

## **V jakém objektu muze subsistovat copyright?**

The topic of this paper is the ontology of works of art and its relation to copyright law. It is argued that, on the one hand, copyright law and copyright jurisdiction provide a considerable amount of data that should be taken into account by an ontology of art works, and that, on the other hand, legal practice might benefit from a philosophical investigation into the concept of a work. An ontology of works is delineated, which provides answers to the following questions:

1. To which ontological category do works of art belong?
2. In what relationships do works of art stand to other objects (e.g., performances, productions, scores, CDs, mental processes in the minds of authors and recipients)?
3. What is the internal structure of works of art?

Finally, the ontology developed here is applied to two cases that play a role in contemporary debates about copyright, i.e. the case of “appropriation art” and the question of whether *sound* should be protected by copyright law.