access costs of copyright 13
access-incentives balance 85-94
adaptation, right of 14-15
Adler, M. 68
administrative costs of copyright 13-14, 18-19
AFMA (Anstalt für musikalisches Aufführungsrecht) 144
African music, copyright difficulties 127-8
Alfred Bell & Co. v. Catalda Fine Arts 17
Algerian Rai music 127
altering and reselling copyrighted work 20-21
analogue use of museum images 226-7
Anne Bragance v. Olivier Orban and Michel de Grèce 46
appropriability, digital private copying 190-92
appropriation art 9-11, 21-7
A.R.T. 20-21
art works, borrowed images 9-11, 17-27
artistic materials
intellectual property rights 120
moral rights 135-6
tax on use of 134-5
artists’ income 12
effect of abolishing copyright 133-5
from copyright 12-13, 126-8, 222-3
as purpose of copyright 132
Artists Rights Society 20
ASCAP 168-9
Atwood, M. 60
Australia, indigenous cultural works 104 authors
copyright collecting societies 142-4, 152-3
Internet publishing 4-5
property rights, Russia 250-55
relationship with publisher 69-70
authorship of copyright works 39-40
Babylon, J.-P. 125
Baker, A.J. 186
Barnet, R. 122
Barthes, R. 124
Belgische Radio en Televisie v. SABAM 151
Belgium, copyright society 151
Bell, Alfred & Co. v. Catalda Fine Arts 17
Bensaid, B. 71, 74
Berne Convention
exceptions to copyright 235
ownership, cinematographic work 41-3
protected work 33-4
term of copyright 37, 38
Besen, S.M. 183, 187-9
Bettig, R. 125
Blakeney, M. 104-5
BMI 168-9
Boggs, J.S.G. 103
book publishing, impact of digital technology 77-8
borrowed images 9-11, 17-27
Bourget, E. 141-2
Boyle, J. 56-7, 130
Bragance, Anne v. Olivier Orban and Michel de Grèce 46
Brandeis, Justice 52
Bridgeman Art Library v. Corel Corp. 18
Bridgeman Art Library v. Rodney Fitch & Co Ltd 223
British Music Publishers Association (MPA) 146
Buren, D. 122
Copyright in the cultural industries

Burke, A.E. 70

Campbell Connelly & Co. Ltd v. Noble 45

Canada Safeway Ltd v. Manitoba Food and Chemical Workers, Local 832 57

Canada copyright of corporate symbols 57–8

native culture 128

Catalda Fine Arts 17

Cavanagh, J. 122

CDs

broadcasting use, Japan 206

copying 76–7

France 179–82

Chomsky, N. 130

cinematographic work, copyright

ownership 41–3

Coase, R.H. 53

collecting societies 92, 140–47

and museum images 225–6

The Netherlands 222–3

property conceptions, Europe 150–55

reforms 156–7

collective rights, native cultures 128–31

collectively created works, Russia 254–5

Collins, J. 127–8

commercial firms, use of museum images 224–5

commodification of copyright interest 104–9

competition law, and museum images 228

complementary products, reducing copying 185

composers

property rights 211–18

societies, Germany 144–5

compulsory licensing 89–93

compulsory representation, Germany 153–4

Coombe, R. 120, 125, 128, 132

copying

cost reduction 75–80

digital music 76–7, 123–4

digital private 178–93

effect on production of new work 80–81

protection against 14

copyright administration using digital technology 204–5

correction 143

collecting societies see collecting societies

compulsory licensing and incentives 87–93

creation 33–4

and creativity 131–2

digitized images, 224–6

disputes 10–11, 17–27

duration see term of copyright

as elegant conception 2–3

government intervention 3–7

and incentives 85–94

as intellectual property 55–6

Japan 202

satellite broadcasting 207–8

law, international issues 32–47

market effects 66–9

in markets with network externalities 70–74

monopoly 119–22

museum images 19–20, 221–30

music see music copyright

payment, music 171–2

scanned images, 224–6

scope 14–17, 34–7

software 78–80

and trade 104–6

Copyright, Designs and Patents Act, 1988 33, 37, 40

Copyright and Neighbouring Rights in the Information Society 4

Copyright and Neighbouring Rights law of the Russian Federation 251, 253

Corbis 120, 224–5

Corel Corp. 18, 34–5

corporate power over cultural output 99–102, 107–13

corporate symbols 56–8

costs

of copyright protection 13–14

of creation 12

of reproduction 12

Creative Diversity, Our 100, 128

creativity

as a commodity 119–21

effect of copyright 131–2
Index

European Union
   competition law 228
   exceptions to copyright 236–40
   exclusive transferable property rights 152–5
   expression, protection of 14
   fair use doctrine 15–16
   fees see payments
   films, copyright ownership 42–3
   financial support see subsidies
   first-sale doctrine 21
   folklore, copyright protection 129–30
   France
      copyright law 46
      digital private copying 178–82
      term of copyright 38
   freedom of expression, economic analysis 52–60
   GDT (Genossenschaft Deutscher Tonsetzer) 144
   GEIDANKO 196–7
   GEMA (Genossenschaft zur Verwertung musikalischer Aufführungsrechte) 144–5
   Germany
      music copyright 144–5, 164
      Gnutella 123
   government policy on copyright, Netherlands 3–7
   Hakfoort, J. 72–3
   Hammer, P.J. 54
   Harper & Row v. Nation Enterprises 51
   Haydn, J. music publication 213–14
   Hohfield, W.N. 149–50
   Holmes, O.W. 27, 52
   Houston, J. 40
   Hummel, J.N. 218
   images, digital reproduction, museums 221–30
   implied consent for copying 15–16
   incentives-access balance 85–94
   income
      artists 126, 132–5
      impact of copying 184
      musicians 144–7, 154–5, 213–17
      performers, Japan 197–9

Easterbrook, F. 21
   economic analysis, freedom of expression 53–5
   Economic Analysis of Law 55
   economic approach to copyright 21–7
   economic model of copyright 66–82
   Economides, N. 71
   employees and copyright ownership 43–4
   enforcement costs of copyright 13–14
   Enterprising Culture, An 7, 8
   Eudes, Y. 123
   Europe, copyright societies 150–55
   European Database Directive 229–30

cultural conglomerates 120–21
   cultural industries, Netherlands 7–8
   culture, indigenous 104, 126–31
   Daoudi, B. 127
   database rights, museums 229–30
   Dauman, H. 22–3
   Death of the Author, The 124
   demand, effect of copying cost reduction 76
   Demsetz, H. 55
   derivative works right 14–15
   Deutsches Museum 224–5
   development, and culture 99–102
   dialogic practice, as purpose of copyright 132
   digital copying
      museum works 19–20, 221–30
      music 76–7, 170–71
      private 178–93
   public domain works 18–19
   digital music downloads 123–4, 170–75
   digital rights, music 165–75
   digital technology 201–2
   and book publishing 77–8
   and Japanese performance art 202–9
   and music publishing 165–75
   digitized images, copyright 224–6
   Director, A. 53
   downloading music 123–4, 170–74
   Duchamp, M. 9
   duration of copyright see term of copyright
   dynamic environment, network effects 72

Estatebrooke, F. 21
   economic analysis, freedom of expression 53–5
   Economic Analysis of Law 55
   economic approach to copyright 21–7
   economic model of copyright 66–82
   Economides, N. 71
   employees and copyright ownership 43–4
   enforcement costs of copyright 13–14
   Enterprising Culture, An 7, 8
   Eudes, Y. 123
   Europe, copyright societies 150–55
   European Database Directive 229–30

INDEX  4/3/02  9:35 AM  Page 3
independent duplication of work 14
indigenous cultures, and copyright 104, 126–31
indirect appropriability 184–5
Inen, J. 77
intellectual property rights 55–6, 64, 104–5
artistic materials 120
museums 229
interactive streaming 173–5
International Intellectual Property Alliance 105
Internet
music distribution 77, 165, 208
publishing 1, 4–5
museum images 221–6
music 76
ISRC data 205, 208
Italy, copyright legislation 240–43
Itar-Tass 34, 42
Jacquet, J. 120
Japan
copyright law 127
performance art 196–209
Johnson, W.R. 189
Jole, F. van 1
Jones, C. 76–7
Kennisnet project 3–4
King, S. 1, 4–5
Kirby, S.N. 183, 187–9
Koons, J. 10, 11, 24-5, 103–4
Kretschmer, M. 126, 131–2
Landes, W.M. 56, 59, 65, 66
learning-by-doing externalities 71
Lee v. A.R.T. Co 20–21
Lesne, J.P. 71, 74
licences
image copying 25
mechanical rights 168
public performance 168–70
Liebowitz, S.J. 71, 184
Locke, J. 149
logos, and copyright 56–8
LP (Landes & Posner) model 65–8, 70
Malm, K. 129
Margolis, S.E. 71
market power, effect on incentives 91–3
Mattheson, J. 211
mechanical rights 145–7, 165–8
Mechanical Copyright Protection Society Ltd (MCPS) 147
Menell, P.S. 74, 80
metaphorical network externalities 71
Michelin, copyright infringement 57–8
Miliani, H. 127
Mitsui, T. 127
monopolistic control of artistic material 120–22
moral rights 40, 35–6, 135–6
Mozart, W.A.
music publication 215
public concerts 216
MPA (British Music Publishers Association) 146
MP3 76–7, 123
multi-channelization, effect on performers 201–2
multiple copies, appropriation art 22–3
museums, digital reproduction of images 19–20, 221–30
music
digital copying 76–7, 170–71
copyright 165–75, 210–12
collecting societies 141–7, 150–57
history 144–7
USA 167–70
digital downloading 170–71
industry, effect of private copying levy 186–8
Internet distribution 76–7, 165, 208
publishing, Vienna 212–15
streaming 172–5
Napster 123
Nation, The 51
national limits of copyright 32–47
native cultures, and copyright 104, 126–31
Netherlands
competition law 228
copyright organizations 5, 222–3
cultural industries 7–8
government policy on copyright 3–7
photograph copyright 223
network externalities
and copyright 70–74
and private copying 185–6
Newton, H. 11, 23–4
Nimmer, M.B. 56
non-interactive streaming, and
performance rights 172–3
non-Western countries
lack of copyright 126–31
subsidies for artists 134–5
Novos, I.E. 183
Nyerere, J. 131
original works, value of 12–13
originality 12, 124–5
Our Creative Diversity 100, 128
owner-biased copyright balances 91–3
ownership rights 41–2, 125
museums 227–30
parody 16, 58–9
Patterson, L.R. 55–6
payments
digital music downloads 170–75
sound recording 203–4
see also income; royalty payments
Pérez de Cuellar, J. 100
performance, music, Vienna 215–7
performance rights 167, 168–70
digital music downloads 170–72
Germany 144
streaming 172–5
UK 146
performing arts
Japan 196–209
Russia 250–55
Performing Rights Society (PRS) 146
Phonographic Performance Ltd (PPL) 92
photographs
digital rights 120
of museum objects 223–4, 226–7
Pichevin, A. 126
piracy 70, 122–3
musical composition 217–18
software 78
plagiarism 124
see also appropriation art
playwrights, and copyright, Russia
250–55
Pogosev, A. 250
Posner, R.A. 26, 53–4, 55, 56, 58–9, 65, 66
price discrimination
and copying 184
and copyright level 68–9
prices, and private copying levy 187–9
private copying
digital 6, 178–93
levy 186–9
production/utilization balance 86–94
property conceptions 147–50
and copyright societies 150–55
property rights see intellectual property
rights
public benefit rationale for copyright
102
public concerts, Vienna 215–7
public domain work, copying of 17–20
public performance, Japan 198–200
public performance rights see
performance rights
publication, definition 19–20
publishers
changing roles 75–80
conflicts with composers 217–18
role in collecting societies 142–4, 152–3
publishing, effect of digital technology
75–8
Pusenkov, G. 11, 23–4
Raï music 127
Rasmussen, E. 54
Rauschenberg, R. 11
record industry, effect of private copying
levy 186–8, 192
recording copyright, sound 145–7, 165–8
recording equipment market, France
179–80
Recording Industry Association of
America 170
recording rights see mechanical rights
Rehnquist, Justice 55
remuneration see payments
reproduction
rights to works of art, disputes 10–11
and value of works 12–13
see also copying
respect for artistic works 135–6
Rogers v. Koons 9–10, 24–5, 103–4
Rosen, S. 68
Copyright in the cultural industries

royalty payments
digital broadcasting 170
distribution formula 154-5
Rushton, M. 81
Russia, copyright and performing arts
250-55
Russian Authors’ Society (RAS) 251-3
Ruzicka, P. 153
SABAM 151
SACEM 151
satellite broadcasting of music, Japan
207-8
scanned images, copyright 224-6
Scholte, R. 125
scientific research
and copyright 233-6, 246-7
Italy 242-4
dissemination 244-5
sculptures, copied from photographs 9-10, 24-6, 103-4
secondary use of recorded material 203-4
Société des Auteurs et Compositeurs et
Éditeurs de Musique (SACEM) 151
socio-cultural deductions by collecting societies 154
software
copyright protection 78-80
digital private copying 182, 191-2
market, network effects 73-4
piracy 78
software publishers, losses due to copying 182
Souliiliou, J. 124
Sound Exchange royalty payment system
170
sound recording
remuneration 203-4
rights see mechanical rights;
performance rights
STAGMA 145
stardom 68-9, 121-2
static environment, network effects 72
Stichting Beeldrecht 222-3
String of Puppies case 9-10, 24-5, 103-4
Strötter-Bender, J. 130
subsidies
Japanese performing arts 200-201
to non-Western artists 134-5
to producers of copied works 189-90, 192
Takeyama, L.N. 185
tax
on private copying 186-9
on use of artistic materials 134-5
Temple Lang, J. 152
term of copyright 16-17, 37-8
effect on trade 106
termination of copyright 37-8
territorial extent of copyright 32-47
theatre, and copyright, Russia 250-55
Third World countries see non-Western countries
time, effect on optimal copyright level 68-9
Towse, R.M. 69
trade, and copyright 104-6
trademarks and copyright 56-8
transferability of copyright 44-6
translators, and copyright, Russia 252
TRIPs agreement 104-5
UK
copyright law 32-3, 36, 51
music copyright 146-7, 164
term of copyright 37, 38
under-production/under-utilization
balance 63-4, 86-94
USA
copyright law 34-5, 51
and TRIPs 104-5
user-biased copyright balances 90-91
validity of copyright 38-9
van Jole, F. 1
video games
digital private copying 191-2
effect of private copying levy 188, 192
Vienna
music publishing 212-15
public concerts 215-7
Visual Artists and Galleries Association
20
Waldman, M. 183
Waldron, J. 59
<table>
<thead>
<tr>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warhol, A. 11, 15, 22-3</td>
</tr>
<tr>
<td>Weiss, F. 130-31</td>
</tr>
<tr>
<td>Willemsen, S. 72-3</td>
</tr>
<tr>
<td>WIPO (World Intellectual Property Organization) 142-3</td>
</tr>
<tr>
<td>WIPO Treaty on Copyright, exceptions to copyright 235</td>
</tr>
<tr>
<td>word of mouth externalities 71, 74</td>
</tr>
<tr>
<td>World Commission on Culture and Development 128-9</td>
</tr>
</tbody>
</table>