODUCTION:

‘Access’ is a concept at the core of the internet world, driving discussions about how to balance copyrighted works’ intellectual property protections with educational goals, historical preservation, and individual freedom. One definition of access is “freedom or capacity to receive or make use of anything.”<sup>1</sup> It proves the significance and influence of this six-letter term. Our long-held belief that we can make modifications with our property is under attack.<sup>3</sup> What is the cause of this access loss? The anti-circumvention clause in Section 1201 of the faulty legislation passed by Congress in 1998, known as the Digital Millennium Copyright Act. These weaknesses negatively impact the community in a variety of ways, including by undermining fair usage, allowing businesses to unfairly restrict the repair market, limiting free expression, and stifling innovation.<sup>1</sup>

Advanced digital technology has given creators more power and made it possible for them to reach large audiences without having to share in the profits as demanded by traditional record labels, publishers, and distributors. However, it has also created new difficulties for those who want to make a living from their original creative work.<sup>2</sup>

It is getting harder and harder for artists to make a good return on their training, time, expenditure, and lost opportunity costs as a result of the very technologies that free them from the constraints of the old intermediaries.<sup>3</sup>

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<sup>1</sup> Derek Russell Chipman, “*More Breaking, Less Rulemaking: why Congress Should Go Beyond*”, BERKELEY TECHNOLOGY LAW JOURNAL, Vol. 33,2018, Annual Review (2018), pp. 1067- 1090, <https://www.jstor.org/stable/26667675> (visited on August 24, 2022).

<sup>2</sup>Peter S. Menell “*Adapting Copyright for The Mashup Generation*”, JSTOR, 2016, p. 443.

<sup>3</sup> *Supra* n.1

## 1. THE NAPSTER CASE SUMMARY:

When free music first became a possibility twenty years ago, up to 80 million people downloaded Napster and broke the law. Even now, one can still hear the aftershocks. Shawn Fanning from Boston's North-eastern University created Napster, a system that connected computers and let users access one other's mp3 audio files. Sean Parker, an ambitious kid who Fanning met on the webchat channel w00w00, set off a chain of events that brought the record industry to its knees by making music discovery instantaneous while not requiring payment. Although it wasn't the original service of its kind, it was the most well-known. 150,000 people had signed up after its June 1999 launch, which was four months later. It reached its peak of 26.4 million verified users by February 2001, with some estimations going as high as 80 million. Napster had quickly become a topic of conversation in culture. Its author on the cover of Time magazine in October 2000. Courtney Love asserted that “big label recording contracts” were the true music pirates, whereas Moby expressed his “flattery” at his music being distributed via Napster. Copycat services like LimeWire, which were created with the intention of avoiding the same legal blunders Napster had made, were also born from Napster. The risks taken by Napster were profitable for the services that followed in its aftermath. When creating Spotify, Swedish engineer Daniel Ek was heavily influenced by Napster, to the point where he hired Sean Parker for his team. Spotify has reached 100 million paying customers (out of 217 million total users); the value of the music industry has returned to last year’s £15.15 billion (\$19.1 billion) level, but it is still less than half of its 1999 peak.

Every sector that sells original content, including publishing, software, film, television, and music industries, faces challenges from digital piracy. Users can download pirated books, music, movies, and numerous other types of original content from the hundreds of unlawful streaming websites that exist. If a business sells original content that is protected by intellectual property, chances are good that it has been copied and posted online. While some assert that digital piracy might boost word-of-mouth promotion, numerous studies have demonstrated the risks surpass the benefits. Online piracy has a significant social impact for all those working in these sectors in addition to its economic consequences. To ensure the protection of entire sectors, as well as specific authors and firm personnel, digital theft has to be tackled on all fronts.<sup>4</sup> It took the music industry just about a year to understand how terrible this new platform was for business and unite to fight with full force. Numerous record labels, including well-known names like Warner Brothers, Sony, Universal, Interscope, Island, and A&M, who spearheaded the lawsuit, claimed that Napster was involved in the widespread internet theft and copyright infringement. It didn't take Napster very long to lose both the initial case and an appeal that was submitted to a higher court. The case was the first time businesses pursued a peer-to-peer platform that, according to the platform, wasn't responsible for the crime. Additionally, musicians brought legal actions against the website.

## 2. EFFECTS OF PIRACY ON THE ECONOMY:

Piracy has a damaging economic effect that trickles down to the workers of impacted companies from the content provider and host. First and foremost, digital piracy causes industries to lose a lot of money every year. For instance, the music industry loses a whopping \$2.7 billion worth of revenue every year as a result of piracy, which has an impact on both producers and businesses as well as staff. Millions of dollars in royalties are also lost by the creators, composers, and producers disproportionately harming up-coming artists who lack a massive fan base or strong legal firm support for defence. Many people are unaware of the devastating

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<sup>4</sup> Hugh McIntyre, <https://www.forbes.com/sites/hughmcintyre/2018/03/21/what-happened-to-the-piracy-sites-that-nearly-destroyed-the-music-industry-part-1-napster/?sh=26d45b0d2293> visited on August 29, 2022.

effects of piracy, which also have an influence on specific personnel working within these sectors. Every year, 70,000 US jobs in the music industry alone are destroyed as a result of lost revenue from digital piracy. Everyone in these sectors is impacted by this issue, and it is just becoming worse on a worldwide level. The International Chamber of Commerce estimates that by 2022, the worldwide income lost could climb to \$991 billion as a result of recent statistics and trends. Piracy will have an impact on every company, creative, worker, and customer on a worldwide scale. Existing firms must take the necessary actions right away to make sure they are ready for this ongoing increase in digital piracy in the near future.

### **3. PIRACY AFFECTS CUSTOMER EXPERIENCE:**

Customer pleasure and experience are substantially reduced by the lack of quality control in stolen content. The majority of pirated entertainment has poorer quality and standards than the original, including audio pauses, blurry images, and other issues. Customers aren't receiving the quality that the original artists and companies intended if they are only viewing stolen content. This not only devalues the original material for the consumer but also discredits the author and brand of the content. Customers who download unlicensed content are more likely to be disappointed with it because of its poor quality. Due to the increase in consumer complaints, this has detrimental effects on brands and the effectiveness of their workplace. It takes time to address these complaints. The effects of piracy go beyond the annual billions of dollars wasted and affect several aspects of society. First and foremost, downloading unlicensed content carries inherent risks for online consumers. According to a recent Internet Matters research, 50% of online users who downloaded unlicensed content had malware on their devices.

The threat posed by piracy affects many types of businesses and industries, so it's important to keep in mind that it is ultimately just stealing. Additionally, content producers experience financial setbacks and platform-related problems, which can deter them from producing more. Beyond the yearly billions of cash lost, piracy has a negative impact on many facets of society. The risks associated with downloading illegal content are first and primarily for online users. A recent Internet Matters study found that 50% of online users who downloaded illegal content had malware on their computers or other mobile devices. It's essential to remember that piracy is ultimately just theft because it poses a danger to many different industries and organizations. Additionally, content creators encounter financial difficulties and issues with platforms, which can discourage them from creating more.<sup>5</sup> Making unauthorised copies of copyrighted films, music, videogames, software, ebooks, and other content, as well as broadcasting such content without permission. In addition to a stunning amount of lost cash, piracy's effects on certain brands can harm their reputation and brand image. Individual enterprises and independent creators are also at risk, along with major sectors and well-known brands, from having their brand name harmed. Over 100,000 jobs and about 12 billion dollars have been lost in the software business as a result of software piracy. The secrecy and convenience with which unauthorized copies of software programs can be created and circulated are what draw people to digital piracy.

### **5. ECONOMIC CONSEQUENCES OF PIRACY:**

Piracy has a detrimental economic effect that drops down to the workers of impacted companies from the content provider and host. First and foremost, digital piracy causes industries to lose a lot of money every year. For instance, the music industry loses a whopping \$2.7 billion in revenue every year as a result of piracy, which has an impact on both producers and businesses as well as employees. Additionally, creators lose

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<sup>5</sup> Jordan Safransk, "What Is The Impact Of Piracy On Businesses", <https://www.redpoints.com/blog/impact-of-piracy>, visited on August 28, 2020.

millions in royalties, which disproportionately harms up-and-coming artists without a huge fan base or a well-established legal team.

Strong defences have evolved to defend the film industry against harmful forces, both domestically and internationally. The legal safeguards that defend authors and producers of audiovisual works are enumerated here. First, a philosophical explanation of the distinctions between the civil law author's right system and the common law copyright system is provided. The economic rights protected by American statutory law are then addressed. Following is a description of the moral rights notion as it relates to audio-visual works under the Berne Convention and how it has been incorporated into American law. Finally, the idea of adjacent rights that are auxiliary to author rights is discussed and contrasted with current legal safeguards of a comparable nature under U.S. legislation.<sup>6</sup>

## 6. UNDERSTANDING THE RIAA:

The RIAA had filed nearly 2000 lawsuits by March 2004. Before the dust settles, millions of music enthusiasts will have to pay thousands of dollars in attorney fees, potential court costs, and out-of-court settlements. The RIAA hopes that by convincing computer users that using software to share music files is the same as shoplifting from a local store, the dragnet and the following publicity will alter the "culture" of file-sharing online. But what exactly is this file-sharing culture, and why is it important to strive to change it? By March 2004, the RIAA had filed close to 2000 cases. Millions of music lovers will have to shell out hundreds of dollars in legal expenses, possible court costs, and out-of-court settlements before the dust settles. The RIAA believes that the quest and the subsequent publicity will change the "culture" of file-sharing online by persuading computer users that using software to distribute music files is equivalent to shoplifting from a neighbourhood store. The RIAA is correct in part. The issue is cultural, with economic repercussions. Yet it is astonishing how little attention has been paid to the connections between the alleged piracy culture and the activities that first foster growth in the entertainment industry. Can the industry association foster a thriving music business in the digital era while educating (or enforcing) "respect for property"? Thinking that such changes may occur without carefully examining what fans are doing and why is foolish. In managing the transition to a new era for the recording industry, we may broadly categorise two key strategies: digital rights management and alternative pay schemes.

Downloading is stealing. It also means developing new technologies, laws and business models aimed at managing consumers' access and uses of entertainment products. Digital rights management is currently the leading approach of entertainment companies in the US, but the negative consequences of this approach are wide-ranging and profound. Moreover, DRM may not achieve its goals even if it 'works'. In contrast, a range of lawyers, economists, and activists are working to develop alternative compensation systems (ACS), which Fisher calls 'the best of possible solutions. This group tends to accept the inevitability and for some the desirability, of sharing. Here, the focus is on devising new methods to support artists and entertainment companies, both to offset the losses attributable to unauthorized copying, and to reduce the international journal of cultural studies. Although one difficult challenge is determining how funds should be distributed, there are already companies like Bay TSP and Big Champagne that measure traffic and holdings on p2p networks. ACS proposals show more promise than DRM for supporting a vibrant entertainment culture, and could contribute to the broader movement for more balanced approaches to copyright in the digital age.<sup>7</sup>

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<sup>6</sup> Laura A. Pitta, *Economic and Moral Rights under U.S. Copyright Law - Protecting Authors and Producers in the Motion Picture Industry*, 12 ENT. & Sports LAW, 3 (1995).

<sup>7</sup> Ian Kerr and Jane Bailey, "The Implications of Digital Rights Management for Privacy and Freedom of Expression", p.47.

The software sector has piracy issues, much like the music and picture industries do. While digital technology for movies and music became popular (i.e., in the 1990s and 2000s), the software was digital by nature, making it possible to copy everything without any loss in quality. Software piracy is the best illustration of how piracy has impacted the software sector, even though it is “stained” by stolen movies and music. As a hobby, a teen wants to make some graphic designs for her brand-new website. He looks up software requirements online and consults with his buddies. The majority of responses include statements like: “Need Photoshop, used by all pros, most professional software, etc.” The young man then decides that he needs Photoshop software and sets out to purchase it. He stops and adds, “I can't afford to pay them all for a hobby, and even as a student,” after finding out that Photoshop costs 500 euros. What does he do, though, since he still wants to enable his hob? Photoshop is widely copied online due to widespread piracy; as a result, it runs and unloads them. Teenagers continue to be joyful, after all. In the end, nobody is harmed, and Adobe, the company that created Photoshop, does not suffer any financial losses. Due of their inability to compete with the less expensive alternatives, Adobe's competitors here primarily lose this act. Consider the software GIMP, which is similar to Photoshop but costs less. However, Photoshop is considered to be better, so who do people choose if both are available for zero euros (via piracy)? Photoshop, naturally. Therefore, the main issue with piracy is that it has hurt competition and led to monopolies.<sup>8</sup>

## 7. PRINCIPAL REASONS FOR DIGITAL PIRACY:

By definition, the term “piracy” denotes illegality and wrongdoing. Why then do individuals continue to engage in it? There are several contributing elements, the most of which have not changed over time or with advancements in technology.

1. People adore freebies. It goes without saying and is painfully evident?
2. As was already mentioned, anything you wish to view isn't free. When combined, it puts quite a strain on the wallet. Sadly, it doesn't stop you from desiring it. And once more, torrent downloads come in handy.
3. Local accessibility. When a show (even one that is in another country's language) becomes popular in a specific area, it piques attention all over the world. Even if it isn't available in your country/region, local content that generates interest through online word of mouth makes people want to download it.
4. Delayed release. A worldwide release might be pirated in other parts of the world where it might not be available or its release might be postponed out of concern for spoilers.
5. Problems with purchases. The platforms for various television programmes, films, and other entertainment vary. You may have given in and subscribed to Netflix only to discover that your favourite old show was being watched on Hulu, Peacock, or Disney+ instead, necessitating additional charges, the formation of separate accounts, payment issues, etc. Additionally, a lot of premium sites only accept credit card payments, which turns away a lot of potential customers.
6. A single viewing. For many consumers, committing to a platform just to see certain content once is impractical (this applies particularly for platforms streaming live content, such as sports, concerts or events).
7. Oppose Big Corporation. The tiny customer is provoked into perceiving piracy as somewhat of an activist rebellious stand against Big Corporation by seeing mainstream production houses with their millions. One person skimming some stuff off the top can't hurt if they rely on active users and box office ticket sales for their income. Can it?

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<sup>8</sup> Artan Luma, et al., “*Information Exploitation and Digital Piracy*” p.41.

8. Seeing so many of their peers engage in online material piracy can cause some people to believe that this is acceptable behaviour and that they are not breaking any laws. Making them believe otherwise can be fairly challenging.<sup>9</sup>

## 8. COMBATING DIGITAL PIRACY THROUGH EFFECTIVE MEASURES:

In 2019, the Global Innovation Policy Center of the U.S. Chamber of Commerce projected that internet piracy was responsible for 26.6 billion views of American-made movies and 126.7 billion views of American-made TV episodes annually. Digital video piracy has a negative economic impact that goes far beyond the film and television sectors, resulting in decreased domestic income and GDP. The movie business loses between \$40 and \$97.1 billion annually due to digital piracy, and 24% of the world's bandwidth is used for illegally downloading copyrighted content. India was recognised as the nation having the third-highest number of visits to known pirate websites by MUSO, a business that tracks data on worldwide online piracy (after the US and Russia alone).

The issue with preventing online piracy today is that, while piracy tactics have changed, the tactics used to combat piracy have not. Given that streaming content already accounts for the bulk of audience, it has also become more difficult to identify and pinpoint viewers of illicit streaming content. Tracking what information is being streamed illegally alongside millions of legitimate viewers has become a problem, whether through shared accounts, virtual proxies, or social media. Illegal streaming services are responsible for more than 80% of all online theft worldwide. Additionally, the global coronavirus pandemic's start also had a role in the rise of internet piracy as more individuals than ever, from all socioeconomic backgrounds, were cooped up in their houses with little to occupy or divert them. Many highly anticipated film releases at the time (including Marvel's *Black Widow* and Warner Bros. *Wonder Woman 1984*) were simultaneously released on online platforms, and suffered almost immediately at the hands of digital pirates. At the time, movie theatres were closed, and it was unclear when they might even reopen (if at all). Illegal streaming services are responsible for more than 80% of all online theft worldwide. Even legislation like the DMCA or the IT Act fall short of providing comprehensive defence against unlawful streaming (as the content is available online legally and voluntarily, now it is primarily the access which has become problematic). Additionally, it is challenging for nations to enact legislation to prohibit the import of content from nations with low IP protection laws.

Although copyright laws are enforceable, they require arduous litigation that takes a long time and has a high evidentiary bar that may be challenging to overcome. Additionally, pirates are masters at reposting content that has been removed from one website at continually new areas. Nowadays, online platforms are much more proactive in removing content that violates copyrights, and the majority of the major nations have made it essential for intermediaries, including OTT platforms, to offer an infrastructure to meet the needs of right holders. Nevertheless, it is still challenging to control content that circulates widely on VPNs and social media platforms like Telegram and YouTube.<sup>10</sup> In 2021, there were more people visiting the pirated websites. According to a joint research by Akamai and MUSO, the demand for pirated content increased dramatically between January 2021 and September 2021. India had the third-highest number of visits to pirate websites, after the US (13.5 billion) and Russia (7.2 billion).

The research estimates that in 2021, pirate websites received 132 billion visitors overall. While 28.6% of consumers who visited piracy sites actively searched for them, just 61.5% of visitors to those sites accessed

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<sup>9</sup> Pranita Biswas and Ragini Ghosh, "Piracy in The Times of OTT", <https://www.mondaq.com/india/social-media/1210782/piracy-in-the-times-of-ott>, visited on 12 July 2022.

<sup>10</sup> Supra n.8

them directly. The “State of the Internet” study also showed that the most popular websites for searches connected to copyright infringement in publishing, music, TV shows, movies, and software during the first nine months of 2021 were pirated websites.<sup>11</sup> Effects of piracy's extend far beyond content theft, including movies and other media. The true cost is hidden, and it results in the loss of income for people who labour to make the movies, television shows, books, and software that we all use and love.

A safe harbour clause of the Digital Millennium Copyright Act (DMCA) states that an ISP who successfully implements a repeat offender programme is not subject to legal repercussions. But according to Alex, putting a policy into practise is far harder than simply having one. He noted that since the law is ambiguous about what constitutes an effective policy, it is unknown how frequently an infringer can violate your network without you taking any action. The safe harbour is also mentioned as having some legal ambiguity, but most of that has been resolved, and many of the complaints against ISPs may now be related to legacy problems rather than current rules and activities. Because ISPs probably would be encouraged to respond by the fear of judgements like the \$1 billion one against Cox in litigation brought by multiple music labels, he claimed that substantial new cases would seem unlikely.<sup>12</sup>

## 9. THE INDIAN SCENARIO:

India has consistently been a significant player in the copyright world. The actions that fall under the purview of copyright are widely practised and expanding in the nation. With a sizable percentage of her publications being in English, India is ranked as one of the top seven publishing countries in the world. It is the country's largest market for audio cassettes, and there are more than 600 films made there annually. India has a lot of promise in the software industry. Since the beginning of the current decade, the software business has had incredible annual growth of over 50%. India's copyright rules are on par with those of several developed nations in terms of legislation. Since its inception in 1958, India's copyright legislation has undergone periodic revisions in order to keep up with technical advancements, such as in 1983, 1984, and 1994. The penalties for violating copyright had become increasingly severe. Additionally, the current law nearly complies with the Uruguay Round Agreement on Trade Related Intellectual Property Rights (TRIPs). Despite all of this, there is a lack of awareness about copyright in the nation, and it is thought that piracy is widespread.

Given the popularity of streaming services like FireStick and Spotify, an increase in the demand for music downloads suggests that more music downloads presently than one might anticipate are being done illegally. More consumers are now using mobile devices to obtain pirated TV and music content, whereas desktop devices used to be the primary platforms for unlawfully downloading of music. The preference for desktops among movie pirates persisted as recently as 2018, according to MUSO's statistics on music piracy. However, since then, there have been tremendous advancements in mobile technology, making it more convenient for pirates to use their phones to watch movies or browse sites that offer unauthorised music downloads. A few years ago, an estimated 57 million Americans engaged in music piracy or stream-ripping, according to MusicWatch. According to the same study, 35% of American music consumers had purchased at least one song from a source that provided it illegally. Due to the lost revenue from music piracy, more than 70,000 jobs are lost annually in the US alone.

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<sup>11</sup> <https://indianexpress.com/article/technology/tech-news-technology/india-ranks-third-globally-for-consuming-pirated-content-akamai-report-7753275/> updated on February 2, 2022

<sup>12</sup> J. Alexander Lawrence, “United States: Volume Growing of Music Piracy Complaints Against ISPs”, <https://www.mondaq.com/unitedstates/copyright/1105414/volume-growing-of-music-piracy-complaints-against-isps>, visited on July 43, 2022.



What it means to “rip” a stream. It entails downloading a file that is being played on any streaming service, such as Spotify and YouTube, unlawfully. According to statistics on music piracy, it is currently the most popular trend. In fact, anyone can locate dozens of stream-ripping websites and programmes with a quick Google search. Customers can avoid paying hefty membership costs for services that provide offline music listening by using this method of music piracy. The Indian film business is the world's largest entertainment sector, with 1000 films released each year. The Bollywood industry earns more than \$2 billion a year in revenue from theatrical releases, TV distribution rights, and DVD sales. The film business, however, is a particularly weak point for piracy. India is ranked No. 4 globally for online movie piracy, according to a recent poll.

## 10. CONCLUSION:

It is widely acknowledged that copyright piracy is a serious crime that not only hinders society's ability to be creative by depriving creators of their rightful compensation, but also results in financial losses for anyone who invested money in producing copyrighted materials in various forms for end-user use. Because so many things with copyrights are exchanged abroad, globalisation has driven copyright issues to the fore. Therefore, protecting copyright is a top priority on the national agenda of many nations, particularly those in the developing world. Undoubtedly, it has become a significant role in determining how international relations are governed.<sup>13</sup> The failure of the record industry to adopt the internet cost them dearly. Even with iTunes, piracy persisted, and the record industry's profits remained stagnant.<sup>14</sup> Online piracy is widespread in India and throughout the world, having mostly replaced piracy of CDs and DVDs because it is more easier and less expensive to download pirated content from various Torrent websites. On these torrent websites like The Pirate Bay, Kickass Torrent, and others, you may download any movie, song, or even e-books and software for nothing. Producers can monitor how each print is used and moved throughout the world by using technology like print watermarking. However, despite taking such steps, India's online piracy issue has not yet been resolved.

The entertainment business is very concerned about music and movie piracy, and some academics believe that this will cause fundamental changes in the sector. It is believed that only music piracy has cost more than \$10 billion. Piracy is increasing as the Internet expands because it is getting easier and harder to stop people from duplicating intellectual property. Peer-to-peer networks like Kazaa, BitTorrent, and others, for instance, let users download music, software, and movies for free without paying for them. Piracy is one of the main challenges to profitability and innovation, according to several industry observers.<sup>15</sup> Many modern inventions have emerged about piracy, exploitation, infiltration, and receipt of files without authorised permission (a major cause of cryptography) have recently emerged, but some of these technologies are for attack and theft and the rest are for protection against these things and attacks. Unfortunately, these most recent technologies are only created as a result of illegal and robbery technologies, similar to how every virus encourages the anti-virus to develop newer versions. Today, when piracy is at its highest, the internet is largely outside of governmental control, and even if it were, it would be incredibly challenging to manage the sheer number of new websites that appear every day. These websites can be used for a variety of reasons, including stealing, personal gain, cyberattacks, etc. But it's wonderful that data security has gained so much prominence and attention because, as there are more sensitive files and sensitive data on the Internet, people are becoming

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<sup>13</sup>“*Study On Copyright Piracy in India*”, Ministry of Human Resource Development Government of India, p. 3.

<sup>14</sup> Elliott Childs, <https://www.rnz.co.nz/national/programmes/nat-music/audio/2018697660/it-s-been-20-years-since-napster-changed-the-record-industry-forever> updated on June 1, 2019.

<sup>15</sup> Sanjay Jain, “*Source Digital Piracy: A Competitive Analysis*,” Marketing Science, Vol. 27, Jul. - Aug., 2008, no. 4 Jul. - Aug., 2008, pp. 610- 626.

more aware of how important their privacy and security are in the modern Internet. Even though it is officially forbidden by law, piracy is on the rise and getting lessened. People use VPNs, bogus IP addresses, security I It is widely known that internet usage and related technologies are expanding and changing rapidly and unpredictably. People often choose the unlawful method to find their favourite shows or films out of convenience. Although the majority of pirates claim they don't actually want to, the fragmentation of material between competing streaming providers drives them to new technologies, new methodology, new research, discoveries, and innovations appear every day; all of these are extremely important in the field of technology, yet some of these approaches and technologies are also harmful to people and the surrounding digital world. The Internet has vital information for corporations, people, governments, the military, etc. that is also incredibly private and sensitive. All of them are very important to the possessor, but some of the latter are more so. Unfortunately, thieves and hackers are highly educated and knowledgeable individuals who use their abilities in illegal and hazardous activities for the benefit of others loopholes, and other tricks to acquire what they want without having to pay anything.<sup>16</sup>

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<sup>16</sup> International Conference on Engineering Technologies (ICENTE'19) Konya, Turkey, October 25-27, 2019.