Choreographing Copyright Race Gender And Intellectual Property Rights In American Dance

English Edition By Anthea Kraut

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May 25th, 2020 - stretching from the late nineteenth century to the early twenty first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power’’choreographing copyright race gender and intellectual
September 26th, 2019 - choreographing copyright race gender and intellectual property rights in american dance anthea kraut
choreographing copyright race gender and intellectual

March 29th, 2020 - this book provides a historical and cultural analysis of US-based dance makers investment in intellectual property rights although federal copyright law in the United States did not protect choreography. The book shows how dancers working in a range of genres have embraced intellectual property rights as a means to consolidate and contest racial and gendered power.

intellectual property law and policy

May 29th, 2020 - stretching from the late nineteenth century to the early twenty-first, the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power.

BOOK REVIEW CHOREOGRAPHING COPYRIGHT RACE GENDER AND

May 9th, 2020 - dance may be one of the world's oldest art forms but it is a relatively recent entrant into the sphere of copyright law and remains something of an afterthought amongst copyright lawyers and scholars alike for copyright scholars at least that should change with the publication of Anthea Kraut's Choreographing Copyright, Race, Gender and Intellectual Property Rights in American Dance.

Hot off the presses: Anthea Kraut UCR Center for Ideas

April 17th, 2020 - Center for Ideas & Society, 900 University Ave, College Building South, Riverside, CA 92521. Email: cis.ucr.edu. Tel: 951-827-1556. Fax: 951-827-6377.

STEALING STEPS AND SIGNATURE MOVES JSTOR

May 23rd, 2020 - Stealing Steps and Signature Moves embodied theories of dance as intellectual property.

INTELLECTUAL PROPERTY LAW FOR ENTREPRENEURS AND SOCIAL MEDIA INFLUENCERS

May 28th, 2020 - and as Facebook, Twitter, Instagram continue to grow so do concerns about intellectual property. Below is Merlyne S Bio:

Merlyne Jean Louis Esq. is the principal attorney of Jean Louis Law P.C.

May 7th, 2020 - stretching from the late nineteenth century to the early twenty-first, the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power.

PDF COPYRIGHTS AND COPYWRONGS THE RISE OF INTELLECTUAL

May 25th, 2020 - through the book market it has contributed in the shaping of intellectual property regimes helped foreshadow the significance of cognitive labor and its demise and has been an active and often.

Anthea Kraut Choreographing Copyright, Race Gender and

April 17th, 2020 - dance research the journal of the society for dance research is a biannual internationally peer reviewed journal it weles high quality original research articles on dance worldwide both historical and contemporary the journal aims to engage with current debates on dance and across cognate disciplines with dance at the centre of inquiry.

Choreographing Copyright EBook by Anthea Kraut

May 11th, 2020 - stretching from the late nineteenth century to the early twenty-first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered.
May 24th, 2020 - drawing on legal studies critical race studies gender studies american dance history and cultural studies of copyright and through a series of case studies kraut offers fresh insight into the power dynamics of authorship and ownership in dance in the united states from the late 19th century to the early 21st century

April 12th, 2020 - stretching from the late nineteenth century to the early twenty first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial gendered power

May 31st, 2020 - she also traces the emergence of racial panics around infringement arguing that the post racial creator exists in opposition to the figure of the hyper racial infringer a national enemy who is the opposite of the hardworking innovative american creator the color of creatorship contributes to a rapidly developing conversation in critical race intellectual property

March 20th, 2020 - asserting collective authorship was not enough for the law a work had to be individually authored to qualify as intellectual property even unsubstantiated hunter s copyright claim should thus be seen as a weapon against and check on white hegemony in the theatrical marketplace 148 49

May 27th, 2020 - eligible for copyright protection 1 although fuller clearly regarded her expressive output as intellectual property dance at the time merited protection only if it qualified as a dramatic or dramatico musical position 2 the precedent set by fuller v bemis remained in place in the

May 23rd, 2020 - auto suggestions are available once you type at least 3 letters use up arrow for mozilla firefox browser alt up arrow and down arrow for mozilla firefox browser alt down arrow to review and enter to select

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May 8th, 2020 - authors in court scenes from the theater of copyright by mark rose reviewed by robert spoof the university of tulsa college of law copyright beyond law regulating creativity in the graffiti subculture by marta iljadica reviewed by zahr k said university of washington school of law choreographing copyright race gender and intellectual property rights in american dance by anthea kraut vol 8 no 1 november 2017 pp 20 31 choreographing

April 30th, 2020 - choreographing copyright race gender and intellectual property rights in american dance by anthea kraut oxford university press 2016 305 pp hardcover 105 00 paperback 36 95 reviewed by carys craig osgood hall law school york university ccraig osgood yk ca dance may be one of the world s oldest art forms but it is a

May 23rd, 2020 - kraut s book provides a historical context for this and other skirmishes over intellectual property rights in dance and teases apart their entanglement with questions of race and gender although u s federal copyright law did not officially recognize choreographic works as a protectable class until 1976 dancers attempts to secure intellectual property rights for themselves began at

May 9th, 2020 - this particular account dates back to the late 1890s and tells the story of as the book s subtitle says race gender and intellectual property rights in american dance kraut s smart detailing and dissection of these struggles losses wins and lessons make this book a great contribution choreographing copyright race gender and intellectual

April 3rd, 2020 - stretching from the late nineteenth century to the early twenty first the book reconstructs efforts to win copyright protection for choreography and teases out their raced and gendered politics showing how dancers have embraced intellectual property rights as a means to both consolidate and contest racial and gendered power

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May 15th, 2020 - choreographing copyright is an illuminating book about copyright s pllicated engagement with choreographic expression in the united states written from a critical dance studies perspective that foregrounds race and gender p xvii

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