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<i>Full Professor Dragica Živojinović, PhD</i> <i>Full Professor Nina Planojević, PhD</i> ANTICIPATORY INSTRUCTIONS OF A PATIENT AND RELATED LEGAL CONCEPTS.....	168
<i>Associate Professor Péter Mezei, PhD</i> DIGITAL EXHAUSTION: A CONCEPT TO FURTHER SOCIAL JUSTICE IN A STREAMING-DOMINATED COPYRIGHT ECOSYSTEM.....	190
<i>Assistant Professor Ramajana Demirović, PhD</i> <i>Associate Professor Anita Duraković, PhD</i> THE EFFECT OF PANDEMIC ON DECISION TO RETURN ILLIGALY TAKEN CHILDREN TO THE COUNTRY OF THEIR USUAL RESIDENCE.....	204
<i>Associate Professor Boris Krešić, PhD</i> <i>Ena Morankić, LL.M., PhD student</i> MEDICALLY ASSISTED HUMAN REPRODUCTION IN THE LEGISLATION OF FEDERATION OF BOSNIA AND HERZEGOVINA.....	228
<i>Associate Professor Dimitrije Čeranić, PhD</i> ON OBTAINING RIGHTS TO HOUSEHOLDE ITEMS AND ADOPTIVE KINSHIP.....	248
<i>Visiting Researcher Sinem Ogiš, PhD</i> STAND-ALONE INSURANCE PRODUCT FOR RESCUE OPERATION?.....	266
<i>Assistant Professor Svjetlana Ivanović, PhD</i> COPYRIGHT ASPECTS OF DISTANCE EDUCATION.....	271
<i>Assistant Professor Damjan Danilović, PhD</i> INTERNATIONAL BANK BANKRUPTCY IN THE CONTEXT OF UNCITRAL MODEL LAW ON CROSS-BORDER INSOLVENCY AND UNIQUE MECHANISM OF EU RESOLUTION.....	290
<i>Assistant Professor Tamara Đurđić-Milošević, PhD</i> THE EFFECTS OF THE CONTRACT OF INHERITANCE IN INHERITANCE LAW.....	308
<i>Senior Assistant Njegoslav Jović, LL.M.</i> JUSTIFIABILITY OF TRIPS – PLUS AGREEMENT.....	321
<i>Senior Assistant Dragana Damjanović, LL.M.</i> INTERNATIONAL BANKRUPTCY IN THE LAW OF REPUBLIC OF SRPSKA.....	335

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DIGITAL EXHAUSTION: FURTHERING SOCIAL JUSTICE IN A STREAMING-DOMINATED COPYRIGHT ECOSYSTEM - CRITICAL REMARKS AFTER THE ECJ's TOM KABINET JUDGMENT¹

The role of copyright law in furthering social justice is blurred. On the one hand (and primarily), copyright law aims to guarantee a more or less exclusive protection for the benefit of creators and other contributors to the creative process (e.g. publishers, producers). On the other hand, copyright law also intends to strike a fair balance between the interests of various stakeholders, both for the benefit of individuals and the society as a whole. Such balancing tools include e.g. various limitations and exceptions (including the fair use doctrine in the US), the limited term of protection, procedural and fundamental rights based safeguards. Most often, however, these balancing tools remain "objective" in nature, and apply to all members of a given class of stakeholders (e.g. rightholders, licensed or free users, consumers etc.). Copyright norms (and, occasionally, the lack of exclusive rights) often further socially desirable goals, e.g. strengthening the access to and preservation or dissemination of cultural goods; supporting creative re-uses of contents etc. These norms nevertheless lack "social

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justice" perspectives. This paper intends to highlight the key social justice role of the first sale or exhaustion doctrine, especially in the light of the most recent case law related to the applicability of the doctrine in the digital domain.

Key words: Copyright; Social justice; First sale doctrine; Exhaustion doctrine; Digital copyright; Tom Kabinet; European Court of Justice.

1. ON THE POLICY CONSIDERATIONS OF THE DOCTRINE OF EXHAUSTION

The doctrine of exhaustion is based upon three primary policy objectives: the superiority of property rights over copyrights, the reward theory, and the restraint of rights holders over market control.²

It is now generally accepted that property rights of lawful acquirers take precedence over copyrights, if it comes to the tangible copies of protected subject matter.³ As the US House of Representatives stated, after the enactment of the US Copyright Act of 1976, "the copyright owner's exclusive right of public distribution would have no effect upon anyone who owns 'a particular copy or phonorecord lawfully made under this title' and who wishes to transfer it to someone else or to destroy it."⁴

The superiority of property rights gained further reinforcement with the reward theory. According to the reward theory, the rights holder is able to freely set the initial purchase price of copies of their work, as fair reward for the transfer of ownership, although the rights holder is not entitled to any further reward related to subsequent acts of distribution.⁵ The reward theory

² See Puig regarding these three policy considerations and their erosion. A. R. Puig, "Copyright Exhaustion Rationales and Used Software – A Law and Economics Approach to Oracle v. UsedSoft", *JIPITEC* 3/2013, 162–170.

³ Paul Edmond Dowling v. United States, 473 US 207 (1985) 216–217. G. Schriker, *Urheberrecht – Kommentar*, C. H. Beck'sche Verlagsbuchhandlung, München 2006, 33–43.; P. Loughlan, "You Wouldn't Steal a Car: Intellectual Property and the Language of Theft", *European Intellectual Property Review* 29/2007, 402.; M. Rehbinder, *Urheberrecht*, C. H. Beck, München 2008, 2.; K. Egbert Wenzel, E. H. Burkhardt, *Urheberrecht für die Praxis*, Verlag Dr. Otto Schmidt, Köln 2009, 22–23.; D. Fagundes, "Property Rhetoric and the Public Domain", *Minnesota Law Review* 94/2010, 652–705.

⁴ H. R. Rep. No. 94–1476 (1976) 79, <https://law.resource.org/pub/us/works/aba/ibr/H.Rep.94-1476.pdf>, last visited on February 22, 2021.

⁵ The UrhG that codified exhaustion for the first time in Germany designated the reward theory as the leading policy consideration of the principle. Compare to M.M. Walter, S. von Lewinski: *European Copyright Law – A Commentary*, Oxford University Press, Oxford 2010, 135 fn. 226. On the *Belohnungstheorie*, see further D. Reimer, "Der Erschöpfungsgrundsatz im Urheberrecht und gewerblichen Rechtsschutz unter Berücksichtigung der Rechtsprechung des Europäischen Gerichtshofs", *Gewerblicher Rechtsschutz und Urheberrecht Internationaler Teil* 6/1972, 225–226.; M. Röttinger, "Copyright and the Rules on the Free Movement of Goods", *Revue Internationale de Droit d'Auteur* 3/1993, 94. and A. R. Puig, 162.

has been extended by the ECJ to include the digital domain. In *UsedSoft*, the court noted that exhaustion might apply "if the first sale of the copy of work concerned enabled the above stated rightholder to acquire a just reward."⁶

Both of the aforementioned policy considerations closely relate to the third, namely, that the copyright holder does not have and, in the sense of competition law, should not have the chance to fully control the secondary market.⁷ Exhaustion inevitably guarantees that rights holders cannot control all forms of distribution and thus excludes the emergence of absolute monopolies. This anticompetition policy argument can be effectively traced in the EU, where the acceptance of the doctrine of exhaustion shares a causal relationship with the intention of strengthening the internal market and protecting the free movement of goods.⁸

These primary policy considerations are further supplemented by a number of secondary, or indirect, considerations.⁹ Commentators unanimously agree that the mere existence of the doctrine of exhaustion makes it easier to acquire copies, due to their affordability (as it results in the de-

⁶ *UsedSoft v. Oracle* (2012), Case C-128/11, ECLI:EU:C:2012:234 para. 63.

⁷ H. Schack, „Urheber- und Urheber vertragsrecht neubearbeitete Auflage“, *Mohr Siebeck* 3/2005, 180. and T. Targosz, *Global Copyright Three Hundred Years since the Statute of Anne, from 1709 to Cyberspace*, Edward Elgar 2010, Cheltenham, 343.

⁸ In *Théberge*, the Supreme Court of Canada took a similar stance against absolute control by rights holders. Compare to *Théberge v. Galerie d'Art du Petit Champlain Inc., et al.*, [2002] 2 S.C.R. 336, 2002 SCC 34, para. 37. On the decision, see J. de Beer, R. Tomkowicz, „Exhaustion of Intellectual Property Rights in Canada“, *Canadian Intellectual Property Review* 3/2009, 12–13.; S. Ghosh, *The Implementation of Exhaustion Policies – Lessons from National Experiences*, International Centre for Trade and Sustainable Development (ICTSD), Geneva 2013.; 38–39.; E. Crowne, „Anything but Tired: The Doctrine of Exhaustion in Canada“, *Journal of Intellectual Property Law & Practice* 11/2015, 802.

⁹ On these secondary or indirect policy considerations, see R. A. Reese, „The First Sale Doctrine in the Era of Digital Networks“, *Boston College Law Review* 2/2003, 585–610; A. Perzanowski, J. Schultz, „Digital Exhaustion“, *UCLA Law Review* April/2011, 894–901.; T. Serra, „Rebalancing at Resale: ReDigi, Royalties, and the Digital Secondary Market“, *Boston University Law Review* October/2013, 1774–1781.; A. R. Puig, 160–162.; M. A. Shinnall, „Software & Copyright Exhaustion: A Proposal to Amend §117 & Restore Balance to the Copyright System“, *Albany Law Journal of Science and Technology* 24/2014, 376.; S. Reis, „Toward a “Digital Transfer Doctrine”?: The First Sale Doctrine in the Digital Era“, *Northwestern University Law Review* 1/2015, 189–194.; A. Katz, „The First Sale Doctrine and the Economics of Post-Sale Restraints“, *Brigham Young University Law Review* 1/2014, 109–117; G. Rub, „Balancing Copyright Exhaustion“, *Emory Law Journal* 64/2015, 773–795; W. Kerber, „Exhaustion of Digital Goods: An Economic Perspective“, *Zeitschrift für Geistiges Eigentum/Intellectual Property Journal* 2/2016, 153–156. These considerations were discussed by Advocate General Szpunar in his Opinion in the *Tom Kabinet* case. See: Case C-263/18, *Nederlands Uitgeversverbond and Groep Algemene Uitgevers v. Tom Kabinet Internet BV and Others*, Opinion of Advocate General Szpunar, 10 September 2019, EU:C:2019:697, para. 80–96.

crease of retail prices) and their availability (as it maintains access to works being permanently or temporarily withdrawn from the primary channels of the market). In addition, exhaustion supports the preservation of cultural heritage.¹⁰ Without the doctrine of exhaustion, culturally important contents could have potentially been lost from society forever, after the initial distribution is terminated by the rights holders.

Commentators noted that exhaustion ensures the proper functioning of consumer protection law: e.g. by the transparency of transactions,¹¹ respecting the privacy of consumers,¹² or guaranteeing that the consumer expectations (based on the language of an agreement) are met.¹³ Furthermore, the competition generated by secondary markets triggers more innovation by rights holders. Indeed, any overprotection of copyrights and significant restrictions on secondary markets can chill innovation by users and competitors of rights holders.¹⁴ The doctrine also effectively mitigates against the effects of technological “lock-in,” by allowing for a more relaxed enjoyment of works. This is done through decreasing the reliance on the unique formats and channels of access applied by manufacturers, distributors, and aggregators.¹⁵ Exhaustion can ultimately facilitate competition among digital platforms and other service providers.¹⁶ This seems to be plausible in the digital domain but seemed to be a valid claim in the pre-Internet era, too.¹⁷

¹⁰ Compare to e.g. D. K. Mulligan, J. M. Schultz, “Neglecting the National Memory: How Copyright Term Extensions Compromise the Development of Digital Archives”, *Journal of Appellate Practice and Process* 4/2002, 472.; A. Kaufman, “The Vanishing: The Demise of VHS, and the Movies Disappearing Along with It”, *Museum Moving Image*, <http://www.movingimagesource.us/articles/the-vanishing-20090226>, February 26, 2009 (last visited on February 22, 2021); A. Katz, 110.

¹¹ E. Hess, “Code-ifying Copyright: An Architectural Solution to Digitally Expanding the First Sale Doctrine”, *Fordham Law Review* March/2013, 1971–1978.; M. Trampuž, “An Oracle on European Copyright Exhaustion”, *Revue Internationale du Droit d’Auteur* 3/2016, 175–177.

¹² W. Kerber, 165.

¹³ L. Oprysk, S. Karin, “Limitations in End-User Licensing Agreements: Is There a Lack of Conformity Under the New Digital Content Directive?”, *IIC – International Review of Industrial Property and Copyright Law* 5/2020, 594–623.

¹⁴ Wolfgang Kerber noted that “permitting too far-reaching restrictions in regard to the resale and use of digital copies might stifle and block too much further valuable innovation activities, because then the users/innovators might need too often the consent of the copyright owners.” See W. Kerber, 164.

¹⁵ Region codes used on DVDs are such classic access control DRMs that lead to the “lock-in” of lawful acquirers of the original DVDs. See further P. K. Yu, „Region Codes and the Territorial Mess”, *Cardozo Arts and Entertainment Law Journal* 30/2012, 187–264.

¹⁶ W. Kerber, 164.

¹⁷ Aaron Perzanowski and Jason Schultz have shown that several years prior to, and following, the codification of the first-sale doctrine in 1909, US courts allowed for the creative reinter-

2. ON THE DIGITAL

The problems associated with the doctrine of exhaustion have grown concurrently with the emergence of digital technologies, in particular with the development of the Internet. Many commentators foresaw the current dilemma confronting digital exhaustion, as to whether the doctrine of exhaustion is applicable to contents (digital files) that were originally sold over the Internet.¹⁸ Indeed, the emergence of "digital exhaustion" was triggered by digital marketplaces (especially iTunes almost two decades ago) gaining commanding ground in the dissemination of copyright protected contents. The dilemma posed by the tectonic changes in the consumption of cultural goods challenges the preexisting set of economic rights, the freedom to provide services, the free movement of goods, as well as the traditional business models of the copyright industry.

The policy arguments introduced above have their roots in the analog world, prior to the invention of digital technologies and, crucially, the Internet. The drastically altered landscape we face today has prompted certain commentators to reason that the doctrine of exhaustion shall only apply if several supplementary requirements are met. These are as follows: that the copies sold by the rights holder and resold by the acquirers shall not compete (rivalrousness and *Rivalität*), the acquirer of the original copy shall not maintain exclusive control over the copy of the work (excludability and *Exklusivität*), and the quality of the copies shall deteriorate over time (consumability and *Abnutzbarkeit*).¹⁹ It is doubtful whether these requirements can easily be met in the digital age. In light of this, jurisprudence and academia, in several countries, have been reluctant to apply exhaustion to digital content. 21st century copyright laws (as well as rightholders and courts) seem to be, however, less ready to embrace a "digital exhaustion doctrine". I argue and seek to demonstrate that the doctrine *should* be expanded to the digital

pretation or transformation of the purchased copies as well as the creation of new material objects (e.g., rebinding lawfully sold copies of works). See A. Perzanowski, J. Schultz, 912–922.

¹⁸ See P. Koehler, *Der Erschöpfungsgrundsatz des Urheberrechtsim Online-Bereich*, C.H. Beck, München 2000.; Y. Gaubiac, „The Exhaustion of Rights in the Analogue and Digital Environment”, *Copyright Bulletin* 4/2002, 10.; T. Cook, *EU Intellectual Property Law*, Oxford University Press, New York, 2010, 118–120. See further the European Commission’s analysis in Follow-up to the Green Paper on Copyright and Related Rights in the Information Society, COM(96) 568, 199.; and Advocate General Kokott’s Opinion in Football Association Premier League Ltd and Others v. QC Leisure and Others, Joined Cases C-403/08 and C-429/08, ECLI:EU:C:2011:43, paras. 184–188.

¹⁹ G. Capobianco, „Rethinking ReDigi: How a Characteristics-Based Test Advances the „Digital First Sale” Doctrine Debate”, *Cardozo Law Review* 35/2013, 409–413.; H. Zech, „Vom Buch Zur Cloud – Die Verkehrsfähigkeit digitaler Güter“, *Zeitschrift für Geistiges Eigentum/ Intellectual Property Journal* 3/2013, 376–377.

environment. I believe that the policy basis and the goals of the doctrine remain valid in a digital 21st century, too. Control over lawfully accessed copies of protectable expressions by their acquirers is desirable.

Denying the existence of a digital first sale doctrine might be dogmatically easy. The dominance of streaming services over the market of tangible copies also tends to speak against such a doctrine. Indeed, any argument in favor of the digital avatar of the exhaustion doctrine requires verbal gymnastics. The spread of streaming services and the denial of a digital first sale doctrine nevertheless tend to replace one of the most historic and fundamental right of humans, namely, ownership interests with licenses. Such changes are socially undesirable. This presentation aims to highlight the goals and policy arguments in favor of a digital first sale doctrine. The application of the doctrine in the digital domain might guarantee social justice for the class of “lawful users” to preserve their rights to effectively control the fate of copies “purchased” in a digital format.

3. SPEAKING TO THE WALL

In the first edition of my book “Copyright Exhaustion”, I argued that the digital exhaustion conundrum might be solved by the introduction of some normative changes to the international framework/backbone of the exhaustion doctrine; and by the consequent use of some technological measures.²⁰ As of now, currently working on the second edition of that monograph, I argue that the solution lies mainly in reconsidering the policy grounds and – especially – putting greater emphasis on the doctrine’s social (rather than normative) role.

In the *Tom Kabinet* case, the ECJ concluded that the resale of lawfully acquired e-book by an online marketplace runs afoul of the existing norms of copyright law. Likewise, the Second Circuit has confirmed the trial court’s denial of ReDigi’s business model for the resale of lawfully acquired iTunes tracks, even if the model was supported by (an almost perfect) forward-and-delete technology.²¹ Furthermore, following a long and windy legislation process, the European Parliament and of the Council has voted against introducing a “hybrid online sales” contract within the frames of the Directive 2019/770.²² And the list might be continued by other examples. This, almost full, disregard of the policy considerations of exhaustion makes me, on the one hand, feel that it is like talking to the walls, when it is about

²⁰ P. Mezei, *Copyright Exhaustion: Law and Policy in the United States and the European Union*, Cambridge University Press, New York 2018, 158–165.

²¹ *Capitol Records, LLC v. ReDigi Inc.*, 910 F.3d 649, 2018.

²² Directive (EU) 2019/770 of the European Parliament and of the Council of 20 May 2019 on certain aspects concerning contracts for the supply of digital content and digital services.

the “balance” in the digital age, and, on the other hand, that the solution to the said conundrum shall lie elsewhere (than in pure normative changes and technological measures).

4. SEVEN NOTES/RECOMMENDATIONS TO REBALANCE EXHAUSTION IN THE DIGITAL AGE

#1 AG Szpunar echoed a recurring argument in his Opinion to the *Tom Kabinet* case, when he declared exhaustion obsolete in the age of streaming and online subscriptions.²³ There is no doubt that online consumption of copyright-protected contents tend to be more access-based rather than “ownership-based”. Nevertheless, a significant amount of contents is still available for download and purchase; and that is true for almost all sectors of the copyright industry. Consequently, the need to address the resale of lawfully acquired copies of protected subject matter cannot be ignored yet.

#2 In light of the rulings mentioned above, the doctrine of exhaustion can practically lose its relevance in the online environment. Is such castration of the doctrine really in the interests of the society?²⁴ Would it not be wiser to force/keep competition between the rights holders and newcomers in order to guarantee the best available services for the benefit of the whole society?²⁵

#3 Yves Gaubiac noted as early as in 2000 that the dematerialization of works and the advancement of online uses made it necessary to appropriately categorize the supply of digital contents via the Internet. The importance of such categorization is great, as it can directly affect the fate of the doctrine of exhaustion.²⁶ The same opinion was expressed by Advocate General Kokott in *FAPL*.²⁷ The CJEU seemed to be unable to sidestep the service versus goods dichotomy in *Tom Kabinet*. Admittedly, as indicated above, the existing norms do not allow for a “hybrid model” of online contracts. A consumer/end-user oriented approach, which provides “copyright benefits” (in this case, the mere exclusion of the loss of the doctrine of exhaustion) in

²³ Case C-263/18 (AG Opinion), para. 95.

²⁴ A. Ohly, „Anmerkungen zur “Öffentliche Wiedergabe” durch Verkauf “gebrauchter” E-Books – NUV ua/Tom Kabinet”, *Gewerblicher Rechtsschutz und Urheberrecht* 2/2020, 186–187; P. Homar, „Unzulässigkeit der Weiterveräußerung von E-Books – Schlussfolgerungen aus EuGH C-263/18 – Tom Kabinet“, *Medien und Recht* 1/2020, 29.

²⁵ Advocate General Szpunar expressly noted that the position in the *VOB* case (the acceptance of e-lending, partially based on a *de facto* acceptance of digital exhaustion) would lose its significance if the CJEU voted against digital exhaustion. Compare to Case C-263/18 (AG Opinion) paras. 71–72. In *Tom Kabinet*, the CJEU was not frightened by such a consequence.

²⁶ Y. Gaubiac, 10.

²⁷ Joined Cases C-403/08 and C-429/08, *Football Association Premier League Ltd and Others v. QC Leisure and Others, and Karen Murphy v. Media Protection Services Ltd.*, Opinion of AG Kokott, 3 February 2011, EU:C:2011:43, paras. 184–188.

case they conclude an online contract for the provision of digital contents representing protectable subject matter, would be the most reasonable and balanced solution to the stalemate of the service versus goods dichotomy.

#4 In *Tom Kabinet*, AG Szpunar concluded that “although there are strong reasons for recognising the rule of exhaustion of the right of distribution in the case of downloading, other reasons, however, at least as strong, are opposed to such recognition. Thus, the weighing up of the various interests involved does not cause the balance to come down in a different way from that which follows from the letter of the provisions in force”.²⁸ No doubt, balancing various interests is a troublesome and challenging task – and therefore a subjective one as well. With full respect to AG Szpunar’s detailed analysis of the policy considerations, I disagree with such a conclusion. Indeed, if we compare the pros and cons of digital exhaustion, much more relevant arguments speak in favour of generalized application of the doctrine of exhaustion. E.g. the three-step test (especially its third prong, related to the economic effects of any subsequent uses) does not apply to exhaustion; the fact that downstream commerce is cheaper allows for easier access to culture and for the reinvestment of the remaining resources in the economy as a whole; a digital exhaustion doctrine is in full compliance with the logic of the reward theory; voluntary remuneration systems (like the one *Tom Kabinet* or *ReDigi* imagined) might further ease tensions. *De facto* or *de jure* monopolies are not supported by copyright (and competition) law, and therefore the preservation of the *status quo* by the hindering of external innovations is truly undesirable. History also demonstrated that downstream commerce did not quash ‘original’ markets – indeed, rights holders modernized their business models in the wake of new technological or social challenges.²⁹ I believe that the fear of technological superiority of digital files over analogue ones (which is not an absolute truth, however), the negative commercial consequences or the complicated control of file exchanges do not trump the arguments listed above.

#5 The legal distinction between the online supply of software and other subject matter necessarily leads to tensions with other legal norms, especially consumer protection law. As we have seen above, the European Union’s directive on consumer protection treats the online supply of contents equally – irrespective of the copyright status of the works. Consumers can have a valid claim to have their purchases treated on an equal footing – and for the doctrine of exhaustion to apply to lawfully acquired copies of subject matter other than software, too. This argument has been accepted by a recent trial court ruling in France. In *Union Fédérale des Consommateurs*, an associ-

²⁸ Case C-263/18 (AG Opinion) para. 97.

²⁹ See in detail: P. Mezei, 148–154.

ation representing consumers’ interests successfully claimed that a leading computer games producer’s strict limitations on the resale of lawfully acquired computer games ran against French consumer protection laws. The French court also held that such computer games (in compliance with the CJEU’s *Nintendo* ruling), as mixed works, fell under the scope of the InfoSoc Directive, rather than the Software Directive. Consequently, consumers/end-users should be allowed to dispose of the copies they downloaded against payment from the software corporation’s website under the doctrine of exhaustion.³⁰ If this ruling is confirmed by the court of appeals, it will be able to serve as solid grounds for a ‘consumer-law-based doctrine of exhaustion’ on a European level, too.

#6 The CJEU’s treatment of e-books as a service rather than goods in *EC v. France*, and the reliance on the making available to the public rather than on the distribution right in *Tom Kabinet* does not only lead to the exclusion of e-books (and almost all other subject matters) from the scope of exhaustion, but also narrows down the limitations and exceptions available to end-users (lawful acquirers) under the InfoSoc Directive. As Member States have implemented this Directive with notable differences, it is possible that nationals of various EU countries face significantly different treatment with regard to limitations and exceptions.

#7 Accessibility (of at least “used” copies over secondhand markets) might become an even more pressing need in and after the Coronavirus SARS-CoV-2 pandemic (COVID-19). World IP policy leaders may need to get ready to introduce “emergency IP norms” at some point. COVID-19, and the extensive legal, social and economic limitations imposed by governments during 2020 and 2021 shed light on the vulnerability of the existing IP order. COVID-19 will not only lead to significant (and longstanding) social distancing,³¹ affect remote education,³² media consumption and the copyright industry’s existing business models (especially related to the production and dissemination of content),³³ but it will also curb the disappear-

³⁰ *Union Fédérale des Consommateurs - Que Choisir v. S.A.R.L. Valve*, Tribunal de Grande Instance de Paris, N° RG 16/01008.

³¹ G. Lichfield, „We’re Not Going Back to Normal”, MIT Technology Review, (www.technologyreview.com/s/615370/coronavirus-pandemic-social-distancing-18-months/), March 17, 2020 (last visited on February 22, 2021).

³² C. Craig, B. Tarantino: “An Hundred Stories in Ten Days: COVID-19 Lessons for Culture, Learning, and Copyright Law”, *Osgood Hall Law Journal* 3/2021, 567–604.

³³ B. Barnes, N Sperling, „Studio’s Movies in Theaters Will Be Offered for In-Home Rental”, *The New York Times*, (www.nytimes.com/2020/03/16/business/media/coronavirus-universal-home-movies.html) March 16, 2020 (last visited on February 22, 2021); A. Alter, „Amazon Unveils E-Book Subscription Service, With Some Notable Absences”, *The New York Times*, (<http://www.nytimes.com/2014/07/19/business/media/amazon-introduces-kindle-subscription-service.html>), July 18, 2014 (last visited on February 22, 2021).

ance of offline retailers.³⁴ The growing need for online consumption and the slowly vanishing,³⁵ but still existing interests of consumers toward ownership may also support the application of the exhaustion doctrine to copies supplied via the Internet. No doubt, only extensive empirical research can prove whether a digital exhaustion doctrine would be advisable under such an "emergency IP regime".

5. CONCLUSION

In sum, to solve the digital exhaustion conundrum, judges and legislators shall take into consideration more arguments benefitting the "class of consumers", people who are practically curtailed of some privileges that – on the other end of the spectrum – used to limit the exclusive rights of various right holders. To be more certain at this stage, I argue for the followings. Let's recall that I stated that the doctrine of exhaustion is based upon three primary policy objectives: the superiority of property rights over copyrights, the reward theory, and the restraint of rights holders over market control. These objectives are further supplemented with various "secondary", but not less relevant considerations. Suppose that we are devoted to keep balance between social classes. If so, in an online environment, where the superiority of property rights over copyrights might be at stake in the lack of a clear and general acceptance of "virtual ownership", the two remaining primary policy considerations shall come into the foreground. The reward theory and restraint of rights holders over market control shall dominate the discourse. An even more balanced solution might be reached, if we keep our eyes on the secondary goals of exhaustion, mainly those related to the role of the doctrine in preserving access to cultural goods through downstream commerce. This is the only way to balance the various interests at stake and guarantee the best available social justice.

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**ИСЦРПЉЕЊЕ АУТОРСКОГ ПРАВА НА ДИГИТАЛНИМ
ПРИМЈЕРЦИМА АУТОРСКОГ ДЈЕЛА: УНАПРЕЂЕЊЕ
СОЦИЈАЛНЕ ПРАВДЕ У ЕКОСИСТЕМУ АУТОРСКОГ ПРАВА
НА ИНТЕРНЕТУ - КРИТИЧКИ ОСВРТ НА ПРЕСУДУ СУДА
ПРАВДЕ ЕВРОПСКЕ УНИЈЕ У СЛУЧАЈУ ТОМ КАБИНЕТ**

Резиме

Улога ауторског права у унапређењу социјалне правде је нејасна. На једној страни (примарно), циљ ауторског права је да гарантује мање или више искључиву заштиту у корист стваралаца и других учесника који имају допринос у стваралачком процесу (нпр. издавачи, продуценти). На другој страни, ауторско право треба да успостави правичну равнотежу између интереса различитих учесника (заинтересованих страна), како у корист појединаца, тако и друштва у цјелини. Средства за постизање те равнотеже су нпр. различита ограничења и изузеци (укључујући доктрину о фер употреби у САД), ограничено трајање заштите, мјере заштите засноване на процедуралним и основним правима. Међутим, ова средства за постизање равнотеже најчешће остају „објективна“ по природи и примјењују се на све припаднике одређене интересне групе (нпр. носиоци права, корисници по основу лиценци или слободне употребе, потрошачи итд.). Одредбе ауторског права (и повремено, недостатак искључивих права) често унапређују друштвено пожељне циљеве, нпр. олакшавање приступа и очувања или ширења културних добара, подршка креативној преради садржаја итд. Овим одредбама (нормама) ипак недостају перспективе „социјалне правде“. Циљ рада је да истакне кључну улогу доктрине о исцрпљењу права или о првој продаји у јачању социјалне правде, нарочито у свјетлу скорашње судске праксе која се односи на примјену доктрине у дигиталном домену.

Кључне ријечи: *Ауторско право; Социјална правда; Доктрина прве продаје; Доктринна исцрпљења права; Дигитално ауторско право; Том Кабинет; Суд правде Европске уније.*