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978-1-107-12074-7 - Film Copyright in the European Union
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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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University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107120747

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First published 2002

Second edition 2016

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Kamina, Pascal, author.

Film copyright in the European Union / Pascal Kamina.

Second edition. | Cambridge, UK ; New York : Cambridge University Press,

2016. | Series: Cambridge intellectual property and information law ; 33

LCCN 2016010215 | ISBN 9781107120747 (hardback)

LCSH: Copyright – Motion pictures – European Union countries.

LCC KJE2690 .K36 2016 | DDC 346.2404/82–dc23

LC record available at <http://lcn.loc.gov/2016010215>

ISBN 978-1-107-12074-7 Hardback

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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).

Acknowledgements

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.

Abbreviations

AC	<i>Appeal Cases</i>
AIR	<i>All India Reports</i>
ALAI	Association Littéraire et Artistique Internationale
All ER	<i>All England Law Reports</i>
BGH	Bundesgerichtshof (Federal Court of Justice)
CA	Court of Appeal
CDPA	Copyright, Designs and Patents Act 1988
Comm. Com. Electr.	Communication, commerce électronique
CPR	<i>Canadian Patent Reporter</i>
DLR	<i>Dominion Law Reports</i>
EIPR	<i>European Intellectual Property Review</i>
EMLR	<i>Entertainment and Media Law Reports</i>
Ent. L.R.	<i>Entertainment Law Review</i>
FSR	<i>Fleet Street Reports</i>
FTLR	<i>Financial Times Law Reports</i>
GRUR	<i>Gewerblicher Rechtsschutz und Urheberrecht</i>
GRUR Int.	<i>Gewerblicher Rechtsschutz und Urheberrecht, Internationaler Teil</i>
HL	House of Lords (now UK Supreme Court)
IIC	<i>International Review of Industrial Property and Copyright Law</i>
KB	King's Bench
MCC	<i>MacGillivray Copyright Cases</i>
NZLR	<i>New Zealand Law Reports</i>
p.m.a.	<i>post mortem auctoris</i>
QB	Queen's Bench
QBD	Queen's Bench Division
RGZ	<i>Entscheidungen des Reichsgerichtes in Zivilsachen</i>
RIDA	<i>Revue Internationale du Droit d'Auteur</i>
RPC	<i>Reports of Patent, Design and Trade Mark Cases</i>
SI	statutory instrument (UK)

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SLT	<i>Scots Law Times</i>
TLR	<i>Times Law Reports</i>
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	<i>Weekly Law Reports</i>
WTO	World Trade Organization
ZUM	<i>Zeitschrift für Urheber- und Medienrecht</i>