

Abstract

The purpose of this thesis is to deal with copyright law institutes which are applied in a theatre field. It is important to bear in mind that there is not special legal regulation of copyright law when it comes to the theatre field. The reason is most likely because of diversity within art, which is not easy to be covered by legal regulations. Also there is not enough space for theatre field as it is necessary in Czech copyright law.

Another goal of this thesis is to provide audience from theatre field with information included in this work. That fact was also taken into account.

Besides introduction and conclusion the thesis is divided into ten chapters. Firstly there is a list of theoretical terms which are essential for understanding the thesis and later there is analysis of specific institutes.

Introducing chapter number two defines list of theoretical terms from both theatre and copyright law field. Only a few of them are explained for easier understanding of following chapters. Third chapter deals with license agreements, as it is essential term in copyright law field. Fourth chapter introduces contracts of work and consists of two subchapters. First subchapter provides information about contracts of work with intangible result which is base for second subchapter contract of ordered work. It is necessary to connect this subchapter with chapter number three because it includes legal license in the contract. Aim of fifth chapter is to describe problematics of school work. Sixth chapter consists of two subchapters – contract of cooperation and hosting agreement. Chapter number 7 focuses on other copyrightlaw institutes. There is also mentioned problematic of theatre directors. Chapter number nine deals with theatre musical composition. Thesis aims on problematics of introducing foreign titles in Czech republic which causes many difficulties. Last chapter includes description of sound and picture record.