

Copyright Protection Of Choreographies As Feasibility Of Copyright Protection For Training Sessions

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Abstract

The choreographies are known for presenting an arrangement and composition, in a standardized way and engaged with its objective, being systematized through motor movements or technical gestures performed by different types of practitioners ranging from ordinary people to athletes. The training sessions can be expressed as a systematized pattern and composed of a series of movements, having its volume and intensity controlled, through physical exercises, with prophylactic or therapeutic purposes, allowing its practitioners to reach their objectives, still being passive reproduction. In the methodology, documentary research was used, which consists of analyzing documents as a source of data, where the information was organized in a table and categorized, following the logic of basic research, to then analyze and discuss the data. Sheet music, motor gestures and choreography records were used and analyzed. The National Digital Library database was used as a search collection. 1511 sheet music records were found. Following the logic of the sample, samples that did not have choreographies were discarded, thus reaching a sample number of 198. Obtaining as a result that there are choreographies registered in the National Library, with this it is possible to compare with the training sessions and reflect on your registration and copyright protection.

Keywords: *Copyright protection; choreographies and training sessions.*

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I. Introduction

Choreographies are understood or conceptualized as a series of rhythmic movements, written through scores, with the purpose of issuing communication, expressing opinion in addition to being configured as a show (Moraes, 2019). They are also understood as engravings or a way of writing dance, or the composition of body expressions through graphics, also presenting communication through body language (Gualberto, 2018). Understanding the concept of choreographies is a structuring part of the present study, as it seeks to present a path for the copyright protection of the training section, whether for a prophylactic or therapeutic purpose, there is the objectivity of raising evidence on this theme, therefore, the protection of choreographies seems to obtain elements that can be correlated with the training sessions.

Before discussing the theme 'Training Session and copyright protection', it is necessary to describe how the process of copyright protection of choreographies takes place and what are the necessary mechanisms for its protection. The choreographies are figurative, as intellectual works, expressed in item IV, of the seventh article of law nº 9610/98, with the requirement to be written or presented in a way that allows its reproduction (Siqueira, 2021). Thus, it is clear that the requirement for protection is the fixation of the work, with the possibility of reproducing it. It is also necessary that it be underlined in some tangible support such as books, scores or other digital media.

Choreographies are known for presenting an arrangement and composition, in a standardized way and engaged with their objective, being systematized through motor movements or technical gestures performed by different types of practitioners ranging from ordinary people to athletes (Traylor, 1980). Note, then, that the choreographies are structured following a logic of: pattern of movements, technical gestures, objective or purpose, body expression and purpose. These characteristics are evidenced in the training sessions. However, it is worth informing that only these elements are not enough to meet the protection requirements. It is fundamental that in the choreography there is a defined space, a series of movements that can be read, is expressive and presents a script or even a story, in such a way that its reproduction and written record is possible (Cavalcanti, 2023).

As a form of protection, choreographies follow the same procedure as compositions, films and artistic works, and must be presented in a physical, tangible way, be original and have their steps described in the form

of a choreographic score and deposited at the National Library (Ferraz, 2021) . Therefore, it is identified that the choreographies fall within the field of literary and artistic works, and their authors must transcribe the steps in a tangible format, which can be registered in the national library.

With the present information and making a parallel with the proposal of this study, it can be emphasized that, following the choreography protection characteristics, the training session can be framed in the necessary terms for copyright protection. When preparing a training session, when describing the actions and motor gestures of their clients/patients, the Physical Education professional, whether for therapeutic or prophylactic purposes, ends up putting together a sequence of body gestures for a certain purpose, which is possible to be reproduced, italicized.

Understanding that choreographies are scores or engravings of body movements expressed through dance, and that these are products protected by copyright law, leads to thinking about the possibility of copyright protection for training sections prepared by Physical Education professionals.

The training sessions can be expressed as a systematized pattern and composed of a series of movements, having its volume and intensity controlled, through physical exercises, with prophylactic or therapeutic purposes, allowing its practitioners to achieve their objectives, still being passive reproduction (Franco, 2023). Thus, when studying, planning and executing their training session, the Physical Education professional or physical trainer ends up creating a body pattern that can be reproduced and with intellectual and social impact. Thus understanding to present sufficient elements for its protection.

Physical Education professionals in their professional practice often need to plan, prepare and accompany their patients/clients during designated actions, and historically their professional development is based on “knowing how to do”. However, for the structuring of doing it is necessary a series of knowledge about the body in movement, whether for prophylactic or therapeutic purposes, this professional needs to present knowledge for the customization of the training sessions. It is in this field that the present study seeks to deepen, and with that to value even more the intellectual capital of the Physical Education professional, to present a possibility of protection of conceptual action, to reflect on the impacts of the copyright protection of the training sessions and to understand how it would be possible the protection of the training section.

Law No. 9610/98 brings in its writing a series of guidelines mainly defining the rights of authors and related ones over intellectual productions, whether in the field of scientific, artistic or literary works. Specifically in title II, which deals with intellectual works, and chapter I, which deals with protected works, the central theme of this study emerges.

In the fourth item of the seventh article of the law, it is possible to identify that choreographic and pantomime works, whose scenic performance is fixed in writing or in any other way, are protected by copyright law (Freitas, Haber, Ribeiro, 2022). Thus, the aim here is to understand how the process of copyright protection of choreographies takes place, in addition to correlating the protection mechanism, creating a possibility for the protection and recording of training sessions.

II. Scientific Problem

In architecture and engineering an architectural project is made. In the choreography, the movement, paper and visual sequence to be reproduced is protected. In Physical Education, how could protection be done? Can the training session be modeled in graphics in order to model the sequence, allowing a correct and functional execution of the movement? If you can't protect the session, could you defend the ability to draw?

Thus, this study seeks to answer the following question: In the training prescription, in the training process can this be modeled in a training session and registered for copyright protection? The objective of this study is to identify and analyze how the process of registration and copyright protection of choreographies takes place and compare it with training sessions in physical education.

III. Material and methods

The study was based on documentary research, which consists of analyzing documents as a source of data, where the information was organized in a table and categorized, following the logic of basic research, to then analyze and discuss the data (Salge, De Oliveira & Silva, 2021). Here, scores, motor gestures and choreography records were used and analyzed. The National Digital Library database was used as a search collection.

IV. Population and Sample

Population can be understood and defined as all the elements that will be investigated or analyzed in the research (Mattar & Karine 2021), here the population was the scores registered in the national digital library, in a total of 1511 score records.

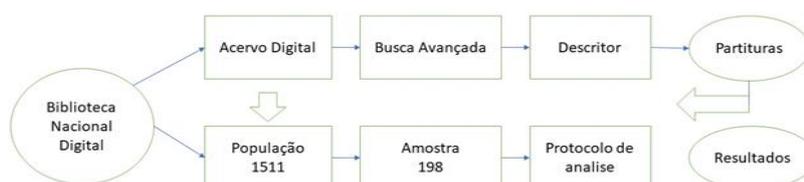
A total of 1511 records were analyzed, this being the number of the research population. To arrive at this quantity, it was necessary to follow the following steps: firstly, access was made to the website of the national

library with electronic address: <https://bndigital.bn.gov.br/acervodigital/> Soon after, the following systematization was carried out , first access the digital collection, then click on the national digital library tab, right after inserting the descriptor 'scores' in the advanced search tab and finally, analyze the material and proceed to the subjects. To do so, find 1511 sheet music records. Following the logic of the sample, samples that did not have choreographies were discarded, thus reaching a sample number of 198 (Sampaio 2022).

V. Analysis protocol

The records observed were directly related to copyright, scores and choreographies. The choreography records were grouped in an electronic spreadsheet and distributed according to the study's criteria. Subsequently, they were categorized into open source tables in open office. In the analysis, the following criteria were chosen: Digital collection, choreography, score and choreographic writing. After analyzing all the records, their characteristics were presented in Figure 1, matching the study criteria. Because, in the analysis of the data, it is necessary to establish the method for the organization and discussion of the data, seeking to reliably group, present and discuss the data (Cardoso, De Oliveira, GHELLI, 2019).

Figure 1 - Methodological procedure

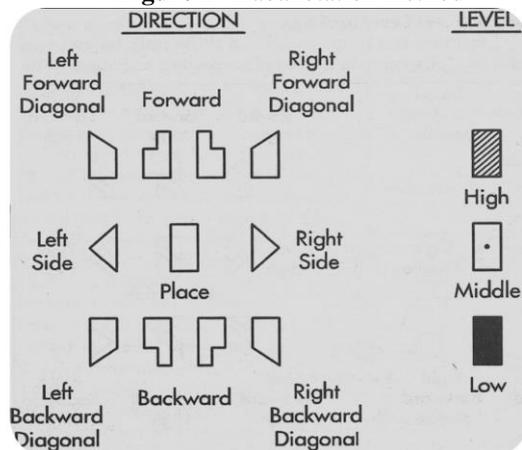


VI. Result and discussion

Copyright protection is a mechanism triggered when authors, inventors and/or creators seek to have their rights guaranteed over their creations. In Brazil, copyrights are based on Law 9610, of February 19, 1998. The following law provides in its guidelines that: “Art. 7º Intellectual works are protected creations of the spirit, expressed by any means or fixed in any support, tangible or intangible, known or invented in the future (Machado Neto, 2014). Still following what can be protected through copyright, item IV stands out, which addresses choreography, where it is stated that: “IV - choreographic and pantomime works, whose scenic execution is fixed in writing or in any other way ; therefore, the graphic record of the choreographies needs to be framed in the standards of the norms of law 9.610 and present a symbolic writing capable of being read and reproduced. (Trindade & Do Valle).

Recording choreographies almost always requires a logic expressed as the Cross of Efforts, created and developed by the theorist Rudolf Laban, where according to his studies it is necessary to present the Cross of Efforts following the following premise: Weight, force, space and flow of movements, (Bonfatti, 2022). Another presented method of writing a score is labanotation, in which symbols or graphic signs are used to represent the scores, where each symbol represents a motor gesture, thus forming the choreographic score (Do Valle, 2020). Below is figure 2 that demonstrates the labanotation method.

Figure 2 - Labanotation method



Source: <https://suttoncommunityacademy5.blogspot.com/2016/11/rudolf-laban-and-labanotation.html>

By presenting the graphic notations, it is possible to establish a relationship with the training sessions, because, just as the movements of the choreography are expressed in a similar way to a score, there is then the possibility of symbolizing the technical gestures of the training. The labanotation method is used as a transformation tool in choreographies, being fundamental to think of methods that can be created and used in the systematization of training sessions.

Continuing on, below in figure 3 it is possible to observe the labanotation method being used in waltzes, found in the register in the national digital library, here it is possible to prove the existence of choreographies registered and protected by the copyright law, and it is also possible to establish a path for recording and protecting training sessions.

Figure 2 - Scores of choreography

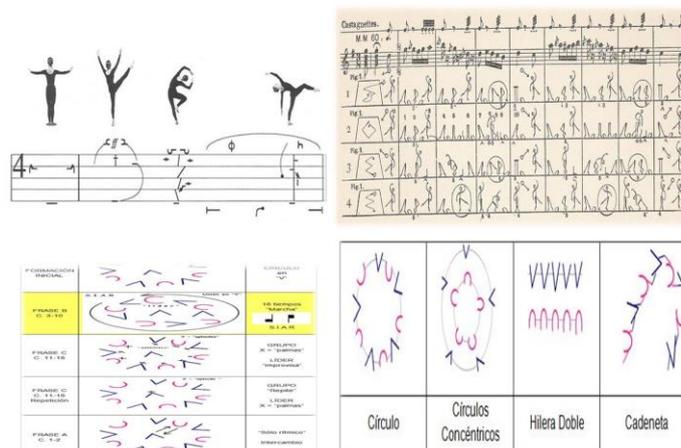


Source: <https://bndigital.bn.gov.br/acervodigital>

By registering his work, the author can prove his authorship, credit the due benefits to the creator, in it the author can restrict the use of his intellectual property and ensure that his creation brings due credit. Figure 2 shows 4 choreographic graphics, in which the labanotation method is used, with this record its receptive authors maintain the detention of their rights respecting the legal time, in addition to enabling a tangible means of reproduction of movement by graphic notations (Pita, 2022).

Figure 3 shows gymnastic elements in their records, in which there is a description of choreographed steps protected via copyright protection, where the respective authors manage to symbolize the technical gestures through graphic notation.

Figure 3 - Gymnastics scores



Source: <https://br.pinterest.com/pinterestbr/>

Finding graphic notations of gymnastic movements further feeds the possibility of copyright protection of training sessions, as here there is an even greater approximation with the body standards of training. However, the copyright protection of choreographies seeks to raise the relevance and impacts of dances, their records provide the sedimentation of the appreciation of the intellectual property of their productions and bring benefits to society and artists (Freitas, 2022).

With the information found and presented in figures 1 and 2, it is possible to visualize the copyright protection of the training sessions, however, it is now necessary to think about possible means for the graphic notation of motor gestures and to present criteria that are conditioned to the law of copyright protection.

The copyright protection law expressed in your letter and defined by law 9610, of February 19, 1998, specifically in Art. 7º Protected intellectual works are the creations of the spirit, expressed by any means or fixed in any support, tangible or intangible, known or invented in the future. It presents that to have a work it is required to meet some criteria such as being written, passive reproduction, presenting an idea and being creative.

Choreographies notations are works posted by means of symbols that represent motor gestures and dance steps, in their systematization their authors represent the steps through methods, the labanotation method is used to transform the technical gestures and motor patterns of choreographies into notations, which in turn resemble sheet music and meet the criteria of the copyright protection law.

The training sessions are made up of patterns and motor gestures, when finding registered choreographies, there is the possibility of transforming the training sessions into spellings and requesting copyright protection. Whether for prophylactic or therapeutic purposes.

Based on the research, 1511 scores were found, of which the exclusion criterion was applied, 198 scores were analyzed that presented technical gestures being written through scores. Having with subjects and characteristics to be waltzes. Fundamental data for comparing training sessions and copyright protection of choreographies.

Throughout the study, the labanotation method was found, which enabled the construction of a method for transforming training sessions into graphic notations, allowing thinking about the creation of a new method. However, there is a need to deepen the question and deepen the field of graphic method and systematization. Therefore, the present study sought to create feasible elements that would allow reflection on the copyright protection of training sessions being indicated to Physical Education professionals and related areas.

VII. Conclusion

Finding a mechanism for the copyright protection of the training sessions was a structuring element of this study, creating and making possible the possibility of registering the standards of the technical gestures of the training, is something that will make possible an advance in the performance of the Physical Education professional, because of this Thus, the entire systematization of the training session can be registered and protected via copyright, giving the professional the opportunity to be valued not only in the action of executing the session, but also in the act of structuring the entire session, enhancing the intellectual production of the profession .

Finding the labanotation method was essential to envisage the possibility of codifying the training session, establishing a parameter for the spelling and symbolizing the gestures and motor patterns that are performed during the session, so, as in choreographies, written in the form of scores it is possible to apply a method to the training session.

Finally, after applying the present study, it is possible to state that the training sessions present elements that allow their copyright protection, the challenge now is to create a method to encode and highlight the body elements of the training session in a physical, tangible and that complies with copyright laws. With this, the labanotation method can be taken as a basis for the creation of a new mechanism for the spelling of training sessions.

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