

ART

INTELLECTUAL PROPERTY

&

THE KNOWLEDGE ECONOMY

By

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ABSTRACT

This thesis proposes that the discourse of the '*knowledge economy*' must be analysed in relation to *intellectual property* law, and to creative concepts drawn from *aesthetics*. Insofar as the '*knowledge economy*' is dependant on specific theories of *creativity*, the thesis contends that its political economy must be examined as a *cultural* formation. This thesis demonstrates that a dynamic conflict exists within the conceptualisation of creative labour, which is central to the theory and operation of the knowledge economy. On the one hand, rhetorically-based concepts of creative labour – such as 'originality' and 'invention' – remain central to copyright and patent law. On the other hand, more recent conceptualisations (here termed the 'semiotic/network model') are central to the management of the knowledge economy, though such a model also possesses the potential to undermine the rhetorical concepts within intellectual property law. This thesis therefore contends that the limits of the knowledge economy can be established by analysis of the cultural and aesthetic components it utilises

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