

## 10 Commandments

*All professionals shall be aware of film piracy issues*  
*A Security and Traceability Supervisor shall be assigned to each production*  
*A Traceability Coordinator shall be appointed in each company*  
*The number of copies shall be limited to the number required and no more.*  
*All copies shall be marked and all full digital copies shall be protected*  
*All copies shall be adapted to their intended use*  
*All copies shall be transported in sealed packaging*  
*Copy handling shall be precisely organized*  
*All integral copies of a motion picture shall be stored in a secure location*  
*All promotional copies shall be protected and bear clear warning*

### Best Practices Guide – Commandment 1

#### 1

*All professionals shall be aware of film piracy issues*

Within each company, all employees must be made aware of the risks associated with making illegal copies of films.

The insertion of standard wording into employment contracts is recommended; this clause could be appended to active contracts:

*“The employee’s attention is drawn to the confidentiality required in carrying out his or her responsibilities. The fight against counterfeiting is priority for this company and the greatest vigilance is required in the handling, storing and duplication of films or parts of films that belong to the company or have been entrusted to it.”*

Another recommendation would be to circulate a memorandum that reads:

*“Piracy is hazardous to the health of cinema. Any copy of a film is prohibited: no film either in part or in its entirety may be removed from the company or given to a third party unless required and authorized by the company.*

*Great care must be taken to store film elements in secure places, and not to leave them unattended in offices, stockrooms, or open areas. The management must be notified of any film left unattended.”*

### Best Practices Guide – Commandment 2

#### 2

*A Security and Traceability Supervisor shall be assigned to each production*

Managing a production’s security should be the task of a single, clearly identified individual. The position of Security and Traceability Supervisor must be permanent and can be held by several people in succession.

The Security and Traceability Supervisor verifies the need for a partial or integral copy of a motion picture.

No copy of a work or of a portion of a work may be made without the express consent of the Security and Traceability Supervisor, which must be provided in the form of a written

authorization. This authorization is required, at the very least, until the beginning of mass-production.

The Supervisor must limit the number of copies to the minimum number required and no more, favor partial copies over integral ones, and adapt the video quality to its intended use as much as possible.

Prior to mass-production, he must track the whereabouts of all copies until they are returned to the company.

### **Best Practices Guide – Commandment 3**

**3**

*A Traceability Coordinator shall be appointed in each company*

In order to avoid breaking the chain of traceability, a coordinator must be appointed in every company that handles the film; i.e. technical, distribution, exhibition, and video retail.

### **Best Practices Guide – Commandment 4**

**4**

*The number of copies shall be limited to the number required and no more.*

The number of copies must be strictly restricted to people entitled to use them. Therefore, during production, people who are not directly involved in the making of the film may not receive copies, especially digital copies in either Beta Digital or DVD formats.

### **Best Practices Guide – Commandment 5**

**5**

*All copies shall be marked and all full digital copies shall be protected*

Film marking, whether visible or invisible, is paramount in tracking a copy and tracing it back to the original pirate. Likewise, every integral digital copy must have some form of security protection in place.

Types of protection:

- For working copies:

photo-chemical: visible or invisible marking

digital: visible marking (time code, production company name, receiving company name) + additional security protection depending on media used.

- For theatre and festival exhibition copies:

photo-chemical: invisible marking for traceability (tracking code provided by labs)

digital: invisible watermarking (invisible and undeletable information "tattooed" on image)

+ copy-proofing device

For promotional copies:

digital: visible marking (time code, production company name, receiving company name)

invisible watermarking (invisible and undeletable information "tattooed" on image) + copy-proofing device.

As a reminder, these copy tracking processes must not violate the provisions of the 1978 Computing and Freedom Act concerning the use of personal information.

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### **Best Practices Guide – Commandment 6**

#### **6**

*All copies shall be adapted to their intended use*

1. The copy quality should be adapted to its intended use. Depending on the case, the copy may be provided in high resolution, low resolution or with degraded quality e.g., black and white, with added streaks, overlays, etc.
2. Partial copies (only containing the portions of a film needed by the recipient), are preferable to integral copies.
3. Lastly, the copy should preferably be on professional media, requiring special viewing equipment, etc.

### **Best Practices Guide – Commandment 7**

#### **7**

*All copies shall be transported in sealed packaging*

All copies must be provided in security packaging, in other words, packaging that is either tamper-proof or on which tampering is immediately evident.

For analog copies, strapping reels is a minimum security precaution. It is highly recommended to seal film boxes with tape.

Digital copies (Beta Num, DVD, DV-Cam) should no longer be sent in regular envelopes unless the envelope is tear-proof.

The receiver of the copy must systematically check and sign off upon receipt, so as to make sure the packaging has not been damaged and that no film elements are missing. DTS CDs must be inseparable from the corresponding film copy until returned to the company. Each one must have a code that identifies it with a specific film copy.

### **Best Practices Guide – Commandment 8**

#### **8**

*Copy handling shall be precisely organized*

Copy handling must be trackable, that is, must record the send time, arrival time, deliverer's name, etc.

A tracking record showing in-stocking and out-stocking of copies must be systematically kept and maintained by labs, the various companies involved and theatres.

Particular attention should be paid to digital copies.

In order to facilitate tracking, the copy's identification number should be stamped on the packaging.

### **Best Practices Guide – Commandment 9**

#### **9**

*All integral copies of a motion picture shall be stored in a secure location*

Copies should be deposited and stored in a secure location.

Any routing error or delayed arrival should be reported by the person receiving the copy.

**Best Practices Guide – Commandment 10**

*All promotional copies shall be protected and bear clear warning*

All promotional copies must be protected.

An integral digital copy, e.g., on DVD, should include a technical copy-proofing device.

Anyone receiving a promotional copy should be informed of the risks of film piracy.

It is recommended to post a warning on the packaging or medium, specifying that the film is copy-proof (for example, “Protected DVD” for DVDs) and to systematically enclose a warning letter prompting the receiver to be extra vigilant (Do not leave this copy unattended; Do not give this copy to a third party who is not authorized to have it, etc.) with promotional copies.

The warning letter must also mention all technical traceability processes included in the copy.

For further information:

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