

Organizational and Legal Issues Surrounding E-sport within the International Olympic System

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Abstract

On 28 October 2017, the sixth Olympic Summit was organized in Lausanne, bringing together representatives of the international Olympic Movement. One of the topics discussed was the 'Development of eSports'. The International Olympic Committee (IOC) quickly committed to the e-sport community by organizing the first e-sport Forum in 2018 in Lausanne. In the run-up to the XXXII Olympiad in Tokyo in 2020, the first Olympic Virtual Series will take place from 13 May to 23 June 2021, with more than 240,000 participants from over 100 countries competing in five e-sport disciplines (baseball, cycling, rowing, sailing and motorsport). The first Olympic e-sport week will be held in Singapore in 2023, with the Olympic Esports Series. The qualifying rounds and finals brought together 500,000 participants to watch more than 130 players compete in 10 e-sport disciplines. These successes led the IOC members meeting in Mumbai (India) at the 141st Session to create an Olympic e-sport Games. The first e-sport Olympic Games will be summoned in 2027 in Riyadh (Saudi Arabia). To organize these Games, the IOC has joined forces with the Saudi Arabian National Olympic and Paralympic Committee (NOC) and the expertise of the Esports World Cup Foundation (EWCF). These first Games are the culmination of a long process of reflection on the legal status of e-sport, which has been recognized as a sporting competition. However, the Olympic recognition of e-sport raises new legal issues, particularly with regard to the protection of the intellectual property rights of video game publishers whose games are selected.

Keywords

E-sport, Olympic Virtual Series, Olympic Esports Series, Olympic e-sport games, legal qualification, intellectual property rights, assignment, video game publishers

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Introduction

Olympism is at the crossroads of ideas that are sometimes organized by players with very different interests.

Contemporary Olympism has become a constitutive dimension of today's culture. In this sense, it is a total social fact. It engages all its political, economic, cultural, social and technological dimensions, and at the same time involves the various forms of daily life of the players who make it up through their practices, their representations, their ethics or their lifestyles. Any individual can therefore find within Olympism personal interests that may diverge from those of the other actors participating in this phenomenon.

In this sense, Olympism could be defined by the concept of the border object (Star & Griesemer, 1989). The border object would succeed in getting disparate players to agree to cooperate in the aims of Olympism. 'The border object is that device, whether conceptual or material, which allows a flexible articulation between different positions and at the same time, establishes a framework for action that is sufficiently rigid to be structuring' (Hert, 1999, 104).

The Olympic Movement must therefore succeed in involving these different players in its work so that they contribute to its promotion while serving their own interests. The International Olympic Committee (IOC) must know how to 'translate the interests of others' so that the cosmopolitan group of players becomes allies mobilized around Olympism, while continuing to serve their own ends. The complexity of this challenge causes uncertainty in defining the realities of a border whose location is constantly unfinished (Guérin et al., 2010).

Beyond the border object, but even more symbolically, the concept of Olympism is a cement between these different players and the different worlds they represent. 'Thanks to the border object, the players in these social worlds can negotiate their differences and bring their respective points of view into agreement' (Trompette & Vinck, 2009, 9). Clearly, Olympism acts as a link between different conceptions and centers of political, economic and philosophical interests. The links that organize these different worlds conceive and legitimize the place of the Olympic Movement in contemporary society. In this way, Olympism sees itself as a legitimate link between the political, economic, educational and philosophical spheres.

The priority of the international Olympic system is to be in step with the evolution of our society, as demonstrated, for example, by the creation by the IOC in 1990 of the European Youth Olympic Festival (EYOF). In 1994, the environment became the third pillar of Olympism after sport and education. In 2007, the Youth Olympic Games (YOG) were established. At the 142nd IOC Session in Paris in July 2024, the IOC officially announced the creation of the E-sport Olympic Games, the inaugural event of which will take place in 2027 in the Kingdom of Saudi Arabia. IOC President Thomas Bach underlined the importance of this initiative: 'This is truly a new era for the IOC. With the confirmation of the e-sport Olympic Games, we are keeping pace with the digital revolution¹.

Our essay revolves around the following questions: what are the links and collaborations between the e-sports industry and the international Olympic movement? Is

¹ Olympics.com, 23 July 2024.

the rejuvenation of the Olympic programme, with its new societal aspirations, at odds with traditional sports? What kind of organizational and legal issues are involved?

To answer these questions, our presentation will look at the IOC's involvement, its links with the e-sports industry and the legal issues raised by the e-sport Olympics.

1. The IOC's commitment to e-sport

On 28 October 2017, the sixth Olympic Summit was held in Lausanne², bringing together representatives of the international Olympic Movement. With the aim of ensuring the long-term future of the Olympic system and its development, seven topics were discussed, including 'The development of eSports'. Following the many parallel organizations of Olympic events, the IOC must take a position on the integration of this discipline into the Games programme. Several large-scale events are serving as tests for the Olympic Movement, such as:

- 2016, e-games organized in Rio de Janeiro (Brazil) alongside the Olympic Games;
- 2018, e-sport is a demonstration discipline at the Asian Games (Indonesia);
- 2018, the e-Sports League, with the support of the IOC, organizes the IEM PyeongChang (South Korea) a few days before the Olympic Winter Games;
- 2018, dedicated round table, at the Olympism in Action Forum at the Youth Olympic Games (YOG), in Buenos Aires. A few resolutions were adopted at this

summit:

» *ESports are growing rapidly, particularly among young people in various countries, and can provide a platform for mobilization within the Olympic Movement.*

» *Competitive eSports could be considered a sporting activity, and the players who take part in them prepare and train with an intensity comparable to that of athletes in other, more traditional sports.*

» *For eSports to be recognized by the IOC as a sport, its content must not infringe Olympic values.*

» *Another prerequisite for IOC recognition is the existence of an organization that guarantees compliance with the rules and regulations of the Olympic Movement (anti-doping, betting, manipulation, etc.)³.*

Following the discussions, the IOC and the World Association of International Sports Federations (AGFIS) were mandated to "engage in a dialogue with the gambling industry and gamblers in order to further explore this issue and keep Olympic Movement stakeholders informed in a timely manner"³.

For the IOC, e-sport is a priority for two main reasons. The growing popularity of e-sport among young people. By 2023, there will be an estimated 3 billion e-sport players worldwide, including 39 million French players. As for its financial growth, it continues to grow. According to DFC intelligence, the video games market was worth 72 billion dollars in 2024, rising to 83 billion dollars in 2028⁴.

With this in mind, the IOC and AGFIS are organizing the first e-sport forum in Lausanne

3 *Ibid.*

2 *International Olympic Committee, 'Olympic Summit Communiqué', [online], <https://www.olympics.com/cio/news/communique-du-sommet-olympique>, page accessed on 13 February 2025. Comité olympique européen, *Le 6e sommet olympique de Lausanne*, [en ligne], <https://www.eurolympic.org/fr/le-6e-somme-olympique-de-lausanne/>, page accessed on 13 February 2025.*

4 *DFC Intelligence, 'The video game industry will thrive in 2025 and beyond, but one of the big three console manufacturers will struggle', [online], https://www-dfcint-com.translate.google.com/video-game-industry-will-flourish-2025-and-beyond-but-one-of-the-big-three-console-makers-will-struggle/?_x_tr_sl=en&_x_tr_tl=fr&_x_tr_hl=fr&_x_tr_pto=sc, page accessed on 13 February 2025.*

in July 2018⁵. The main aim is to envisage ‘opportunities for engagement and interaction’ between the e-sports industry (publishers, event organizers, players, broadcasters, media, etc.) and the international Olympic movement.

Following his election as IOC President in 2013, Germany’s Thomas Bach initiated a new strategic roadmap for the IOC called ‘Agenda 2020’⁶ in December 2014. This document, made up of 40 recommendations, has two objectives: to preserve the place of Olympism in our society and to strengthen the role of sport and its positive impact in our society. In March 2021, the IOC members, meeting at the 137th Session in Lausanne, adopted a new strategic roadmap, the Olympic Agenda 2020+5⁷.

This new document, which is based on the Olympic Agenda 2020, contains five major trends broken down into fifteen recommendations. Among the five major trends, digital transformation is clearly identified and implies the following recommendation number 9:

- Encourage the development of virtual sports and become more involved with video game communities.

For the IOC, this association with the video games industry should, ‘given young

people’s interest in video games and digital entertainment, the creation of unique Olympic products and experiences through virtual sports will increase direct engagement with the public’⁸.

Ahead of the XXXII Olympiad, Tokyo 2020⁹, the first Olympic Virtual Series will take place from 13 May to 23 June 2021, with more than 240,000 participants from over 100 countries competing in five e-sport disciplines (Baseball, Cycling, Rowing, Sailing and Motorsport). ‘These Olympic Virtual Series events aim to maximize online participation and prioritize inclusion with the aim of mobilizing gamers, esports and virtual sports enthusiasts from around the world’¹⁰.

Following the success of the Olympic Virtual Series, the first Olympic e-sports week will be held in Singapore from 22 to 25 June 2023, with the Olympic Esports Series¹¹. This event ‘is a worldwide competition in virtual and simulated sports created by the IOC in collaboration with the international federations (IFs) and video game publishers’¹².

8 International Olympic Committee, ‘The Olympic Agenda 2020 + 5. 15 recommendations’, [online], <https://stillmed.olympics.com/media/Document%20Library/OlympicOrg/IOC/What-We-Do/Olympic-agenda/Agenda-Olympique-2020-5-15-recommandations.pdf>, page accessed on 13 February 2025, page 25.

9 The XXXII Olympiad, Tokyo 2020, because of the COVID-19 epidemic, will take place from 23 July to 8 August 2021.

10 *International Olympic Committee*, ‘*The Olympic Virtual Series*’, [online], <https://www.olympics.com/fr/infos/olympic-virtual-series-everything-you-need-to-know>

11 *International Olympic Committee*, ‘*Everything you need to know about Esports Week 2023*’, [online], <https://www.olympics.com/fr/infos/tout-savoir-semaine-olympique-esports-2023>, page accessed on 13 February 2025.

12 *International Olympic Committee*, ‘*Olympic esports. Enter the arena*’, [online], <https://www.olympics.com/fr/esports/>, page accessed on 13 February 2025.

5 International Olympic Committee and the World Association of International Sports Federations, The Esports Forum, 20 and 21 July 2018, Olympic Museum, Lausanne, Switzerland.

6 *International Olympic Committee*, ‘*The Olympic Agenda 2020*’, [online], <https://www.olympics.com/cio/agenda-olympique-2020>, page accessed on 13 February 2025.

7 *International Olympic Committee*, ‘*The Olympic Agenda 2020 + 5*’, [online], <https://www.olympics.com/cio/agenda-olympique-2020-plus-5>, page accessed on 13 February 2025.

The qualifying rounds and finals attracted 500,000 participants to watch more than 130 players compete in 10 e-sport disciplines:

- Archery (Tic Tac Bow);
- Baseball (WBSC eBASEBALL™: Power Pros);
- Chess (Chess.com);
- Cycling (Zwift);
- Dance (Just Dance);
- Motorsport (Gran Turismo);
- Sailing (Virtual Regatta);
- Shooting (Fortnite);
- Taekwondo (Virtual Taekwondo);
- Tennis (Tennis Clash).

The finals (20,000 tickets sold) generated more than 6 million views of live action across all channels, 75% of which came from people aged between 13 and 34¹³.

In October 2023, IOC members are meeting in Mumbai (India) for the 141st Session. In his opening speech, the IOC President officially announced his intention to create an e-sport Olympic Games. This is a key issue, as 'three billion people around the world are fans of e-sports and gaming. It is estimated that more than 500 million of them are particularly interested in e-sports, which includes virtual and simulation sports'¹⁴. This announcement follows the creation in September 2023 of the IOC's e-sport commission, whose aim is to attract new audiences (mainly young people) and to offer and complement the current range of traditional Olympic sports.

On Tuesday 11 February 2025, the

13 *International Olympic Committee, 'Announcement by the IOC President, in his speech at the opening of the 141st IOC Session in Mumbai, of his intention to create an e-sport Olympic Games'*, [online], <https://www.olympics.com/cio/news/annonce-par-le-president-du-cio-dans-son-allocation-d-ouverture-de-la-141e-session-du-cio-a-mumbai-de-son-intention-de-creer-des-jeux-olympiques-d-e-sport>, page accessed on 13 February 2025.

14 *Ibid.*

announcement was official. The first e-sport Olympic Games will be held in 2027 in Riyadh (Saudi Arabia). At the 142nd IOC Session last July in Paris, IOC members voted in favor of this historic decision. The IOC has joined forces with the Saudi Arabian National Olympic and Paralympic Committee (NOPC) to organize the Games¹⁵ and the expertise of the Esports World Cup Foundation (EWCF).

2. The road to the Olympics: a legal road strewn with pitfalls for e-sport

The first edition of the e-sport Olympic Games in 2027 in Riyadh, Saudi Arabia is a consecration and the end of a long period of uncertainty about the legal status of e-sport. Between intellectual creation as defined by copyright law and sporting competition as defined by the Sports Code, e-sport continues to raise questions in the legal world. Its recognition as an Olympic discipline raises new legal issues, particularly in relation to the exploitation of copyright in the video games that will be selected.

2.1 From the legal status of a 'lottery' to that of a 'video game competition'

The first difficulty encountered by the legislator was to define e-sport (electronic sports), with the France Esport Association proposing no less than forty definitions¹⁶. The

15 International Olympic Committee, 'The first e-sport Olympic Games will be held in Riyadh in 2027 - The journey to the Games begins this year', [online], *Les premiers Jeux Olympiques de l'e-sport se tiendront en 2027 à Riyadh - Le parcours jusqu'aux Jeux commence cette année*, <https://www.olympics.com/cio/news/les-premiers-jeux-olympiques-de-l-e-sport-se-tiendront-en-2027-a-riyadh-le-parcours-jusqu-aux-jeux-commence-cette-annee>, page accessed on 13 February 2025.

16 *Association France Esport*, <https://www.france-esports.org/>

French legislator has chosen to define e-sport in terms of sporting competition, thereby distinguishing it from a simply recreational or casual video game. As such, e-sport is not just a virtual sport for fun, but is characterized by a high level of competition, physical and strategic preparation and a structured and supervised confrontation that does not fall within the scope of gambling and games of chance, according to article L-321-8 of the French Internal Security Code¹⁷. This article stemming from the law of 7 October 2016 replaces the former article L-322-2 of the Internal Security Code. This new article puts an end to the assimilation of e-sport to a lottery defined as an offer made to the public, with the expectation of a win, which involves a financial participation (which is the case for some e-sport tournaments) and an element of chance (although e-sport involves skill it also relies on sometimes random elements)¹⁸.

The economic stakes involved in the development of e-sport are undoubtedly no stranger to this paradigm shift. On a global scale, e-sport is estimated to generate sales of €1.3 billion for 3 billion players¹⁹. Platforms such as Amazon clearly understood the economic stakes associated with the development of e-sport, acquiring Twitch TV, the streaming platform dedicated to e-sport, in 2014. It was in 2016 that the legislator really got to grips with the e-sport issue by regulating the competitive practice of video

games, with the threefold aim of protecting game publishers, e-sports associations and players, who were given professional status subject to employment law²⁰. The status of 'salaried professional competitive video game player' is thus recognized for players paid to take part in video game competitions when they are legally subordinate to an association or company approved by the Ministry responsible for digital technology. However, the rules applicable to sporting competitions are still particularly complex, as they are defined according to the level of financial participation of each player and the tax credit from which video game publishers can benefit under certain conditions²¹.

Two implementing decrees were adopted the following year, in 2017, to clarify the qualification of 'physical' video game tournaments by including them within the scope of sporting competitions²². In particular, the decree of 9 May 2017 on the organization of video game competitions no longer equates the 'physical' video game tournament with a lottery but with a sports competition within the meaning of the Sports Code, i.e. 'a confrontation, organized in accordance with rules approved by a sports federation, of physical and sporting performances or practices'²³.

This change of classification puts an end to the debate on the performative nature of

17 Art. L-321-8 Code de la sécurité intérieure: 'Any competition involving paid or unpaid players whose purpose is to compare, directly or indirectly, their performance in a video game'.

18 Loi n°2016-1321 of 7 October 2016 for a Digital Republic

19 Report of 29 March 2024 on the State's strategy for the development of e-sport 2020-2025.

20 Loi n°2016-1321 du 7 octobre 2016 préc, articles 101 et 102.

21 Article 220 terdecies Code général des impôts.

22 Decree n° 2017-872 du 9 mai 2017 on the status of salaried professional players of competitive video games. Decree n° 2017-871 du 9 mai 2017 on the organisation of video game competitions.

23 Article L-100-1 Code du sport.

e-sport and its physical component. This implies that there is a structured framework regulated by the sports federations applicable to e-sport (although it varies from one federation to another, particularly with regard to the eligibility of players, the format of the competition, the rules in play, technical or material support or ethics and fair play). In doing so, the legislature has departed from the case law of the *Conseil d'Etat* and the criteria established by the administrative courts for classifying e-sport as a sporting discipline, such as the pursuit of physical performance as the main objective and the organization of regular competitions in accordance with specific, well-defined rules (the first point being debatable), as well as from the vision of the Court of Justice of the European Union (CJEU)²⁴. With regard to bridge, the CJEU ruled that 'an activity characterized by an insignificant physical component cannot be regarded as a "sporting discipline" within the meaning of Union law', in other words, in the absence of a significant physical performance, an activity is not a sport (which has consequences both from the point of view of taxation and public subsidies)²⁵. E-sport relies mainly on cognitive skills, reflexes and hand-eye coordination, but its physical dimension is difficult to measure. Until the IOC recognized e-sport as an Olympic discipline, the status of e-sport within the European Union was therefore ambiguous, with some member states such as France already recognizing it as a legal

24 CE 27 octobre 1978, n°05958, French Federation of Alpine and Mountain Clubs; CE 3 mars 2008, n°308568, Federation of aquatic, educational and leisure activities».

25 CJUE 26 octobre 2017, affaire C-90/16, English Bridge Union. From a tax point of view, sports federations benefit from tax exemptions on events (VAT, taxes) within the EU.

discipline, while in others such as Germany, discussions were still underway to establish official status.

2.2 The intellectual property issues involved in the Olympic recognition of e-sport

The inclusion of e-sport in the Olympic Games raises a number of legal difficulties that will probably require a new regulatory framework in the years to come. For the time being, these difficulties stem from the lack of independent governance, the lack of clarity regarding the status of e-sport players (who are sometimes independent and sometimes under contract to teams) and the monopoly of game publishers, whose agreement will have to be obtained before games can be used, even if this is within the Olympic framework.

Unlike the other Olympic disciplines, e-sport is unique in that it is dependent on private players, in this case video game publishers, who have a monopoly on exploitation conferred by intellectual property law²⁶. Since the ruling of the *Assemblée Plénière de la Cour de Cassation* on 7 March 1986, video games have been protected as multimedia intellectual works²⁷. A multimedia work is defined by the *Cour de cassation* as 'a complex work composed of different elements: software, drawings, sounds, scenarios, original music, databases,

26 For example, Psyonix, publisher of Rocket League, Riot Games, publisher of League of Legends, and Electronic Arts, publisher of Fifa Online 4, all of which have been shortlisted for the first Olympic Games (selected for the 2022 Asian Games).

27 Cass. Ass. plén., 7 mars 1986, Atari Inc. c/ Valadon, n° 84-93509 et Cass. Ass. plén., 7 mars 1986, Williams Electronics Inc. c/ Claudie T. et Sté Jeutel, n° 85-91465.

specifically created audiovisual works²⁸. The complexity of the multimedia work resulting from the plurality of its components rules out reducing the video game to its software dimension alone, so that each of its elements can be protected by its own legal regime, whether it be the source code, graphics, characters, scenery and animations, music and sounds or graphic interfaces. Video games are not, therefore, intellectual works protected by a single system, which makes them more difficult to use.

Video games fall within the scope of copyright provided that they are original, i.e. that they bear witness to ‘the personality of the author’, in accordance with case law on the criterion of originality²⁹. In the case of software source code, this imprint is complicated to identify, and case law favors a more empirical criterion based on the developer’s ‘intellectual contribution’³⁰. Furthermore, case law has specified that the originality of a video game is characterized by the existence of creative and distinctive elements that go beyond the simple technical function of the game³¹. Originality does not therefore result from the mechanics of the game alone, but from the visual, sound, narrative and interactive expression of the game. Finally, if the multimedia work is classified as a database, the producer (in this case the publisher) is then the owner of the *sui generis* right granted to database producers³².

The video game’s status as an intellectual

28 Cass. Civ. 1ère, 25 juin 2009, Cryo, n°07-20387.

29 Pour exemple : Cass. Civ. 1ère, 15 mars 2015, n°13-27391.

30 Cass. Ass. plén. 7 mars 1986, Pachot, n°83-10.477.

31 Cass. Com., 7 mars 2002, Tetris, n°01-09321.

32 Art. L-341-1 et 2 CPI.

work means that publishers have a monopoly on exploitation, consisting of a performance right and a reproduction right, as well as moral rights, in particular a disclosure right that could be invoked if an unpublished or substantially modified version of a selected game is used for the Olympic Games³³. In fact, exploiting video games in the context of the Olympics, with all the economic stakes that this implies, will necessarily involve obtaining a more or less permissive exploitation license in compliance with copyright transfer rules³⁴. The application of the principle of exhaustion of the distribution right of video game publishers also appears to be excluded. This principle applies once the author or his successors in title on the territory of a Member State of the European Community have authorized the first sale of one or more physical copies of a work or another State concerns to the Agreement on the European Economic Area. Then, the sale of these copies of this work can no longer be prohibited in the Member States of the European Community and the States party to the Agreement on the European Economic Area³⁵.

It is true that it has been accepted that the distribution right for software expires after the first legal online sale, even if it is subsequently

33 Art. L-122-2 CPI : ‘The representation of the work implies the communication of the work to the public by any process whatsoever. (...)’ ; Art. L-122-3 CPI : ‘Reproduction consists of the physical fixation of the work by any process that enables it to be communicated to the public in an indirect manner. (...)’.

Art. L-121-2 CPI : ‘The author alone has the right to disclose his work. Subject to the provisions of Article L. 132-24, it determines the disclosure process and sets the conditions for disclosure’.

34 Art. L-131-1 CPI.

35 Art. L-122-3-1 CPI.

downloaded online, but the extension of this principle to video games remains uncertain, which for the time being means that the holder of the exploitation rights must authorize each distribution in a new form³⁶. In addition, platforms such as Steam and PlayStation Store have objected to the resale of digital games on the grounds of user license agreements rather than genuine 'sales'. In a ruling handed down on 21 October 2022, the *Paris Court of Appeal* accepted this argument. This Court considers that 'the market for second-hand immaterial copies of video games is likely to affect the interests of copyright owners much more strongly than the second-hand market for computer programs' and restricted the application of the principle of exhaustion of rights to software; this decision was confirmed by the Court of Cassation on 23 October 2024³⁷.

Conclusion

It must therefore be concluded that the use of video games in the context of the Olympics is a new form of distribution, but subject to compliance with the rules governing the assignment of copyright, i.e. a written assignment specifying the rights assigned, their scope and the conditions of use. In addition to the nature of the rights assigned (reproduction, representation, adaptation), the scope of the assignment, the remuneration (in the case of video games, the principle of proportional remuneration is preferred), the conditions of exploitation (methods of distribution and any restrictions) and the guarantees and

obligations of the assignee with regard to the exploitation of the work must all be set out. However, some publishers, such as Nintendo, have a very strict policy on exploitation, imposing drastic technical protection measures on their games and negotiating restrictive distribution agreements for online platforms and their commercial partners, while not hesitating to use the armed arm of copyright by taking infringement action as soon as any exploitation seems harmful to them. We can bet that we will have to deal with the strategies of video game publishers for these future sui generis licenses unless we select video games by including this criterion, but that seems to us to be contrary to the values of Olympism³⁸.

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36 CJUE, 3 juillet 2012, C-128/11, *Usedsoft c/ Oracle* ; CJUE 19 décembre 2019, *Tom Kabinet*.

37 CA Paris, 21 octobre 2022, RG-20-15768. Cass. Civ. 1ère, 23 octobre 2024, n°23-13.738

38 Pour un exemple, CJUE 23 janvier 2014, aff. C-355/12, *Nintendo Co. Ltd, Nintendo of America Inc., Nintendo of Europe GmbH c. PC Box Srl, 9Net Srl*.

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In 2019, he is the founder and director of the first French University Olympic Studies and Research Centre (CEROU) to be recognized by the International Olympic Committee's (IOC) Olympic Studies Centre. On 4 February 2019, to coincide with the launch of Olympic and Paralympic Week (OPW), the Ministry of Higher Education, Research and Innovation, at its instigation, awarded the 'Generation 2024' label to the University. It is one of the first 24 universities in France to be awarded the label. On 27 February 2022, the label was renewed until 2025.

As an associate professor and member of the Culture, Sport, Health and Society (C3S) laboratory, he has a dual focus: Olympic education and the Olympic legacy that he is developing within the school and university system.

In June 2021, he was elected to the board of the French National Olympic and Sports Committee (CNOSF) as a qualified personality. In September 2022, he was appointed a member of the IOC's Olympic Education Commission and ambassador for Paris 2024. In October 2023, he was elected Vice-Chairman of the *French-speaking university network Sport & Étude of the Agence universitaire de la Francophonie* (AUF).

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