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**A Cultural Analysis of Movie Piracy:**  
**Taiwan and the United States**

Movie piracy is a problem for the United States. Digitization, especially of cultural units like movies, has presented new issues in the debates over intellectual property. As participants in this debate, technical communicators need an understanding of the issues.

As an economic problem, American movies are the second largest pirated good from the United States affecting a significant portion of the economy. The Motion Picture Association estimates losses of \$3 billion annually from movie piracy, with \$718 million in potential revenue lost in the Asia/Pacific region in 2003 alone.

As a legal problem, international copyright laws define movie piracy for producers and consumers alike, often without inviting all participants to the definition-making process. Developing countries are subjected to heavy pressure to adopt intellectual property laws written from an American viewpoint on copyright.

As a technological problem, digital equipment makers continue to push out cheap optical disk recorders, along with increasingly higher quality media, capable of holding significantly more data than is required for a feature-length film from Hollywood. In 2003, 84% of all pirated optical disks were seized in the Asia/Pacific region. The movie industry is scrambling to create various security mechanisms for their media and distribution methods in order to discourage the use of legal, low-cost media recorders for illegitimate purposes.

As an ethical problem, researchers have found that although an individual may have a well-defined concept of “ownership” for physical property, that concept does not translate

directly to digital property. Even industry insiders like Information Technology and movie professionals, those who should be the most familiar with the problem and more inclined to abide by the law regarding piracy, have been found to pirate software and movies more often than outsiders in both industries.

As a cultural problem, movies in themselves are cultural units. They are national and cultural expressions encompassing the mores, dreams, and common behavior of the culture in which they are set. Most countries consider their movie industries to be cultural industries and worthy of legal protection. It has also been argued by many researchers that digital piracy is directly tied to culture. Some researchers have said that the present conception of property is a Western concept, indicating that in order for Eastern cultures to participate in the global intellectual property market, they would need to become Westernized.

The cultural aspect of movie piracy, therefore, encompasses its economic, legal, technological, and ethical aspects. This bibliography represents one approach to the exploration of the issues of movie piracy through the lens of culture by considering two cultures, Taiwan and the United States. Through surveys in both countries, with scenarios aimed to identify the tendency to pirate movies, and analyzed against other, intervening factors (such as gender, age, years of computer use, etc.), and the history of intellectual property, this bibliography may be used to research the question of culture's effect on movie piracy.

Intellectual property is a key issue for multimedia designers, writers, and professional technical communicators. An exploration of the issue, through data driven case studies as well as academic analysis, will enhance the field of technical communication while working towards a solution to the current problems.

## ANNOTATED BIBLIOGRAPHY

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