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British and French Copyright: A Historical Study of ...

The thesis begins with a comparison of British copyright and French droit d'auteur, and goes through a historical survey of licenses and printing privileges in both countries, including the Statute of Anne of 1710 as well as the Fine Arts Act of 1862 in Britain, and La loi du 19 juillet 1793 in France.

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The droit d'auteur (or French copyright law) developed in the 18th century at the same time as copyright developed in the United Kingdom. Based on the "right of the author" (droit d'auteur) instead of on "copyright", its philosophy and terminology are different from those used in copyright law in common law jurisdictions. It has been very influential in the development of copyright laws in other ...

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The history of copyright starts with early privileges and monopolies granted to printers of books. The British Statute of Anne 1710, full title "An Act for the Encouragement of Learning, by vesting the Copies of Printed Books in the Authors or purchasers of such Copies, during the Times therein mentioned", was the first copyright statute. Initially copyright law only applied to the copying of ...



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History of copyright - Wikipedia

The rights granted by copyright If you own the copyright in a work, you have exclusive rights over certain uses of that work. These rights fall into two categories: economic rights and moral rights.

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The rights granted by copyright - GOV.UK

The length of copyright also depends on how long ago the work was created. Contact the IPO Information Centre if you have a question about the copyright of an older work. IPO Information Centre

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How copyright protects your work: How long copyright lasts ...  
tion', are at the heart of copyright but, as will become clear, these

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terms are not to be interpreted in their usual meaning: It is a common-place that legal wording is not what the gen-

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## A Historical Study of Aesthetic Implications Stina ...

Pursuant to French law, ornamental designs of useful articles and industrial designs benefit both from copyright protection (no registration required) and protection provided by the law governing designs (which require registration with the French Patent and Trademark Office).

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## Copyright in France - CASALONGA

Scottish and Northern Irish banks will retain their own copyright on

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banknotes independent of the Bank of England; however, in the United Kingdom, it is a criminal offence under s18(1) of the Forgery and Counterfeiting Act 1981 "to reproduce on any substance whatsoever, and whether or not on the correct scale, any British currency note or any part of a British currency note."

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This book offers an aesthetic account of intellectual property rights as they concern works of art and literature. The thesis begins with a comparison of British copyright and French droit d'auteur, and goes through a historical survey of licenses and printing privileges in both countries, including the Statute of Anne of 1710 as well as the Fine Arts Act of 1862 in Britain, and La loi du 19 juillet 1793 in France. The core of the thesis is a reading of selected legal cases in Britain and France from the early 19th century to the present. Cases concerning works of art and literature are closely analyzed and compared in terms of their concern and consequences for the scope of protection, the justification for copyright, the concept of the work and of the author/creator, the notion of originality, and the concepts

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Implications of copying and infringement. Cases are presented chronologically in order to expose trends and developments. It presents, in outline, a conceptual history of reproduction (as substitution, as multiplication, as appropriation), in order to understand the legal conflicts and inconsistencies in copyright law. These particularly concern the disparity between the ownership of an immaterial work and that of its material manifestation, as well as the lack of an appropriate legal distinction between images and texts. Dissertation.

This book explores the evolution of New Towns in France and the UK in a number of areas (governance, planning and heritage) and assess whether their legacy can inspire current planned settlements.

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In the nineteenth century, copyright law expanded to include performances of theatrical and musical works. These laws transformed how people made and consumed performances. Exploring precedent-setting litigation on both sides of the Atlantic, this book traces how courts developed definitions of theater and music to suit new performance rights laws. From Gilbert and Sullivan battling to protect *The Mikado* to Augustin Daly petitioning to control his spectacular 'railroad scene', artists worked with courts to refine vague legal language into clear, functional theories of drama, music, and performance. Through cases that ensnared figures including Lord Byron, Laura Keane, and Dion Boucicault, this book discovers how the law theorized central aspects of performance including embodiment, affect, audience

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response, and the relationship between scripts and performances. This history reveals how the advent of performance rights reshaped how we value performance both as an artistic medium and as property.

This volume examines the anxieties that caused many nineteenth-century writers to insist on literature as a laboured and labouring enterprise. Following Isaac D'Israeli's gloss on Jean de La Bruyère, it asks, in particular, whether writing should be 'called working'. Whereas previous studies have focused on national literatures in isolation, this volume demonstrates the two-way traffic between British and French conceptions of literary labour. It questions assumed areas of affinity and difference, beginning with the labour politics of the early nineteenth century and their common

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root in the French Revolution. It also scrutinises the received view of France as a source of a 'leisure ethic', and of British writers as either rejecting or self-consciously mimicking French models. Individual essays consider examples of how different writers approached their work, while also evoking a broader notion of 'work ethics', understood as a humane practice, whereby values, benefits, and responsibilities, are weighed up.



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First published in 2001, *Art and Copyright* has established itself as a leading text in the field. Revised and updated, this third edition includes additional coverage of the following topics: - The relationship between designs law and artistic works; - EU and Brexit developments; - AI-created works; - graffiti and other non-conventional works; - blockchain and rights management; - orphan works; - new exceptions to copyright; and - digital copyright, art databases and online platforms. This book remains an invaluable work for all those involved in art law and for intellectual property lawyers involved with the exploitation and/or sale of artistic works, as well as for intellectual property academics, researchers, law students, curators, publishers, artists, gallery owners, auction houses, and those developing and running online art platforms, databases and technology to transact in art.

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This book takes a somewhat different view of international or diplomatic history by concentrating on the more profound elements of sino-foreign relations, namely the economic and the commercial, especially with regard to Britain and France. The immediate post-revolutionary period in China is viewed here in the wider context of Britain and France's post-imperial decline and expressions such as 'imperialism imprisoned' and 'captive capitalism' are some new and interchangeable terms employed in this context. In contrast to the traditional interpretation that Chinese policies regarding the old imperial powers involved nationalization of foreign companies through the expropriation of their property, this study shows that almost no such practice took place. Rather, instances of appropriation only occurred following an indirect, subtle and

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protracted process. It is precisely because of the uniqueness of the process and its relatively long duration that the new regime in China succeeded in achieving its goals, perhaps even exceeding them. This study is based on hitherto inaccessible public, private and company archives in Britain, France and China.

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