

Best Practices to Prevent Film Theft

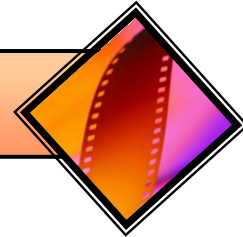


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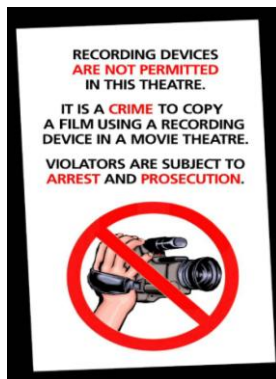
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The Problem

Video Piracy is not a victimless crime – it kills jobs. A 2006 report, *The True Cost of Motion Picture Piracy to the U.S. Economy*, released by the Institute for Policy Innovation (IPI), a non-profit, non-partisan public policy think tank reported the following motion picture piracy costs:

- **\$5.5 billion** in lost annual earnings among U.S workers
 - **141,030 jobs** lost
 - **\$837 million** in lost annual tax revenue
 - **\$20.5 billion** in lost annual output to all U.S. industries
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- Movie thieves use recording devices to steal movies directly from theater screens. These devices include video camcorders, cameras, cell phones and audio capturing devices.
 - Sophisticated thieves often combine the stolen video sourced from one theater with the stolen audio sourced from an entirely different theater.
 - Copies of camcorderd movies are acquired by so-called “release groups” for distribution over the Internet and by organized pirate networks who illegally produce counterfeit discs in replication plants and burner labs. These discs (commonly referred to as “bootlegs”) are distributed and sold throughout the world.
 - In 2008, 154 unique camcord copies were traced back to theaters in the United States. These camcords supplied pirate markets throughout the U.S. and appeared in 28 other countries.
 - It is estimated that more than 90% of the illegal movies sold around the world are copies of movies that were illegally camcorderd in a theater.
 - Movie theft hurts everyone in the industry from film makers to theater employees, and jeopardizes the future of movie making.

Anti-camcord posters are available for display in your theater. Anti-Camcording signage is available for download from NATO's website (www.natoonline.org). Below are Examples of anti-camcording posters used around the world.



The following information provides general guidance for conducting anti-camcorder theater security. Many exhibitors and theater owners have established specific policies and rules for conducting theater security. Theater employees should review theater policy before implementing any of the procedures contained in this document.

Zero Tolerance Policy

- The MPAA recommends that theaters adopt a **Zero Tolerance** policy that prohibits the video or audio recording of any portion of a movie and that prohibits the taking of still photographs.

- Many laws enacted to prevent the recording of a movie while being shown on a theater screen also prohibits the taking of still pictures and the recording of audio. Theater owners, managers, and employees should learn what laws apply to their location. A list of federal and state laws can be found at: www.fightfilmtheft.org.
- The use of cellular phones in theaters as a recording device or still camera has become increasingly prevalent. With recent technological advancements many cellular phones are capable of recording a film in its entirety. In fact, cell phone camcords of entire movies have been discovered on the internet.
- Many digital cameras, PDA's, and personal entertainment devices also have video and audio recording capability. Like cellular phones, the recording capacity of these devices has continued to improve.
- Theater managers should alert law enforcement authorities whenever they suspect prohibited activity. Do not assume that a cell phone or digital camera is being used to take still photographs and not a video recording. Let the proper authorities determine what laws may have been broken and what enforcement action should be taken.

Preparation

- **Before instituting any of the security measures recommended in this document, theater managers should become aware of the laws¹ that apply to illegal camcording in their area. Theater management should also contact their local law enforcement authorities to determine their procedures for responding to camcording complaints.**
 - Theaters should determine whether a theater employee or any other competent authority is empowered to confiscate recording devices, interrupt or interfere with the camcording, and/or ask the patron to leave the auditorium.
 - An updated list of anti-camcorder laws that apply to your location can be found at: www.fightfilmtheft.org. Theater managers are encouraged to print and maintain a copy of the applicable laws in their area for easy reference. Responding law enforcement officers may wish to review these laws before taking action.
- **Signs, posters, and other documents** should be prominently displayed at the theater box office and in the lobby advising patrons that “The use of recording devices such

¹ Please refer to <https://www.fightfilmtheft.org> to see the local laws in your state or contact your local Anti-Piracy office for information on the laws (please see page 13 for contact information).

as video camcorders, audio recorders, cell phones, and other recording devices is prohibited inside the theater.” (See page 3 for poster examples)

- **Pre-screening slides** with similar information should also be considered.
 - Where applicable, notices may also inform patrons of the existence of random bag and jacket checks for prohibited items.
- Theaters should institute training for new employees on how to prevent movie theft as part of their initial orientation. Periodic refresher training for all employees is also recommended. If your theater does not have a security training program, please visit www.fightfilmtheft.org for the latest in training materials uniquely developed by the MPAA, NATO, and theater owners.
- Theaters should become familiar with the MPAA/NATO “**TAKE ACTION REWARD**”; a six step program designed to guide theater managers through the process of safely and successfully terminating an active camcording and becoming eligible for a reward of \$500.00. The Take Action Reward application may be found in the appendix portion of this document or at www.fightfilmtheft.org. **Please adhere to your company’s policy regarding the reward application process.**

To be eligible for a reward, it is mandatory that theater personnel complete the following:

- Identification of a person operating a video camera or other recording device in a theater
 - Immediate notification of the police
 - Notification to the Anti-Camcording Hot-Line (1-800-371-9884)
 - Stopping the camcording
 - Filing of a Police Report ~ (Obtain copy of the Report - if one is not available, obtain Incident Report #, Officer’s name(s), and Contact Info)
 - Have open display of Anti-Camcording signage in public view ~ **This is a requirement for Reward qualification.**
- Theater owners may wish to consider their own reward program as an incentive for their employees.
- Theater owners may consider the installation of security cameras to detect and deter movie theft and other illegal activity. Guidance should be sought before installing such systems to ensure that they comply with local laws and regulations.

Identifying Camcording Activity

NEVER PUT YOURSELF OR YOUR PATRONS AT RISK!

- Theater employees should check auditoriums for recording/camcording activity as part of regular patrols. The use of night-vision devices has proven to be very effective in identifying a film theft in progress.
 - Guidance should be sought before acquiring night vision devices or low light binoculars to ensure this equipment is capable of zooming in on patrons suspected of movie theft
 - Equipment training cards containing standard observation tips specific to the type of device purchased should be made available with each device. The equipment is only as good as the experience of the person operating it.
- If your theater does not have its own written anti-camcord policy, consider the following steps:
 - Advise your theater manager immediately upon observing suspicious activity.
 - Your theater manager should call local police immediately to report the incident and request police response. Let the proper police authorities determine what laws have been broken and what enforcement action should be taken. (Obtain copy of Incident Report & Case #, if available).
 - Your theater manager should call the MPAA 24 / 7 Anti-Camcording Hot Line (**800-371-9884**) immediately to report the incident and request to speak with an MPAA investigator.
 - If police have agreed to respond, do not contact or confront the subject—wait for the police to arrive. Explain what you observed to the police and let them contact the subject.
 - Anti-camcorder laws applicable to your location can be found at www.fightfilmtheft.com. Theater managers should make printed copies available to responding police officers.
 - If, and only if, a police officer has not arrived within 20 minutes of the end of the movie, theater management and/or theater security should **STOP** or **INTERFERE** with the camcording, but **NEVER** touch the suspect or grab the recording device.

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- Politely but firmly ask the suspect to accompany you to the lobby or office to wait for police.
- Ask the suspect to hand over the device and the recording.
- Obtain the suspect's name and ask to see identification (copy it or write down the full address and identification number). Write down a good physical description.
- **NEVER** put yourself or your patrons at risk and **NEVER** use physical force to stop the activity or to detain the suspect.
- Report all incidents to the distributor's booking department and to your local anti-piracy organization. The Camcord Incident Report Form should also be completed, a copy of which is included in the appendix to this document.

Camcord Prevention Tips

- ***Be extra vigilant opening day, opening show.*** The earlier in the film release period, the more valuable a film is to movie thieves. Always be alert, but pay particular attention during new release periods.
- ***Be extra vigilant first showing, last showing.*** Movie thieves favor theaters with light crowds. The first and last shows are ideal times for them to attempt to illegally record a movie.
- ***Observe patrons when entering theater.*** Look for the unusual, such as someone wearing a long or unseasonably heavy coat in warm weather, odd shapes outlined in pockets or patrons carrying shopping bags. If any of these are observed take a closer look.
- ***Begin monitoring the auditorium as patrons arrive.*** Movie thieves frequently set up long before the movie begins. Unless spotted during set up, movie thieves can be difficult to detect. Monitoring the auditorium well in advance of start time increases the likelihood of detecting or deterring a movie theft.
- ***Consider all possible camera locations.*** Movie thieves sometimes use clamps or other devices attached to seats in front of them or beside them to improve the camera's line of sight to the screen and a steady recording. Devices are sometimes placed in cup holders for the same purpose.

- ***Be alert for possible camera concealment.*** Movie thieves are very ingenious when it comes to concealing cameras. It may be as simple as a coat or hat placed over the camera, or as innovative as a specially designed concealment device. Pay special attention to clothing, packages, or other possible concealment aids that are placed in line of sight with the screen.
- ***Pay attention to seating arrangements.*** Movie thieves often try to place themselves in the back of the theater, at the head of an aisle, or in another location where the view to the screen is least obstructed. While these are preferred locations, the movie thief could be seated anywhere in the auditorium.
- ***Don't assume that the movie thief will be alone.*** Movie thieves do not always act alone. They may be accompanied by accomplices who aid in set up or act as lookouts. The movie thieves can appear as a couple or even a family. Sadly, some movie thieves have even brought small children with them to use as cover.
- ***Look for glowing lights.*** Often movie thieves cannot fully conceal the small glowing light on the camera. If someone is seemingly “on their cell phone” through the whole first hour of the film or if employees notice a small green or red glow in a darkened theater, take a closer look. The “professional” movie thief will often also employ the use of a remote viewing device which when attached to the camera allows the movie thief to view the material being filmed without raising the camera to eye level. This device is used to ensure that the full screen is in the frame.
- ***Monitor the use of Assisted Listing Devices (ALD).*** The “professional” movie thief will frequently come equipped with or borrow an ALD which can be hard-wire to the camcorder. Some others specialize in stealing audio only. Theater managers and employees should monitor suspicious or unusual behavior relating to ALD. When a theater is notified of a specific threat of audio piracy, theater operators may be asked to create a log that notes the name and address (from an appropriate ID) of those who borrow an ALD and to keep the ALD system off at all times when not specifically requested by a patron.
- ***Be aware of “friends” of staff.*** Does one member of your staff frequently have “friends” joining them at the theater at odd times? Look for non-employees coming or going out of the projectionist’s booth or those arriving at odd hours claiming to be friends of an employee or manager.
- ***Pay attention to theater rentals.*** Has an unlikely person approached you about renting the theater for the private showing of a new release? Theater personnel may wish to keep a log of those who seek to rent out the theater for their exclusive use.

Pre-Release Screening Security

The following is a list of practices that more specifically address advance screenings (such as premieres, events, film festivals, sneak previews) where extra security is required. Some of these extra security practices can also be used for the opening week of a theatrical release.

The distributor and exhibitor should always communicate prior to any advance screening to ensure the needs of both parties are being met.

- Establish contact with the local police department prior to the screening to advise them of potential security concerns.
- Post signs outside and inside the theater advising, “Camcording is prohibited and will not be permitted inside the theater,” and, where appropriate, “Violators will be prosecuted.”
- Place a statement on the screener ticket plainly stating that, “Camcording during the screening will not be permitted.” Distribute handouts to patrons advising the same.
- Post signs outside the theater stating, “All bags may be searched prior to admission.” Then, with the assistance of appropriate personnel and as resources permit, search patrons’ bags upon entry.
- Ensure that all security personnel are alert to the presence of potential camcorders and monitor the projection booth for suspicious activity.
- If your theater maintains night vision devices or low light binoculars, please employ these during the screening in the darkened auditorium.
- Take appropriate action as described on page 4 of this document if camcording is detected.

Guidelines for Private Security

The opening weekend of a blockbuster presents a unique security challenge for Studios, Theater Owners and the MPAA. Individually or collectively they may elect to hire private security to assist with film theft security measures. However, any decision to use private security must be carefully coordinated with the theater circuit and theater management. In all cases theater management must retain responsibility for security within their facility. Private Security should follow the suggested Camcord Prevention Tips found on page seven of this document. In addition to the Camcord Prevention Tips the following four items are required guidelines for private security:

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- The Studio or MPAA should first establish contact with the theater's corporate headquarters.
- Private security should establish contact with the local theater manager and provide a letter from the Studio as identification.
- Private security is there to assist the management, not to take charge of security.
- Management must always decide what action should be taken if a camcord suspect is apprehended.

Private security firms should be qualified and experienced in conducting this type of surveillance and vetted well in advance of any security operation. Questions to ask a potential security company include:

1. What is the background of the people providing the security
2. Are these full-time employees with your company
3. Do your personnel have any experience in theater security
4. What surveillance training have your personnel received
5. Do your employees have any law enforcement or military experience
6. What is their relationship with local law enforcement
7. Will you provide a written "Operations Plan" prior to commencement of theater surveillance and security (Please provide an example)
8. What is your plan for coordinating security efforts with local theater management
9. What systems do you have in place for your employees to communicate with one another, supervisors, MPAA personnel, and the studio representative during the operation
10. Describe the surveillance strategy you will use to detect camcorders.
11. Describe the use of technology such as night vision devices or low light binoculars in your security plan.
12. Describe how your employees will dress and act while conducting surveillance and security.
13. How will these employees be managed during the operation
14. How are your employees trained to respond if they detect a camcorder
15. How will you handle a camcording incident if police are unable to respond prior to the conclusion of the movie
16. What steps will you take to detain a suspect
17. What steps will you take to secure a full or partial camcord of a movie
18. What is your policy on preservation of evidence and chain of custody once a suspect is apprehended

Print Security

Receipt of Print Materials:

- The theater should transfer all print materials to a secure area in the projection booth as soon as possible after receipt. The projection booth door should be kept locked at all times and/or be restricted to code-entry or card-entry access.
- Projection booth employees should ensure that the seals on the outer print container are unbroken. If the seals are broken, the projection booth employees should immediately notify the theater manager, who should in turn immediately notify their Corporate Office who will follow up with the distributor's booking department.
- Projection booth employees should keep a print movement log, recording the exact location of each print material item during the period it is in the theater's possession. Any changes in location should be recorded by the theater employee responsible for print material security. The print movement log should include:
 - The film title (or code name)
 - The number of the print copy and the quantity of reels
 - The date and time of delivery
 - The scheduled screen number for the next play week
 - The location the print has been moved from and by whom
- If any print materials do not arrive within 24 hours of the agreed play date, the theater employee responsible should inform the theater manager, and the theater manager should notify the Exhibitors Corporate Office.

Securing and Protecting Print Materials:

- Projection booth doors should remain locked at all times, subject to fire regulations. Sets of keys should be kept to a minimum and held by authorized technical and management staff only.
- The booth doorway(s) should be protected by an intruder alarm system and/or closed circuit television (CCTV) cameras if at all possible. New Multiplex Theaters should make every effort to include these security safeguards in their planning.
- Any CCTV cameras installed in the projection booth itself should not have a view of the theater screen.

- Wherever possible, alarm systems should be able to identify electrical equipment in use, such as video cameras and video mobile phones.
- Only authorized employees should be permitted to physically relocate a print from one screen to another. The print movement log should be completed and signed when any print is moved.
- Wherever possible, print locking mechanisms should be used. Keys should be secured in the theater manager's office at the end of each day.
- Each picture should be protected with a loose dust cover.
- Under no circumstances should reels, print materials, etc. be permitted to leave the theater during the period of the booking.

Breaking Down and Returning Print Materials:

- All print materials should be returned and accounted for as soon as possible after the booking has ended.
- All publicity materials such as trailers, posters and standees for the films, should be returned or destroyed on site, depending on distributors' instructions. They should not be copied, given away, sold or auctioned.
- Each print should be plated off and broken down into its individual reels. The leader and tail should be re-attached and the reels placed back in their individual cans and transit case. The outer case should be sealed, with tape overlapping the lid, and clearly labeled for transportation.
- Prints should be broken down within 24 hours of the last contracted performance. The print movement log should be updated and signed.
- Boxed up, sealed, and labeled prints should be transferred to the designated secure area to wait for collection.
- Under no circumstances should prints be handed over to persons without identification or the appropriate documentation.
- If any prints remain uncollected, projection booth employees should advise the theater's bookers, who will notify distributor's booking department.
- After print materials have been collected, the theater's print movement log should be completed, signed, and filed.

Contacts

If a camcording is in progress, call local law enforcement, and then immediately call the MPAA 24 / 7 Anti-Camcording Hot Line:

1-800-371-9884

Should you need further information or have any questions; please contact one of the MPAA Regional offices listed below.

United States

Motion Picture Association of America
15301 Ventura Blvd., Bldg. E
Sherman Oaks, CA 91403, USA
818-995-6600
www.mpaa.org
Larry_Hahn@mpaa.org

CALIFORNIA Office
15301 Ventura Blvd., Bldg. E
Sherman Oaks, CA 91403
818-995-6600
brian_hyland@mpaa.org

NEW YORK Office
200 White Plains Rd, 1st Fl.
Tarrytown, NY 10591
800-508-6822
bill_shannon@mpaa.org

ILLINOIS Office
1010 Lake St. Suite 422
Chicago, IL 60301
708-660-0481
gary_kissinger@mpaa.org

FLORIDA Office
10451 NW 117th Ave., Suite 105
Miami, FL 33178
305-345-3552
antonio_fernandez@mpaa.org

TEXAS Office
1425 Greenway Dr.. Suite 270
Irving, Texas 75038
972-756-9078
kevin_casey@mpaa.org

Canada

Canadian Motion Picture Distributors Association (CMPDA) - Montreal
7900 Taschereau Blvd., Suite C-210
Brossard, Quebec, Canada J4X 1C2
450-672-1990
(Gary Osmond)
gosmond@cmpda.ca

Appendix

CAMCORD INCIDENT REPORT FORM

Theater Information

Name of employee involved: _____
Theater manager on duty: _____
Name of the theater and theater circuit: _____
Theater address: _____

Incident Information

Date and time incident occurred: _____
Name of the film: _____
Recording device used (check one): Audio Cell Phone Digital Camera Camcorder
What steps were taken to stop the recording? _____

Was the recording stopped before the end of the movie? _____
Did the suspect give you the recording? _____
Who has the recording now? _____

Suspect Information (where permissible by law)

Name: _____ Age (or estimate): _____
Complete address: _____

Physical description: _____

Law Enforcement (LE) Information (where applicable)

Were local law enforcement contacted? _____
If so, which LE agency was contacted? _____
What is the name of the officer/agent assigned to the case? _____
What is the LE Incident Report or Case Number? _____
What is the contact number of the LE agency contacted? _____

TAKE ACTION REWARD
APPLICATION FORM
MPAA / NATO ANTI-CAMCORDING PROGRAM

Instructions: To be eligible for the TAKE ACTION REWARD, each of these steps must be completed:

Applicant Name: _____ **Theater Manager:** _____

Theater Name: _____

Street Address _____ **City:** _____

State: _____ **Zip Code:** _____ **Telephone Number:** _____

1. You have identified a person operating a recording device in order to copy a movie in a theater.

When did this happen (date and approximate time)? _____

What film was being recorded? _____

2. You notified the police immediately?

What law enforcement agency did you call (name & phone number of police force)? _____

What is their Incident Report or Case Number? _____

What officer(s) were assigned to this incident (names)? _____

3. You stopped the recording (with or without assistance from theater manager, staff, security, others).

What type of recording was it? Audio Cell/Smart Phone Digital Camera Camcorder

What steps did you take to stop the recording? _____

Was the recording stopped before the end of the movie? YES NO Reason: _____

Did the suspect give you the recording? YES NO

Who has the recording now? _____

4. You filed a report with the police (A copy of the police report or file number must be attached to this form).

What is the suspect's name? _____

What is the suspect's complete address? _____

What is the suspect's age and physical description? _____

5. You contacted the MPAA hotline (1-800-371-9884) within 24 hours of the incident.

When did you call (date and approximate time)? _____

Who answered your call (name)? _____

6. Does your theater openly display in public view MPAA's Anti-Piracy signage? YES NO

7. You have submitted this application to your Theater Manager for review and signature and have met ALL Qualifications.

8. You must mail this form (sorry, no faxes accepted), along with any additional information to:

NATO "Take Action" Reward Program, National Association of Theatre Owners,

PO Box 73318, Washington, D.C. 20013

750 First St., N.E., Suite 1130, Washington, D.C. 20002

For further information, call NATO: 202-962-0054. Please allow 4-6 weeks for processing of this application.

Applicant Signature: _____ **Theater Manager Signature:** _____

The grant of any prize, award, reward or other incentive issued by the MPAA, NATO and/or the "Take Action" Camcorder Reward Program, including the amount or form of such prize, award, reward, or other incentive, is made at the sole discretion of the MPAA and NATO.

-----SPACE BELOW FOR OFFICE USE ONLY-----

Approved for Reward Sum of \$ _____ Authorized
Signature: _____