



25 June 2026

The Honorable Darrell Issa
Chairman
Subcommittee on Courts, Intellectual Property,
Artificial Intelligence, and the Internet of the
Committee on the Judiciary
2108 Rayburn House Office Building
Washington, DC 20515

The Honorable Hank Johnson
Ranking Member
Subcommittee on Courts, Intellectual Property,
Artificial Intelligence, and the Internet of the
Committee on the Judiciary
2240 Rayburn House Office Building
Washington, DC 20515

Dear Chairman Issa, Ranking Member Johnson, and Distinguished Members of this IP Subcommittee:

Thank you for inviting me to speak today.

I am Of Counsel at Amblin Entertainment, Steven Spielberg's film and television production company. I have worked in the Amblin family of companies for nearly two decades, including a decade as the Chief Operating Officer and General Counsel of Amblin Partners. At Amblin, I have overseen international distribution, business and legal affairs, and various other company operations, including content protection.

Two weeks ago, Amblin and Universal released Steven Spielberg's most recent film, *Disclosure Day*. Adding to his legacy of films like *Ready Player One* in 2018, *War of the Worlds* in 2005, and *Minority Report* in 2002, Steven has made a film that fully embodies his beloved sci-fi genre – this time, embracing the modern advances in filmmaking technology that make transporting audiences to another world even more thrilling.

However, these advancements also present challenges. Each of Steven's prior sci-fi movies was released in a drastically different marketplace than we live in today, largely due to changes in technology and the internet that have supercharged digital piracy.

When *Minority Report* was released in 2002, our piracy concerns were limited to hard goods: DVD bootlegs of the film from camcorders in a theater with muddled sound and inferior video and then clumsily sold on street corners. They were poor knockoffs of the film and consumers knew it. The scale of that operation caused financial concerns. However, today digital piracy alone costs the U.S. economy at least \$29.2 billion annually.¹

¹ [U.S. Chamber of Commerce, Impacts of Digital Video Piracy on the U.S. Economy.](#)

25 June 2026

Today, we expect each film we release to be pirated and made available online *immediately* via offshore pirate sites that look legitimate and make the viewer think it is an authorized version. The substantial increase in quality, coupled with wide availability on any device, so soon after the initial release, makes today's piracy an urgent consumer safety and economic problem.

After a film's release, I field emails and calls from people who are seeing the film online. I have to enlist our IT team to discern what is pirated material without exposing our corporate systems to malware. And, of course, we have partners like Universal, Disney, or Warner Bros. to assist in our content protection efforts. In addition, all of the studios and streamers are part of the Alliance for Creativity and Entertainment (ACE), a global operation that works with law enforcement to combat digital piracy. Together, a tremendous amount of resources and work hours are devoted to protecting our film and television productions from online piracy.

But even with these extensive efforts – resources representing tens of millions of dollars and countless work hours – piracy still inflicts huge harm on the market for our films.

When we find copies of *Disclosure Day* online, we have limited recourse, primarily because most pirate sites are operated by overseas criminal enterprises. If the piracy originates in the U.S., we have laws that enable us to handle it. But Bulgaria? Vietnam? The Philippines? These jurisdictions sit outside the practical reach of U.S. law enforcement. And despite being located offshore, the piracy sites are directed to and can easily reach U.S. consumers over the internet.

These overseas criminal enterprises are making hundreds of millions of dollars that should be coming back to the American economy. Global profits from U.S. films are shared with cast and crew in the form of pension, health, and welfare benefits. Profits are poured back into production in every state of the Union, including production spending with local businesses. Shooting on location for a one-hour television episode generates an average of \$475,000 per day for the local community. Shooting a feature film generates an average of \$670,000 per day.²

Today, the harm from digital piracy impacts millions of creatives in the U.S. film and television industry and the economy as a whole, while also funding a global network of crime. A recent and chilling report from Digital Citizens Alliance and IP House³ connects these overseas piracy networks to even larger criminal enterprises. In November 2024, European authorities dismantled a piracy operation that generated \$3.5 billion every year. When police executed raids on that operation across 11 countries, they seized drugs, weapons, and millions in cryptocurrency.

In Spain, Operation Fake exposed a piracy enterprise that also dealt in property fraud, drug trafficking, and money laundering – resulting in 30 arrests and \$12.7 million in frozen assets. And in Italy, a former piracy operator turned informant recently warned: “Those who pay for [piracy] are funding the Camorra,” one of the nation's most powerful crime syndicates.

² [Motion Picture Association, *The American Motion Picture and Television Industry Creating Jobs, Exporting Around the World*.](#)

³ [Digital Citizens Alliance, *Organized. Piracy. Crime.: How Global Piracy Networks Became Organized Crime Syndicates – And What Needs to be Done About It*.](#)

25 June 2026

We are a long way from the days of shaky camera footage burned onto a bootleg DVD. Today, digital piracy harms the millions of creatives in the U.S. film and television industry and the American economy as a whole, all while funding a global network of crime that sees billions of dollars in profits every year.

So, what is to be done? I ask you today for a tool that has proven effective for more than a decade in the fight against piracy in nearly 60 countries around the world, a tool that we currently do not have in the U.S. judicial site blocking.

Under the laws in these countries, once a court has determined through a full and transparent judicial process that an offshore site is dedicated to piracy, it can direct internet service providers to block local access.

Studies prove that site blocking is effective – resulting in a decrease in visits to piracy sites *and* a corresponding increase to legitimate sites, without harming free expression or the internet. When faced with a blocked pirate site, consumers often move to one of the many legitimate options that are widely available – options that actually compensate creatives for their work.⁴ The results speak volumes: Portugal witnessed a 70% drop in traffic to targeted pirate sites; Australia saw a 25% decrease in a single year; the U.K. experienced a 10% surge in views on legal services.⁵

This would be a game-changer for our industry’s 2.32 million workers and America’s creative economy as a whole.⁶ Historically, the U.S. led the world in IP enforcement standards. But in lacking effective remedies against overseas pirate sites, the U.S. has lagged behind for the past decade, doing irreparable harm to the creative community.

The upside is that we now have a decade of experience in other jurisdictions and know how to do this effectively and without negative impacts on speech, due process, and the health of the internet. It is time for the U.S. to reassert its leadership role.

I would be remiss if I didn’t say a few words about Artificial Intelligence. The U.S. is the leader in AI innovation, as it should be. Studios like Amblin have embraced its promise to empower us to tell compelling stories and reach audiences in innovative ways.

As we consider how to maintain America’s competitive advantage against other countries, including China, we must ensure that America remains the global leader in BOTH the innovation and creative industries. *How* these AI companies compete to win the AI race does impact our creative community. How they treat our copyrighted work will make all the difference to the future of human creativity. The need for America to “win” the AI race is real, and it must be done correctly. We will never maintain America’s competitive advantage in these uniquely American industries by lowering our IP standards to match those of the Chinese.

⁴ [Carnegie Mellon University’s Initiative for Digital Entertainment Analytics \(IDEA\), *The Effect of Piracy Website Blocking on Consumer Behavior.*](#)

⁵ [Information Technology & Innovation Foundation \(ITIF\), *The Normalization of Website Blocking Around the World in the Fight Against Piracy Online.*](#)

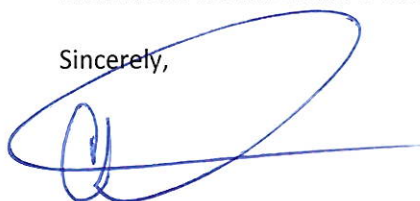
⁶ [Motion Picture Association, *The American Motion Picture and Television Industry Creating Jobs, Exporting Around the World.*](#)

25 June 2026

That is why our industry supports policies to ensure *responsible* AI innovation, not AI innovation at all costs. A good example is the NO FAKES Act. That legislation would combat dissemination of unauthorized AI-generated deep fakes while safeguarding protected expression, such as satire, parody, news, documentaries, biopics, and historical fiction.

Protecting intellectual property and the creative industries has always been a bipartisan issue. My community is incredibly grateful to this Subcommittee for your dedication and focus to protect our livelihoods. Let us rebuild a vibrant and thriving U.S. entertainment industry together.

Sincerely,

A handwritten signature in blue ink, consisting of a large, stylized loop followed by a horizontal line extending to the right.

Chris Floyd
Of Counsel, Amblin Entertainment