

Public Consultation on the review of the EU copyright rules

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I. Introduction

A. Context of the consultation

Over the last two decades, digital technology and the Internet have reshaped the ways in which content is created, distributed, and accessed. New opportunities have materialised for those that create and produce content (e.g. a film, a novel, a song), for new and existing distribution platforms, for institutions such as libraries, for activities such as research and for citizens who now expect to be able to access content – for information, education or entertainment purposes – regardless of geographical borders.

This new environment also presents challenges. One of them is for the market to continue to adapt to new forms of distribution and use. Another one is for the legislator to ensure that the system of rights, limitations to rights and enforcement remains appropriate and is adapted to the new environment. This consultation focuses on the second of these challenges: ensuring that the EU copyright regulatory framework stays fit for purpose in the digital environment to support creation and innovation, tap the full potential of the Single Market, foster growth and investment in our economy and promote cultural diversity.

In its "Communication on Content in the Digital Single Market"¹ the Commission set out two parallel tracks of action: on the one hand, to complete its on-going effort to review and to modernise the EU copyright legislative framework²³ with a view to a decision in 2014 on whether to table legislative reform proposals, and on the other, to facilitate practical industry-led solutions through the stakeholder dialogue "Licences for Europe" on issues on which rapid progress was deemed necessary and possible.

The "Licences for Europe" process has been finalised now⁴. The Commission welcomes the practical solutions stakeholders have put forward in this context and will monitor their progress. Pledges have been made by stakeholders in all four Working Groups (cross border portability of services, user-generated content, audiovisual and film heritage and text and data mining). Taken together, the Commission expects these pledges to be a further step in making the user environment easier in many different situations. The Commission also takes note of the fact that two groups – user-generated content and text and data mining – did not reach consensus among participating stakeholders on either the problems to be addressed or on the results. The discussions and results of "Licences for Europe" will be also taken into account in the context of the review of the legislative framework.

As part of the review process, the Commission is now launching a public consultation on issues identified in the Communication on Content in the Digital Single Market, i.e.: *"territoriality in the Internal Market, harmonisation, limitations and exceptions to copyright in the digital age; fragmentation of the EU copyright market; and how to improve the effectiveness and efficiency of enforcement while underpinning its legitimacy in the wider context of copyright reform"*. As highlighted in the October 2013 European Council Conclusions⁵ *"Providing digital services and content across the single market requires the*

¹ COM (2012)789 final, 18/12/2012.

² As announced in the Intellectual Property Strategy ' A single market for Intellectual Property Rights: COM (2011)287 final, 24/05/2011.

³ *"Based on market studies and impact assessment and legal drafting work"* as announced in the Communication (2012)789.

⁴ See the document "Licences for Europe – ten pledges to bring more content online": http://ec.europa.eu/internal_market/copyright/docs/licences-for-europe/131113_ten-pledges_en.pdf .

⁵ EUCO 169/13, 24/25 October 2013.

establishment of a copyright regime for the digital age. The Commission will therefore complete its on-going review of the EU copyright framework in spring 2014. It is important to modernise Europe's copyright regime and facilitate licensing, while ensuring a high level protection of intellectual property rights and taking into account cultural diversity".

This consultation builds on previous consultations and public hearings, in particular those on the "Green Paper on copyright in the knowledge economy"⁶, the "Green Paper on the online distribution of audiovisual works"⁷ and "Content Online"⁸. These consultations provided valuable feedback from stakeholders on a number of questions, on issues as diverse as the territoriality of copyright and possible ways to overcome territoriality, exceptions related to the online dissemination of knowledge, and rightholders' remuneration, particularly in the audiovisual sector. Views were expressed by stakeholders representing all stages in the value chain, including right holders, distributors, consumers, and academics. The questions elicited widely diverging views on the best way to proceed. The "Green Paper on Copyright in the Knowledge Economy" was followed up by a Communication. The replies to the "Green Paper on the online distribution of audiovisual works" have fed into subsequent discussions on the Collective Rights Management Directive and into the current review process.

B. How to submit replies to this questionnaire

You are kindly asked to send your replies **by 5 February 2014** in a MS Word, PDF or OpenDocument format to the following e-mail address of DG Internal Market and Services: **markt-copyright-consultation@ec.europa.eu**. Please note that replies sent after that date will not be taken into account.

This consultation is addressed to different categories of stakeholders. To the extent possible, the questions indicate the category/ies of respondents most likely to be concerned by them (annotation in brackets, before the actual question). Respondents should nevertheless feel free to reply to any/all of the questions. Also, please note that, apart from the question concerning the identification of the respondent, none of the questions is obligatory. Replies containing answers only to part of the questions will be also accepted.

You are requested to provide your answers directly within this consultation document. For the "Yes/No/No opinion" questions please put the selected answer in **bold** and underline it so it is easy for us to see your selection.

In your answers to the questions, you are invited to refer to the situation in EU Member States. ***You are also invited in particular to indicate, where relevant, what would be the impact of options you put forward in terms of costs, opportunities and revenues.***

The public consultation is available in English. Responses may, however, be sent in any of the 24 official languages of the EU.

C. Confidentiality

The contributions received in this round of consultation as well as a summary report presenting the responses in a statistical and aggregated form will be published on the website of DG MARKT.

Please note that all contributions received will be published together with the identity of the contributor, unless the contributor objects to the publication of their personal data on the

⁶ COM(2008) 466/3, http://ec.europa.eu/internal_market/copyright/copyright-info/index_en.htm#maincontentSec2.

⁷ COM(2011) 427 final, http://ec.europa.eu/internal_market/consultations/2011/audiovisual_en.htm.

⁸ http://ec.europa.eu/internal_market/consultations/2009/content_online_en.htm.

grounds that such publication would harm his or her legitimate interests. In this case, the contribution will be published in anonymous form upon the contributor's explicit request. Otherwise the contribution will not be published nor will its content be reflected in the summary report.

Please read our [Privacy statement](#).

PLEASE IDENTIFY YOURSELF:

Name:

Alix Guillard

Je ne suis pas une organisation mais un citoyen européen concerné par le problème du droit d'auteur puisque j'en vit et que je travail avec régulièrement. Je réponds à la fois en tant qu'auteur puisque je fait par des mes expériences de création et de leur rémunération, en tant que diffuseur parce qu'organisateur de festival bénévole et enfin en tant que consommateur comme tout amateur de culture peut l'être.

In the interests of transparency, organisations (including, for example, NGOs, trade associations and commercial enterprises) are invited to provide the public with relevant information about themselves by registering in the Interest Representative Register and subscribing to its Code of Conduct.

- If you are a Registered organisation, please indicate your Register ID number below. Your contribution will then be considered as representing the views of your organisation.

.....
.....

- If your organisation is not registered, you have the opportunity to [register now](#). Responses from organisations not registered will be published separately.

If you would like to submit your reply on an anonymous basis please indicate it below by underlining the following answer:

- Yes, I would like to submit my reply on an anonymous basis

TYPE OF RESPONDENT (Please underline the appropriate):

- € **End user/consumer** (e.g. internet user, reader, subscriber to music or audiovisual service, researcher, student) **OR Representative of end users/consumers**
→ for the purposes of this questionnaire normally referred to in questions as "**end users/consumers**"

- € **Institutional user** (e.g. school, university, research centre, library, archive) **OR Representative of institutional users**
→ for the purposes of this questionnaire normally referred to in questions as "**institutional users**"

- € **Author/Performer OR Representative of authors/performers**

- € **Publisher/Producer/Broadcaster** **OR** **Representative** **of** **publishers/producers/broadcasters**
→ the two above categories are, for the purposes of this questionnaire, normally referred to in questions as "**right holders**"

- € **Intermediary/Distributor/Other service provider** (e.g. online music or audiovisual service, games platform, social media, search engine, ICT industry) **OR Representative of intermediaries/distributors/other service providers**
→ for the purposes of this questionnaire normally referred to in questions as "**service providers**"

- € **Collective Management Organisation**
- € **Public authority**
- € **Member State**
- € **Other** (Please explain):

Je réponds en tant qu'auteur parce que je crée des œuvres de l'esprit couvertes par le droit d'auteur qui me font vivre, en tant que diffuseur parce que j'ai, à titre bénévole, organisé un festival de cinéma aux Pays-Bas et en République tchèque. Je réponds aussi en tant qu'utilisateur, amateur de culture comme tout un chacun.

Enfin, je réponds avant tout en tant que citoyen européen qui se sent concerné par le problème du droit d'auteur et de son évolution dans nos sociétés modernes.

II. Rights and the functioning of the Single Market

A. Why is it not possible to access many online content services from anywhere in Europe?

[The territorial scope of the rights involved in digital transmissions and the segmentation of the market through licensing agreements]

Holders of copyright and related rights – e.g. writers, singers, musicians - do not enjoy a single protection in the EU. Instead, they are protected on the basis of a bundle of national rights in each Member State. Those rights have been largely harmonised by the existing EU Directives. However, differences remain and the geographical scope of the rights is limited to the territory of the Member State granting them. Copyright is thus territorial in the sense that rights are acquired and enforced on a country-by-country basis under national law⁹.

The dissemination of copyright-protected content on the Internet – e.g. by a music streaming service, or by an online e-book seller – therefore requires, in principle, an authorisation for each national territory in which the content is communicated to the public. Rightholders are, of course, in a position to grant a multi-territorial or pan-European licence, such that content services can be provided in several Member States and across borders. A number of steps have been taken at EU level to facilitate multi-territorial licences: the proposal for a Directive on Collective Rights Management¹⁰ should significantly facilitate the delivery of multi-territorial licences in musical works for online services¹¹; the structured stakeholder dialogue “Licences for Europe”¹² and market-led developments such as the on-going work in the Linked Content Coalition¹³.

"Licences for Europe" addressed in particular the specific issue of cross-border portability, i.e. the ability of consumers having subscribed to online services in their Member State to keep accessing them when travelling temporarily to other Member States. As a result, representatives of the audio-visual sector issued a joint statement affirming their commitment to continue working towards the further development of cross-border portability¹⁴.

Despite progress, there are continued problems with the cross-border provision of, and access to, services. These problems are most obvious to consumers wanting to access services that are made available in Member States other than the one in which they live. Not all online services are available in all Member States and consumers face problems when trying to access such services across borders. In some instances, even if the “same” service is available in all Member States, consumers cannot access the service across borders (they can only access their “national” service, and if they try to access the "same" service in another Member State they are redirected to the one designated for their country of residence).

⁹ This principle has been confirmed by the Court of justice on several occasions.

¹⁰ Proposal for a Directive of the European Parliament and of the Council of 11 July 2012 on collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online uses in the internal market, COM(2012) 372 final.

¹¹ Collective Management Organisations play a significant role in the management of online rights for musical works in contrast to the situation where online rights are licensed directly by right holders such as film or record producers or by newspaper or book publishers.

¹² You can find more information on the following website: <http://ec.europa.eu/licences-for-europe-dialogue/>.

¹³ You can find more information on the following website: <http://www.linkedcontentcoalition.org/>.

¹⁴ See the document “Licences for Europe – ten pledges to bring more content online”: http://ec.europa.eu/internal_market/copyright/docs/licences-for-europe/131113_ten-pledges_en.pdf.

This situation may in part stem from the territoriality of rights and difficulties associated with the clearing of rights in different territories. Contractual clauses in licensing agreements between right holders and distributors and/or between distributors and end users may also be at the origin of some of the problems (denial of access, redirection).

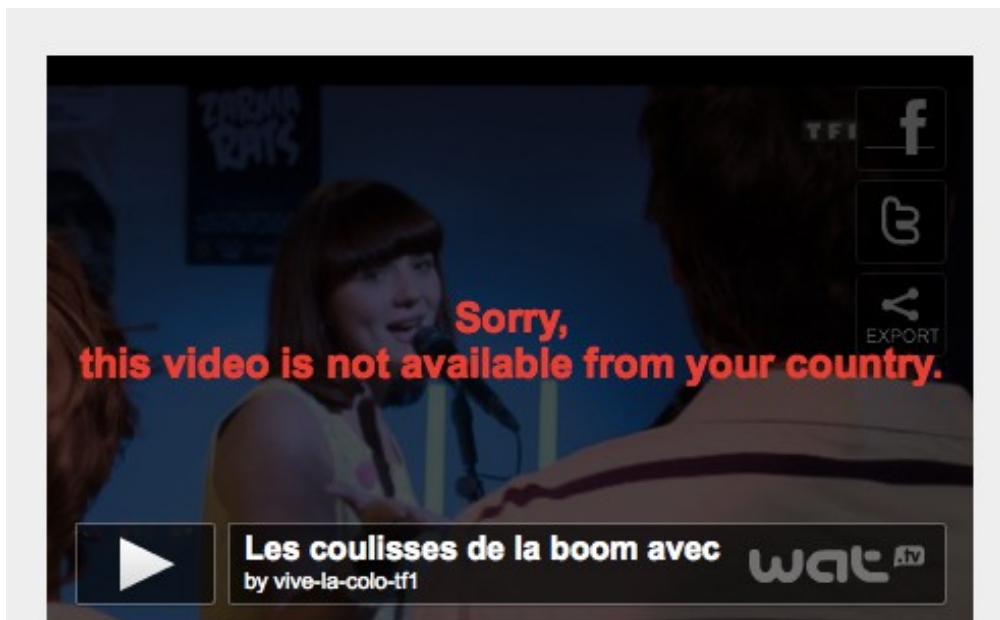
The main issue at stake here is, therefore, whether further measures (legislative or non-legislative, including market-led solutions) need to be taken at EU level in the medium term¹⁵ to increase the cross-border availability of content services in the Single Market, while ensuring an adequate level of protection for right holders.

1. *[In particular if you are an end user/consumer:] Have you faced problems when trying to access online services in an EU Member State other than the one in which you live?*

ü **YES** - Please provide examples indicating the Member State, the sector and the type of content concerned (e.g. premium content such as certain films and TV series, audio-visual content in general, music, e-books, magazines, journals and newspapers, games, applications and other software)

OUI

J'ai rencontré de nombreux problèmes liés à la portée géographique du droit d'auteur. La plupart de ces problèmes concernaient l'accès à la télévision française sur Internet depuis mon pays de résidence. Les reportages et séries ne sont pas accessibles depuis l'étranger parce que les producteurs s'y opposent mais j'ai par exemple constaté que certains journaux étaient censurés (TF1) aussi. Ceci est d'autant plus regrettable que ces émissions ne sont pas disponibles par d'autres moyens comme le câble ou d'autres chaînes de télévision.



J'ai été confronté à ces blocages en essayant de regarder la télévision néerlandaise et anglaise. À l'inverse, il est possible de regarder la télévision tchèque via Internet partout dans le monde. Les tchèques ne semblent pas

¹⁵ For possible long term measures such as the establishment of a European Copyright Code (establishing a single title) see section VII of this consultation document.

bloquer leurs émissions. Cela leur donne un avantage culturel et montre que c'est possible.



D'autres blocages géographiques limitent mon accès à des œuvres, il n'est par exemple pas possible d'utiliser le même compte iTunes quand on déménage d'un pays à l'autre. Si la cause n'est pas forcément le droit d'auteur, il en résulte la même frustration et la même discrimination d'accès à la culture.

Certains sites redirigent vers la version de leurs services dans la langue du pays détecté ce qui est, là aussi frustrant quand le choix d'une autre langue n'est pas proposé. Parfois le contenu est rigoureusement différent et très pauvre. Ce n'est pas une conséquence directe d'une exigence du droit d'auteur mais le choix d'une approche obtuse du marché. En y réfléchissant bien, les blocages cités plus haut, justifiés par le droit d'auteur, sont eux aussi une approche obtuse du marché.

Enfin, j'ai à plusieurs reprises été dans l'impossibilité d'accéder au contenu vidéo de sites comme Youtube ou Dailymotion. La vidéo était présente mais uniquement accessible depuis un pays où les droits avaient été réglés. Il me semble pourtant que la publicité sur ces plate-formes est tout à fait à même de payer ces droits, pourquoi est-ce possible dans un pays et non dans le mien (République tchèque).

Video not available due to geo-restriction by the owner

Search **Noir Désir – Le Vent Nous Portera** or enjoy more videos from the **Music** category.

vevo
avec Dailymotion

Noir Désir – Le Vent Nous Portera official

vevo by VEVO
+ Follow 7.5K

1,501 views

2. *[In particular if you are a service provider:] Have you faced problems when seeking to provide online services across borders in the EU?*

ü **YES** - Please explain whether such problems, in your experience, are related to copyright or to other issues (e.g. business decisions relating to the cost of providing services across borders, compliance with other laws such as consumer protection)? Please provide examples indicating the Member State, the sector and the type of content concerned (e.g. premium content such as certain films and TV series, audio-visual content in general, music, e-books, magazines, journals and newspapers, games, applications and other software).

OUI, En tant qu'organisateur de festival de cinéma, j'ai été sanctionné par le fait que le copyright soit un sujet sensible sur les plate-formes de média sociaux. Après avoir diffusé la bande annonce sur la page facebook de promotion du festival. La vidéo a été supprimé à deux reprises avant que je reçoive une notice en anglais m'indiquant qu'elle avait été retirée par précaution et que je ne devais pas posséder les droits parce que c'était une vidéo professionnelle. La notice se référait au DMCA du droit américain et je n'avais aucun moyen de signaler que j'étais hors de cette juridiction.

Il m'a fallu remplir une «conter notice» et attendre plusieurs jours avant que la vidéo soit à nouveau en ligne. Je n'ai pas pu demander la moindre réparation pour le préjudice porté à la promotion de mon festival.

Quand vous aurez à examiner le droit d'auteur européen, vous voudrez bien veiller à ce que les sites ne puissent pas entreprendre d'action de blocage sous couvert de droit d'auteur sans en avoir la moindre preuve. Les sites agissent de la sorte parce qu'elles reçoivent des menaces ou des signalements de la part de supposés ayant-droits mais dans mon cas cela s'est avéré être faux, c'est le site

lui même qui a pris l'initiative de supprimer le contenu dont je disposais des droits. C'est purement et simplement de la censure.

Ce genre de pratique va à l'encontre de la circulation de l'information et de la promotion culturelle dont les auteurs bénéficient en premier lieu. Elle doit être sanctionnée avec la plus grande sévérité pour que les sites de média sociaux et les hébergeurs de contenu en général ne remplacent pas la justice.

3. *[In particular if you are a right holder or a collective management organisation:] How often are you asked to grant multi-territorial licences? Please indicate, if possible, the number of requests per year and provide examples indicating the Member State, the sector and the type of content concerned.*

[Open question]

Dans mon métier, j'écris tous les jours du code et je crée des graphismes qui sont juridiquement couverts par le droit d'auteur. Le monde de l'informatique ayant accepté la cession pleine de ces droits au maître d'ouvrage, mon salaire comprend la cession de ces droits que je n'ai pas à gérer. Cependant, mes créations sont en ligne sur le web et sont donc diffusées mondialement. J'en suis très fier.

En dehors de mon métier, j'ai écrit plusieurs articles pour un site web commercial qui recherchait du contenu. Bien qu'écrivant aussi en anglais et néerlandais, mes productions ne se sont faites qu'en français, les articles ont été ensuite traduits dans ces deux langues et aussi en allemand. Les droits ont été cédés pour publication sur un site web. Je n'ai donc pas imposé de limitation géographique puisque par définition la diffusion du web est mondiale.

En dehors de ces activités rémunératrices, je suis l'auteur de nombreuses photos diffusées par mes soins sur divers sites. Ces photos sont diffusées sous licences libres (art libre ou cc-by-sa) sur tumblr, flickr ou wikipedia. Plusieurs d'entre elles ont été reprises par des sites ou des journaux (Illustration ci-dessous parue en 2011 dans Métro Paris) dont certains me contactaient pour me dire qu'ils utilisaient une de mes créations. J'en tire une certaine fierté.

Revue de web : vélos volés, animaux malpolis dans le métro et cratère en trompe-l'œil

CRÉÉ : 20-09-2011 18:18

Metro Paris a ratissé pour vous l'Internet mondial et a dégotté les infos qu'il fallait avoir lu sur la capitale.



Alignement de vélos (photo d'illustration).

Photo : Alix Guillard / CC / Flickr.com

Je reçois aussi néanmoins des courriers me demandant des autorisations écrites d'utilisation de ces photos parce que les gens pensent que le droit d'auteur est toujours restrictif. Je suis à chaque fois obligé d'expliquer que la licence que j'ai choisie les y autorise. C'est une perte de temps pour moi mais je préfère prendre le temps de répondre parce que ces personnes montrent qu'ils respectent les créateurs.

Subject: [Amsterdam pictures](#)

Date: 5th March, 2013

Hi Alix,

I was looking at your pictures and I really like them, specially these pictures Mozaiek op Marie Heinekenplein, De Bloem molen, Markt Plein (Amsterdam), Kleurrijke fietsen. I would like to be able to use them on my editorial class from OCADU, in Toronto, Canada, which I currently attend to study graphic design. I would just be using them as part of a class project, were we are learning the importance of photography. I would be providing you with a pdf of the spreads that I use your pictures. I would really appreciate your help. If you have any more questions please contact me at

Les licences libres que j'utilise comme art libre ou cc-by-sa, mais aussi la GPL pourraient être reconnues par la loi ce qui leur offrirait une meilleur visibilité éviterait d'avoir à les expliquer à chaque fois.

4. *If you have identified problems in the answers to any of the questions above – what would be the best way to tackle them?*

[Open question]

Dans tous les cas cités ci-dessus, j'ai remarqué que les problèmes auxquels j'ai fait face, sont dû au fait que les ayants-droits usaient de ces droits pour limiter la diffusion des œuvres sur lesquelles ils ont le monopole.

Ces blocages sont souvent justifiés pour des raisons économiques illusoire, ainsi les chaînes de télévisions qui ne peuvent pas émettre hors de leur pays d'origine parce que les producteurs ne les y autorisent pas ne font concurrence à personne parce que les producteurs en question ont rarement cédé les droits à d'autres télévisions à l'étranger. Ceci rend les contenus inaccessibles alors que les progrès techniques devraient en permettre l'accès facile. J'attends d'une réforme du droit d'auteur en Europe qu'elle interdise les blocages géographique dans les cas où le contenu n'est pas disponible par ailleurs. Je l'ai d'ailleurs expliqué dans [une tribune au journal Rue89](#).

Pour des vidéos musicales bloquées, il s'agit encore une fois d'un abus dont les ayant-droit ne tirent pas partie économique. En levant leur interdiction géographique, ils pourraient générer plus de revenus publicitaires que les diffuseurs pourraient partager de manière équitable. Si la loi sur le droit d'auteur ne leur permet pas de le faire, elle devrait être modifiée pour le permettre. Si elle le permet déjà, il y a peut-être la possibilité de décider d'incitation à des pratiques plus ouvertes.

Pour ce qui concerne les blocages préventifs réalisés sur la base du droit d'auteur présumé. Il porte atteinte à la liberté d'expression, et au droit d'information. En outre il peut être utilisé pour pénaliser un concurrent. Cela devrait être interdit et sujet à de fortes sanctions.

Enfin, pour éviter que les contenus sous domaine public ou licence libre ne soient pas diffusés par manque d'information, il serait préférable que le droit d'auteur s'applique dès la création de l'œuvre mais que le monopole qui s'y rattache n'entre en vigueur que si l'auteur en a formulé la demande. Cela pourrait par exemple passer par la création d'un registre des œuvres protégées (voir questions 15 et suivantes).

5. *[In particular if you are a right holder or a collective management organisation:] Are there reasons why, even in cases where you hold all the necessary rights for all the territories in question, you would still find it necessary or justified to impose territorial restrictions on a service provider (in order, for instance, to ensure that access to certain content is not possible in certain European countries)?*

ü **NO**

6. *[In particular if you are e.g. a broadcaster or a service provider:] Are there reasons why, even in cases where you have acquired all the necessary rights for all the territories in question, you would still find it necessary or justified to impose territorial restrictions on the service recipient (in order for instance, to redirect the consumer to a different website than the one he is trying to access)?*

ü YES – Please explain by giving examples

.....
.....
ü **NO**

ü NO OPINION

7. Do you think that further measures (legislative or non-legislative, including market-led solutions) are needed at EU level to increase the cross-border availability of content services in the Single Market, while ensuring an adequate level of protection for right holders?

ü **YES**

OUI Le futur texte européen devrait favoriser ce que veulent les acteurs de la culture : Les artistes veulent créer, les diffuseurs veulent diffuser cette culture et le public veut y accéder largement et facilement. L'exploitation du monopole voulue par le droit d'auteur a tendance à inverser cette logique et à bloquer certaines innovations technologiques pour préserver les marchés et les intérêts financiers de quelques acteurs (création de rareté pour garder des prix élevés, enfermement d'un artiste dans un marché limité mais plus rentable, contrat d'exclusivité pour circuits fermés, non disponibilité des contenus sur certains supports...).

Les textes devraient permettre d'éviter ces travers. Ils devraient être mis en gardant en tête deux grands principes qui sont les libertés fondamentales à la base de la culture Européenne : Les artistes devraient pouvoir créer à leur guise et le public devrait pouvoir accéder à la culture par le moyen qu'ils désirent.

Enfin, pour favoriser les échanges entre les peuples européens dans une approche équitable, il est souhaitable que ce texte s'applique à tous de la même manière. Un règlement européen serait préférable à une directive.

B. Is there a need for more clarity as regards the scope of what needs to be authorised (or not) in digital transmissions?

[The definition of the rights involved in digital transmissions]

The EU framework for the protection of copyright and related rights in the digital environment is largely established by Directive 2001/29/EC¹⁶ on the harmonisation of certain aspects of copyright and related rights in the information society. Other EU directives in this field that are relevant in the online environment are those relating to the protection of software¹⁷ and databases¹⁸.

¹⁶ Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society.

¹⁷ Directive 2009/24/EC of the European Parliament and of the Council of 23 April 2009 on the legal protection of computer programs.

¹⁸ Directive 96/9/EC of the European Parliament and of the Council of 11 March 1996 on the legal protection of databases.

Directive 2001/29/EC harmonises the rights of authors and neighbouring rightholders¹⁹ which are essential for the transmission of digital copies of works (e.g. an e-book) and other protected subject matter (e.g. a record in a MP3 format) over the internet or similar digital networks.

The most relevant rights for digital transmissions are the reproduction right, i.e. the right to authorise or prohibit the making of copies²⁰, (notably relevant at the start of the transmission – e.g. the uploading of a digital copy of a work to a server in view of making it available – and at the users’ end – e.g. when a user downloads a digital copy of a work) and the communication to the public/making available right, i.e. the rights to authorise or prohibit the dissemination of the works in digital networks²¹. These rights are intrinsically linked in digital transmissions and both need to be cleared.

a. The act of “making available”

Directive 2001/29/EC specifies neither what is covered by the making available right (e.g. the upload, the accessibility by the public, the actual reception by the public) nor where the act of “making available” takes place. This does not raise questions if the act is limited to a single territory. Questions arise however when the transmission covers several territories and rights need to be cleared (does the act of “making available” happen in the country of the upload only? in each of the countries where the content is potentially accessible? in each of the countries where the content is effectively accessed?). The most recent case law of the Court of Justice of the European Union (CJEU) suggests that a relevant criterion is the “targeting” of a certain Member State’s public²². According to this approach the copyright-relevant act (which has to be licensed) occurs at least in those countries which are “targeted” by the online service provider. A service provider “targets” a group of customers residing in a specific country when it directs its activity to that group, e.g. via advertisement, promotions, a language or a currency specifically targeted at that group.

8. Is the scope of the “making available” right in cross-border situations – i.e. when content is disseminated across borders – sufficiently clear?

ü **YES**

OUI, Comme indiqué à la question 3, j'utilise des licences *créative commons* pour mes travaux et elles sont réputées valides pour le monde entier sans besoin de le préciser.

Ce devrait être la même chose pour toute autre licence ou contrat. La limitation géographique devrait être l'exception et elle devrait être motivée afin que le contenu puisse facilement être disponible par un autre moyen.

¹⁹ Film and record producers, performers and broadcasters are holders of so-called “neighbouring rights” in, respectively, their films, records, performances and broadcast. Authors’ content protected by copyright is referred to as a “work” or “works”, while content protected by neighbouring rights is referred to as “other subject matter”.

²⁰ The right to “authorise or prohibit direct or indirect, temporary or permanent reproduction by any means and in any form, in whole or in part” (see Art. 2 of Directive 2001/29/EC) although temporary acts of reproduction of a transient or incidental nature are, under certain conditions, excluded (see art. 5(1) of Directive 2001/29/EC).

²¹ The right to authorise or prohibit any communication to the public by wire or wireless means and to authorise or prohibit the making available to the public “on demand” (see Art. 3 of Directive 2001/29/EC).

²² See in particular Case C-173/11 (Football Dataco vs Sportradar) and Case C-5/11 (Donner) for copyright and related rights, and Case C-324/09 (L’Oréal vs eBay) for trademarks. With regard to jurisdiction see also joined Cases C-585/08 and C-144/09 (Pammer and Hotel Alpenhof) and pending Case C-441/13 (Pez Hejduk); see however, adopting a different approach, Case C-170/12 (Pinckney vs KDG Mediatech).

9. *[In particular if you are a right holder:] Could a clarification of the territorial scope of the “making available” right have an effect on the recognition of your rights (e.g. whether you are considered to be an author or not, whether you are considered to have transferred your rights or not), on your remuneration, or on the enforcement of rights (including the availability of injunctive relief²³)?*

NO

La mise à disposition de mes œuvres mondialement m'offre de plus larges possibilités d'être repris et diffusé. Je ne vois pas de raison d'imposer de restriction géographiques.

Il est tout à fait possible de déléguer l'exercice de mon droit de manière exclusive à un diffuseur national sur une zone donnée. Ce dernier devra simplement prendre en compte les effets possibles d'une diffusion du même contenu depuis un autre pays, sans exiger de contreparties.

b. Two rights involved in a single act of exploitation

Each act of transmission in digital networks entails (in the current state of technology and law) several reproductions. This means that there are two rights that apply to digital transmissions: the reproduction right and the making available right. This may complicate the licensing of works for online use notably when the two rights are held by different persons/entities.

10. *[In particular if you a service provider or a right holder:] Does the application of two rights to a single act of economic exploitation in the online environment (e.g. a download) create problems for you?*

ü YES – Please explain what type of measures would be needed in order to address such problems (e.g. facilitation of joint licences when the rights are in different hands, legislation to achieve the "bundling of rights")

.....
.....

ü NO

ü NO OPINION

c. Linking and browsing

Hyperlinks are references to data that lead a user from one location in the Internet to another. They are indispensable for the functioning of the Internet as a network. Several cases are pending before the CJEU²⁴ in which the question has been raised whether the provision of a clickable link constitutes an act of communication to the public/making available to the public subject to the authorisation of the rightholder.

A user browsing the internet (e.g. viewing a web-page) regularly creates temporary copies of works and other subject-matter protected under copyright on the screen and in the 'cache' memory of his computer. A question has been referred to the CJEU²⁵ as to whether such

²³ Injunctive relief is a temporary or permanent remedy allowing the right holder to stop or prevent an infringement of his/her right.

²⁴ Cases C-466/12 (Svensson), C-348/13 (Bestwater International) and C-279/13 (C More entertainment).

²⁵ Case C-360/13 (Public Relations Consultants Association Ltd). See also

http://www.supremecourt.gov.uk/decided-cases/docs/UKSC_2011_0202_PressSummary.pdf.

copies are always covered by the mandatory exception for temporary acts of reproduction provided for in Article 5(1) of Directive 2001/29/EC.

11. Should the provision of a hyperlink leading to a work or other subject matter protected under copyright, either in general or under specific circumstances, be subject to the authorisation of the rightholder?

ü NO

NON, cette assertion est ridicule et retire toute crédibilité à l'auteur de ce questionnaire.

De la même manière qu'un propriétaire terrien ne possède aucun droit sur l'adresse de son bien une URL n'est pas la propriété de l'auteur de la page qu'elle référence. C'est une information publique sur les moyens de consulter cette page. Elle doit être utilisable par tout un chacun.

12. Should the viewing of a web-page where this implies the temporary reproduction of a work or other subject matter protected under copyright on the screen and in the cache memory of the user's computer, either in general or under specific circumstances, be subject to the authorisation of the rightholder?

NO

NON NON et NON, la mise en place d'une technique de diffusion doit répondre à des critères d'efficacité et n'est nullement dépendante des droits des uns et des autres, ces derniers sont déjà couverts par le contrat de diffusion utilisant ladite technologie. Si la technologie implique la mise en cache, le transcodage ou reproduction du contenu par un quelconque moyen, ce n'est qu'une donnée technique qui n'affecte pas les droits de l'auteur.

A-t-on voulu un jour taxer les lunettes pour les reflets qui s'y posent de temps à autre ?

d. Download to own digital content

Digital content is increasingly being bought via digital transmission (e.g. download to own). Questions arise as to the possibility for users to dispose of the files they buy in this manner (e.g. by selling them or by giving them as a gift). The principle of EU exhaustion of the distribution right applies in the case of the distribution of physical copies (e.g. when a tangible article such as a CD or a book, etc. is sold, the right holder cannot prevent the further distribution of that tangible article)²⁶. The issue that arises here is whether this principle can also be applied in the case of an act of transmission equivalent in its effect to distribution (i.e. where the buyer acquires the property of the copy)²⁷. This raises difficult questions, notably relating to the practical application of such an approach (how to avoid re-sellers keeping and using a copy of a work after they have “re-sold” it – this is often referred to as

²⁶ See also recital 28 of Directive 2001/29/EC.

²⁷ In Case C-128/11 (Oracle vs. UsedSoft) the CJEU ruled that an author cannot oppose the resale of a second-hand licence that allows downloading his computer program from his website and using it for an unlimited period of time. The exclusive right of distribution of a copy of a computer program covered by such a licence is exhausted on its first sale. While it is thus admitted that the distribution right may be subject to exhaustion in case of computer programs offered for download with the right holder's consent, the Court was careful to emphasise that it reached this decision based on the Computer Programs Directive. It was stressed that this exhaustion rule constituted a *lex specialis* in relation to the Information Society Directive (UsedSoft, par. 51, 56).

the “forward and delete” question) as well as to the economic implications of the creation of a second-hand market of copies of perfect quality that never deteriorate (in contrast to the second-hand market for physical goods).

13. [In particular if you are an end user/consumer:] Have you faced restrictions when trying to resell digital files that you have purchased (e.g. mp3 file, e-book)?

NO

14. [In particular if you are a right holder or a service provider:] What would be the consequences of providing a legal framework enabling the resale of previously purchased digital content? Please specify per market (type of content) concerned.

Les mêmes restrictions que celles qui s'imposent à l'acheteur original : diffusion réservée au cercle privé et familial, respect du droit moral etc.

C. Registration of works and other subject matter – is it a good idea?

Registration is not often discussed in copyright in the EU as the existing international treaties in the area prohibit formalities as a condition for the protection and exercise of rights. However, this prohibition is not absolute²⁸. Moreover a system of registration does not need to be made compulsory or constitute a precondition for the protection and exercise of rights. With a longer term of protection and with the increased opportunities that digital technology provides for the use of content (including older works and works that otherwise would not have been disseminated), the advantages and disadvantages of a system of registration are increasingly being considered²⁹.

15. Would the creation of a registration system at EU level help in the identification and licensing of works and other subject matter?

– YES

ü OUI Si le droit d'auteur évolue pour que les œuvres soient par défaut protégées par une licence de type *creative commons attribution*, correspondant plus à l'usage dans notre monde numérique, alors un registre européen des œuvres adoptant une autre licence selon le choix de leurs auteurs peut être un atout.

Le registre devrait être public et explicite de manière à ce que chaque œuvre puisse être rapidement identifiée et ses conditions d'utilisation connues.

16. What would be the possible advantages of such a system?

[Open question]

Le principal avantage de ce registre serait de rendre accessible l'ensemble des créations européennes et d'en connaître la licence sans avoir à ennuyer l'auteur.

Il aurait aussi l'avantage de légitimer certains usages de réutilisation des œuvres dont les auteurs ne veulent en gérer les droits comme les images sur les blogs, la musique que les amateurs envoient sur les sites spécialisés ou les photos que j'envoie sur flickr.

²⁸ For example, it does not affect “domestic” works – i.e. works originating in the country imposing the formalities as opposed to works originating in another country.

²⁹ On the basis of Article 3.6 of the Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works, a publicly accessible online database is currently being set up by the Office for Harmonisation of the Internal Market (OHIM) for the registration of orphan works.

17. What would be the possible disadvantages of such a system?

[Open question]

Il y a un risque de lourdeur bureaucratique à la création de ce registre centralisé. Je propose que ce registre soit réduit à son minimum, l'indexation sur le modèle de l'ISBN. De nombreuses organisations publiques ou privées procèdent déjà à l'enregistrement et au référencement d'œuvres. Elles pourraient conserver cette activité en lien avec le registre central européen.

18. What incentives for registration by rightholders could be envisaged?

[Open question]

Sur le modèle de ce qui existe pour les brevets, le monopole attaché au droit d'auteur qui est la règle actuellement ne serait reconnu que si l'œuvre est référencée dans le registre européen. Cette condition est à mon avis la meilleure incitation à l'utilisation du registre.

D. How to improve the use and interoperability of identifiers

There are many private databases of works and other subject matter held by producers, collective management organisations, and institutions such as libraries, which are based to a greater or lesser extent on the use of (more or less) interoperable, internationally agreed 'identifiers'. Identifiers can be compared to a reference number embedded in a work, are specific to the sector in which they have been developed³⁰, and identify, variously, the work itself, the owner or the contributor to a work or other subject matter. There are notable examples of where industry is undertaking actions to improve the interoperability of such identifiers and databases. The Global Repertoire Database³¹ should, once operational, provide a single source of information on the ownership and control of musical works worldwide. The Linked Content Coalition³² was established to develop building blocks for the expression and management of rights and licensing across all content and media types. It includes the development of a Rights Reference Model (RRM) – a comprehensive data model for all types of rights in all types of content. The UK Copyright Hub³³ is seeking to take such identification systems a step further, and to create a linked platform, enabling automated licensing across different sectors.

19. What should be the role of the EU in promoting the adoption of identifiers in the content sector, and in promoting the development and interoperability of rights ownership and permissions databases?

[Open question]

Son rôle devrait être minimum, s'assurer que le système est ouvert à toute création qu'il est pérenne et interopérable et que les données soient facilement accessibles

³⁰ E.g. the International Standard Recording Code (ISRC) is used to identify recordings, the International Standard Book Number (ISBN) is used to identify books.

³¹ You will find more information about this initiative on the following website: <http://www.globalrepertoiredatabase.com/>.

³² You will find more information about this initiative (funded in part by the European Commission) on the following website: www.linkedcontentcoalition.org.

³³ You will find more information about this initiative on the following website: <http://www.copyrighthub.co.uk/>.

(dans toutes les langues de l'Union). Un règlement européen pourrait valider son fonctionnement en rendant officiellement son contenu opposable.

E. Term of protection – is it appropriate?

Works and other subject matter are protected under copyright for a limited period of time. After the term of protection has expired, a work falls into the public domain and can be freely used by anyone (in accordance with the applicable national rules on moral rights). The Berne Convention³⁴ requires a minimum term of protection of 50 years after the death of the author. The EU rules extend this term of protection to 70 years after the death of the author (as do many other countries, e.g. the US).

With regard to performers in the music sector and phonogram producers, the term provided for in the EU rules also extend 20 years beyond what is mandated in international agreements, providing for a term of protection of 70 years after the first publication. Performers and producers in the audio-visual sector, however, do not benefit from such an extended term of protection.

20. Are the current terms of copyright protection still appropriate in the digital environment?

– **NO**

NON, Devant la multiplication des offres et la facilité de diffusion rendue possible par le monde numérique, la durée de vie économique d'une œuvre s'est considérablement raccourcie. Elle excède rarement les 5 ans pour les œuvres à succès. Il est inutile de maintenir un monopole au delà de cette période et cela est contre-productif parce que souvent le titulaire des droits ne veut pas engager de frais pour maintenir la diffusion du produit alors que si la protection de ce dernier avait expiré, des passionnés s'en serait servit pour leur marché de niche.

De nombreux labels indépendants se sont fait une spécialité de dégoter les enregistrements tombés dans le domaine public et de les remastériser pour les proposer au public. Cette activité excelle dans le classique et le jazz vocal on peut aussi citer Cristal records pour les musiques de films ou Marianne Mélodie pour la chanson française. Ce formidable travail pourrait être encouragé en baissant la durée de protection des œuvres sans que l'économie du droit d'auteur en soit réellement affectée.

Dans mon pays de résidence, la République tchèque, le parti pirate a proposé de ramener la durée de protection à 5 à 10 ans. D'autres études montrent un monopole viable à 15 ou 20 ans selon le type d'œuvres. Une protection allant au delà de 20 ans freine la création parce que les producteurs préfèrent capitaliser sur leur catalogue sans miser sur les jeunes talents. Elle freine aussi la création en compliquant la création d'œuvres s'inspirant de créations précédentes par une gestion des droits contraignantes. Tout pousse à baisser la durée de protection des droits.

Je suis conscient que cette proposition de ramener le monopole du droit d'auteur à 20 ans va à l'encontre des traités internationaux, notamment la convention de Berne mais avec l'avènement du numérique il est temps que cette convention soit revue. Elle devra prendre en compte l'avis de l'ensemble de la chaîne de création et pas uniquement les gouvernements et les grosses majors. Il serait bien que l'Europe donne le bon signal en réduisant rapidement la durée des droits au minimum possible, soit 50 ans après première publication.

³⁴ Berne Convention for the Protection of Literary and Artistic Works, <http://www.wipo.int/treaties/en/ip/berne/>.

III. Limitations and exceptions in the Single Market

Limitations and exceptions to copyright and related rights enable the use of works and other protected subject-matter, without obtaining authorisation from the rightholders, for certain purposes and to a certain extent (for instance the use for illustration purposes of an extract from a novel by a teacher in a literature class). At EU level they are established in a number of copyright directives, most notably Directive 2001/29/EC³⁵.

Exceptions and limitations in the national and EU copyright laws have to respect international law³⁶. In accordance with international obligations, the EU *acquis* requires that limitations and exceptions can only be applied in certain special cases which do not conflict with a normal exploitation of the work or other subject matter and do not unreasonably prejudice the legitimate interest of the rightholders.

Whereas the catalogue of limitations and exceptions included in EU law is exhaustive (no other exceptions can be applied to the rights harmonised at EU level)³⁷, these limitations and exceptions are often optional³⁸, in the sense that Member States are free to reflect in national legislation as many or as few of them as they wish. Moreover, the formulation of certain of the limitations and exceptions is general enough to give significant flexibility to the Member States as to how, and to what extent, to implement them (if they decide to do so). Finally, it is worth noting that not all of the limitations and exceptions included in the EU legal framework for copyright are of equivalent significance in policy terms and in terms of their potential effect on the functioning of the Single Market.

In addition, in the same manner that the definition of the rights is territorial (i.e. has an effect only within the territory of the Member State), the definition of the limitations and exceptions to the rights is territorial too (so an act that is covered by an exception in a Member State "A" may still require the authorisation of the rightholder once we move to the Member State "B")³⁹.

The cross-border effect of limitations and exceptions also raises the question of fair compensation of rightholders. In some instances, Member States are obliged to compensate rightholders for the harm inflicted on them by a limitation or exception to their rights. In other instances Member States are not obliged, but may decide, to provide for such compensation. If a limitation or exception triggering a mechanism of fair compensation were to be given cross-border effect (e.g. the books are used for illustration in an online course given by an university in a Member State "A" and the students are in a Member State "B") then there would also be a need to clarify which national law should determine the level of that compensation and who should pay it.

³⁵ Plus Directive 96/9/EC on the legal protection of databases; Directive 2009/24/EC on the legal protection of computer programs, and Directive 92/100/EC on rental right and lending right.

³⁶ Article 9(2) of the Berne Convention for the Protection of Literary and Artistic Works (1971); Article 13 of the TRIPS Agreement (Trade Related Intellectual Property Rights) 1994; Article 16(2) of the WIPO Performers and Phonograms Treaty (1996); Article 9(2) of the WIPO Copyright Treaty (1996).

³⁷ Other than the grandfathering of the exceptions of minor importance for analogue uses existing in Member States at the time of adoption of Directive 2001/29/EC (see, Art. 5(3)(o)).

³⁸ With the exception of certain limitations: (i) in the Computer Programs Directive, (ii) in the Database Directive, (iii) Article 5(1) in the Directive 2001/29/EC and (iv) the Orphan Works Directive.

³⁹ Only the exception established in the recent Orphan Works Directive (a mandatory exception to copyright and related rights in the case where the rightholders are not known or cannot be located) has been given a cross-border effect, which means that, for instance, once a literary work – for instance a novel – is considered an orphan work in a Member State, that same novel shall be considered an orphan work in all Member States and can be used and accessed in all Member States.

Finally, the question of flexibility and adaptability is being raised: what is the best mechanism to ensure that the EU and Member States' regulatory frameworks adapt when necessary (either to clarify that certain uses are covered by an exception or to confirm that for certain uses the authorisation of rightholders is required)? The main question here is whether a greater degree of flexibility can be introduced in the EU and Member States regulatory framework while ensuring the required legal certainty, including for the functioning of the Single Market, and respecting the EU's international obligations.

21. Are there problems arising from the fact that most limitations and exceptions provided in the EU copyright directives are optional for the Member States?

YES

ü OUI, pour la diffusion de mes photos, j'ai des difficultés à gérer certains droits dérivés qui s'imposent à moi. J'ai publié des photos d'une statue de Barbara Hepworth, une sculpteuse Anglaise exposée aux Pays-Bas. Selon le droit d'auteur actuel, les héritiers de la sculpteuse peuvent me réclamer des droits pour la fixation de son œuvre sur la photo mais elle ne le fait pas parce qu'en Angleterre, la liberté de panorama me permet de diffuser cette photo sans son autorisation. Cette liberté n'est pas reconnue en France, pays dont je suis le ressortissant, mais l'est dans mon pays de résidence, la République tchèque. Ai-je le droit de publier cette photo en ligne ? Qu'en est-il à Bruxelles où j'envoie cette réponse ?



Ce n'est qu'un exemple montrant que les exceptions au droit d'auteur, n'étant pas les mêmes d'un pays à l'autre créent de l'insécurité pour le public et même pour les artistes. Il y a un besoin d'harmoniser. Sans cette harmonisation du droit d'auteur, la liberté de circuler et de travailler dans une autre pays de l'Union n'est pas véritable.

J'opterais pour que l'UE adopte un règlement qui impose l'ensemble des exceptions au droit d'auteur à l'ensemble des pays membres. Les pratiques répandues dans un pays ne se heurteront plus à la rigidité d'un autre.

22. Should some/all of the exceptions be made mandatory and, if so, is there a need for a higher level of harmonisation of such exceptions?

– YES

ü OUI Toutes les exceptions au droit d'auteur devraient être explicitement décrites et adoptées dans l'ensemble des pays. Ceci mettra fin à l'insécurité dont je parlais à la question précédente.

23. Should any new limitations and exceptions be added to or removed from the existing catalogue? Please explain by referring to specific cases.

[Open question]

Personne ne peut prétendre connaître en détail l'ensemble des exceptions de l'ensemble des états membres. Je ne pourrais donc pas vous en dresser la liste.

L'exception pour travaux de recherche et pour l'éducation devraient figurer en bonne place car elle permettra de faire faire des économies aux pays membres ce qui est une bonne idée en ces temps de crise.

24. Independently from the questions above, is there a need to provide for a greater degree of flexibility in the EU regulatory framework for limitations and exceptions?

– NO

Si l'ensemble des exceptions sont prises en compte et correctement limitées, le doute sur certaines pratiques n'est plus permis. Il n'y a pas lieu d'introduire de flexibilité.

Seulement les pratiques évoluant en permanence, il serait souhaitable d'introduire de la souplesse en indiquant un principe général qui introduirait un niveau de flexibilité pour les nouvelles pratiques.

25. If yes, what would be the best approach to provide for flexibility? (e.g. interpretation by national courts and the ECJ, periodic revisions of the directives, interpretations by the Commission, built-in flexibility, e.g. in the form of a fair-use or fair dealing provision / open norm, etc.)? Please explain indicating what would be the relative advantages and disadvantages of such an approach as well as its possible effects on the functioning of the Internal Market.

[Open question]

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.....

26. Does the territoriality of limitations and exceptions, in your experience, constitute a problem?

YES

OUI, j'en ai donné un exemple en question 21. Il y a un besoin d'harmonisation.

27. In the event that limitations and exceptions established at national level were to have cross-border effect, how should the question of “fair compensation” be addressed, when such compensation is part of the exception? (e.g. who pays whom, where?)

[Open question]

Si l'exception est inscrite dans la loi, chaque auteur peut adapter son modèle économique à la loi. Il n'y a pas besoin de penser à une quelconque compensation.

A. Access to content in libraries and archives

Directive 2001/29/EC enables Member States to reflect in their national law a range of limitations and exceptions for the benefit of publicly accessible libraries, educational establishments and museums, as well as archives. If implemented, these exceptions allow acts of preservation and archiving⁴⁰ and enable on-site consultation of the works and other subject matter in the collections of such institutions⁴¹. The public lending (under an exception or limitation) by these establishments of physical copies of works and other subject matter is governed by the Rental and Lending Directive⁴².

Questions arise as to whether the current framework continues to achieve the objectives envisaged or whether it needs to be clarified or updated to cover use in digital networks. At the same time, questions arise as to the effect of such a possible expansion on the normal exploitation of works and other subject matter and as to the prejudice this may cause to rightholders. The role of licensing and possible framework agreements between different stakeholders also needs to be considered here.

1. Preservation and archiving

The preservation of the copies of works or other subject-matter held in the collections of cultural establishments (e.g. books, records, or films) – the restoration or replacement of works, the copying of fragile works - may involve the creation of another copy/ies of these works or other subject matter. Most Member States provide for an exception in their national laws allowing for the making of such preservation copies. The scope of the exception differs from Member State to Member State (as regards the type of beneficiary establishments, the types of works/subject-matter covered by the exception, the mode of copying and the number of reproductions that a beneficiary establishment may make). Also, the current legal status of new types of preservation activities (e.g. harvesting and archiving publicly available web content) is often uncertain.

28. (a) [In particular if you are an institutional user:] Have you experienced specific problems when trying to use an exception to preserve and archive specific works or other subject matter in your collection?

⁴⁰ Article 5(2)c of Directive 2001/29.

⁴¹ Article 5(3)n of Directive 2001/29.

⁴² Article 5 of Directive 2006/115/EC.

(b) [In particular if you are a right holder:] Have you experienced problems with the use by libraries, educational establishments, museum or archives of the preservation exception?

ü YES – Please explain, by Member State, sector, and the type of use in question.

.....
.....

ü NO

ü NO OPINION

29. If there are problems, how would they best be solved?

[Open question]

.....
.....

30. If your view is that a legislative solution is needed, what would be its main elements? Which activities of the beneficiary institutions should be covered and under which conditions?

[Open question]

.....
.....

31. If your view is that a different solution is needed, what would it be?

[Open question]

.....
.....

b. Off-premises access to library collections

Directive 2001/29/EC provides an exception for the consultation of works and other subject-matter (consulting an e-book, watching a documentary) via dedicated terminals on the premises of such establishments for the purpose of research and private study. The online consultation of works and other subject-matter remotely (i.e. when the library user is not on the premises of the library) requires authorisation and is generally addressed in agreements between universities/libraries and publishers. Some argue that the law rather than agreements should provide for the possibility to, and the conditions for, granting online access to collections.

32. (a) [In particular if you are an institutional user:] Have you experienced specific problems when trying to negotiate agreements with rights holders that enable you to provide remote access, including across borders, to your collections (or parts thereof) for purposes of research and private study?

(b) [In particular if you are an end user/consumer:] Have you experienced specific problems when trying to consult, including across borders, works and other subject-

matter held in the collections of institutions such as universities and national libraries when you are not on the premises of the institutions in question?

(c) [In particular if you are a right holder:] Have you negotiated agreements with institutional users that enable those institutions to provide remote access, including across borders, to the works or other subject-matter in their collections, for purposes of research and private study?

[Open question]

.....
.....

33. *If there are problems, how would they best be solved?*

[Open question]

.....
.....

34. *If your view is that a legislative solution is needed, what would be its main elements? Which activities of the beneficiary institutions should be covered and under which conditions?*

[Open question]

.....
.....

35. *If your view is that a different solution is needed, what would it be?*

[Open question]

.....
.....

c. E – lending

Traditionally, public libraries have loaned physical copies of works (i.e. books, sometimes also CDs and DVDs) to their users. Recent technological developments have made it technically possible for libraries to provide users with temporary access to digital content, such as e-books, music or films via networks. Under the current legal framework, libraries need to obtain the authorisation of the rights holders to organise such e-lending activities. In various Member States, publishers and libraries are currently experimenting with different business models for the making available of works online, including direct supply of e-books to libraries by publishers or bundling by aggregators.

36. (a) [In particular if you are a library:] Have you experienced specific problems when trying to negotiate agreements to enable the electronic lending (e-lending), including across borders, of books or other materials held in your collection?

(b) [In particular if you are an end user/consumer:] Have you experienced specific problems when trying to borrow books or other materials electronically (e-lending), including across borders, from institutions such as public libraries?

(c) [In particular if you are a right holder:] Have you negotiated agreements with libraries to enable them to lend books or other materials electronically, including across borders?

ü YES – Please explain with specific examples

.....
.....

ü NO

ü NO OPINION

37. If there are problems, how would they best be solved?

[Open question]

.....
.....

The following two questions are relevant both to this point (n° 3) and the previous one (n° 2).

38. [In particular if you are an institutional user:] What differences do you see in the management of physical and online collections, including providing access to your subscribers? What problems have you encountered?

[Open question]

.....
.....

39. [In particular if you are a right holder:] What difference do you see between libraries' traditional activities such as on-premises consultation or public lending and activities such as off-premises (online, at a distance) consultation and e-lending? What problems have you encountered?

[Open question]

.....
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d. Mass digitisation

The term “mass digitisation” is normally used to refer to efforts by institutions such as libraries and archives to digitise (e.g. scan) the entire content or part of their collections with an objective to preserve these collections and, normally, to make them available to the public. Examples are efforts by libraries to digitise novels from the early part of the 20th century or whole collections of pictures of historical value. This matter has been partly addressed at the EU level by the 2011 Memorandum of Understanding (MoU) on key principles on the digitisation and making available of out of commerce works (i.e. works which are no longer

found in the normal channels of commerce), which is aiming to facilitate mass digitisation efforts (for books and learned journals) on the basis of licence agreements between libraries and similar cultural institutions on the one hand and the collecting societies representing authors and publishers on the other⁴³. Provided the required funding is ensured (digitisation projects are extremely expensive), the result of this MoU should be that books that are currently to be found only in the archives of, for instance, libraries will be digitised and made available online to everyone. The MoU is based on voluntary licences (granted by Collective Management Organisations on the basis of the mandates they receive from authors and publishers). Some Member States may need to enact legislation to ensure the largest possible effect of such licences (e.g. by establishing in legislation a presumption of representation of a collecting society or the recognition of an “extended effect” to the licences granted)⁴⁴.

40. [In particular if you are an institutional user, engaging or wanting to engage in mass digitisation projects, a right holder, a collective management organisation:] Would it be necessary in your country to enact legislation to ensure that the results of the 2011 MoU (i.e. the agreements concluded between libraries and collecting societies) have a cross-border effect so that out of commerce works can be accessed across the EU?

ü YES – Please explain why and how it could best be achieved

.....

ü NO – Please explain

.....

ü NO OPINION

41. Would it be necessary to develop mechanisms, beyond those already agreed for other types of content (e.g. for audio- or audio-visual collections, broadcasters’ archives)?

ü YES – Please explain

.....

ü NO – Please explain

.....

ü NO OPINION

⁴³ You will find more information about his MoU on the following website: http://ec.europa.eu/internal_market/copyright/out-of-commerce/index_en.htm .

⁴⁴ France and Germany have already adopted legislation to back the effects of the MoU. The French act (LOI n° 2012-287 du 1er mars 2012 relative à l'exploitation numérique des livres indisponibles du xxe siècle) foresees collective management, unless the author or publisher in question opposes such management. The German act (Gesetz zur Nutzung verwaister und vergriffener Werke und einer weiteren Änderung des Urheberrechtsgesetzes vom 1. Oktober 2013) contains a legal presumption of representation by a collecting society in relation to works whose rightholders are not members of the collecting society.

B. Teaching

Directive 2001/29/EC⁴⁵ enables Member States to implement in their national legislation limitations and exceptions for the purpose of illustration for non-commercial teaching. Such exceptions would typically allow a teacher to use parts of or full works to illustrate his course, e.g. by distributing copies of fragments of a book or of newspaper articles in the classroom or by showing protected content on a smart board without having to obtain authorisation from the right holders. The open formulation of this (optional) provision allows for rather different implementation at Member States level. The implementation of the exception differs from Member State to Member State, with several Member States providing instead a framework for the licensing of content for certain educational uses. Some argue that the law should provide for better possibilities for distance learning and study at home.

42. (a) [In particular if you are an end user/consumer or an institutional user:] Have you experienced specific problems when trying to use works or other subject-matter for illustration for teaching, including across borders?

(b) [In particular if you are a right holder:] Have you experienced specific problems resulting from the way in which works or other subject-matter are used for illustration for teaching, including across borders?

ü **NO**

NON, mes travaux ont été utilisés par des d'élèves pour des activités scolaires et, pour ceux que je connais les élèves ont respecté la licence. Vous pouvez en voir un exemple dans ma réponse à la question 3.

Si mes travaux avaient été protégés par une licence restrictive, j'aurais accepté que les élèves les utilisent malgré tout parce que je pense que le droit à l'éducation est un droit supérieur au droit d'auteur.

43. If there are problems, how would they best be solved?

[Open question]

S'il y a des problèmes, le principe du droit à l'éducation supérieur au droit d'auteur devrait primer.

44. What mechanisms exist in the market place to facilitate the use of content for illustration for teaching purposes? How successful are they?

[Open question]

.....
.....

45. If your view is that a legislative solution is needed, what would be its main elements? Which activities of the beneficiary institutions should be covered and under what conditions?

[Open question]

.....

⁴⁵ Article 5(3)a of Directive 2001/29.

.....
46. If your view is that a different solution is needed, what would it be?

[Open question]
.....
.....

C. Research

Directive 2001/29/EC⁴⁶ enables Member States to choose whether to implement in their national laws a limitation for the purpose of non-commercial scientific research. The open formulation of this (optional) provision allows for rather different implementations at Member States level.

47. (a) [In particular if you are an end user/consumer or an institutional user:] Have you experienced specific problems when trying to use works or other subject matter in the context of research projects/activities, including across borders?

(b) [In particular if you are a right holder:] Have you experienced specific problems resulting from the way in which works or other subject-matter are used in the context of research projects/activities, including across borders?

ü YES – Please explain
.....
.....

ü NO

ü NO OPINION

48. If there are problems, how would they best be solved?

[Open question]
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49. What mechanisms exist in the Member States to facilitate the use of content for research purposes? How successful are they?

[Open question]
.....
.....

⁴⁶ Article 5(3)a of Directive 2001/29.

D. Disabilities

Directive 2001/29/EC⁴⁷ provides for an exception/limitation for the benefit of people with a disability. The open formulation of this (optional) provision allows for rather different implementations at Member States level. At EU and international level projects have been launched to increase the accessibility of works and other subject-matter for persons with disabilities (notably by increasing the number of works published in special formats and facilitating their distribution across the European Union)⁴⁸.

The Marrakesh Treaty⁴⁹ has been adopted to facilitate access to published works for persons who are blind, visually impaired, or otherwise print disabled. The Treaty creates a mandatory exception to copyright that allows organisations for the blind to produce, distribute and make available accessible format copies to visually impaired persons without the authorisation of the rightholders. The EU and its Member States have started work to sign and ratify the Treaty. This may require the adoption of certain provisions at EU level (e.g. to ensure the possibility to exchange accessible format copies across borders).

50. (a) [In particular if you are a person with a disability or an organisation representing persons with disabilities:] Have you experienced problems with accessibility to content, including across borders, arising from Member States' implementation of this exception?

(b) [In particular if you are an organisation providing services for persons with disabilities:] Have you experienced problems when distributing/communicating works published in special formats across the EU?

(c) [In particular if you are a right holder:] Have you experienced specific problems resulting from the application of limitations or exceptions allowing for the distribution/communication of works published in special formats, including across borders?

ü YES – Please explain by giving examples

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.....

ü NO

ü NO OPINION

51. If there are problems, what could be done to improve accessibility?

[Open question]

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⁴⁷ Article 5 (3)b of Directive 2001/29.

⁴⁸ The European Trusted Intermediaries Network (ETIN) resulting from a Memorandum of Understanding between representatives of the right-holder community (publishers, authors, collecting societies) and interested parties such as associations for blind and dyslexic persons (http://ec.europa.eu/internal_market/copyright/initiatives/access/index_en.htm) and the Trusted Intermediary Global Accessible Resources (TIGAR) project in WIPO (<http://www.visionip.org/portal/en/>).

⁴⁹ Marrakesh Treaty to Facilitate Access to Published Works by Visually Impaired Persons and Persons with Print Disabilities, Marrakesh, June 17 to 28 2013.

52. What mechanisms exist in the market place to facilitate accessibility to content? How successful are they?

[Open question]

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E. Text and data mining

Text and data mining/content mining/data analytics⁵⁰ are different terms used to describe increasingly important techniques used in particular by researchers for the exploration of vast amounts of existing texts and data (e.g., journals, web sites, databases etc.). Through the use of software or other automated processes, an analysis is made of relevant texts and data in order to obtain new insights, patterns and trends.

The texts and data used for mining are either freely accessible on the internet or accessible through subscriptions to e.g. journals and periodicals that give access to the databases of publishers. A copy is made of the relevant texts and data (e.g. on browser cache memories or in computers RAM memories or onto the hard disk of a computer), prior to the actual analysis. Normally, it is considered that to mine protected works or other subject matter, it is necessary to obtain authorisation from the right holders for the making of such copies unless such authorisation can be implied (e.g. content accessible to general public without restrictions on the internet, open access).

Some argue that the copies required for text and data mining are covered by the exception for temporary copies in Article 5.1 of Directive 2001/29/EC. Others consider that text and data mining activities should not even be seen as covered by copyright. None of this is clear, in particular since text and data mining does not consist only of a single method, but can be undertaken in several different ways. Important questions also remain as to whether the main problems arising in relation to this issue go beyond copyright (i.e. beyond the necessity or not to obtain the authorisation to use content) and relate rather to the need to obtain “access” to content (i.e. being able to use e.g. commercial databases).

A specific Working Group was set up on this issue in the framework of the "Licences for Europe" stakeholder dialogue. No consensus was reached among participating stakeholders on either the problems to be addressed or the results. At the same time, practical solutions to facilitate text and data mining of subscription-based scientific content were presented by publishers as an outcome of “Licences for Europe”⁵¹. In the context of these discussions, other stakeholders argued that no additional licences should be required to mine material to which access has been provided through a subscription agreement and considered that a specific exception for text and data mining should be introduced, possibly on the basis of a distinction between commercial and non-commercial.

53. (a) [In particular if you are an end user/consumer or an institutional user:] Have you experienced obstacles, linked to copyright, when trying to use text or data mining methods, including across borders?

⁵⁰ For the purpose of the present document, the term “text and data mining” will be used.

⁵¹ See the document “Licences for Europe – ten pledges to bring more content online”:
http://ec.europa.eu/internal_market/copyright/docs/licences-for-europe/131113_ten-pledges_en.pdf .

(b) [In particular if you are a service provider:] Have you experienced obstacles, linked to copyright, when providing services based on text or data mining methods, including across borders?

(c) [In particular if you are a right holder:] Have you experienced specific problems resulting from the use of text and data mining in relation to copyright protected content, including across borders?

ü YES – Please explain

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ü NO – Please explain

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ü NO OPINION

54. If there are problems, how would they best be solved?

[Open question]

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55. If your view is that a legislative solution is needed, what would be its main elements? Which activities should be covered and under what conditions?

[Open question]

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56. If your view is that a different solution is needed, what would it be?

[Open question]

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57. Are there other issues, unrelated to copyright, that constitute barriers to the use of text or data mining methods?

[Open question]

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F. User-generated content

Technological and service developments mean that citizens can copy, use and distribute content at little to no financial cost. As a consequence, new types of online activities are

developing rapidly, including the making of so-called “user-generated content”. While users can create totally original content, they can also take one or several pre-existing works, change something in the work(s), and upload the result on the Internet e.g. to platforms and blogs⁵². User-generated content (UGC) can thus cover the modification of pre-existing works even if the newly-generated/“uploaded” work does not necessarily require a creative effort and results from merely adding, subtracting or associating some pre-existing content with other pre-existing content. This kind of activity is not “new” as such. However, the development of social networking and social media sites that enable users to share content widely has vastly changed the scale of such activities and increased the potential economic impact for those holding rights in the pre-existing works. Re-use is no longer the preserve of a technically and artistically adept elite. With the possibilities offered by the new technologies, re-use is open to all, at no cost. This in turn raises questions with regard to fundamental rights such as the freedom of expression and the right to property.

A specific Working Group was set up on this issue in the framework of the “Licences for Europe” stakeholder dialogue. No consensus was reached among participating stakeholders on either the problems to be addressed or the results or even the definition of UGC. Nevertheless, a wide range of views were presented as to the best way to respond to this phenomenon. One view was to say that a new exception is needed to cover UGC, in particular non-commercial activities by individuals such as combining existing musical works with videos, sequences of photos, etc. Another view was that no legislative change is needed: UGC is flourishing, and licensing schemes are increasingly available (licence schemes concluded between rightholders and platforms as well as micro-licences concluded between rightholders and the users generating the content. In any event, practical solutions to ease user-generated content and facilitate micro-licensing for small users were pledged by rightholders across different sectors as a result of the “Licences for Europe” discussions⁵³.

58. (a) [In particular if you are an end user/consumer:] Have you experienced problems when trying to use pre-existing works or other subject matter to disseminate new content on the Internet, including across borders?

(b) [In particular if you are a service provider:] Have you experienced problems when users publish/disseminate new content based on the pre-existing works or other subject-matter through your service, including across borders?

(c) [In particular if you are a right holder:] Have you experienced problems resulting from the way the users are using pre-existing works or other subject-matter to disseminate new content on the Internet, including across borders?

ü **As a right holder NO:**

En tant qu'auteur, je n'ai pas eu de problème. Pour moi, les personnes partageant du contenu culturel sur les réseaux sociaux partagent leur expérience et leurs émotions avec leurs amis, elles ne devraient pas être empêchées d'échanger avec des tiers à cause du droit d'auteur. Cet échange est équivalent à un échange dans le cercle privé.

Ceci est différent si la personne tire un avantage financier à la diffusion de ce contenu comme c'est le cas par exemple sur Youtube. Le partage de contenu s'apparente à de la diffusion et nécessite une licence. Il peut être difficile de faire la

⁵² A typical example could be the “kitchen” or “wedding” video (adding one's own video to a pre-existing sound recording), or adding one's own text to a pre-existing photograph. Other examples are “mash-ups” (blending two sound recordings), and reproducing parts of journalistic work (report, review etc.) in a blog.

⁵³ See the document “Licences for Europe – ten pledges to bring more content online”:

http://ec.europa.eu/internal_market/copyright/docs/licences-for-europe/131113_ten-pledges_en.pdf .

différence entre contenu personnel et diffusion. Le bénéfice financier pour la personne ou le service semble être la limite la plus claire à fixer.

59. (a) *[In particular if you are an end user/consumer or a right holder:] Have you experienced problems when trying to ensure that the work you have created (on the basis of pre-existing works) is properly identified for online use? Are proprietary systems sufficient in this context?*

(b) *[In particular if you are a service provider:] Do you provide possibilities for users that are publishing/disseminating the works they have created (on the basis of pre-existing works) through your service to properly identify these works for online use?*

as a right holder and broadcaster: YES

OUI, J'ai eu un problème de diffusion de contenu dont je disposais des droits et qui a été censuré par le fournisseur de service (facebook). J'ai expliqué ce problème à la question 2.

J'attends d'un règlement européen qu'il mette des limites aux dérives permises par la loi DMCA américaine et sanctionne les abus comme celui dont j'ai été la victime.

60. (a) *[In particular if you are an end user/consumer or a right holder:] Have you experienced problems when trying to be remunerated for the use of the work you have created (on the basis of pre-existing works)?*

(b) *[In particular if you are a service provider:] Do you provide remuneration schemes for users publishing/disseminating the works they have created (on the basis of pre-existing works) through your service?*

ü YES – Please explain

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.....

ü NO – Please explain

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.....

ü NO OPINION

61. If there are problems, how would they best be solved?

[Open question]

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62. If your view is that a legislative solution is needed, what would be its main elements? Which activities should be covered and under what conditions?

[Open question]

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63. If your view is that a different solution is needed, what would it be?

[Open question]

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IV. Private copying and reprography

Directive 2001/29/EC enables Member States to implement in their national legislation exceptions or limitations to the reproduction right for copies made for private use and photocopying⁵⁴. Levies are charges imposed at national level on goods typically used for such purposes (blank media, recording equipment, photocopying machines, mobile listening devices such as mp3/mp4 players, computers, etc.) with a view to compensating rightholders for the harm they suffer when copies are made without their authorisation by certain categories of persons (i.e. natural persons making copies for their private use) or through use of certain technique (i.e. reprography). In that context, levies are important for rightholders.

With the constant developments in digital technology, the question arises as to whether the copying of files by consumers/end-users who have purchased content online - e.g. when a person has bought an MP3 file and goes on to store multiple copies of that file (in her computer, her tablet and her mobile phone) - also triggers, or should trigger, the application of private copying levies. It is argued that, in some cases, these levies may indeed be claimed by rightholders whether or not the licence fee paid by the service provider already covers copies made by the end user. This approach could potentially lead to instances of double payments whereby levies could be claimed on top of service providers' licence fees⁵⁵⁵⁶.

There is also an on-going discussion as to the application or not of levies to certain types of cloud-based services such as personal lockers or personal video recorders.

64. In your view, is there a need to clarify at the EU level the scope and application of the private copying and reprography exceptions⁵⁷ in the digital environment?

YES

OUI, il faut la supprimer. En France la redevance pour copie privée existe depuis 1985. Son coût ainsi que son assiette ont augmenté au cours des années sans que les sommes collectées soient investies pour la jeune création, ce qui était le but de cette redevance.

La gestion des organismes de collecte est catastrophique et les personnes qui ne sont pas assujetties à cette taxe n'arrivent pas à se faire rembourser. Il faudrait mettre fin à cette mascarade.

⁵⁴ Article 5. 2)(a) and (b) of Directive 2001/29.

⁵⁵ Communication "Unleashing the Potential of Cloud Computing in Europe", COM(2012) 529 final.

⁵⁶ These issues were addressed in the recommendations of Mr António Vitorino resulting from the mediation on private copying and reprography levies. You can consult these recommendations on the following website: http://ec.europa.eu/internal_market/copyright/docs/levy_reform/130131_levies-vitorino-recommendations_en.pdf.

⁵⁷ Art. 5.2(a) and 5.2(b) of Directive 2001/29/EC.

Pour la taxe sur les photocopieurs, il convient de faire la même étude sur son efficacité et sa gestion avant de songer à l'étendre ou de la proroger.

65. *Should digital copies made by end users for private purposes in the context of a service that has been licensed by rightholders, and where the harm to the rightholder is minimal, be subject to private copying levies?*⁵⁸

NO

NON, La copie privée est un droit privé qui se distingue de la diffusion. L'auteur dispose d'un droit sur la diffusion et la copie publique. Ce droit devrait lui apporter suffisamment de revenus sans qu'il ait à s'immiscer dans la pratique privée de son public.

66. *How would changes in levies with respect to the application to online services (e.g. services based on cloud computing allowing, for instance, users to have copies on different devices) impact the development and functioning of new business models on the one hand and rightholders' revenue on the other?*

[Open question]

NON. Encore une fois, la loi n'a pas à construire le modèle commercial des artistes. C'est le travail des artistes, de leurs agents, éditeurs, producteurs. La technologie évolue, la loi aussi évolue, il est normal que les artistes, leurs agents, éditeurs et producteurs fassent évoluer leurs modèles commerciaux.

67. *Would you see an added value in making levies visible on the invoices for products subject to levies?*⁵⁹

ü YES – Please explain

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ü NO – Please explain

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ü NO OPINION

Diverging national systems levy different products and apply different tariffs. This results in obstacles to the free circulation of goods and services in the Single Market. At the same time, many Member States continue to allow the indiscriminate application of private copying levies to all transactions irrespective of the person to whom the product subject to a levy is sold (e.g. private person or business). In that context, not all Member States have ex ante exemption and/or ex post reimbursement schemes which could remedy these situations and reduce the number of undue payments⁶⁰.

⁵⁸ This issue was also addressed in the recommendations of Mr Antonio Vitorino resulting from the mediation on private copying and reprography levies

⁵⁹ This issue was also addressed in the recommendations of Mr Antonio Vitorino resulting from the mediation on private copying and reprography levies.

⁶⁰ This issue was also addressed in the recommendations of Mr Antonio Vitorino resulting from the mediation on private copying and reprography levies.

68. Have you experienced a situation where a cross-border transaction resulted in undue levy payments, or duplicate payments of the same levy, or other obstacles to the free movement of goods or services?

ü YES – Please specify the type of transaction and indicate the percentage of the undue payments. Please also indicate how a priori exemption and/or ex post reimbursement schemes could help to remedy the situation.

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ü NO – Please explain

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.....

ü NO OPINION

69. What percentage of products subject to a levy is sold to persons other than natural persons for purposes clearly unrelated to private copying? Do any of those transactions result in undue payments? Please explain in detail the example you provide (type of products, type of transaction, stakeholders, etc.).

[Open question]

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70. Where such undue payments arise, what percentage of trade do they affect? To what extent could a priori exemptions and/or ex post reimbursement schemes existing in some Member States help to remedy the situation?

[Open question]

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71. If you have identified specific problems with the current functioning of the levy system, how would these problems best be solved?

[Open question]

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V. Fair remuneration of authors and performers

The EU copyright acquis recognises for authors and performers a number of exclusive rights and, in the case of performers whose performances are fixed in phonograms, remuneration rights. There are few provisions in the EU copyright law governing the *transfer* of rights from authors or performers to producers⁶¹ or determining who the owner of the rights is when the

⁶¹ See e.g. Directive 92/100/EEC, Art.2(4)-(7).

work or other subject matter is created in the context of an employment contract⁶². This is an area that has been traditionally left for Member States to regulate and there are significant differences in regulatory approaches. Substantial differences also exist between different sectors of the creative industries.

Concerns continue to be raised that authors and performers are not adequately remunerated, in particular but not solely, as regards online exploitation. Many consider that the economic benefit of new forms of exploitation is not being fairly shared along the whole value chain. Another commonly raised issue concerns contractual practices, negotiation mechanisms, presumptions of transfer of rights, buy-out clauses and the lack of possibility to terminate contracts. Some stakeholders are of the opinion that rules at national level do not suffice to improve their situation and that action at EU level is necessary.

72. [In particular if you are an author/performer:] What is the best mechanism (or combination of mechanisms) to ensure that you receive an adequate remuneration for the exploitation of your works and performances?

[Open question]

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73. Is there a need to act at the EU level (for instance to prohibit certain clauses in contracts)?

ü YES – Please explain

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ü NO – Please explain why

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ü NO OPINION

74. If you consider that the current rules are not effective, what would you suggest to address the shortcomings you identify?

[Open question]

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VI. Respect for rights

Directive 2004/48/EE⁶³ provides for a harmonised framework for the civil enforcement of intellectual property rights, including copyright and related rights. The Commission has

⁶² See e.g. Art. 2.3. of Directive 2009/24/EC, Art. 4 of Directive 96/9/EC.

⁶³ Directive 2004/48/EC of the European Parliament and of the Council of 29 April 2004 on the enforcement of intellectual property rights.

consulted broadly on this text⁶⁴. Concerns have been raised as to whether some of its provisions are still fit to ensure a proper respect for copyright in the digital age. On the one hand, the current measures seem to be insufficient to deal with the new challenges brought by the dissemination of digital content on the internet; on the other hand, there are concerns about the current balance between enforcement of copyright and the protection of fundamental rights, in particular the right for a private life and data protection. While it cannot be contested that enforcement measures should always be available in case of infringement of copyright, measures could be proposed to strengthen respect for copyright when the infringed content is used for a commercial purpose⁶⁵. One means to do this could be to clarify the role of intermediaries in the IP infrastructure⁶⁶. At the same time, there could be clarification of the safeguards for respect of private life and data protection for private users.

75. Should the civil enforcement system in the EU be rendered more efficient for infringements of copyright committed with a commercial purpose?

ü YES – Please explain

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ü NO – Please explain

.....

ü NO OPINION

76. In particular, is the current legal framework clear enough to allow for sufficient involvement of intermediaries (such as Internet service providers, advertising brokers, payment service providers, domain name registrars, etc.) in inhibiting online copyright infringements with a commercial purpose? If not, what measures would be useful to foster the cooperation of intermediaries?

[Open question]

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77. Does the current civil enforcement framework ensure that the right balance is achieved between the right to have one’s copyright respected and other rights such as the protection of private life and protection of personal data?

ü YES – Please explain

.....

ü NO – Please explain

⁶⁴ You will find more information on the following website:
http://ec.europa.eu/internal_market/ipenforcement/directive/index_en.htm
⁶⁵ For example when the infringing content is offered on a website which gets advertising revenues that depend on the volume of traffic.
⁶⁶ This clarification should not affect the liability regime of intermediary service providers established by Directive 2000/31/EC on electronic commerce, which will remain unchanged.

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.....
ii NO OPINION

VII. A single EU Copyright Title

The idea of establishing a unified EU Copyright Title has been present in the copyright debate for quite some time now, although views as to the merits and the feasibility of such an objective are divided. A unified EU Copyright Title would totally harmonise the area of copyright law in the EU and replace national laws. There would then be a single EU title instead of a bundle of national rights. Some see this as the only manner in which a truly Single Market for content protected by copyright can be ensured, while others believe that the same objective can better be achieved by establishing a higher level of harmonisation while allowing for a certain degree of flexibility and specificity in Member States' legal systems.

78. *Should the EU pursue the establishment of a single EU Copyright Title, as a means of establishing a consistent framework for rights and exceptions to copyright across the EU, as well as a single framework for enforcement?*

NO

Pour éviter toute confusion dans les échanges au sein de l'Union il est souhaitable que le droit d'auteur européen soit unifié et que les exceptions d'usage dans un pays membre soient licites dans les autres pays. Une fois que cette loi commune existe, les différents pays peuvent la faire appliquer et respecter selon leurs propres procédures, il n'est pas besoin de créer de juridiction européenne spécialisée.

79. *Should this be the next step in the development of copyright in the EU? Does the current level of difference among the Member State legislation mean that this is a longer term project?*

[Open question]

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VIII. Other issues

The above questionnaire aims to provide a comprehensive consultation on the most important matters relating to the current EU legal framework for copyright. Should any important matters have been omitted, we would appreciate if you could bring them to our attention, so they can be properly addressed in the future.

80. *Are there any other important matters related to the EU legal framework for copyright? Please explain and indicate how such matters should be addressed.*

[Open question]

L'Europe s'est construite sur une idée simple : il était plus humain et plus rentable de construire ensemble un espace de vie commun que de défendre un pré-carré face à ses voisins. Les paysans et les maçons rapportant plus à tout le monde que les soldats et les mercenaires, la France et l'Allemagne d'abord ont montré qu'il était plus humain et plus rentable de partager sa destinée en paix que de s'affronter. (Les mineurs et les sidérurgistes dans le cas de la CECA)

Pour l'Europe de la culture, il faut suivre le même exemple. L'Europe est riche de ses créateurs et n'a pas besoin de barrières juridiques ou de verrous techniques pour les faire valoir. Il est plus humain et surtout plus rentable de faire reposer l'Europe de la culture sur les créateurs, les traducteurs et diffuseurs que sur des juristes et des avocats.

Je suis disponible si vous désirez me contacter pour de plus amples explications :
alix AT guillard POINT fr.