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Nota di contenuto	Inspiration or infringement : the plagiarist in court / Isabella Alexander -- Nineteenth-century Anglo-US copyright relations : the language of piracy versus the moral high ground / Catherine Seville -- Language, practice, and history / Adrian Johns -- The metamorphosis of contrefacon in French copyright law / David Lefranc ; translated by Sébastien Oddos -- A common lawyer's perspective on contrefacon / Jane C. Ginsburg -- Copyright infringement, 'free-riding' and the lifeworld / Anne Barron -- Copyright and the limits of law-and-economics analysis / Jonathan Aldred -- 'Substantial similarity of expression' in copyright infringement actions : a linguistic perspective / Alan Durant -- Refining notions of idea and expression through linguistic analysis / Graeme B. Dinwoodie -- Copyright, piracy and

software / Jon Crowcroft -- Of plots, puddings and draught-excluders : the law as it applies to the Infringement of computer programs / Jennifer Davis -- Measuring text reuse in the news industry / Paul Clough -- Reflections on measuring text reuse from a copyright law perspective / Tanya Aplin -- Unoriginal genius : plagiarism and the construction of 'romantic' authorship -- Nick Groom -- The genius and the labourer : authorship in eighteenth- and nineteenth-century copyright law / Isabella Alexander -- Piracy and authorship in contemporary art and the artistic commonwealth / Daniel McClean -- Copyright's imperfect republic and the artistic commonwealth / Jonathan Griffiths -- Reggae open source : how the absence of copyright enabled the emergence of popular music in Jamaica / Jason Toynbee -- 'Free-riding on the riddim'? : open source, copyright law and reggae music in Jamaica / Johnson Okpaluba -- Copyright infringement : a criminological perspective / Lorraine Gelsthorpe -- Towards a clearer understanding of the file-sharing phenomenon? : comments on a criminological perspective / Shira Perlmutter.

Sommario/riassunto

An understanding of the changing nature of the law and practice of copyright infringement is a task too big for lawyers alone; it requires additional inputs from economists, historians, technologists, sociologists, cultural theorists and criminologists. Where is the boundary to be drawn between illegal imitation and legal inspiration? Would the answer be different for creators, artists and experts from different disciplines or fields? How have concepts of copyright infringement altered over time and how do such changes relate, if at all, to the cultural norms operating amongst creators in different fields? With such an approach, one might perhaps begin to address the vital and overarching question of whether strong copyright laws, rigorously enforced, impede rather than promote creativity. And what can be done to avoid any such adverse consequences, while maintaining the effectiveness of copyright as an incentive-mechanism for those who need it?
