

Film Copyright in the European Union

Intellectual property issues in the film industry are often highly complex and are evolving rapidly in today's world. In this second edition of Film Copyright in the European Union, Pascal Kamina unravels the complexities of film protection in the twenty-eight Member States of the European Union, including thirteen new Member States who have joined since the first edition. As well as addressing key aspects of film copyright, Pascal Kamina also deals with the protection of film works within the European Union in the context of European harmonisation of copyright laws. Including a new chapter on copyright enforcement, this second edition details the substantial developments in EU law during the last decade, including major cases for the European Court of Justice, new treaties and new directives. This book will interest practitioners, academics and students. The developments on contracts and moral rights will be of particular interest to lawyers outside continental Europe.

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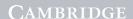
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Film Copyright in the European Union

Pascal Kamina





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Foreword to the first edition

In the realm of copyright, films and other audiovisual productions have become the archetypal complex work. The range of creative participants in the production of a film is often extensive; the risk to investors is considerable. Yet the prospects for the lucky few who succeed in scoring a hit with viewers are celestial: a powerful flow of revenues from the film itself, at the box office and on television; a parallel stream from the sale of merchandise; and ultimately the chance of making sequels and other follow-ons. The legal organisation behind these exploitations turns at root on copyright protection and in economic detail upon contractual relationships. In future, technological controls over the exploitation of digital material will become increasingly crucial. The governing law has developed in different countries in response to pressures from national film-makers and also from powerful outsiders, led by the Leviathan that is Hollywood. On the film scene in Europe, Americanophobia is never far from the surface – as the negotiators of the GATT-WTO accord discovered as it was ripening for signature in 1994.

Beside these festering jealousies, there are differences of basic attitude: is film a grubby little form of mass entertainment, a tinsel make-believe which ordinary people need and will pay for in large numbers? Or is it the great new art of the twentieth century, through which directors illuminate our human condition in comparable degree with the greatest masters of language and music and the plastic arts? In the European Union, these differences of perception left their stamp upon national copyright legislation. As a result, the European Commission determined that there were major distortions across the Single Market. Since 1992, it has set about eliminating them by directive.

Dr Kamina's book analyses the process of 'approximation' that the intervention of EC legislation has induced in the national systems. A Frenchman, whose formation as an intellectual property lawyer has

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been divided between Poitiers and Cambridge, and who now practises and teaches in his own country, he is well equipped for the task. There will be many who seek his careful guidance through the legal quagmire that is the European law (or laws) of film copyright.

WILLIAM R. CORNISH
SERIES EDITOR



Preface to the second edition

This book, now in its second edition, deals with the protection of film works within the European Union. It is designed to help students, academics and practitioners discover and understand the richness and complexity of the matter, in the context of the European harmonisation of copyright laws. It attempts to describe in detail the main features of the domestic legislation of EU Member States and to identify the difficulties awaiting a further harmonisation of copyright and neighbouring rights in this field.

It was impossible for me to give an account of the legislation of the twenty-eight EU Member States with the same level of detail. As a result, I have focused primarily on the laws of the United Kingdom and France. There is no need to justify the choice of UK copyright law, given the importance of the UK film industry in Europe and the role played by the Copyright Acts of 1956 and 1988 as legislative models in several copyright countries. Continental and American readers may be surprised to see how different UK solutions are from those of the United States. The choice of the French system may also be justified for similar reasons. However, I should stress that, in several respects, French droit d'auteur is very different from other continental authors' right laws. This is especially true not only as regards the laws of countries of the Germanic tradition but also as regards Italian, Dutch and Scandinavian laws. I hope this book will help in understanding these differences. A Frenchman who speaks on behalf of authors' right countries in general is not entirely to be trusted.

All chapters in this new edition have been updated, most of them substantially. A new chapter on enforcement is added.

Although I have tried to balance the developments of UK copyright, on the one hand, and those of *droit d'auteur*, on the other hand, several parts of this book are much more detailed when it comes to UK law. This is mainly due to the casuistic approach adopted in the UK Copyright Acts (the CDPA of 1988 is more than 300 sections long,

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while the corresponding authors' rights Acts usually contain around 100 articles, drafted in a much more general and synthetic way) and to the complexity of certain choices made by UK law in this field (see, for example, the developments concerning the subject-matter for protection, moral rights and performer's rights).



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I would like to thank Bill Cornish for his support over my years in Cambridge and beyond. I would also like to thank the fellows of Trinity Hall and Trinity College, Cambridge, and the trustees of the Knox Scholarship, Trinity College. This book is dedicated to Sir John and Danielle Lyons, to John Collier of Trinity Hall and to my parents, Pierre and Annie Kamina.

Finally, I would like to thank my wife, Aurélie, for her continued support and encouragement in writing.

I apologise in advance for any possible errors of omission and commission in respect of certain domestic legislation. Needless to say, any errors that remain are entirely my own. I welcome any comments and suggestions for improvements, perhaps to appear in a third edition. The law is stated as of 1 January 2016.

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Abbreviations

AC Appeal Cases
AIR All India Reports

ALAI Association Littéraire et Artistique

Internationale

All ER All England Law Reports

BGH Bundesgerichtshof (Federal Court of Justice)

CA Court of Appeal

CDPA Copyright, Designs and Patents Act 1988 Comm. Com. Electr. Communication, commerce électronique

CPR Canadian Patent Reporter
DLR Dominion Law Reports

EIPR European Intellectual Property Review
EMLR Entertainment and Media Law Reports

Ent. L.R. Entertainment Law Review

FSR Fleet Street Reports

FTLR Financial Times Law Reports

GRUR Gewerblicher Rechtsschutz und Urheberrecht
GRUR Int. Gewerblicher Rechtsschutz und Urheberrecht,

Internationaler Teil

HL House of Lords (now UK Supreme Court)
IIC International Review of Industrial Property and

Copyright Law

KB King's Bench

MCC
NZLR
New Zealand Law Reports
p.m.a.
post mortem auctoris
QB
Queen's Bench

QBD Queen's Bench Division

RGZ Entscheidungen des Reichsgerichtes in Zivilsachen

RIDA Revue Internationale du Droit d'Auteur

RPC Reports of Patent, Design and Trade Mark Cases

SI statutory instrument (UK)

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List of abbreviations xxi

SLT Scots Law Times
TLR Times Law Reports

TRIPs Trade-Related Aspects of Intellectual

Property Rights

UCC Uniform Commercial Code
UKSC United Kingdom Supreme Court

USC United States Code

WIPO World Intellectual Property Organization

WLR Weekly Law Reports

WTO World Trade Organization

ZUM Zeitschrift für Urheber- und Medienrecht