Table of Contents

| LIST O | F ABBREVIATIONS | IX |
|--------|---|-----|
| | | |
| CHAPI | ER 1: INTRODUCTION | |
| 1.1 | Challenges to the creator doctrine Structure of the study | 1 5 |
| CHAPI | ER 2: THE HISTORICAL DEVELOPMENT OF THE CREATOR DOCTRINE | |
| 2 1 | Introduction | 7 |
| 2.1 | | 0 |
| 2.2 | The development of the book trade | 0 |
| 2.3 | The nature of printing privileges | 10 |
| 2.4 | The renaissance of the individual author | 10 |
| 2.5 | Authors' privileges | 11 |
| 2.6 | Towards a more institutionalized protection | 10 |
| | against copying | 12 |
| 2.7 | From privilege to copyright | 14 |
| 2.8 | John Locke's labour theory and the creator | |
| | doctrine of copyright law | 20 |
| 2.9 | Property rights | 24 |
| 2.10 | Immaterialgüterrecht | 27 |
| 2.11 | Persönlichkeitsrecht | 27 |
| 2.12 | The monistic v. the dualistic concept of | |
| | the author's right | 28 |
| 2.13 | The creator doctrine in German copyright law | 30 |
| 2.14 | The creator doctrine in U.S. copyright law | 36 |
| 2.15 | The creator doctrine in Dutch copyright law | 45 |
| 2.16 | | 53 |

TABLE OF CONTENTS

CHAPTER 3: THE IMPACT OF THE CREATOR DOCTRINE ON THE EXPLOITATION OF CREATIVE WORKS

| 3.1 | Introduction | | |
|--------|--|--|----|
| 3.2 | Identifying the first copyright owner according | | |
| | to the | creator doctrine | |
| | 3.2.1 | Who is the author? | 57 |
| | 3.2.2 | Statutory presumptions and definitions | |
| | | of authorship | 59 |
| 3.3 | The in | apact of the creator doctrine on security | |
| 9 | in copy | yright commerce | |
| (F | 3.3.1 | Introduction | 62 |
| | 3.3.2 | Acquisition of rights in case of | |
| | | multiple creative contributions | 62 |
| | 3.3.3 | The producer as author | 63 |
| | 3.3.4 | Acquiring title to future works | 65 |
| | 3.3.5 | Nationality and term of protection | |
| | | of the work | 68 |
| | 3.3.6 | Limitations to the scope, term and | |
| | | exclusivity of transfers | 69 |
| | 3.3.7 | Authorization to exploit a work without | |
| | | acquiring copyright ownership | 72 |
| 3.4 | The im | apact of the creator doctrine on security in | |
| | interna | tional copyright transactions | 74 |
| 3.5 | The impact of the creator doctrine on the efficiency | | |
| | in the p | process of acquiring and establishing title | |
| | to worl | ks of authorship | 79 |
| 3.6 | Conclu | isions | 80 |
| | | | |
| CHAP | TER 4: AL | LOCATION OF RIGHTS ACCORDING TO THE | |
| DIVISI | ON OF RIS | KS BETWEEN CREATOR AND PRODUCER | |
| | | | |
| 4.1 | Divisio | on of risks between creator and producer | 83 |
| 4.2 | | 1: production risk | 84 |
| 4.3 | | 2: organizational risk | 87 |
| 4.4 | | 3: associative risk | 90 |
| 4.5 | Conclu | sions | 93 |
| | | | |

TABLE OF CONTENTS

| CHAPTER 5: ATTRIBUTING AUTHORSHIP AND INITIAL COP | YRIGHT |
|---|--------|
| OWNERSHIP TO PRODUCERS: A DISCUSSION | |

| 5.1 | Introdu | Introduction | | | | |
|-------|-----------|--|--|-----|--|--|
| 5.2 | The ad | The advocates in continental-European doctrine | | | | |
| 5.3 | The in | The imperativeness of the creator doctrine in | | | | |
| | view o | view of the creator's moral and economic | | | | |
| | interes | ts in the work | | 101 | | |
| 5.4 | The rig | The right of first publication | | | | |
| 5.5 | The rig | The right of integrity | | | | |
| | 5.5.1 | Statutory provisions | | 105 | | |
| | 5.5.2 | The scope of protection | | 106 | | |
| | 5.5.3 | The legal nature of the right | | 108 | | |
| | | of integrity | | | | |
| 5.6 | The rig | ght of attribution | | | | |
| | 5.6.1 | Statutory provisions | | 110 | | |
| | 5.6.2 | The scope of protection | | 111 | | |
| | | The right of attribution and the | | | | |
| | | statutory attribution of authorship | | | | |
| | | to producers | | 111 | | |
| 5.7 | Conclu | isions | | 114 | | |
| | | | | | | |
| | | | | | | |
| CHAP | TER 6: TH | HE PRACTICAL IMPLICATIONS OF THE VARIOUS | | | | |
| METH | ODS FOR | ALLOCATING RIGHTS TO PRODUCERS: | | | | |
| STATU | JTORY PRI | ESUMPTION OF TRANSFER, ATTRIBUTION | | | | |
| OF AL | JTHORSHIE | AND NEIGHBOURING RIGHTS | | | | |
| | | | | | | |
| 6.1 | Introdu | action | | 117 | | |
| 6.2 | The pr | esumption of transfer | | | | |
| | 6.2.1 | Introduction | | 117 | | |
| | 6.2.2 | The moment of the grant and the manner | | | | |
| | Š., | in which the presumption can be rebutted | | 119 | | |
| | 6.2.3 | The scope and exclusivity of the | | | | |
| | | rights transferred | | 121 | | |
| 6.3 | Attribu | ition of authorship to producers | | 124 | | |
| 6.4 | | Neighbouring rights | | | | |
| 6.5 | | Conclusions | | | | |

TABLE OF CONTENTS

CHAPTER 7: THE APPLICABILITY OF STATUTORY PROVISIONS ALLOCATING RIGHTS TO PRODUCERS: THE JUDICIAL INTERPRETATION

| 7.1 | Introduction | | |
|----------|---|-----|--|
| 7.2 | The meaning of 'employee' in the definition of | | |
| | 'work made for hire' | | |
| | 7.2.1 The employee-independent contractor dichotomy | 134 | |
| | 7.2.2 An 'employee' according to the general common | | |
| | law of agency | 136 | |
| 7.3 | Commissioned works after CCNV: the joint authorship | | |
| | alternative | 138 | |
| 7.4 | The Dutch provision on employment works (§ 7 DCA) | | |
| | 7.4.1 Labour performed in the service of another | 141 | |
| | 7.4.2 The 'specific works' clause | 143 | |
| 7.5 | Authorship of commissioned works in Dutch copyright law | 148 | |
| 7.6 | The allocation of rights in audiovisual works | 153 | |
| 7.7 | Conclusions | 157 | |
| | | | |
| CHAP | TER 8: CONCLUSIONS | | |
| 8.1 | Brief conclusions | 161 | |
| 8.2 | Outlook | 168 | |
| | | | |
| BIBLIC | OGRAPHY | 171 | |
| TABL | E OF CASES | 189 | |
| - | | | |
| INDE | X | 197 | |
| ABOU | JT THE AUTHOR | 201 | |