

Copying

World Intellectual Property Organization

In Praise of Copying Marcus Boon,2010 This book is devoted to a deceptively simple but original argument: that copying is an essential part of being human, that the ability to copy is worthy of celebration, and that, without recognizing how integral copying is to being human, we cannot understand ourselves or the world we live in. In spite of the laws, stigmas, and anxieties attached to it, the word “copying” permeates contemporary culture, shaping discourse on issues from hip hop to digitization to gender reassignment, and is particularly crucial in legal debates concerning intellectual property and copyright. Yet as a philosophical concept, copying remains poorly understood. Working comparatively across cultures and times, Marcus Boon undertakes an examination of what this word means—historically, culturally, philosophically—and why it fills us with fear and fascination. He argues that the dominant legal-political structures that define copying today obscure much broader processes of imitation that have constituted human communities for ages and continue to shape various subcultures today. Drawing on contemporary art, music and film, the history of aesthetics, critical theory, and Buddhist philosophy and practice, *In Praise of Copying* seeks to show how and why copying works, what the sources of its power are, and the political stakes of renegotiating the way we value copying in the age of globalization.

From Copying to Creating Helen Heightsman Gordon,1985

Simply Come Copying Alan Taylor Farnes,2019-02-06 La 4e de couverture indique : How accurately did scribes copy the New Testament? Alan Taylor Farnes analyzes copies of the New Testament with known exemplars in order to determine the scribal habits of New Testament scribes and concludes that the scribes did their best to copy with strict fidelity.

What's Wrong with Copying? Abraham Drassinower,2015 Abraham Drassinower presents a new way to balance the needs of creators and users of authored works. Disentangling copyright theory from its focus on the economic value of a work as a commodity, he views a work instead as a communicative act. Infringement, according to this perspective, is an unauthorized appropriation of another’s speech.

The Lust Boat Roz Lee,2022-01-27 When her fiancé called off the wedding and told her he’d had better sex with a blow-up doll, Candace traded in her honeymoon cruise for a week on the *Lothario*, the most notorious ship to ever sail the high seas. Little does she know that Ryan, the sexy guy who offered to be her escort as she samples all the ship has to offer, is really Ryan Callahan, the ship’s playboy owner. Ryan Callahan is single, rich, and considered quite the catch. Two years ago he and his business partner launched the *Lothario*, a floating den of iniquity where passengers can indulge their every sexual fantasy, but since the ship docked following its maiden cruise, Ryan has been so scarce he’s earned the nickname, Monk, until sweet, naïve Candace coaxes him out of his tower, heats his blood, and steals his heart. But will she still want him when she finds out who he really is?

Private Copying Stavroula Karapapa,2012 The scope and legitimacy of private copying is one of the most highly contested issues in digital copyright. This book offers an original analysis of private copying and determines the actual scope of private copying as an area of end-user freedom in the digital world. In particular, it examines the permissibility of digital private copying with a view to clarify the legal uncertainty as to its scope.

Code Copying Lars Johanson,2023-07-03 This book presents Lars Johanson’s Code-Copying Model, an integrated framework for the description of contact-induced processes. The model covers all the main contact linguistic issues in their synchronic and diachronic interrelationship. The terminology is kept intuitive and simple to apply. Illustrative examples from a wide range of languages demonstrate the model’s applicability to both spoken and written codes. The fundamental difference between ‘take-over’ copying and ‘carry-over’ copying is given special value. Speakers can take over copies from a secondary code into their own primary code, or alternatively carry over copies from their own primary code into their variety of a secondary code. The results of these two types of copying are significantly different and thus provide insights into historical processes.

Copying Machines Catherine Liu,2000

Copyright and Home Copying DIANE Publishing Company,1995-10

Copyright & Home Copying United States. Congress. Office of Technology Assessment,1989

Copyright & Home Copying. Technology Challenges the Law Congress of the U.S., Washington, DC. Office of Technology Assessment,1989 Home recording technologies allow today's consumer to make near-perfect copies of recorded music, television shows, movies, and other copyrighted works for private use at home. With the advance of digital recording equipment, consumers will be able to reproduce these copyrighted works with even greater accuracy. This is an issue of great concern for copyright owners, who claim that home copying is detrimental to their sales. This report presents an examination of home recording technologies and their relationship to the legal status of home copying, a comparison of the economic effects that home audiotaping may have on the recording industry with the effects that restricting home taping might have on consumers, a discussion of legal action that Congress or the industry may initiate, and the results of a national survey of home taping and copying behavior. The report is divided into seven chapters: (1) Summary, Issues, and Options; (2) Technological Change and Home Copying; (3) Legal Aspects of Copyright and Home Copying; (4) An Overview of the U.S. Record Industry; (5) Copyright Royalties for Music and Sound Recording; (6) The OTA (Office of Technology Assessment) Survey; and (7) Economic Perspectives on Home Copying. Appendixes contain a description of the survey development and review, a copy of the survey questionnaire, OTA survey tables, and a list of contractor reports related to the study. (MAB)

Copying the Master and Stealing His Secrets Brenda G. Jordan,Victoria Louise Weston,2003-01-01 Examines the transmission of painting traditions in Japan.

The Aesthetics and Ethics of Copying Darren Hudson Hick,Reinold Schmücker,2016-10-20 The Aesthetics and Ethics of Copying responds to the rapidly changing attitudes towards the use of another's ideas, styles, and artworks. With advances in technology making the copying of artworks and other artefacts exponentially easier, questions of copying no longer focus on the problems of forgery: they now expand into aesthetic and ethical legal concerns. This volume addresses the changes and provides the first philosophical foundation for an aesthetics and ethics of copying. Scholars from philosophy of art, philosophy of technology, philosophy of law, ethics, legal theory, media studies, art history, literary theory, and sociology discuss the role that copying plays in human culture, confronting the question of how-and why-copying fits into our broader system of values. Teasing out the factors and conceptual distinctions that must be accounted for in an ontology of copying, they set a groundwork for understanding the nature of copies and copying, showing how these interweave with ethical and legal concepts. Covering unique concerns for copying in the domain of artworks, from music and art to plays and literature, contributors look at work by artists including Heinrich von Kleist, Robert Rauschenberg, Courbet and Manet and conclude with the normative dimensions of copying in the twenty-first century. By bringing this topic into the philosophical domain and highlighting its philosophical relevance, *The Aesthetics and Ethics of Copying* establishes the complex conditions-ontological, aesthetic, ethical, cultural, and legal-that underlie and complicate the topic. The result is a timely collection that establishes the need for further discussion.

Procurement and Production of Printing, Duplicating, Micropublishing and Office Copying United States. Defense Logistics Agency,1977

The Art of Copying Art Penelope Jackson,2022-08-26 This book is a study of the history, role and significance of copying art. Copies have enjoyed a different status from authentic artworks and though often acknowledged, very rarely have they been considered collectively as a genre in their own right. This volume showcases a variety of examples—from copies of famous artworks made and used

as props in movies to those made innocently by student artists as part of their training. Examining the motivations for making copies, and reflecting on the reception of copies, is central to this book. Copies have historically filled voids in collections, where some sadly languish, and have become a curatorial burden. In other cases, having a copy assists in conservation projects and fills the place of a lost work. Ultimately by interrogating a copy's role and intent we might ask ourselves if viewing a copy changes our experience and perception of an artwork.

International Survey on Private Copying - Law and Practice 2016 World Intellectual Property Organization,2017-05-18 The World Intellectual Property Organization (WIPO) and the Dutch collecting society for private copying remunerations, Stichting de Thuiskopie, are pleased to present the fourth joint publication on the law and practice of private copying systems around the world. The survey provides a global view of private copying compensation (also known as private copying levies), an important element of copyright and related rights infrastructure. It aims to facilitate evidence-based decision-making and to provide an update on important developments in the private copying law and practice of countries that have such an exception in their legal arsenals.

Polymer 3D Printing and 3D Copying Technology Weimin Yang,Ranran Jian,2023-07-21 This book focuses on 3D printing and molding/ copying technologies and approaches, which innovatively proposes the concept of polymer 3D copying technology. It introduces the two technologies of polymer 3D printing and 3D copying by analogy and elaborates the core principles and processes of polymer 3D copying technology, the composition, basic parameters and structure design of polymer 3D copying machines, precision control methods, defect generation mechanism and solutions of polymer 3D copying products, and also discussed the future development of polymer 3D copying technology. The novel concept of 3D copying is one of the major features of the book, which is particularly suited for readers who are interested in rapid prototyping and molding. The book is based on both traditional and new knowledges, with novel content and concept, focusing on both principles and engineering practice. It systematically reflects the content and application of polymer 3D printing and 3D copying technology, which can benefit researchers, engineers, and students of related majors engaged in the fields of polymer processing, rapid prototyping, 3D printing and molding/ copying, etc.

Australian Joint Copying Project Handbook National Library of Australia,1974
Copying Early Christian Texts Alan Mugridge,2016-07-19 It is widely believed that the early Christians copied their texts themselves without a great deal of expertise, and that some copyists introduced changes to support their theological beliefs. In this volume, however, Alan Mugridge examines all of the extant Greek papyri bearing Christian literature up to the end of the 4th century, as well as several comparative groups of papyri, and concludes that, on the whole, Christian texts, like most literary texts in the Roman world, were copied by trained scribes. Professional Christian scribes probably became more common after the time of Constantine, but this study suggests that in the early centuries the copyists of Christian texts in Greek were normally trained scribes, Christian or not, who reproduced those texts as part of their trade and, while they made mistakes, copied them as accurately as any other texts they were called upon to copy.

The Culture of Copying in Japan Rupert Cox,2007-09-12 This book challenges the perception of Japan as a ‘copying culture’ through a series of detailed ethnographic and historical case studies. It addresses a question about why the West has had such a fascination for the adeptness with which the Japanese apparently assimilate all things foreign and at the same time such a fear of their skill at artificially remaking and automating the world around them. Countering the idea of a Japan that deviously or ingenuously copies others, it elucidates the history of creative exchanges with the outside world and the particular myths, philosophies and concepts which are emblematic of the origins and originality of copying in Japan. The volume demonstrates the diversity and creativity of copying in the Japanese context through the translation of a series of otherwise loosely related ideas and concepts into objects, images, texts and practices of reproduction, which include: shamanic theatre, puppetry, tea utensils, Kyoto town houses, architectural models, genres of painting, calligraphy, and poetry, ‘sample’ food displays, and the fashion and car industries.

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