

# Inhaltsverzeichnis

<b>Acronyms and Abbreviations</b>	<b>11</b>
<b>Abstract</b>	<b>15</b>
<b>I – The legal framework of ownership and overlaps</b>	<b>17</b>
A. Introduction: the problem	17
1. The phenomenon of overlaps	17
2. Why are split ownerships a problem?	22
3. Methodology	26
4. Sequence	28
B. The ownership of copyright	29
1. Author's rights vs. copyright	30
2. Special cases of ownership	32
a) Employee's creations	33
1. Work for hire	33
2. Presumed assignment or licence	34
b) Several authors	35
1. Joint Works	35
2. Connected works	36
3. Collective works	37
4. Copyright in cinematographic works	38
<b>II – Cases of ownership problems of overlaps</b>	<b>40</b>
A. The case of trade marks & designs	40
B. The case of trade marks & copyright	45
C. The case of registered designs & copyright	50
D. The case of databases: <i>sui generis</i> right & copyright	56
E. The case of software and computer implemented inventions	61
<b>III – Possible solutions to the problem</b>	<b>65</b>
A. The extent of the problem	65

## *Inhaltsverzeichnis*

<b>B. A general solution?</b>	<b>66</b>
1. Avoiding the problem	66
a) Avoiding overlaps?	66
b) Avoiding differences in ownership?	68
2. Prevalence	68
3. Contractual or quasi-contractual solutions	69
a) Implied licence	69
b) Abuse of rights	71
4. Expanding copyright-internal solutions by analogy	72
a) On Analogy	73
b) Connected works	76
c) Joint works	77
<b>IV – Conclusion</b>	<b>79</b>
<b>Annex</b>	<b>81</b>
<b>Annex I: The interface of designs and copyright under Russian law</b>	<b>81</b>
<b>Annex II: Selected Legislative Provisions</b>	<b>84</b>
<b>Bibliography</b>	<b>105</b>