Preface

This book is an edited version in English of my contributions to the book *International ophavsret*, which I co-wrote with Peter Schønning and published in Danish in 2011. While the original book covered both European and international copyright and related rights, this English-language edition covers only international law on the subject matter. The book is primarily written for students and practitioners who need an introduction and an overview before possibly engaging in more in-depth studies in the existing and frequently much more detailed literature. This also explains the thematic way in which the presentation is structured.

The international norms are discussed in an order which readers with a basic knowledge of national copyright law hopefully will experience as familiar. Perhaps the book is slightly more radical in that it maintains throughout a parallel discussion of the norms of copyright and related rights, where in books on national law the latter are typically discussed only after finalizing the discussion of the former. I believe that the thematic grouping of both types of rights is well suited to the needs of practitioners who more often than not will have questions relating to numerous different categories of rights, say, for example, regarding rights in a film or television production. Furthermore, this structuring of the discussion often leads to useful comparisons of the two regimes which will facilitate the student’s understanding.

The text is not overly burdened by references to the sources where information may be confirmed or further studies done. Instead, at appropriate places, suggestions of suitable works for further study are offered. When possible, these suggestions concentrate on recent works in English, in order not to rely too much on works that may be out of reach for many readers.

The book deals with all the international multilateral treaties in the field, which are in force or otherwise can be considered of general interest, including the ACTA Agreement, the Beijing Treaty on Audio-visual Performances and the Marrakesh VIP Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled. Purely regional instruments, however, are not
analyzed, and neither are such older treaties which have lost their practical importance, including notably the Universal Copyright Convention.

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I also wish to express my deep appreciation for the able and helpful staff at Edward Elgar Publishing.