
Choreographing Copyright Race Gender And Intellectual Property Rights In American Dance English Edition By Anthea Kraut

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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'
'full version the color of creatorship intellectual
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'
'choreographing copyright race gender and intellectual
May 21st, 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'

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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"**reading list choreographing copyright**
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*most popular training methods on the global dance market structured as a metatechnique or a system for negotiating techniques within one s body gaga teaches students to both draw on and reject multiple movement techniques to create their own movement'***ucr today so you think you can steal my dance**

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'

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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'

'intellectual property law for entrepreneurs and social media influencers

May 28th, 2020 - and as fb twitter instagram continue to grow so do concerns about intellectual property on below is merlyne s bio merlyne jean louis esq is the principal attorney of jean louis law p c'

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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"**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"**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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reconstructs efforts to win copyright protection for choreography and teases out their raced
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intellectual property rights in american dance by anthea kraut'

'department of dance anthea kraut
May 21st, 2020 - anthea kraut professor ph d northwestern university anthea kraut ucr edu
phone for the dance department 951 827 3944 office arts 108 anthea kraut is professor in the
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infringement suits out of reach of most artists pp 77 83 are undercut by her naïve
manner of writing about law race gender and dance her methodology rests largely on'

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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'
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book reconstructs efforts to win copyright protection for choreography and teases out
their raced and gendered politics showing how dancers have embraced intellectual
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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
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book reconstructs efforts to win copyright protection for choreography and teases out
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engagement with choreographic expression in the united states written from a critical dance
studies perspective that foregrounds race and gender p xvii*"hot off the presses anthea kraut
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in american dance anthea kraut 9780199360376 books ca'

'stealing steps and signature moves jstor
May 23rd, 2020 - stealing steps and signature moves embodied theories of dance as
intellectual property anthea kraut on 26 november 1934 in the middle of the first act of
the broadway debut of the congo operetta africana a well dressed black man made his
way down the center aisle and proceeded to take a swing with depending on the
account an iron bar a'

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May 21st, 2020 - essays nou mache ansanm we walk together queer haitian performance and
affiliation dasha a chapman erin l durban albrecht and mario lamothe performing postcolonial
homophobia a decolonial analysis of the 2013 public demonstrations against same sex
marriage in haiti"

march 29 anthea kraut on choreographing copyright
March 11th, 2020 - the talk will highlight the stories of some of the major and minor players
involved in those efforts it will also underscore the importance of choreographic copyright for
thinking through questions about dance s reproducibility and for confronting the ways
whiteness has functioned as a property like right in the u s'

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