

absolute protection paradigm control of future value of work 108 cost-benefit equation 106 critique 102-3, 108-11, 111-13, 119-23, 123-7, 134-7 incentives-access paradigm	artistic commonwealth attribution 328 authorship within 327, 331, 341 commercial exploitation 328 copying, tradition of example 329–30
commonality 100-1, 113-18	generally 329
differences 106	copyright
meaning 98-9	dichotomy 353-4
organized access to information	infringement 346-50
goods 106–7	low art, contrasting approaches to
outline of analysis 99–103	351-2
overview 107-13	neutral approach 339, 341-2,
perfect price discrimination 134-7	350-3
adaptation as copying 149–50	non-enforcement among artists
advertising, copyright enforcement by	336–7
artists 314	Creative Commons, comparison
algorithms	327-8
choice 221–2	derivative work 328
copyright protection 218, 221, 226, 283 equations, as 221, 283	designation as authorship 331 imitation 329
reverse engineering 226	low art, value of 351–2
American Copyright Association,	modernism 330
foundation 34	operation 327–31
Amis, Martin, The Rachel Papers,	originality 329
plagiarism controversy 297	piracy, and 327, 336-7
animus furandi, CDPA 1988 reference	postmodernism 330
to 8	reproduction 331
art see also artistic commonwealth Artist's Contract 325	artistic terrorism, plagiarism as 294–5
attribution, wrongful, threat of 320	attribution
authenticity	artistic commonwealth 328
artist's signature, and 319	Creative Commons 328
certificate of authenticity see	wrongful, threat to art 320
certificate of authenticity	authenticity in art see art
originality, and 318–19	authorisation of copyright
validation by artist 319-20	infringement, liability for 97
·	-



> 450 INDEX authorship Carlyle, Thomas, US copyright art see art position, on 28-9 artistic commonwealth see artistic Cary, Matthew development of US publishing 49-50 commonwealth concern with 377 Vindiciae Hibernicae 49-52 creation by artist 319-20 cases art-photography conflicts 333-6 designation as authorship 331 difference to copyright 311-12, artistic copyright 313-14, 343 317-18 conscious copying 261-3 institution of 317-20 derivative works 328-9 Jamaican music 377 design, similarity 147, 159-61 meaning 317 expression of ideas 180-4, 230-8 moral rights 325-6 file sharing 85-6 originality, and 318, 319-20 foreigners seeking copyright 30-2, 33 postmodern paradigm 318-19 idea-expression dichotomy 230-8, social authorship see reggae music 264 - 5avant-garde, high-low axis 331-2 increasing litigation, eighteenth century 281-2 bad faith, plagiarism criterion 4-5 legal language, use of 199-205 Baigent, Michael, Da Vinci Code case literary larceny 14-15 6-7, 177-80, 188, 237-8 literary property ownership 48-9 Bellini, Vincenzo, La Sonnambula misrepresentation 11 moral rights, artists 325-6 Benjamin, Walter, authenticity and music piracy 394-5 originality in art, on 318-19 non-literal copying 6-7, 233-6 Bentley, Richard, copyright campaign phonorecord, definition 86-7 plagiarism Berkeley Software Distribution (BSD) 219 eighteenth-century literature 301-4 Black Eyed Peas (pop group), Internet fraud 13-14 music remixing 242-3 high-profile cases 271-2 nineteenth century 305-6 blame culture, emergence 404 booksellers of London, conflict with public policy copyright defence 10 software 231-6 printers 45-8 substantial part of a work 185, Boosey, Thomas, copyright case 30–2 Borges, Jorge-Luis, Pierre Menard, 265-7,343Author of the 'Quixote' 296-7 typography, similarity 159-61 borrowing and piracy/plagiarism 314 unconscious copying 263-4 broadband access, UK 394 word choice 162-3 Brown, Dan, The Da Vinci Code 4, 6-7, Catholicism and poetic genius 290-1 177-80, 188, 237-8 Caulfield, Patricia, hibiscus flowers Bulwer-Lytton, Edward, copyright photograph dispute with Andy campaign 32-3 Warhol 333-4 causal connection, copying 261-3 California law, artists' resale royalty certificate of authenticity right 316-17 alternative to copyright 324 Canada, intention to commit music conceptual art 324 piracy 401 legal underpinning 324 minimalist art 323-4 caricature, protection for 189



Chace, Jonathan, copyright bills 36-8,	cases 333-6
41-2	copyright as cause of conflict
China, software piracy 224-5	312–13, 351–2
Church-Turing thesis of software	high-low axis 313-14, 331-2
equivalence 221, 283	interventionist approach to
civil law jurisdiction see France	copyright 338–9
claiming another's work as own see	overview 340
passing off	photographer as artist 332
claiming the honour due to another,	photographers' sense of
offence 4–5	exclusion 333
Clay, Henry, copyright campaign 27	value judgement on low art 351-2
Cog (Honda car advertisement),	constraint-based compliance with lav
copyright case 328-9	401–2
Coldplay (rock band), plagiarism case	consumers as offenders, music piracy
271–2	406–7
Coleridge, Samuel Taylor	contemporary art 322
plagiarism alleged 292	anything as art 320–1
romanticism, and 292	copyright, and, 320-6
commercial exploitation	installation 321-3
artistic commonwealth 328	movements 320-1
Creative Commons 328	contemporary culture, copyright
commercial intermediaries, transfer of	infringement in 402-7
copyright to 96	contrefaçon
common law 82	1957 Act 68–9
contrefaçon 81–3	breakup 55, 70–9
idea-expression dichotomy 6	commercial scale 77–8
moral rights protection compared to	common law 81-3
civil law 326	compulsory licensing 72
public policy copyright defence 10	connecting reproduction and
compulsory licensing	performance 66–7
contrefaçon 72	criminal offence 56, 57–8, 69, 76–7
Jamaican music 384-5	criminal penalties 56, 70
computer games as mixed media	development 57-64, 69, 76, 80
225–6	downloading 55-6, 80-1
computer hardware see hardware	droit d'auteur 55-6, 58, 77-8
computer science education 211-12	English-language equivalent 82
conceptual art	European law 77–8
certificate of authenticity 324	expansion 55
idea-expression dichotomy 322-3	extension
relevance of copyright 322-3	unlawful performance
conceptual representation, relationship to	(représentation illicite) 64-5
linguistic representation	unlawful reproduction 64
189–92	file sharing 81–2
conflicting copyright, fine art and	HADOPI 74–6
photography	infringement, as 82
artistic authorship of photographs	legal commentary 61–2
332–3	leniency for individuals 78-9
case overview 313-14	literary property ownership 56



452 INDEX

contrefaçon (cont.) music 59-60, 62-4 new media, impact 70-2 overview 55-8 performance rights 66-7 photocopying 70-1 public attitudes to downloading 73-4 publishing origins 58-9 reproduction right 64, 66-7 revolutionary legislation 60-1 royal legislation 59-60 scope 56 sliding-scale response 72-3 success 67-8 technological change, impact 65-6 theft 57-8, 69, 76 tort 56, 62-4 unlawful performance (représentation illicite) 62-4 Cooper, James Fenimore, copyright campaign 24-5 copying adaptation as 149-50 artistic commonwealth 329-30 characteristic of 18th century literature, as 274-5 application to infringement 5-6 application to plagiarism 5-6, 7 causal connection 261-3 conscious copying 261-3 expression rather than ideas 5-6 substantial part 5 edited copying 149-50 gradation 150 kinds 149-50 learned allusion 286-7 non-literal copying see non-literal copying as copyright infringement original copying as imitation 285-6 plagiarism criterion 4-5 unconscious copying 263-4 copyright see also international copyright absolute protection paradigm see absolute protection paradigm alternative to, artistic rights 324, 325 applicability 314, 341-2 art, and see art; artistic commonwealth commercial intermediaries 96 cross-platform protection 193 de minimis rule 152-3, 337 deadweight loss due to 104 democratic features 337, 341-2 digital rights 98-9 disaggregation 87-9 easier application to literary works, whether 195 economic aspects see economic aspects of copyright economic justification 314-15 eighteenth century see literature, eighteenth century enforcement in other medra 314 exhaustion doctrine, meaning 105 fair dealing see fair dealing foreigners 30-3 France see droit d'auteur gift of copyright 34 Hanover Square meeting 32 idea-expression dichotomy 342 ideas, meaning 180-3 incentives-access paradigm see incentives-access paradigm income from, compared to sales of work 316 indigenous cultures, and 368-9 infringement 346-53 intangible model 344-5, 346 interdisciplinary study 307-8 interventionist approach 338-9 layers of abstraction in copyright work 97 limits of protection, economic theory 105 material-intangible dichotomy 341 - 2moral rights see moral rights natural right 34 need for 373 non-enforcement 336-7 origins 5 owners, categories 96



INDEX 453

perfect substitutes of works 104 permitted acts 9-10 perpetual copyright 20-1 plagiarism located in 5, 15 postmodernist features 337 purpose 5 reduction of competition 103-4 reduction of creativity 104-5 relevance to art 323 scope 273 scope of chapter 311-13, 314 social costs 103-5 software see software specificity of provisions 84-5, 89-90 substantial part see substantial part of a work sui generis right, software 238-43 text reuse, comparison 260-1 text reuse measurement, role of 267-US see United States Copyright, Designs and Patents Act (CDPA) 1988 authorization of infringement, liability for 97 copyright owners, categories 96 fair dealing 96-7, 349-50 infringement 56, 96-7 intention to infringe 8 medium-based categories 322 moral rights 8-9, 345-6 permitted acts 9-10 recording requirement 344-5 reference to animus furandi 8 specificity of provisions 84-5 copyright infringement art 346-53 authorizing, liability for 97 contemporary culture, in 402–7 copying criteria see copying crime, perception as 411 criminal law 15 criminal law language 15-16 criminological perspectives see music piracy criteria 152-3 de minimis rule, short texts 152-3

derivation requirement 261-4 detection programs, use 222 development of law 307 downloading see downloading economic aspects see economic aspects of copyright France see contrefaçon free-riding see free-riding incorrect attribution 8-9 intention 8 legal commentary 82 legal language applied to 199-205 linguistic analysis see linguistics (idea-expression dichotomy) literary larceny 14-15 meaning 390-1 non-literal copying as see non-literal copying as copyright infringement non-protected works 7 offence 411-12 originality, and 4 performance rights, unlawful performance 62-4 piracy, as 14, 24-6 plagiarism, relationship to see plagiarism public policy defence 10 short texts, de minimis rule 152-3 substitute, as 158, 187 UK legal doctrine 198–9 US legal doctrine 196–8 use of term 56, 82, 83 copyright owners, categories 96 cost-benefit equation 93-4, 119-23 counterfeit, contrefaçon as 82 cover versions by reggae artists 365, 367, 379-80 covertness, plagiarism criterion 4-5, 291 - 2Creative Commons artistic commonwealth, comparison 327 - 8attribution 328 commercial exploitation 328 consent 327-8 derivative work 328



> 454 INDEX derivation Creative Commons (cont.) open source 219 artistic commonwealth 328 purpose 327 Creative Commons 328 infringement, as 261-4, 328-9 types of licence 327 creative industries, importance to UK derogatory treatment, Jamaican music economy 392-3 377 - 8crime, general theory applied to music design piracy 398-9 'look and feel' concept, software 233-6 crime and morality, link 401 originality, 'Shall I compare thee to a crime statistics as moral barometer 401 summer's day' 172-3 criminal law similarity contrefaçon 56, 57-8, 69, 76-7 cases 159-61 copyright infringement 15 linguistic analysis 159-61 language applied to plagiarism Designers and Artists Copyright and copyright infringement Collection Society (DACS), 15 - 16royalties collection, statistics plagiarism 12-16 315 - 16Designers Guild case 147, 261-3, 264-5 criminology, music piracy see music Dickens, Charles critical criminology applied to music American Notes for General piracy 398 Circulation 29 criticism or review, fair dealing 9-10 international copyright campaign Curll, Edmund 19,27-30denounced for plagiarism 282 Digital Rights Management (DRM) plagiarism dispute with Alexander systems Pope 280-1 operation 98-9, 217-18 current events reporting, fair dealing protection 227 TPMs 227 9 - 10cybercrime, types 389-90 discourse moves, similarity, linguistic analysis 167-8 Da Vinci Code case 4, 6-7, 177-80, 188, Dobson, Thomas, Encyclopaedia Britannica reprint 21-2 237 - 8damage, passing off criterion 11-12 Donaldson v. Beckett 48-9 Day, Doris, 'Perhaps, Perhaps, downloading see also file sharing; Perhaps', reggae cover version music piracy commercial scale 77-8 de minimis rule contrefaçon 55-6, 80-1 originality 337 end-user liability 88-9 short texts 152-3 illegal downloading (statistics) 393-4 deadweight loss, lost access to jailbreaking restrictions 216, 257–8 works 104 MP3 391-2 Decatur, Commodore Stephen, penalties 83 Barbary pirates campaign, perfect price discrimination 134–7 Holt's reference to 40-1 problem for copyright application 195 delivery goods, distinction from public attitudes 73-4 information goods 95 restrictions 216, 257-8 Demsetz, Harold, theory of property uploading, distinction, as forms of rights 113-18, 119-23, 132-3 infringement 412



INDEX 455

'draft-excluder' analogy as to software 235 - 6droit d'auteur, contrefaçon 55-6, 58, 77 - 8droit de suite, artists' 316-17, 344-5 Dyke, Henry van, 'Literary Piracy' sermon 39-40 Dylan, Bob, 'Like a Rolling Stone', reggae cover version 365-6 economic aspects of copyright absolute protection paradigm see absolute protection paradigm art 314-15 cost-benefit equation 93-4, 119-23 deadweight loss 104 Demsetz's theory of property rights 113-18, 119-23, 132-3 economic efficiency criterion 93 external benefits of information use, internalization 95, 114-15, 119-21 Habermas' lifeworld theory 123-7 incentives-access paradigm see incentives-access paradigm information goods see information goods innovation spillovers 119-20 limitations of economic analysis 102-3, 128-32, 137-44 limits of protection 105 market, role of see market, role of neoclassical approach 107-8 optimal creation and use of information 133-4 ownership rights 96-7 perfect price discrimination 134–7 perfect substitutes of copyright works 104 pricing see pricing of copyright private goods, efficient production 96 property, copyright as see property social interaction, market as 100-1 social welfare see social welfare user, meaning 95 willingness to pay (WTP) 133-4,

edited copying, meaning 149-50 eighteenth-century literature see literature, eighteenth century Eliot, T. S. good and bad poetry, on 294 literary theft, on 294 plagiarism as kidnap, on 294 Encyclopaedia Britannica, reprint 21-2 end-user liability France 78-9 USA 88-9 End User License Agreement (EULA) 216, 227, 257-8 Engineering and Physical Sciences Research Council (EPSRC), METER project see METER project enhancement of original work lack as plagiarism criterion 4-5, 7-8 software 222-3 Epstein, Jacob, Wild Oats, plagiarism allegation 297, 298 Europe, P2P usage 393 European law contrefaçon 77-8 copying of expression rather than ideas, copying criterion 6 droit de suite 316-17 moral rights 8-9 exclusion for plagiarism 272, 282, 296, 297, 298 exclusive rights concepts 83-7 gaps 84-5 synthesis 84-5 technological change 85 exhaustion doctrine, meaning 105 expression see idea-expression dichotomy external benefits of information use, internalization 95, 114-15, 119-21

fair dealing art 349–50 defences 9–10, 96–7 differences to US law 9–10 fairness threshold 10

136, 139-42



> 456 INDEX fair use general theory of crime applied to artistic reproduction 337-8 music piracy 398-9 differences to fair dealing 9-10 genre, similarity, linguistic analysis economic value from 187 170 - 2protection for parody 335-6 global market value, statistics 315 figurative language, similarity, Glorious Revolution 1688, literary linguistic analysis 163-5 property ownership debates file sharing see also downloading; GNU General Public License (GPL) music piracy cases, US 85-6 219,385-6contrefaçon 81-2 goodwill, passing off criterion 11 P2P see peer-to-peer (P2P) file Groom, Charles Ottley, literary imposter, as 280, 298-9 sharing proportionality of penalties 89 reason for growth 89-90 Habermas, Jürgen film, copyright enforcement by artists 314 social theory (lifeworld) 123-7 Fine Arts Copyright Act 1862, moral theory of law 124-5 rights protection 9 HADOPI 74-6 first-mover advantage in Jamaican Hand, Judge Learned, idea-expression music 372, 382-3 dichotomy 6, 150-1 foreigners seeking copyright, UK law Hanover Square meeting 32 hardware Foucault, Michel, meaning of author, complexity, Moore's Law 216-17, on 317 France continual innovation 216-17, 258-9 1957 Act 68-9 meaning 210 comparison with USA 80-90 reconfiguring 217 software, as 217-18 copyright law contrefaçon 55-6, 58, 77-8 software protection 227 penalties, 1791 proposals 280, specifying 217 298 - 9Trusted Platform Module (TPM) 227 droit de suite 316-17, 344-5 upgrading 217 HADOPI 74-6 Harriot, Derek, 'Do I Worry?' (song), moral rights protection compared to reggae cover version 365 common law jurisdictions 326 hip-hop, sample clearance 383-4 Francis Day Hunter v. Bron 263-4 high-low axis see conflicting copyright, Fraud Act 2006 applied to plagiarism fine art and photography historical understanding of piracy see 13 - 14fraud, plagiarism criterion 4-5 piracy Hoffmann, Lord, idea-expression free riding copyright infringement as 97-8 dichotomy, on 147-9, 264-5 elimination, absolute protection Holt, Henry, The Recoil of Piracy paradigm 108 40 - 1meaning 94 Honda car advertisement case piracy as 97-8 328 - 9Frischmann, Brett, critique of absolute How to Get More Miles per Gallon protection paradigm 111-13, (Sikorsky), copyright case

> > 175 - 7

119-23, 123-7



INDEX 457

humanity plagiarism as denial 282-3 Hurd, Richard, Discourse concerning Poetical Imitation 285-6 idea-expression dichotomy art 342 cases 230-8 conceptual art 322-3 copying criterion 5-6 examples of expression 186 - 9'idea' in copyright law 180 - 3kinds of idea 182-3 linguistic analysis see linguistics (idea-expression dichotomy) methods of expression 180-4 problem 194 single or multiple ideas 181-2 software 231-6 substantial part of a work see substantial part of a work text reuse 264-5 varied forms of expression 183 identity theft, plagiarism as 283, 296-7, 298-9 imitation artistic commonwealth 329 literature see literature, eighteenth century imposter, plagiarist as 298-9 see also identity theft, plagiarism as Impressions (soul group), translation by reggae artists 364, 367 improvement of original work lack as plagiarism criterion 4-5, incentives-access paradigm absolute protection paradigm commonality 100-1, 113-18 differences 106 critique 132-4 meaning 98-9 outline of analysis 99–103 overview 103-7 inconsequential changes to text,

incorrect attribution as copyright infringement 8-9 indigenous culture copyright applied to 368-9 reggae as 368-9 individual, theories of, applied to music piracy 396 individualism alienation, and 405 changing environment, in 404 consumerism, and 404-5 rights-based culture 404-5 rise of 404 victim, focus on 405-6 Infopaq case 265-6 information formats, cross-platform copyright protection 193 information goods control of future value, absolute protection paradigm 108 delivery goods, distinction 95 external benefits of use. internalization within copyright 95, 114-15, 119-21 optimal creation and use, economic theory 133-4 organized access, absolute protection paradigm 106-7 perfect substitutes 104 private goods, efficient production 96 public goods, as 94, 132-3 willingness to pay (WTP) 133-4, 136, 139-42 infringement see copyright infringement inhumanity, plagiarism as 282-3 innovation spillovers, incentivisation 119 - 20instrumental compliance with law 401-2intangible property model for copyright 344-5, 346 intellectual property law see also copyright other than copyright, applied to plagiarism 11-12 plagiarism located in 5

linguistic analysis 175-6



458

intensification *see* reggae music intention to infringe 8 intermediaries, transfer of copyright

international copyright see United States

international law, idea–expression dichotomy 6

Internet

broadband access, UK 394 cybercrime 389–90 downloading see downloading music piracy, and 389–90 music remixing 242–3 size 215, 255, 394

text reuse 247-8

text reuse measurement, role of 267–8

use of copyright works 242–3 *IPC* v. *Highbury case* 159–61, 168 Ireland, history of 1641 uprising, *Vindiciae Hibernicae* 49–52

Irving, Washington, copyright case 31 Ixia (fabric design), Designers' Guild case 147, 261–3

Jacob, Lord Justice, 'draft-excluder' analogy as to software 235–6 Jamaican music *see also* reggae music adoption of copyright 374

Association of Authors and Publishers Ltd (JACAP)

384-5

authorship 377 awareness of copyright 384–5

compulsory licensing 384–5 derogatory treatment 377–8

direct imposition of UK copyright 375–6

division of labour 361–2 early development 357–8

economic hierarchy 361

first-mover advantage 372, 382–3 international copyright conventions,

and 379-80

jump R & B, popularity 358–9 moral rights 377–8

non-enforcement of copyright 358

INDEX

open-source software, comparison 369–72, 381–2, 386

oral tradition 375-6

Performing Right Society (PRS)

office 375–6

price control 380

primitive accumulation 361-2

printed music 375–6

priority for copyright 375-6

producers, power of 361, 362

production of recordings

(statistics) 378

rights infrastructure 358, 375-6, 384-5

rights ownership 376-7

session players, economic power

361-2

singers, economic power 362

ska see reggae music

songwriters, economic power 362

sound systems

leading role 358, 373

operation 357–8

protection from copying 358

use of local musicians 358-9

spread of creative input across roles 362–3

studios 358-9

subculture roots 375-6

support for copyright 385

vitality, reasons for 369-73

Japan, P2P usage 393

Johnson, Dr Samuel, imitation and

plagiarism, on 288

journalists see text reuse, news industry

kidnapping, plagiarism as 275, 294

Koons, Jeff

copyright dispute with Art Rogers 334–6, 351–2

Rabbit (sculpture), Jonathan Monk's parody 336, 347–50

lack of talent for authorship, plagiarism criterion 4–5

Laddie, Mr Justice

IPC v. Highbury case 159–61, 168 'recognisable elephant' statement 150–1

150-1



INDEX 459

language see also linguistics (ideaexpression dichotomy); similarity between works changes in, originality leading to 158 forms of, relationship 157-8 questions of, distinction from linguistic analysis 152–3 repetition 156-7 utterance, distinction from 156 late modernity see also individualism concepts of crime 406-7 copyright infringement 402-7 meaning 402 social order problems 405-6 law see also copyright Habermas' theory 124-5 international law, idea-expression dichotomy 6 law and economics see economic aspects of copyright public obedience reasons 401-2 types of compliance 401-2 layers of abstraction in copyright work 97 learned allusion attributed to Shakespeare 286-7 Lemley, Mark, critique of absolute protection paradigm 108-11, 119-23, 123-7 Lennon, John, 'Norwegian Wood', reggae cover version 366-7 licences compulsory licensing 384-5 DRM systems see Digital Rights Management (DRM) systems End User License Agreement (EULA) 216, 227, 258 enforcement 217-18 software 218, 227-8 technology for protecting 227 lifeworld, Habermas' theory 123-7 linguistics (idea–expression dichotomy) analysis of infringement 196-9 applicability, limits 159-60, 192 approaches to analysis 184 benefit of dichotomy 159-49

distinction between ideasexpression 147-8 examples 172-80, 186-9 idea-expression dichotomy, problem 147 ideas, ways of expression 180-4 inconsequential changes to text 175 - 6judicial statements 6, 147, 150-1, language and utterance, distinction 156 language forms, relationship 157-8 language questions in copyright, difference to 152-3 legal analysis, concordance 199-205 linguistic and conceptual representation, relationship 189 - 92linguistics and copyright, overview 151-3 media saturation 151 originality, and 157 see also originality overborrowing 169, 192–3 range of analyses, need for 153 - 4repetition of language 156-7 selection and combination, process of 154-7 Shuy, Roger, linguistic analysis 175 - 7similarity, different levels see similarity between works substantial part of a work 149, 184 - 6whether to use in litigation 206 literary forgery, contrasted with plagiarism 272-3 literary larceny, copyright infringement as 14-15 'Literary Piracy' sermon by Henry van Dyke 39-40 literary professionalization distinction between imitation and plagiarism, as 289-90 meanings of plagiarism and piracy, origins 273-4 plagiarism threat 293



460 IN	DEX
literary property	romanticism, foundations
contrefaçon 56	287-8, 292
originality and 306–7	satire 274-5
post-1688 debates 48-9	seditious libel, punishments
literary theft	278-9
Eliot on 294	literature, interdisciplinary study 300,
imitation and 277-8	307-8
plagiarism as 275–6	Longinus, On the Sublime 274–5
literature, eighteenth century	'look and feel' concept, software
attacks on plagiarists 280–1	233–6
copying as characteristic of	
274–5	'Marguerite' (fabric design), Designers'
copyright law, outlawing of piracy	Guild case 147, 261-3
279–80	market, role of
imitation	copyright 108
literary ideal, as 274-5, 277-8	economic theory 101
literary theft, and 277-8	internalization of externalities 95,
original copying as 285-6	114-15, 119-21
poetry as 285–6	social interaction, as 100-1
recognition of 291–2	Martial, plagiarism as kidnapping
increasing litigation 281-2	275
meanings of plagiarism and piracy,	Maugham, Robert, Treatise on the
origins 274–5	Laws of Literary Property
national identity, and 290–1	25
obscene publications, punishments	McCartney, 'Norwegian Wood', reggae
278-9	cover version 366–7
originality, debate over 289, 293-4	Mechanical Copyright Licensing
parody 274–5	Company Ltd, creation 375
piracy	media saturation and linguistic
denounced as plagiarism 282	analysis 151
outlawing 279–80, 300–1	Memoirs of Prince Lucien Bonaparte,
plagiarism	US printing 26–7
cases 301–4	metaphor, similarity, linguistic analysis
controversies 283–5, 292,	163-5
293-4	METER project
demonization 283	aims 248
identity theft, as 283	application to copyright 260
inhuman act, as 282–3	methodology 252–8
Johnson's <i>Dictionary</i> definition 288	text reuse, automatic identification
offence 278–9	methodology 254–8
originality, and 293	stages of comparison 254
piracy denounced as 282	techniques 255
poetry	text reuse, manual identification
as imitation 285-6	analysis of stories 252
post Conjectures decline 289	methodology 252–4
post-Conjectures 289 professionalization see literary	quantification of text reuse 252–3
professionalization see interary	results of analysis 253
proressionantation	1 Courto O1 arraly 515 433



INDEX 461

sample stories categories 252 Jamaica see Jamaican music; reggae selection criteria 253-4 music size of sample 253-4 Mechanical Copyright Licensing Company Ltd, creation 375 subject areas 253–4 Performing Right Society (PRS), Microsoft substitute products 213 creation see Performing Right unlicensed copies 224-5 Society (PRS) Milton, John, Paradise Lost, plagiarism price control 380 alleged 283-4 remixing on Internet 242-3 minimalist art rock music, parallels with reggae certificate of authenticity 323-4 music 359 rovalties 375 relevance of copyright 323 misrepresentation, passing off sheet music see sheet music criterion 11 UK publishing 374-5 mobile phones, software distribution music piracy 216, 257 - 8anti-spatiality 400 changing attitudes 407-9, 413, 420 modernism consumers as offenders 406-7 artistic commonwealth 330 paradigm of originality 318, 330 copyright, public acceptance 405-6 modernity, meaning 402-3 criminalization 412-13 Monks, Jonathan, The Deflated Inflated criminological perspectives 336, 347-50 application, examples 396-9 Moore's law 216-17, 258-9 critical criminology 398 moral rights general theory of crime 398–9 application to plagiarism 8-9 limitations 395 artists 325-6 social learning theory 397-8 Fine Arts Copyright Act 1862 9 strain theory 396-7 Jamaican music 377-8 theories of individual 396 level of protection, civil law and victim, identification with 405-6 common law compared 326 grey area crime, as 401-2 operation 345-6 growth 391 morality claims, UK-US copyright identity of perpetrators 400, relations 19, 26-30, 34, 39-40 406 - 7movements in contemporary art 320-1 intention to commit 401 MP3, music piracy, and 391-2 Internet, and 389-90, 394 legal action 394-5 attitudes to copyright, compared measurement of crime 399-400 with software 225-6 moral ambiguity 401 authorship 377 motivation 395-6, 413-14 compulsory licensing 384–5 MP3 391-2 contrefaçon 59-60, 62-4 musicians' attitudes 408 copyright nature of offence 395-6 effect on innovation 372-3 P2P 393 recording industry exemption 375 priority for law enforcement 399 downloading see downloading public attitudes 389-91, 405-6, 407-9 first-mover advantage 372, 382-3 hip-hop, sample clearance 383-4 rationalization 414-17 impact of open source 386 responses 417-19



> 462 INDEX music piracy (cont.) non-literal copying as copyright risk assessment 406-7, 420 infringement cases 6-7, 233-6 scope of chapter 389-91, 410-11 social norm, as 406-7 cross-platform 193 layers of abstraction 97 statistics caution using 393 linguistic analysis 149–50 figures 392-3 linguistic problem, as 147 illegal downloading 393-4 offence 6, 147 technology offences, committing of normative compliance with law 393 - 4401 - 2validation of rationales 414-17 musicians obscene publications, eighteenthattitudes to piracy 408 century punishments Jamaican music, creative input 362-3 278 - 9open source 385-6 n-gram matching, identification of text basis in copyright 385-6 reuse 256 Berkeley Software Distribution neoclassical approach to copyright (BSD) 219 business based on 220 107 - 8communities 219-21 Netanel, Neil neoclassical approach to copyright, copyright protection by 241–3 Creative Commons 219 on 107-8 role of market, on 108 distinctions 220 networking educational resource, as 219-20 asymmetry 215, 255 GNU General Public License (GPL) 219, 385-6 client-server structure 215, 255 detection of copying, and 228 impact on music production 386 innovation 221 economic aspects 215-16 Internet, size 215, 255 Jamaican music, comparison peer-to-peer 215, 255 369-72, 381-2, 386 software distribution 215-16, productivity 220-1 217 - 18reuse of software 224 new technologies reliability 220-1 contrefaçon 65-6, 70-2 open systems, compatibility solution, copyright, and 195 exclusive rights 85 optimal creation and use of Moore's law 216-17, 258-9 information, economic theory MP3 391-2 music piracy, and 391-2 original copying as imitation 285-6 printing industry, US 22–3 originality software 216-17, 258-9 artistic commonwealth 329 specificity of legislative response artistic origination 318 84-5, 89-90 aspects in example works 172–80 text reuse 247-8 authenticity in art, and 318-19 New World (periodical), printing of authorship in art, and 318, 319-20 British works 28 becoming familiar 158 news industry see text reuse; news de minimis rule 337 eighteenth-century debate over 288 industry



evaluative approach 318	permitted acts, copyright law 9-10 see
interdisciplinary study of 300	also fair dealing
kinds 158	perpetual copyright 20-1
leading to language change 158	Persaud, Raj, plagiarism case 272, 282
linguistic analysis, in 157	phonorecord, definition 86-7
literary, plagiarism as foundation	photocopying, contrefaçon 70-1
273-4	photography
literary law, in 4	art, as 332
literary property, and 306-7	artistic authorship 332-3
modernist paradigm 318, 330	copyright conflict with fine art see art
national identity, and 290-1	relationship to art 333
origination, and 293-4	piracy
plagiarism, and 4, 293	artistic commonwealth, and 327,
Protestantism and 290-1	336–7
reggae music, and 368-9	borrowing in art, and 314
response to plagiarism, as 300-1	copyright infringement as 14, 24-6
origination and originality	denounced as plagiarism 282
art 318	development of law 307
literature 293–4	free-riding, as 97–8
overborrowing, avoidance 169, 192-3	historical understanding
overpricing of copyright works 104	Donaldson v. Beckett 48-9
ownership rights, software see software	literary property debates
	post-1688 48-9
parody	London booksellers and printers,
eighteenth-century literature 274-5	conflict between 45–8
fair dealing 9–10	need for 52
protection for 185, 189, 335–6	overview 44–52
passing off	Vindiciae Hibernicae 49–52
application to plagiarism 11-12	meaning 312, 390-1
damage 11–12	art 312
goodwill 11	eighteenth-century copyright,
misrepresentation 11	origins in 273–4
plagiarism criterion 4–5	literary professionalisation,
pastiche, protection for 189	origins in 273–4
peer-to-peer (P2P) file sharing	outlawing, eighteenth century
global use 393	279–80, 300–1
music piracy 393	plagiarism, synonym for 275–6
perfect price discrimination,	sale of work, income from, compared
downloads 134–7	to copyright income 316
perfect substitutes of copyright	software see software
works 104	statistics 315–16
performance rights	plagiarism
UK 83-4	artistic terrorism, as 294–5
unlawful performance 62–4	attacks on plagiarists, eighteenth
USA 83-4 Performing Pight Society (PPS)	century 280–1
Performing Right Society (PRS)	bad faith as criterion 4–5
creation 374–5 Jamaican office 375–6	borrowing in art, and 314 consistency in defining 4–5
janiaican unice 3/3-0	consistency in demining 4-3



> 464 INDEX plagiarism (cont.) literary theft, as 275-6 controversies, eighteenth century meaning 283-4, 292, 293-4 eighteenth-century copyright, copying as criterion 4-5 origins in 273-4 copyright infringement, relationship to generally 4-5 copying criteria applied to 5-6, 7 literary professionalization, criminal law language 15-16 origins in 273-4 distinction 6-11 neo-plagiarism 295-6 fair dealing 10 new definitions 295-6 incorrect attribution 8-9 non-enhancement of original work intellectual property law, as criterion 4-5, 7-8 location in 5 non-legal punishments 3 intention 8 offence 278-9 interchangeability of terms 5 originality, and 4, 293, 300-1 moral rights 8-9 originality in literature, and non-protected works 7 273 - 4overlap 3-4, 10-11 origins of term 275 permitted acts 9-10 passing off see passing off plagiarism as infringement piracy, synonym for 275-6 273, 282 piracy denounced as 282 public policy defence 10 plagiarist as imposter 298-9 shared characteristics 5-6 theft, as 5, 12-13 copyright law, location in 5, 15 unwitting, fear of 296-7 covertness 4-5, 291-2 'plot or pudding' analogy as to criminal law 12-16 software 235 criteria 4-5 poetry demonization 283 Catholicism and poetic genius detection programs, use 222 290 - 1development of law 307 good and bad, Eliot on 294 development of printing as imitation, as 285-6 cause 292 post-Conjectures decline 289 early English use of term 275–7 Pope, Alexander exclusion for 272, 282, 296, 297, 298 Catholicism and poetic genius fraud as criterion 4-5 290 - 1high-profile cases 271-2 Essay on Criticism 277-8 identity theft, as 283, 296-7 imitation and literary theft imitation, distinction 274-5, 277 - 8289-90, 291-2 plagiarism dispute with Edmund inhuman act, as 282-3 Curll 280-1 intellectual property law other than postmodernism copyright 11-12 artistic commonwealth 330 Johnson's Dictionary definition 288 features in copyright 337 kidnapping, as 275, 294 meaning 402-3 lack of talent for authorship as paradigm of authorship 318-19 criterion 4-5 Press Association (PA) literary forgery, contrast 272-3 output 250 literary professionalization, threat role 250 to 293 price control, Jamaican music 380



pricing of copyright works	'recognisable elephant' statement (Mr
overpricing 104	Justice Laddie) 150–1
price discrimination 104	recording industry, music copyright
supracompetitive prices,	exemption 375
meaning 104	recording requirement (CDPA 1988)
Prince Buster, 'Don't Throws Tones',	344-5
reggae cover version 366	reggae music
printed music see sheet music	continually evolving tradition, as 368
printers of London, conflict with	cover versions 379-80
booksellers 45–8	development without copyright,
printing	scope of chapter 357
development as cause of	economic principles, wider
plagiarism 292	application 373
technological change 22-3	emergence 357–9
USA, in see United States	full form of ska 360
private goods, efficient production 96	hip-hop, sample clearance,
private study or research, fair dealing	comparison 383–4
9–10	indigenous culture, as 368-9
programs see software	intensification
property	collective process, as 360-1
copyright as property right 94-6	copying, as 360-1
creative products as 5	creative process, as 360-1, 363
Demsetz's theory of property rights	riddims, and 367-8
113–18, 119–23	translation, and 363-4
intangible model for copyright	non-emergence due to copyright
344-5, 346	374
Protestantism and originality 290-1	originality, and 368–9
public goods, information goods as 94,	parallels with rock music 359
132–3	rhythmic accent 359-60
public policy, copyright defence 10	riddims
Pumfrey, Mister Justice, 'plot or	copyright norms, and 367
pudding' analogy as to	economic necessity 380
software 235	reuse 367, 377-8, 380-1, 384-5
	response to re-use 380-1
Randall, Marilyn, <i>Pragmatic</i>	synthesis of creative processes
Plagiarism 4–5	367-8
Raphael, Last Judgement of Paris	social authorship 359-63
(painting), sequence of copying	translation
from 329–30	copyright law, and 379-80
reuse of material	copyright norms, and 364-5
Jamaican music see Jamaican music;	cover versions 365, 367
reggae music	creative process, as 363
music 378-9	examples 364, 367
software 224	intensification, and 363-4
text see text reuse, news industry	riddims, and 367-8
translation see reggae music	unique economic entity, as 369
Reade, Charles, originality and literary	reporting current events, fair dealing
property, on 306–7	9–10



représentation illicite see unlawful	Shadbolt, Maurice, The House of Strife
performance (représentation	3, 13, 16
illicite)	Shakespeare, William
reproduction in art 331, 342–3, 346	learned allusion 286-7
reproduction right, contrefaçon 64	plagiarism alleged 276–7
resale royalty right, artists' 316-17	Romeo and Juliet, whether
research or private study, fair dealing	substituted by West Side
9–10	Story 187
review or criticism, fair dealing 9-10	'Shall I compare thee to a
risk assessment, music piracy	summer's day' 172–5
406-7	expression of ideas 186-7
risk society, emergence 403-4	originality 172–5
rock music, parallels with reggae	sheet music
music 359	Jamaican music industry
Rogers, Art, copyright dispute with Jeff	375-6
Koons 334–6, 351–2	UK sales decline 374–5
romanticism	short texts, <i>de minimis</i> rule 152–3
literature see literature, eighteenth	Shuy, Roger, linguistic analysis
century	175–7
modernist paradigm of originality in	Sikorsky, Robert, How to Get More
art 318, 330	Miles per Gallon, copyright case
Romeo and Juliet, whether substituted	175–7
by West Side Story 187	similarity between works
Rowling, J. K., plagiarism case 272	assessment 158
royalties	choices 159
collection, UK art market (statistics)	design 159-61
315–16	discourse moves 167–8
music 375	examples 172–80
resale right, artists' 316-17	figurative language 163–5
	genre 170–2
satire	metaphor 163–5
eighteenth-century literature	overview 157–9
274–5	sentence structure 165–7
fair dealing 9–10	speech acts 167–8, 176
Saunders, Frederick, copyright	substantial part of a work
campaign 26–7	184-6
Saussure, Ferdinand de, distinction of	themes 168–70, 177–80
language and utterance 156	topic sequence 176–7
Savin' Gas Is Easy	word choice 161–3
copyright case 175–7	ska see reggae music
expression of ideas 187–8	sliding-scale response, <i>contrefaçon</i>
seditious libel, eighteenth-century	72–3
punishments 278–9	social interaction, market as 100–1
sentence structure	social learning theory applied to music
originality, 'Shall I compare thee to a	piracy 397–8
summer's day' 173–4	social theory, Habermas' lifeworld
similarity, linguistic analysis	123-7
165-7	social transformation, UK 403-4



social welfare	creation 210-11
economic aspects of copyright 96	decompilation 210, 226
meaning, economic theory 96	difference to other protected works
overpricing, effect 104	209, 225
software 211–12, 221	distinct characteristics 209
ability to write 211	distribution, networks 215–16,
abstraction 211	217–18
algorithms see algorithms	downloading see downloading
alteration 213	'draft-excluder' analogy 235–6
applications 210	education for writing 211–12
attributed use 226	embedded 216, 258
binary see executables below	encryption 227
binary code 212	enhancement 222–3
bugs, fixing 212–13, 222	executables
bundled 215–16, 256–7	copying 223
change, pace of 216–17, 258–9	generally 210, 212
Church–Turing thesis 221, 283	licensing 218
compilers 210	Features 213
component market 214	free software 215, 255
computer games 225–6	hardware as 217–18
content of chapter 209-10	hardware specifying by 217
continual innovation 216-17, 258-9	impermanence 209
copying	interaction 211
detection 222, 228	investment in, protection 222–3,
ease of 216, 240–1, 257–8	239–40
legitimate needs 222	licences see licences
non-literal copying, cases 233-6	'look and feel' concept 233-6
plagiarism detection programs,	maintenance of 212-13, 222-3
use 222	meaning 210
copyright	mobile phones 216, 257-8
adequacy 239-40	modularization 211
application of 218–23	networking see networking
attitudes to, compared with music	obfuscation 214, 227
225-6	obsolescence 224
cases 231-6	open source see open source
concerns 230	operating systems, compatibility 214
different approach needed 228	ownership rights, approaches 209
disregard 225	piracy
equivalence to other copyright	aspects 223
works 230–8	China 224–5
idea-expression dichotomy 231-6	ease 240-1
infringement 223–6	extent 224-5, 226
level of protection 223	wholesale 223-4
open source 241–3	'plot or pudding' analogy 235
protection 195	pricing for obsolescence 224
sui generis right 238-43	programming, newness of 212
traditional models, applicability	programming languages 210, 211–12
221 283	protection technology 227



468	INDEX
software (cont.)	copying criterion 5
reuse 224	idea-expression dichotomy 183-4
reverse engineering	linguistic analysis 149, 184–6
prevention 227	text reuse 265–7
use 226	substitution
scope of chapter 209-10	copyright infringement as 158, 187
secrecy 214	perfect substitutes 104
skills	Romeo and Juliet, whether
education 211	substituted by West Side
invisibility 223	Story 187
requirement 222	software products 213
source code	supracompetitive prices, meaning 104
copying 224	Talfarral Thamas Name associate
generally 210, 212	Talfourd, Thomas Noon, copyright
protection 218	campaign 25–6
substitute products 213 systems 210	technological change <i>see</i> new technologies
third party 216, 257–8	text reuse
transient value 209	comparison with copyright law
Turing equivalent 221, 283	260–1
types 210, 212	idea-expression dichotomy 264-5
unlicensed copies 226	measurement, role in copyright law
upgrades 217	267-8
uses 210	proof of 263
value chain 228-9	substantial part of a work 265-7
work in progress, as 209	text reuse, news industry
works, as 210-11	distinguishing features 253
writing of 210, 211–18	example 251
sonnets	identification, application of
output 174–5	computational text analysis see
Sonnet 18 (Shakespeare) see	METER project
Shakespeare, William	Infopaq case 265-6
South Pacific (musical), copyright case	
185	journalists 249, 250–1
Spear of Destiny case 162-3	METER project see METER project
speech acts	news agencies 249–50
originality, 'Shall I compare thee to	
summer's day' 174 similarity, linguistic analysis	overview 249–50 Press Association (PA) <i>see</i> Press
167–8, 176	
strain theory applied to music piracy	Association (PA) process 247
396–7	scope of chapter 248–9
Studio One, 'Darker Shade of Black',	techniques 251, 252
reggae cover version 366–7	technology enabling 247–8
Sturtevant, Elaine, Warhol Flowers 3:	
substantial part of a work	contrefaçon 57-8, 69, 76
art 343–4	plagiarism as 5
cases 185, 265-7	use of term 28–9



> 469 INDEX

thomas	Machanical Convenient
themes	Mechanical Copyright
originality, 'Shall I compare thee to a	Licensing Company Ltd,
summer's day' 174	creation 375
similarity	moral rights protection 9
Da Vinci Code case 177-80, 188	music copyright, recording industry
linguistic analysis 168–70	exemption 375
There's Nothing Like a Dame,	music piracy, cost of 392-3
parody 185	music publishing to 1914 374-5
topic sequence, linguistic analysis	P2P usage 393
176–7	performance rights 83–4
tort	Performing Right Society (PRS),
contrefaçon 56, 62–4	creation see Performing Right
passing off see passing off	Society (PRS)
TRIPs, distinction between ideas and	
	plagiarism and fraud law 13-14
expression 147–8	rock music, development 359
Trusted Platform Module (TPM)	Rogers v. Koons, possible approach
227	by courts 351–2
'Turing equivalent' software 221,	royalties collection, artists (statistics)
283	315–16
Twain, Mark, copyright campaign	sheet music sales, decline 374-5
33–42	social transformation 403-4
typography, similarity 159-61	USA, copyright relations
	change in US attitudes 33-42
unconscious copying 263-4	growth in respect 19-20
United Kingdom	morality claims 19, 26-30, 34,
eighteenth century literature see	39–40
literature, eighteenth century	United States
broadband access 394	American Copyright Association,
CDPA 1988 see Copyright,	foundation 34
Designs and Patents Act	California law, artists' resale royalty
(CDPA) 1988	right 316–17
common law see common law	Chace copyright bills 36–8,
	41-2
compliance with law, breakdown	
401-2	Clay copyright bills 27
copyright infringement, legal	Copyright Act 1891 19, 42–3
doctrine 198–9	copyright infringement, legal
copyright law see copyright	doctrine 196–8
creative industries, economic	cultural independence from UK
importance 392–3	20-1
direct imposition of copyright in	disaggregation of copyright law
Jamaica 375-6	87-9
Glorious Revolution 1688, literary	downloading
property ownership debates	end-user liability 88-9
48-9	penalties 83
Hanover Square meeting 32	early copyright law 20-4
literacy, mid-nineteenth century 23	economic growth 22–3
London booksellers and printers,	economic justification for copyright
1	, 170

conflict between 45-8

314-15



470	INDEX
United States (cont.) Encyclopaedia Britannica, reprint 21–2 fair use see fair use file sharing cases 85–6 proportionality of penalties 89 reason for growth 89–90 France, comparison with	uploading, distinction from downloading, as forms of infringement 412 user end-user liability see end-user liability meaning, economic theory 95 utterance, distinction from language 156
80–90 function of copyright 314–15 international copyright campaign 19–43 changing attitudes 33–42 grant 19, 42–3	Valla, Lorenzo, plagiarism as literary theft 275–6 victim, identification with, music piracy 405–6
historical understanding 49 legislation, development 23-4, 33-42 national significance 42-3 legal language applied to copyrigh	Wailers, The, 'Rolling Stone' (song), reggae cover version 365–6 Ward, Ned, <i>Journey to Hell</i> 45–8 t Warhol, Andy
199–205 literacy, mid-nineteenth century 2 music piracy, cost of 392–3 P2P usage 393 parody, protection for 335–6	Flowers copyright dispute with Patricia Caulfield 333–4 reproduction by Elaine Sturtevant 334
performance rights 83–4 perpetual copyright 20–1 printing industry beginnings 21 development by Matthew Carey 49–50	
expansion 21–2 technological change 22–3 value, mid-nineteenth century 23	West Side Story, whether substitute for Romeo and Juliet 187 willingness to pay (WTP) for information 133–4, 136,
Western growth 36 rock music, development 359 specificity of provisions 89–90 sub-regimes in copyright law	139–42 WIPO Copyright Treaty, distinction between ideas and expression 147–8 word choice
87–8 UK, copyright relations see United Kingdom Webster, Noah, copyright	cases 162–3 originality, 'Shall I compare thee to a summer's day' 173
campaign 20-1 unlawful performance (repré sentation illicite), contrefaçon 62-4	similarity, linguistic analysis 161–3 Wordsworth, William, support for copyright 27



INDEX 471

Young, Edward

Conjectures on Original Composition
287–8
foundation for romanticism in
literature 287–8

influence on poetry 289 originality and national identity, on 290–1 originality and Protestantism, on 290–1