



## **EUROPEAN WRITERS' CONGRESS**

THE FEDERATION OF EUROPEAN WRITERS' ASSOCIATIONS

CONGRES DES ECRIVAINS EUROPEENS

**LA FEDERATION DES ASSOCIATIONS  
EUROPEENNES D'ECRIVAINS**

### **NEWSLETTER**

**2006:1**

with Welcome & Good-bye at the General Secretariat, the Resolution of the 4<sup>th</sup> PLR Seminar, news on the EU i2010 Digital Libraries project, the Culture 2007 Programme, the Situation of authors' rights in various countries, and other issues

### **BULLETIN D'INFORMATION**

**2006:1**

avec les dernières nouvelles du Secrétariat Général, la résolution du 4<sup>e</sup> séminaire sur le Prêt public, des informations concernant le projet i2010 de l'UE, le programme Culture 2007, la situation des droits d'auteur dans des pays divers, etc.

1/2006

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# EWC Newsletter

2006:1

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**Editor: Lore Schultz-Wild**  
**European Writers' Congress**  
**Munich, 06/06/06**

## **NEWS FROM THE GENERAL SECRETARIAT**

### **Welcome and Good-bye**

#### **Finally we've made it!**

A little more than two and a half years after the decision was taken by the delegates of the XVIII European Writers' Congress in Fribourg/Switzerland in autumn 2003 upon Maureen Duffy's proposal, two years after the EWC's first "Brussels office" was formally opened at rue de l'Hôpital 31, thanks to the hospitality of Uni-MEI, the professional fulltime work for the European Writers' Congress in Brussels officially started on the 1<sup>st</sup> of May 2006 at the definite address:

#### **EWC General Secretariat**

**rue du Prince Royal 87, B-1050 Bruxelles**

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**Mobil +32 (0) 479 831 583**

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**e-mail [EWC-Secretariat@inter.nl.net](mailto:EWC-Secretariat@inter.nl.net)**

#### **Finally we've found her!**

After two "runs" with promising candidates and the related rather sobering effects in the course of the past two and a half years, the EWC Board and outgoing General Secretary are delighted to present with a warm welcome – on behalf of all EWC member organisations – our next

#### **EWC General Secretary**

##### **Myriam Diocaretz**

Myriam's education includes a thesis on W. Faulkner and T.S. Eliot in Concepcion/Chile, a Master's degree in English & US literature (Stanford/USA), a PhD in comparative, cultural, translation studies (New York); her teaching experience was acquired in more than a dozen universities & countries; numerous publications. Myriam is bi-lingual: Spanish and English, with fluent French, a good knowledge of the Dutch language and good passive Italian and Portuguese.

She has worked as an authors' agent for some ten years, dealt with copyright & authors' rights issues, and in international meetings voiced & addressed the perspective of authors.

Myriam has been spending years as an expert with the evaluation of a great variety of EC-funded projects and she has lots of experience with applications and multi-stakeholders projects.

We all sincerely hope that her enthusiasm for the work of the EWC and for the task of braving the challenges of the future in close co-operation with the EWC board, member organisations and the EWC's allies and partners will last and grow in the years ahead. Good Luck!

#### **Finally she's managed ...**

In her fare-well message after 13 years as the EWC's General Secretary, Lore Schultz-Wild wrote: "... You may look forward to the fact that as of May 1<sup>st</sup> Myriam Diocaretz is taking over the multitude of tasks, the responsibilities and the very special surprises related to this job.

We all are well aware by now that in addition to our traditional issues at the European level that have been shaped and taken care of over many years mainly by

- a number of competent MEPs,
- DG Internal Market (the *acquis communautaire* concerning authors' moral & economic rights),
- DG Education & Culture (a cultural policy for Europe and financial support for both the EWC's cultural co-operation projects and running business),
- and rather recently DG Competition (collective administration of our rights vs. individual/commercial DRMs),

another issue has developed into a temporarily (?) most important area of concern. It's the EU's ambitious Lisbon strategy under the acronym of i2010 and the mixed blessing of digitisation's impact on both our individual working conditions / economic situation and the "usability" of our works / "content for the creative industries" in general.

I hope that together you will be able to take advantage of the high potential Myriam is offering the EWC via her expert relationship with DG Information Society & Media, in particular concerning the variety of pilot projects and programmes related to THE European Digital Library.

And I trust that together you'll find ways of cherishing and strengthening the EWC's greatest asset, in the future as in the past: the fact that this is not just another group of irksome lobbyists but THE Federation of European Writers Associations – i.e. creators, cultural actors, writers speaking up on their own behalf – making politicians, public servants and fellow creators listen to our case.

It's kind of gratifying to see that 29 years after the first European Writers' Congress in Berlin and after some 15 meagre years as an ever growing federation with statutes, elections etc. pp. reaching far beyond the European Union, the EWC is poised for its brighter future – not only in Brussels, but also at national level, for the benefit of the member organisations. Lots of problems had to be solved and could be overcome in common efforts, while recognition and acknowledgement of the EWC were steadily increasing – thanks in particular to the personal influence and commitment the members of the EWC's Managing Boards brought to bear in all those years.

Perhaps I'll miss some of you in the freedom of my next life.

See you in September at the 4<sup>th</sup> European Conference of Creators' Organisations

**AUTHORS' RIGHTS AND THE EUROPEAN AGENDA 2007-2013:  
Competitiveness & digital challenges, collective action & cultural diversity.**

Bon courage and good luck to all of you!

Lore



**DRAFT PROGRAMME** AS OF JUNE 1ST, 2006

## **AUTHORS' RIGHTS AND THE EUROPEAN AGENDA 2007-2013**

### **Competitiveness & digital challenges, collective action & cultural diversity**

#### **4<sup>th</sup> European Creators' Conference**

organised by the European Writers' Congress/EWC in cooperation with the European Federation of Journalists/EFJ, International Association of Art/IAA Europe and InterGU

under the patronage of the Finnish Presidency (tbc in July)  
and hosted by the European Commission, DG EAC

#### **in Brussels, at the Commission's Van Maerlant Building,**

VM-2, 1st floor, room 3 (entrance right at the corner of rue Belliard / rue Van Maerlant)

#### **on Wednesday, 20<sup>th</sup> September 2006**

from 9:00 am till 6:00 pm (**registration starting at 8:30 am**)

**Working languages: English and French**

**Welcome:** Trond Andreassen, President EWC and N.N., Representative of DG EAC (tbc)

**Keynote Speech/Guest of Honour:** Eric-Emmanuel Schmitt, Writer (tbc)

**Tour d'horizon:** Jukka Liedes, Ministry of Education & Culture, Finland (tbc in June)

**Moderation:** Anne Louise Schelin / EFJ and Trond Andreassen / EWC

#### **1. Positions & Perspectives**

##### **a) Creators' intellectual property and competition in the free market**

- Commissioner Neelie Kroes / N.N., Representative DG Competition (tbc)
- Prof. Dr Josef Drexl / Director Max Planck Institute for Intellectual Property, Munich

##### **b) Cultural diversity and the i2010 initiative**

- Commissioner Ján Figel' / N.N., Representative DG Education & Culture (tbc)
- Valérie Game, Directrice du département des affaires juridiques et de la commande publique à la Bibliothèque nationale de France
- Tarja Koskinen-Olsson, representing a "lesser used language"

##### **c) The management of authors' rights and the implications of information technology**

- Commissioner Charlie McCreevy / N.N., Representative of DG Internal Market & Services (tbc)
- Prof. Dr. André Lucas / Université de Nantes
- Fred Breinersdorfer, scriptwriter, EWC

##### **d) Authors' works, EU "content policy" and global services**

- Commissioner Viviane Reding / N.N., Representative of DG InfoSoc & Media (tbc)
- Aidan White, journalist / European Federation of Journalists
- David Ferguson, composer / Creators' Rights Alliance

#### **2. Plenary discussion, contributions from the floor**

(for example)

Writers: EFJ, EWC, FES, SACD

Authors in the audiovisual field: AIDAA

Film directors: FERA

Employees/creators in the Media & Entertainment Industries: EuroMEI

Members of the European Parliament

Representatives of various Directorates General

Representatives of EU Member States in Brussels

#### **3. Résumé Anne Louise Schelin**

##### **& Resolution**

## DRAFT TIME SCHEDULE

Together with the EWC's first AGM according to the new Statutes under Belgian law on September 21<sup>st</sup>, this conference will be part of the XX European Writers' Congress

**Sept. 19<sup>th</sup>:**

**Board meeting & Delegates' Dinner at the Royal Crown Hotel Brussels**

**Sept. 20<sup>th</sup>:**

**Conference at the Van Maerlant building**

08:30 – 09:00 arrival/registration

09:00 – 10:15

Welcome & Keynote speech & Tour d'horizon

10:15 – 11:00

Panel discussions

a) Creators' IP in the free market / DG Competition

11:00 – 11:30 break

11:30 – 12:30

b) Cultural diversity and the i2010 initiative / DG Education & Culture

12:30 – 14:00 lunch

14:00 – 15:00

c) The management of authors' rights and the implications of information technology / DG Internal Market & Services

15:00 – 16:00

d) Authors' works, EU content policy and global services / DG Information Society & Media

16:00 – 16:30 break

16:30 – 17:15

Plenary discussion

17:15 – 18:00

Résumé & The Brussels Resolution 2006

18:00 Cocktail Reception

**Sept. 21<sup>st</sup>:**

**EWC General Assembly at the Royal Crown Hotel Brussels**

**The budget is (among other items) providing for**

- a) Venue & coffee/tea break: Board meeting (19<sup>th</sup>)
- b) Delegates' dinner (19<sup>th</sup>)
- c) 2 nights accommodation (19/21 September) for members of the EWC Board and one delegate per member organisation at

### **The Royal Crown Hotel Brussels**

**rue Royale 250 Koningsstraat**

**B - 1210 Bruxelles - Brussel**

**Tel : 32 (0)2 220 66 11**

**Fax : 32 (0)2 217 84 44**

**e-mail: [laurie.guilloton@royalcrownbrussels.com](mailto:laurie.guilloton@royalcrownbrussels.com)**

- d) Interpretation E/F & F/E from 9:00 till 18:00, plus technical equipment
- e) 2x coffee/tea breaks (20<sup>th</sup>)
- f) 1x lunch (catering) (20<sup>th</sup>)
- g) Cocktail (perhaps sponsored by AIDAA) (20<sup>th</sup>)
- h) Conference documentation (edition, printing, dissemination)
- i) Venue and coffee/tea break: General Assembly EWC (21<sup>st</sup>) at the Royal Crown Hotel

## **AN OPPORTUNITY FOR AUTHORS**

### **The third European Seminar on Public Lending Right / PLR Madrid, 23-25 March 2006**

This conference, organised by Asociación Colegial de Escritores de España / ACE in cooperation with Jim Parker, the Registrar of PLR in Great Britain and the Norwegian Non-Fiction Writers and Translators' Association, brought together representatives of authors' organisations from 18 European Union member states, and from two candidate states, Croatia and Romania. It has been made possible thanks to the great financial and moral support granted by Kopinor, the Norwegian collecting society and by CEDRO, the Spanish collecting society, in partnership with the European Writers Congress / EWC.

The delegates reviewed the progress of Member States in implementing the PLR provisions of the 1992 Directive on Rental, Lending Rights and Piracy since their last meeting in Rome in September 2004, then organised by Sindacato Nazionale Scrittori / SNS in the framework of the same international partnership.

#### **Conference Resolution:**

The conference strongly supports the efforts being made by the European Commission to enforce correct implementation of the Directive in several established Member States. The conference now urges the Commission to set a clear timetable for implementation and to take legal proceedings where governments fail to respond.

We welcome the inclusion in their PLR legislation by several countries of a requirement for 'equitable' remuneration, and urge the governments of all States to take this as a model for their own legislation.

The conference applauds the establishment of PLR systems in Estonia, Latvia, Lithuania and Slovenia. The conference also recognises that since the Rome meeting some steps have been taken in several of the other newer states towards PLR legislation. However, intervention by the Commission is now required to remind candidate States such as Romania of their PLR obligations under the 1992 Directive.

In particular, the conference urges the government of the host country Spain to immediately take positive steps to implement the Directive and respect the rights of the creators of one of the major literatures of Europe and the world.

Finally, the conference and the EWC – on behalf of authors and creators across the EU – demand that the Commission provides them with an opportunity for full consultation in the discussions leading to the establishment of the European Digital Library under the i2010 initiative to ensure that their legitimate rights are fully taken into account.

#### **Next steps**

The delegates from Hungary were asked to find out about the chances to celebrate the Fourth European Seminar on PLR in Budapest or another Hungarian city in 2007, in cooperation between writers' associations, the Hungarian Ministry of Culture and the "traditional" European partners.

Tiziana Colusso suggested the establishment of an annual list of The top 10 of "best-lenders" (as opposed to bestsellers).

EWC president Trond Andreassen announced the project of an international inquiry on "The Basics of PLR and Authors' Involvement".

The EWC's Working Group on ARAC / Authors' Rights Awareness Campaign will not fail to include PLR, the public libraries and their customers when both defining the target groups & message and designing the strategies for success in the long run.

## EUROPE'S "COLLECTIVE MEMORY" ON THE WEB VIA THE I2010 PROJECT: EUROPEAN DIGITAL LIBRARY

The ministers of the Member States have agreed on a coordinated approach to digitisation. The goal is to provide citizens with unrestricted, sustainable and reliable digital access to the European cultural heritage. To this end, an (informal) National Representatives Group (NRG) was set up, whose responsibility – under the overall management of the Dutch, Luxembourg and UK Presidencies – was to prepare a New Dynamic Action Plan. That plan was adopted in the second half of 2005 under the UK Presidency.

The Austrian Presidency has begun to implement the new action plan. Long-term archiving will be the main theme of an expert conference entitled "An Expedition to European Digital Cultural Heritage - Collecting, Connecting, and Conserving?" (Salzburg, 21-22 June 2006), which will discuss existing actions in the area of digitisation, improving citizens' access to their cultural assets, and the need for strategies for long-term archiving.

For the EWC position paper on the European Digital Libraries project see the next pages.

Myriam Diocaretz, our new General Secretary, will provide us with further in-depth information on this subject, including a brief report on her participation as an expert of long standing in the EU Conference on electronic publishing and the extension of the Digital Library project to South Eastern Europe in Sofia in June.

The 4<sup>th</sup> European Creators' Conference in Brussels (September 20<sup>th</sup>) will also dedicate a panel discussion to the impact of the i2010 digital libraries project on cultural diversity.

### **Co-funding and protection of Intellectual Property Rights**

At least six million books, documents and other cultural works are to be made available to anyone with a Web connection through the European Digital Library over the next five years. "Information technologies can enable you to tap into Europe's collective memory with a click of your mouse", Information Society and Media Commissioner Viviane Reding explained. "The European Commission will help to turn this into reality by co-funding centres of competence for digitisation and providing a truly European framework for protecting, accessing and using intellectual property rights in digital libraries. Member States will have to do their bit by providing the basic means for digitisation".

"This is a very exciting prospect for Europe's libraries and we are eager to make this happen", added Dr Elisabeth Niggemann, Director General of 'Die Deutsche Bibliothek' (the German national library) and chair of CENL, the Conference of European National Librarians.

### **Results of online consultation**

In early March 2006 the Commission published an overview of the results of a major online consultation on the digital libraries initiative which had been launched on 30 September 2005. The 225 replies came from libraries, archives and museums (46%), publishers and right holders - **including the EWC, see next pages** - (19%) and universities / academics (14%). The replies generally welcome the initiative and see it as an opportunity for making Europe's cultural heritage more accessible and usable on the Internet. They also show that opinions are divided on copyright issues, in particular between cultural institutions and right holders.

See: [http://europa.eu.int/information\\_society/activities/digital\\_libraries/consultation/replies/index\\_en.htm](http://europa.eu.int/information_society/activities/digital_libraries/consultation/replies/index_en.htm)

### **An EC flagship project with High Level Expert Group**

The consultation results have helped the Commission to further define the practical set-up of the European Digital Library, which will provide a highly visible, multilingual access point, dedicated to the digital resources of Europe's cultural institutions. It will build upon the TEL-infrastructure, currently the gateway to the catalogue records of collections in a

number of national libraries, which also gives access to a range of digitised resources of the participating libraries. TEL, The European Library, was set up by members of the Conference of European National Librarians and received European Community funding in its early stage.

By the end of 2006, the European Digital Library should encompass full collaboration among the national libraries in the EU. In the years thereafter, this collaboration is to be expanded to archives and museums. Two million books, films, photographs, manuscripts, and other cultural works will be accessible through the European Digital Library by 2008.

This figure will grow to at least six million by 2010, but is expected to be much higher as, by then, potentially every library, archive and museum in Europe will be able to link its digital content to the European Digital Library. This European Digital Library is a flagship project of the Commission's overall strategy to boost the digital economy, the i2010 strategy.

The Commission intends to present a proposal for a Recommendation by mid-2006 to tackle together with Member States and with the European Parliament barriers to digitisation and online accessibility. **Before the end of the year, a Commission Communication on "Content Online" will address broader issues such as intellectual property rights management in the digital age.**

A 20 members High Level Group on the European Digital Library (**without participation of authors, but fortunately including Tarja Koskinen-Olsson, IFRRO's Honorary President**) has met for the first time on 27 March 2006 and was chaired by Commissioner Reding. It is meant to bring together major stakeholders from industry and cultural institutions. The experts from libraries, archives, museums, content providers, industry (e.g. search engines, technology providers), research organisations and academia are appointed in a personal capacity and have a two-year renewable mandate.

"Our goal is to make Europe's cultural and scientific heritage available to all European citizens and researchers for their studies, work or leisure," Commissioner Reding commented. **The group discussed the Commission's vision for the European Digital Library and had a first exchange of views on copyright issues.** In the online consultation, right-holders supported the adequacy of the present copyright rules and the need to fully respect and enforce them, while cultural institutions highlighted a number of problems in the present copyright framework that could potentially undermine efficient digitisation and digital preservation.

**List of members with CVs:**

[http://europa.eu.int/information\\_society/activities/digital\\_libraries/high\\_level\\_expert\\_group/index\\_en.htm](http://europa.eu.int/information_society/activities/digital_libraries/high_level_expert_group/index_en.htm)

The **Portal of The European Library:** <http://www.theeuropeanlibrary.org/portal/index.htm> already enables you to search in the following:

British Library integrated catalogue – Online catalogue of Die Deutsche Bibliothek – Collections from the National Library of Portugal – General Catalogue Koninklijke Bibliotheek – HELKA – HELVETICAT : the catalogue of the Swiss National Library – National Library Catalogue (KatNUK) – SBN OPAC – BN-OPALE PLUS, the catalogue of the Bibliothèque nationale de France – Croatian National Bibliography of Books: 1990-2003 – Serbian Union Catalogue COBIB.SR – Catalogue of National Library of Latvia – The Danish National Collections

**The actual collections by theme include**

[posters and images](#) - [music collections \(about music + audio records\)](#) - [children's literature](#) - [manuscripts](#) - [digitised books](#) - [maps & atlases, cartography](#) - [newspapers](#) - [portraits](#) - [scientific articles](#).

## **SUBMISSION CONCERNING THE EC COMMUNICATION ON THE I2010 DIGITAL LIBRARIES PROJECT**

**Letter by EWC President Trond Andreassen  
to Mr. Hernández-Ros, Head of Unit DG INFOSO E4, Information Market  
in January 2006**

The European Writers' Congress is the Federation of 55 writers' associations in 29 countries of Europe, representing some 55 000 professional writers and literary translators. We thank the European Commission for the opportunity to comment on the Communication on 'i2010 Digital Libraries', and we will restrict our comments to questions concerning books and journals. We support the submission made by the International Federation of Reproduction Rights Organisations (IFRRO) of which the EWC is a member. We shall not repeat IFRRO's arguments but we would like to stress that we are somewhat surprised that the option of co-operating with already existing collecting societies to address the legal challenges of digitisation of copyright protected works, is not commented on in the Communication.

The European Writers' Congress, which represents authors of all types of literary works, both fiction and non-fiction, strongly supports the Commission's initiative to make Europe's cultural and scientific record accessible to all as a worthy venture, and we would start by asking for the EWC to be represented on the High Level Group on Digital Libraries that the Commission is planning to set up. After all, it is to a large extent our works and our rights that are in question and we would be very happy to contribute to work out new models to ensure access to digital content with a fair remuneration to the right holders.

### **Free access, fair remuneration**

We would like to start by discussing the role of authors and the role of libraries in our society. We gather that few groups are more intensive library users than authors; as writers we – the living and creative generation of authors, who constantly provide the libraries with new material - are totally dependent on good and accessible libraries. The economic importance of libraries – and their content - is time and again stressed in the Communication; we would like to emphasize strongly the cultural and social aspects and to add that stimulating the reading culture for future generations in Europe must be an end in itself; not only a means to achieve economic goals. Freedom of speech and information are core European values and we must see the striving to digitise our culture and knowledge as an effort also to strengthen the civil sector in our societies. Encouraging the use of libraries may be as important to increase Europe's wisdom as her wealth.

We also strongly support the UNESCO Public Library Manifesto: "The public library should in principle be free of charge" (for the user). Authors should receive remuneration for the use of their work through Public Lending Right, but authors throughout the EU still don't have equal opportunities to benefit from PLR, as some EU Member States have not implemented the 1992 Lending Directive yet. If our works are digitised and made freely accessible, we are just as entitled to a version of PLR as if physical copies are made available from physical buildings. The European Writers Congress also urges the Commission to once again look into the question of introducing a special form of domaine public payant: Authors' Communal Right, if there is to be a massive digitisation of work in the public domain.

### **Opportunities or obstacles?**

When reading the Communication, one can occasionally get the feeling that copyright is seen more as an obstacle than an opportunity, as 'a disincentive for digitisation'; although we appreciate that the Communication is very clear that the Commission will fully respect intellectual property rights and not support any initiative that could infringe the legitimate

Activities and projects of the European Writers' Congress are supported by the European Commission -- budget lines "Support to organisations who promote European culture" & "Partnership with civil society" --  
The Commission is not liable for any use that may be made of the information contained herein

interests of the rightsholders. We fully agree that 'solutions have to be found that respect the legitimate interests of creators, while enabling full use of the new technology.'

Today some even question the very concept of copyright, implying that authors are standing in the way of progress and the free flow of information. As writers, we need copyright and the incentive, both moral and financial, it gives us to keep writing. Our rights must not be confiscated under a mistaken apprehension that they are detrimental to society and that society, i.e. libraries, has the right to use our work for free.

The controversial Google initiative has stimulated a debate in many European countries and emphasized the need for a co-ordinated effort at a European level to digitise cultural and scientific content and to agree on a very specific action plan. We strongly believe that it is important for the public sector, i.e. public libraries, both at the national and community levels to counter Google's private initiative; which, by the way, is mainly dealing with books written in English. There is obviously a need to co-ordinate the efforts of the national and deposit libraries and to agree on common standards. We would also like to stress the importance of preserving Europe's cultural and linguistic diversity and we urge the Commission to extend its support to initiatives to improve OCR systems to languages other than English, so as to stimulate the linguistic diversity.

We believe it might be necessary for national governments and the Commission to subsidise public initiatives in order to achieve the goals stated in this Communication.

### **Addressing the rights issue right**

We challenge the Commission to work out an ambitious agenda for digitisation and although we fully understand why the Communication proposes to start this process by concentrating on works in the public domain, it is, in our view, equally vital to address the intellectual property rights of living authors at the same time. Library users should not be offered only books in the public domain in a digital format. We will likewise underline that for the vast majority of copyright protected works the digital rights are still with the author and not with the publisher. Authors, when the rights are with them, might wish to authorise digitations and make their works available to libraries on reasonable terms. Authors want their works to be read and used and thus give titles, which no longer are available in the market place, a new life. We would also like to point out that the extended collective licensing might provide a solution to more than the non-commercial use of the so-called 'orphan works'.

'Digitise once, distribute widely' seems to be a rational strategy, but who is to co-ordinate the efforts and minimize the risks for unauthorized reproduction that a widespread distribution may pose? There is a need to work closely on these matters with the organisations of rightsholders and the European Writers' Congress would be glad to contribute.

Yours sincerely

Trond Andreassen

President of the EWC

## **IFRRO AND THE DIGITAL LIBRARIES INITIATIVE**

### **Membership on the High Level Group and Official Submission**

Tarja Koskinen-Olsson, IFRRO's Honorary President, has answered positively to a request from the European Commission on her availability to be on the High Level Group on Digital Libraries to be chaired by Commissioner Viviane Reading. A short presentation of Ms Koskinen-Olsson is available on

<http://www.ifrro.org/show.aspx?pageid=about/organisation/president&culture=en>

The Commission has published a plan to digitise and make content available to the public via libraries in an on- line environment. IFRRO's submission on the initiative is also available under <http://www.ifrro.org> .

The preservation of literary, scientific and artistic expressions is in the interest of rightsholders as well as consumers. IFRRO is therefore supportive of the European Commission's initiative in so far that it be conducted in a way that it sustains and not interferes with the development of business models by the publishing industry. This requires partnership in which the private sector and licensing arrangements play a significant role.

The print media sectors are among the most important single contributors to the development of employment and to the overall economy in the European Union. When striving to digitise printed works for the preservation and making them available to the public, it is essential that copyright be respected. It is only through an effective system of copyright protection and voluntary licensing mechanisms that a cultural heritage can be established and enhanced.

Olav Stokkmo, IFRRO's Secretary General, points out that, "RROs have since long been operating collective licensing schemes based on mandates from authors, visual creators and publishers in the print media. They are well set to do so also in respect of digitisation and the making available of works in libraries. Furthermore, collective administration of rights can also constitute an important part of the solution to deal with so-called orphan works. IFRRO has therefore offered to act as partner for the Commission regarding further discussions on the i2010 digital libraries initiative.

For further Information please contact Marie -Agnès Lenoir on 32 2 551 08 97 or [marie.agnes.lenoir@ifrro.be](mailto:marie.agnes.lenoir@ifrro.be)

**We take pleasure in informing you that Mrs Tarja Koskinen-Olsson will be among our expert panellists at the 4<sup>th</sup> European Creators' Conference in September, discussing with Commissioner Ján Figel' (tbc) and Mme Valérie Game, Directrice du département des affaires juridiques et de la commande publique à la Bibliothèque nationale de France on "Cultural diversity and the i2010 Initiative".**

## **MORE VAGUE COUNCIL NEWS ON THE CULTURE 2007 PROGRAMME**

As published in a press release in mid-May 2006

Following the agreement on the financial framework for 2007-2013, the Council has now reached a political agreement on the entire draft decision establishing the Culture 2007 programme, aimed at providing financial support for the European cultural sector for the 2007-2013 period.

It is recalled that the new programme, which succeeds the Culture 2000 programme, will give priority support to three objectives:

promoting trans-national mobility of people working in the cultural sector in the EU;  
encouraging trans-national circulation of works of art and cultural products;  
encouraging intercultural dialogue.

The draft programme provides for three strands of intervention:

direct financial support for cultural actions;  
support for bodies active at European level in the field of culture;  
support for analyses, for the collection and dissemination of information and for other activities improving the impact of projects in the field of European cultural cooperation.

It is to be noted that both the Commission and the Council agreed, as proposed by the European Parliament, that strand 2.2 of the Commission's proposal, relating to actions for the preservation of memorials, be transferred to the proposed "citizens for Europe" programme.

**(This is what "bodies" such as the EWC and EFAH had urgently requested.)**

Legal basis proposed: Article 151(5) of the Treaty – unanimity required for a decision by the Council and co-decision procedure with the European Parliament applicable.

Source: PRESS RELEASE

2729th Council Meeting

Education, Youth and Culture

Brussels, 18-19 May 2006

President Mr Franz Morak,

State Secretary, Federal Chancellery and

Ms Elisabeth Gehrler,

Federal Minister for Education, Science and Culture

of Austria

## NEWS FROM DG EDUCATION & CULTURE

### European institutions start using ".eu" top level domain

On the occasion of Europe Day on 9th May 2006, European institutions have launched their websites on the new ".eu" top level domain. All institutions and agencies will be accessible via the address "europa.eu". All of their addresses will change accordingly.

The new address is meant to give European institutions a single "brand" and symbolic identity and to make Europe more visible to its citizens.

Please update your bookmarks.

New addresses will co-exist with former "eu.int" internet domains during a transitional period of at least a year.

The URL for the DG Education & Culture website changed to

[http://ec.europa.eu/culture/eac/index\\_en.html](http://ec.europa.eu/culture/eac/index_en.html)

The Culture Portal can be found under

[http://ec.europa.eu/culture/portal/index\\_en.htm](http://ec.europa.eu/culture/portal/index_en.htm)

The updated section for books and reading

**(mentioning publishers, but not authors:...)**

is accessible via

[http://ec.europa.eu/culture/portal/activities/books/book\\_en.htm](http://ec.europa.eu/culture/portal/activities/books/book_en.htm)



### On Cultural industries

One of the European Union's tasks is to ensure the necessary conditions are in place for Community industries to be competitive ([Article 157 of the Treaty](#)).

The cultural industries, including cinema and the audiovisual media, publishing, the craft industry and music, are an important source of jobs, as approximately seven million Europeans work in the field of culture; they are also vehicles of cultural identity and diversity. This is why the Community takes the cultural aspects of these industries into account when implementing its actions ([Article 151 of the Treaty](#)).

The EU has set up support programmes for certain cultural industries to encourage them to develop a structure and to grasp the new opportunities offered by the single market and digital technologies.

The Union is also striving to create an environment conducive to the development of these industries so that they can benefit from the results of research, easier access to funding, an encouraging regulatory environment, and the advantages of cooperation both within the Union and with third countries.

If you want to know the Commission's position regarding **authors and creators among *The culture professionals***, please read and surf on:

The European Union has around 7 million people professionally active in the cultural sector.

It caters for their specific needs through activities geared to training, mobility, employment, cooperation and research.

Training and mobility of professionals:

[http://ec.europa.eu/culture/portal/action/professionals/prof\\_training\\_en.htm](http://ec.europa.eu/culture/portal/action/professionals/prof_training_en.htm)

Culture and employment:

[http://ec.europa.eu/culture/portal/action/professionals/prof\\_employment\\_en.htm](http://ec.europa.eu/culture/portal/action/professionals/prof_employment_en.htm)

Cooperation:

[http://ec.europa.eu/culture/portal/action/professionals/prof\\_coop\\_en.htm](http://ec.europa.eu/culture/portal/action/professionals/prof_coop_en.htm)

## **THE COMMISSION ADOPTS A COMMUNICATION ESTABLISHING EUROPEAN PRIORITIES FOR THE IMPLEMENTATION OF THE COMMITMENTS DECIDED UPON AT THE WORLD SUMMIT OF THE INFORMATION SOCIETY / WSIS**

The European Commission has adopted the Communication "Follow-up to Tunis" establishing the priorities for implementing the commitments which were adopted at the World Summit of the Information Society (WSIS) held in Tunis, in November 2005.

The Communication identifies the actions that have already been taken and those that will be taken for this purpose. They include the fight against cyber-repression (misuse of Information technologies to restrict the free flow of information); the promotion of international cooperation on Research and Development in this field within the 7th Framework Research Programme; and activities which have already been taken to eliminate the digital divide.

Finally, the Commission considers the creation of the multi-stakeholder **Internet Governance Forum (IGF)**, composed of representatives from all interested stakeholders, highlighting the fact that this Forum (the first meeting of which will take place in Athens this autumn) together with the enhanced cooperation model agreed at the Summit are a prerequisite for developing a worldwide commitment to fight effectively against spam and malware and to ensure the sustainability of the Internet as a global network.

### **Related Link:**

<http://europa.eu.int/rapid/pressReleasesAction.do?reference=IP/06/542&format=HTML&aged=0&language=EN&guiLanguage=en>

## A CONTENT FLAT RATE IS FEASIBLE!

### French Study shows: Legalising peer-to-peer file sharing is compatible with European and international law

By Volker Grasmuck, [privatkopie.net](http://privatkopie.net)

Nothing in national law and international obligations constitutes an obstacle to permitting file-sharing subject to a levy. This is the conclusion of a legal feasibility study under the supervision of Prof. André Lucas, the most renowned copyright scholar in France, that has now been released in English. The translation has been conducted at the initiative of the German advocacy group [privatkopie.net](http://privatkopie.net) with the support of BEUC, the European Consumers' Organisation, and Stiftung Bridge. The study was conducted at the request of the French „Alliance Public-Artistes" and originally published in French in June 2005. The broad coalition of organisations representing the interests of consumers and education as well as authors and performing artists is campaigning for a Global License, as the alternative compensation system is called in France.

In their analysis, Carine Bernault and Audrey Lebois conclude that downloading is covered by the private copying exception provided that the existing system of remuneration is adapted. The Internet Service Providers would have to pay a levy, just as the manufacturers and importers of blank media do today. For uploading, they envisage subjecting the making available right to mandatory collective management. Here the authors point to the precedents of collective management for reprography introduced in France in 1995 and to cable broadcast for which collective management was imposed by a EU directive in 1993. In short, „compulsory collective management is not perceived as reversing the fundamental principles of copyright, but instead 'reinforcing and (...) organising the protection granted to authors against infringements of their fundamental rights, as consecrated in French law since 1793'"

L'Alliance Public-Artistes has supported its arguments for a Global License by additional studies on the technical and economic feasibility. The latter find that a levy of five Euro per month is economically justified. These studies have thoroughly invalidated arguments that a flat rate compensation for legal file-sharing is not compatible with national, European and international copyright law and threatens the emerging online market that were brought forth, among others, by the German Ministry of Justice.

With reference to the Lucas study, Members of French Parliament from both the conservative ruling party as well as from the socialist party have advanced amendments to the recent copyright law reform in France with the aim of introducing a Global License. The National Assembly passed these amendments on 22 December 2005. The Global License therefore has been a reality in France already. Only by an unprecedented campaign – the newspaper *Libération* called it „total war on the Global License" – did the rights industry manage to get it rolled back.

What can not be rolled back is the broad societal consensus formed in France in favour of a flat rate solution to file-sharing. What can not be rolled back is the parliamentary support that it has received from both ends of the political spectrum. And finally, the substantial arguments that the alliance of public and artists have worked out in its favour can not be rolled back. It is our hope to increase the rationality of the international copyright debate by releasing an English translation of the Lucas study.

**Collective rights management is ideally suited for the individual mass medium Internet. It is juridically, technically and economically feasible. The question now is no longer: is it possible, but: what do we want? A privacy-friendly flat rate or a highly invasive infrastructure of control technology for private management? Freedom or digital barbed wire?**

For download of the complete study go to [http://privatkopie.net/files/Feasibility-Study-p2p-acb\\_Nantes.pdf](http://privatkopie.net/files/Feasibility-Study-p2p-acb_Nantes.pdf)  
<http://alliance.bugiwie.com/usr/Documents/RapportUniversiteNantes-juin2005.pdf>

For questions please contact [vgrass@staff.hu-berlin.de](mailto:vgrass@staff.hu-berlin.de)

## CULTURE NEWS FROM EFAH

### **The 70 cents for culture campaign / Culture 2007 – Latest development**

In a fourth, seven-hour session (on 4th April) dedicated to the total budget of the European Union, the European Parliament and the EU Council settled for 4 billion € extra compared to the Council position of December 2005. The EP's gambit had been for 12 billion €. The bulk of the net gain will go towards common foreign and security policy spending (800 m€), the Life-long-learning Programme (containing Erasmus; 700 m€), and the Trans-European Networks infrastructure programme (500 m€). 300 m€ extra fell to the Youth, the Culture 2007 and the Citizens for Europe programmes together. Initial estimates of how this figure might breakdown led to the assumption that the budget for Culture 2007 would fall considerably short of the Commission's original proposal of two years ago.

However, a Commission representative informed European parliamentarians (session of the Committee on Education and Culture of 25th April), that Culture 2007 could end up with an allocation of 400mio E, which would be near to the 408mio EUR originally proposed by the Commission.

While this result falls short of the demands of the 70 cents for Culture campaign, the view is widely held, that it was achieved only thanks to the campaign and the mobilization of MEPs in which it resulted. The EP was due to give its final approval of the deal on 17th May. The Commission would then follow suit with a detailed budget breakdown.

### **EU support to European-level cultural organizations marred with uncertainties**

The notification of selected beneficiaries for 2006 will be further delayed. The Commission's call for proposals, itself published with considerably delay last August, had envisaged that beneficiaries would be selected by February. The length of the 'comitology procedure' involved had been underestimated when the call was drafted. The 220 registered applicants, especially the 39 incumbent organizations amongst them, thus have had to face considerable planning uncertainty for their operations. EFAH has been consulting with the Commission to understand if there is any way to shorten the delay in decision-taking. In a very informal way the EWC received a hint that – as a rather tight decision – the financial support we applied for might be more or less granted.

### **The Austrian & Finnish Presidencies 2006**

In the first half of 2006, Austria has been holding the EU Presidency and will be followed by Finland on 1 July 2006.

Holding the EU Presidency implies certain duties and tasks such as organizing all meetings of the European Council, the Council and of the preparatory committees and working groups. Furthermore, the Presidency represents the Council in its dealings with other EU institutions and bodies, such as the European Parliament and the European Commission. The Council's working program for the year 2006 was prepared by Austria and Finland and focuses on the following aspects:

More growth and jobs for Europe

Further development and safeguard of the European Life Model

Reconnecting with citizens and boosting confidence in the European project

Strengthening the role of Europe in the world as a reliable and strong partner

The Austrian EU Presidency online: [www.eu2006.at](http://www.eu2006.at)

The Finnish EU Presidency online: [www.eu2006.fi](http://www.eu2006.fi) and [www.ue2006.fi](http://www.ue2006.fi)

The first EU Presidency in 2007 will be held by Germany, online presumably [www.eu2007.de](http://www.eu2007.de)

The operational programme of the Council for 2006 was drawn up on the basis of the multi-annual programme covering the years 2004-2006. It sets out the main objectives for this year's work of the Council. The two Presidencies promised to work closely together in order to ensure that the work of the Council during 2006 contributes to economic and social welfare, protection of the environment, freedom and security of Europe's citizens and strengthening the role of the Union in the world.

### **Lisbon Strategy and culture / "creative industries"**

In respect of the Lisbon Strategy, the work plan provides for a policy paper - based on a study carried out by the European Commission - to be submitted to the European Council during the first six months of 2006. This paper will contain recommendations for targeted measures to enhance the contribution of the cultural industries to achieving the Lisbon goals in terms of growth, employment and cohesion in Europe. The aim is to integrate the content industry more fully in this process as the centrepiece of the information and knowledge-based society. Contrary to the original plan, the Commission's study will not be ready before the end of August 2006. Thus it will fall to the Finnish Presidency to finalise the paper.

In addition to the European Commission study, the Luxembourg and UK Presidencies in 2005 have already held expert seminars on promoting the culture industry. An event on the "Creative Economy" which focused on intellectual property was held in London in October 2005.

Austria followed up these activities with an expert conference on "Content for Competitiveness – Strengthening the European Creative Industries in the Light of the i2010 Strategy" (Hofburg, 2-3 March 2006) <http://www.contentconference.at>. The aim of the conference was to examine the Community legal measures and general conditions for production and marketing of content (content industry) and, at the same time, to create awareness of the European content and creative industries as a producer of "European added value". The conference's horizontal approach spotlighted the primary need to network and pool technology, economic and culture policies in order to efficiently strengthen the content industries.

**Remarkable feature: There was not a single creator on any one of the numerous panels speaking up on behalf of authors! (See the letter the Creators' Forum sent in early March on the following pages and a personal report by one of our Austrian colleagues.)**

**The follow-up conference will take place under the Finnish Presidency in mid-July already under the title "creativity.online.fi - European Content and Copyright Policy" (or even: Dynamic European Content and Copyright Policy), see the draft programme under [http://www.minedu.fi/eupresidency/eng/calendar/13\\_1407/ohjelma.pdf](http://www.minedu.fi/eupresidency/eng/calendar/13_1407/ohjelma.pdf) or [http://www.minedu.fi/eupresidency/eng/calendar/13\\_1407/index.html](http://www.minedu.fi/eupresidency/eng/calendar/13_1407/index.html)**

**This time with the participation of Maureen Duffy – representing "the" creators, as she has been doing it on many similar "European" occasions in the past years – as one of the panellists in the session "Formulating Content & Copyright Policy".**

Based on the results of that conference of 2/3 March 2006, an in-depth debate on the importance of the "content and creative industry" was held at the Culture Council on 18 May 2006. The cross-cutting subject matter, which affects various policy areas, will in future be included on the European agenda.

### **Glossary**

A very useful EU Glossary – from Accession negotiations to White Papers – has been put online by the Austrian Presidency and can be downloaded from

[http://www.eu2006.at/en/About\\_the\\_EU/Glossary/index.html](http://www.eu2006.at/en/About_the_EU/Glossary/index.html)

# LA SITUATION DES DROITS D'AUTEUR EN FRANCE

## Tempête ébranle les droits d'auteur sur l'internet

Le projet de loi gouvernemental français sur les droits d'auteur (protection des droits d'auteur sur internet, ce qui a de fortes conséquences financières pour la musique et le film, mais concerne aussi les auteurs de l'écrit) a soulevé une tempête et a été repoussé par le Parlement français, mais rien n'est décidé, les discussions continuent. Ce projet de loi a pour but de mettre en application une directive de Bruxelles de 2001.

L'objectif de cette « Directive sur l'harmonisation de certains aspects du Droit d'auteur et droits voisins dans la société de l'information (2001/29/CE ) » est d'adapter la législation relative aux droits d'auteur et droits voisins aux évolutions technologiques et particulièrement à la société de l'information et transposer les principales obligations internationales découlant des deux Traités sur le droit d'auteur et les droits voisins, adoptés dans le cadre de l'Organisation Mondiale de la Propriété intellectuelle (OMPI) en décembre 1996, au niveau communautaire. Françoise Hån

## La Réforme des prélèvements du droit d'auteur

La réforme des prélèvements du droit d'auteur fait partie du Programme de Travail de la Commission pour 2006. En octobre 2004, la Commission a consulté les Etats membres sur le champ d'application de l'exception pour la copie privée et sur les systèmes de rémunération en place. Les Etats membres devaient envoyer leur réponses pour mars 2005 mais il a parfois été jugé utile de leur demander d'actualiser leur réponse et de la renvoyer pour janvier 2006. Les Etats membres ont autorisé la publication de ces réponses. Certains Etats membres sont encore en train de mettre à jour les réponses soumises en 2005 qui, dès réception, seront publiées.

## Revised Decision by French Cour de Cassation on technical protection & the making of private copies

The French Cour de Cassation (highest jurisdiction in the French judicial system) reversed a judgment handed down in April 2005 by the Paris Court of Appeals. In the so-called "Mulholland Drive" case, this Court considered that technical protection measures that prevent users from benefiting from the private copy exception are illegal.

The Cour de Cassation recognises private copying as a legal exception to copyright but not as an absolute right. In accordance with the "three-step test" established in the EC Copyright Directive, such an exception cannot be applied when it conflicts with the normal exploitation of the work. Furthermore, taking into account the new digital environment, there is a risk that its application might unreasonably harm the interests of the author. As a result, the technical protection measures do not have to allow users to benefit from this exception. The Cour de Cassation sent the case back to the Court of Appeals, which will examine the question again.

This decision gives a new dimension to the debate regarding private copying and technical protection measures and also peer-to-peer practices and copyright in the digital environment in general, with view to the adoption of the new French Law related to authors' rights in the information society.

### Voir l'original:

[http://www.courdecassation.fr/agenda/agenda\\_new/l-2006-02-28-0515824-0516002-Decision-civ1.htm](http://www.courdecassation.fr/agenda/agenda_new/l-2006-02-28-0515824-0516002-Decision-civ1.htm)

## Document de travail sur i2010: Bibliothèques numériques

En avril 2006, la Commission de la culture et de l'éducation du Parlement Européen a discuté le Document de travail sur i2010: Bibliothèques numériques, élaboré par Mme Marie-Hélène Descamps comme rapporteur. Voici une sélection de ses *premières remarques*:

« Il convient au préalable de souligner que cette initiative ne vise absolument pas à constituer une alternative ou une réponse européenne au succès américain de "Google". Au contraire, elle offre à l'Europe l'opportunité de valoriser et de promouvoir, elle-même, son patrimoine culturel à travers un véritable projet européen.

Ce projet présente une série d'opportunités pour l'Europe et ses citoyens:

Il s'agit d'un projet européen sans précédent qui contribuera à consolider et à renforcer l'identité culturelle européenne. Il bénéficiera à tous les citoyens de l'Union et favorisera la diffusion et la promotion de notre diversité culturelle à travers le monde. C'est un projet qui vise à mettre en place une solidarité concrète et une véritable coopération entre les Etats membres pour la numérisation de leurs œuvres.

Ce projet encouragera le dialogue interculturel et le développement d'un véritable espace européen de rencontre et d'échange. A plus long terme, il pourra favoriser la conception de mécanismes de participation et d'engagement de la société civile, à la vie publique.

Ce projet se basant sur des moyens que les nouvelles générations maîtrisent désormais parfaitement, permettra de les atteindre plus facilement. En effet, Internet est actuellement le troisième média favori des jeunes européens, derrière la télévision et la radio. Par conséquent, cette initiative pourrait contribuer non seulement à rapprocher les jeunes du patrimoine culturel et littéraire européen, mais aussi à les former aux nouvelles technologies et à lutter contre la fracture numérique.

Ce projet présente aussi un certain nombre de défis.

En vue de compléter les financements et accélérer la numérisation, on pourrait envisager de développer des partenariats entre les secteurs public et privé.

Afin d'éviter qu'une même œuvre ne soit numérisée plusieurs fois, il est crucial d'obtenir une vue d'ensemble de ce qui est déjà numérisé au niveau européen. Il est nécessaire pour la réussite de ce projet de prévoir l'élaboration de standards communs et l'interopérabilité des systèmes mis en place par chacun des Etats.

La communication n'est pas claire quant à l'architecture du projet. La Commission envisage-t-elle 25 et/ou UNE Bibliothèque numérique européenne?

La mise en place d'un portail d'accès commun, de préférence multilingue permettrait de mettre en valeur l'aspect communautaire du projet et favoriserait l'accès le plus large à la diversité et à la richesse du patrimoine culturel et linguistique de l'Europe.

Il est nécessaire de déterminer le périmètre et la nature des œuvres qui alimenteront dans un premier temps le contenu de ce projet. Dans un souci d'efficacité et d'organisation au niveau des Etats, une démarche par étape paraît nécessaire. A cet effet, il faudrait se concentrer d'abord sur l'imprimé et y inclure au fur et à mesure les autres matériaux en commençant par l'audiovisuel.

De surcroît, il est préférable de prévoir, pour commencer, un accès aux seules œuvres du domaine public. Puis, envisager d'intégrer les œuvres sous droits une fois qu'un cadre adapté à la protection des droits de propriété intellectuelle aura été élaboré. Dans ce domaine, il conviendrait d'étudier et d'analyser les différentes initiatives existant déjà en Europe et d'associer dans les discussions tous les acteurs concernés. »

## **AUTHORS' AND PUBLISHERS' ALLIANCE FOR ACTION IN GERMANY: EQUITABLE REMUNERATION FOR PRIVATE COPYING HAS TO BE MAINTAINED**

A broad alliance of authors and publishers will fight with all means against plans developed by the German Ministry of Justice with the aim of a de facto abolishment of equitable remuneration for private copies. This decision was taken by the representatives of 14 associations/organisations who had been invited to participate in an official Hearing on the Modification of German Copyright in Berlin on January 27, 2006 – and a number of activities have taken place ever since and will definitely go on.

“Much to our dismay we have to realise that the Ministry of Justice is willing to take exclusively into account the interests of the hardware industry and is thus about to actually expropriate the authors and their publishers. We urgently ask for a copyright that will adequately and equitably remunerate the rightsholders for the private copying of their works.”

The members of this alliance for action are:

AG Dokumentarfilm, Allianz deutscher Designer, Börsenverein des deutschen Buchhandels, Bundesverband Bildender Künstlerinnen und Künstler, Bundesverband deutscher Zeitungsverleger, Deutscher Hochschulverband, Deutscher Journalisten-Verband, P.E.N. Zentrum Deutschland, ver.di, VS (Verband deutscher Schriftsteller), Verband Deutscher Zeitschriftenverleger, Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke, VG Bild-Kunst, VG Wort.

<http://www.vgwort.de/aktionsbuendnis.php#aktionsbuendnis>

<http://www.privatkopieren.de/>

## AGREEMENT BETWEEN SINDACATO NAZIONALE SCRITTORI AND EGYPTIAN WRITERS UNION

The 4<sup>th</sup> of May, in Cairo, we have signed an agreement with the Egyptian writers association, to consolidate the relationship between the two organizations in order to achieve a positive cultural dialogue between the two borders of the Mediterranean. This is a good signal in a complex period at the international level, where the tensions and the dangers are very strong.

We have the aim to enlarge the debate, including in the incoming dialogue both the others organizations of Arab writers – we will met their representatives in November in Cairo – and Europe, and for Europe of course the *European Writers Congress*.

After the end of the experience of the Parliament of European Writers, we strongly believe that the EWC must improve his role and functions in order to take somehow the mandate of this former writers' parliament.

Of course the priority is on the protection and defence of the authors' rights, but we believe that as writers and intellectuals we have to intervene with a clear voice in the cultural and political context. The actual contradictions, the social gap between the north and the south of the World, the failing of some addresses of European politics, ask for a clear position from us. It is important to take decisions, to create initiatives of high cultural level, that can bring also to a wider willingness of the European institutions toward our professional needs.

We strongly support the idea of EWC being at the very centre of the political and cultural life, strengthen both its role in the general context and the safeguard of the interests we promote. But it is important also to launch the attention towards the "global" situation of the world: all the situations that are around Europe and that consider Europe as the natural interlocutor. I think for example at the former soviets countries, where there are a lot of writers and writers' organizations that need to pose and to solve questions, especially where are minorities that are still limited in the freedom of expression.

I think also at the South-American countries, an entire continent to contact, and in this task the Spanish Writers' Associations can play a core role. And then, the Arabic world, with whom to develop a relationship both at local, Mediterranean level – the writers' organization of Italy, Greece and other Mediterranean countries – and European level.

We have already opened the way with the signature of the Cairo Agreement with the Egyptian Writers' Association, and now we call Greece and other Mediterranean countries to join us in this way. And also we ask to EWC, in this wholeness, to become the symbolic centre of the very necessary "dialogue between civilizations".

Alessandro Occhipinti, General Secretary of *Sindacato Nazionale Scrittori*.

## “THE FUTURE OF ITALY IS EUROPE”

The first speech of the new Italian Republic president, Giorgio Napolitano, elected only a week ago, was dedicated at the European issues. Is a very strong positive signal, after some years of Euro-sceptics moods by the Berlusconi's government, and especially by some of his allies, such as the Lega Nord Party.

The occasion of this presidential speech in favour of Europe was a short visit that President Napolitano did last Saturday to Ventotene Island, the island used during the Fascist epoch to intern the political adversaries. Among these antifascists there was also Altiero Spinelli, one of the founding fathers of Europe. In 1941, together with others political prisoners in the island, he draw the so called “Manifesto di Ventotene” or “Pro-European Manifesto”, asking for the overcoming of the national borders between European countries and the rejection of war.

Now, President Giorgio Napolitano, speaking in the same island - among a delegation composed also by Emma Bonino, new Minister of European Politics - strongly called for a wide and deep relaunch of the idea of Europe, after the crisis coming from the results of the referendum in France and Holland of the last year and from a spread weakening of the presence of Europe in the political agenda of priorities.

Of course there is a necessity of reflect first on the fact that Europe is essentially a “community of values” and not only a common market or a shared legislation: in this sense the recall of a figure as Altiero Spinelli underlines the long and deep work that there was behind the idea of Europe, a work of history and not only of bureaucracy. Spinelli, after the experience of the political prison and a long militancy in the Italian Communist Party, became in the last part of his life a member of the European Parliament.

In the high sense of Europe underlined by President Napolitano, the *European Writers Congress*, as a forum and a net of writers and intellectuals all over Europe, both in the old and new European member states, can play a key role in the developing and implementation of the identity – or identities – of the European Union for the future, both in the internal exchanges and for the dialogue with the extra-European cultures and traditions, at the crossing point of migrations, intercultural melting pots, multilateral agreements and transformations of shared cultural and human values.

*Tiziana Colusso, member of EWC Board  
and in charge for Foreign Affairs of Sindacato Nazionale Scrittori.*

## **COPYRIGHT LEVY REFORM & THE COMMISSION (DG MARKT) WORK PROGRAM FOR 2006**

Copyright levy reform is included in the Commission Work Program for 2006. In October 2004, the Commission consulted Member States on the scope of the private copying exception and existing systems of remuneration. Replies from Member States were due by March 2005. Where relevant, Member States were asked to update their replies and return them by January 2006. Member States have authorised the publication of these replies. Some Member States are still updating the replies submitted in 2005 and once these are received, these replies will also be published.

The title of the proposal is Fair compensation for private copying: copyright levies reform, the **expected date of adoption of the proposal is Autumn 2006**.

DG Internal Market & Services sees the following questions and issues at stake.

### *1. What are the main problems identified?*

Copyright levies were first introduced for analogue equipment and media used to copy copyright works. However, copyright levies are now increasingly applied to digital equipment and media as a form of compensation for rightsholders whose works are subject to private copying.

The Commission is concerned that copyright levies are being applied to digital equipment and media without due account being given to the impact on new technologies and equipment especially the availability and use of so called "digital rights management" technologies which can provide alternative ways of compensating right-holders.

Furthermore, there is a lack of transparency about the application, collection and distribution of the copyright levies to right-holders. Unless this problem is addressed, it will hamper the move to a knowledge based economy and the fulfilment of the Lisbon Agenda goals.

Policy in relation to compensation for private copying is set by Directive 2001/29 on the harmonisation of copyright and related rights. Directive 2001/29 provides that Member States may choose whether to introduce an exception for private copying. Moreover, Directive 2001/29 gives Member States flexibility in determining the form of any system of fair compensation for right-holders. There is limited guidance on the scope of what constitutes "fair compensation" in Rec.35.

It was not possible to get greater agreement/harmonisation when the Directive was adopted in 2001. It was therefore decided in 2001 to leave it to the market to develop in line with the flexibility accorded to Member States and that in time digital rights management technologies would become more widely available and copyright levies would be phased out.

However, the relevant provisions of Directive 2001/29 have been applied differently by Member States. There are divergent policies amongst Member States on what constitutes fair compensation. This was borne out by a consultation held by DG Markt in 2004 with Member States and all stakeholders. The aim of the Consultation was to assess the criteria used by Member States in relation to copyright levies in the period since adoption of Directive 2001/29 i.e. 2001-4.

DG Markt concluded there is no common ground amongst Member States on the interpretation of the relevant provisions of Directive 2001/29 (Article 5(2)(b) and the extension to digital media and equipment. The Consultation also revealed that levies are unequally applied in terms of the equipment, media and the amounts across Member States and that there is a lack of transparency in relation to the collection, distribution. **The availability and use of "digital rights management" technologies have not had an impact on Member States' policy.**

### *2. What are the main policy objectives?*

The main policy objective is to ensure that the scope and level of systems for fair compensation established by Member States for acts of private copying takes account of the application of digital rights management technologies. To that extent, criteria should be established to assist Member States on what constitutes availability and use of digital rights management technologies. Moreover, there should also be criteria in place to ensure transparency in relation to the application, collection and distribution of copyright levies to right-holders.

### *3. What are the policy options? What regulatory or non-regulatory instruments could be considered?*

(a) Do nothing and let the market develop

(b) Amend Directive 2001/29 and in particular the provisions dealing with fair compensation for private copying (Article 5(2)b) by removing the flexibility accorded to Member States to determine the mode and level of fair compensation.

(c) Establish guidance or criteria, by way of a recommendation which would:

(1) assist Member States in identifying the availability and use of digital rights management technologies; and also

(2) provide for transparency in relation to the application, collection and distribution of copyright levies.

*4. What are the impacts likely to result from each policy option and who is affected? Which impacts are likely to warrant further analysis (cf. list of impacts in the impact assessment guidelines)?*

(a) Do nothing and let the market develop:

In the light of the Consultation held by DG Markt in 2004, **allowing the market to develop unassisted** in the period since the adoption of Directive 2001/29, **did not produce the required result which was that DRM technologies would become more widely used** and factored into systems of fair compensation. Indeed, the opposite is true – copyright levies developed for the analogue environment are beginning to become entrenched in the digital environment.

(b) Amend Directive 2001/29 and in particular the provisions dealing with fair compensation for private copying (Article 5(2)b) by removing the flexibility accorded to Member States to determine the mode and level of fair compensation:

This is likely to produce a binding result but would be a lengthy legislative process.

(c) Establish guidance or criteria, by way of a recommendation:

This likely to be very welcome by all stakeholders including Member States as it would provide much needed interpretative guidance on the relevant provisions of Directive 2001/29 including benchmarks on determining availability and use of DRM technologies.

#### **Planning of further impact assessment work**

*1. What information and data is already available? What further information needs to be gathered? How will this be done (e.g. internally or by an external contractor) and by when? What type and level of analysis will be carried out (cf. principle of proportionate analysis)?*

DG Markt has considerable information and data at its disposal in relation to copyright levies which has been gathered since 2001. Above all, there are the results of the consultation held in October 2004 where a comprehensive questionnaire was sent to Member States and replies received from all of them.

DG Markt has also tendered a study on the application of Directive 2001/29 for the purposes of producing an evaluation of that Directive and the **results should be available in the course of 2006**. There is also another study which has been tendered on the review of the copyright acquis which may also be relevant. Moreover, many stakeholders, especially the ICT industry that is principally affected by copyright levies have commissioned their own studies and have made these available to the Commission.

*2. Which stakeholders & experts will be consulted, how and at what stage?*

Since 2001, there has been continual consultation with stakeholders both the private sector and Member States including a formal consultation in October 2004. There is a contact committee established under Directive 2001/29 which meets every 6 months and is attended by Member States where there will be ongoing consultation.

Prior to adoption, meetings of the committee are scheduled for October 14th 2005, March 2006 and October 2006.

**(As usual, authors are not considered to be “stakeholders” in this context. LSW)**

*3. Will an inter-service steering group be set up for the Impact Assessment?*

Yes.

## **ACCESS COPYRIGHT (THE CANADIAN COPYRIGHT LICENSING AGENCY), CREATIVE COMMONS CANADA AND CREATIVE COMMONS CORPORATION IN THE US DEVELOP PUBLIC DOMAIN REGISTRY**

Access Copyright, The Canadian Copyright Licensing Agency and Creative Commons Canada, in partnership with Creative Commons Corporation in the US, announced the development of a Canadian public domain registry on March 3, 2006. The ground-breaking project – the most comprehensive of its kind in Canada – will create an online, globally searchable catalogue of published works that are in the Canadian public domain.

“Canada has a rich cultural heritage of literature, music and fine art that is in the public domain just waiting to be freely enjoyed,” said Marcus Bornfreund of Creative Commons Canada, a non-profit organization that works in collaboration with Creative Commons US. “The problem until now was that there was no easy way to identify whether or not works are in the public domain. This registry will change that.”

There is currently no one place where information about the public domain is collected. The registry will make published works in the Canadian public domain easily identifiable and accessible in an online catalogue. The project will develop in two stages – first, a comprehensive registry of works by Canadian creators that are in the public domain will be established. Eventually, the reach of the registry will expand to include the published works of creators from other countries. The public domain registry will be a non-profit project and freely accessible to the public online.

“We’re excited about this partnership that will enhance and preserve Canadian culture by making Canadian works in the public domain more widely accessible both here and abroad,” said Maureen Cavan, Executive Director of Access Copyright, Canada’s leading copyright licensing agency, which represents a vast repertoire of copyright protected works. “Creators looking for source material and educators looking for classroom content will have this free database at their fingertips.”

The Wikimedia Foundation, developers of the popular online encyclopedia Wikipedia, will supply software that will allow the public to contribute information to the registry. “The public domain is our shared cultural heritage, and the best ground for the great new ideas of the future,” said Wikipedia founder Jimmy Wales. “Without access to the public domain, we are cut off from our past, and therefore cut ourselves off from our future.”

The innovative registry’s backbone will be *Access Copyright’s* Rights Management System, the largest database of copyright information in Canada. Individuals will be able to use the registry to determine whether a published work is in the public domain. The registry will also link to digital versions of the work, and provide information about where a paper copy of the work can be purchased.

“Quick and easy access to legally available content is vital as we move further into the digital age,” said Roanie Levy, Access Copyright’s Director of Legal and External Affairs. “The public domain registry has limitless possibilities and will place Canadian cultural content at the leading edge of the public domain.”

For more information contact:

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or/and

[info@accesscopyright.ca](mailto:info@accesscopyright.ca)

## Public domain registry background

### What is the public domain?

- published works where the term of copyright has expired
- under the Canadian *Copyright Act*, creative works are protected for a term generally measured by the life of the creator plus 50 years (in the EU the term has been harmonised to 70 years pma)

Where all creators of a work have been dead for more than fifty years, the copyright rights in their works expire and the public is free to use the work in limitless ways, including cultural, educational, personal and social purposes.

### About this project

The public domain registry will:

- make published works in the Canadian public domain easily identifiable and accessible to Canadians and users globally, by creating an on-line catalogue
- help preserve Canada's literary and visual arts history
- enable and encourage Canadians to contribute to the awareness of the public domain by inviting individuals to share information about the lives and deaths of Canadian creators
- restore ownership of the public domain to the public

Work on the registry is already underway, with an estimated launch date of fall 2006

### Information about the partners

**Access Copyright**, The Canadian Copyright Licensing Agency, is a not-for-profit agency established in 1988 by Canadian publishers and creators to license public access to copyright works. The agency now represents a vast international repertoire along with more than 8,000 Canadian creators and publishers Access Copyright works for both users of copyright works and copyright owners by offering convenient, inexpensive and easy licensing solutions for users of copyright works and a mechanism for copyright owners to receive compensation for the copying of their works.

**Creative Commons (CC)** is a not-for-profit organization, founded in 2001, that promotes the creative re-use of intellectual and artistic works—whether owned or in the public domain. Creative Commons licences provide a flexible range of protections and freedoms for authors, artists, and educators that build upon the "all rights reserved" concept of traditional copyright to offer a voluntary "some rights reserved" approach. It is sustained by the generous support of various foundations including the John D. and Catherine T. MacArthur Foundation, the Omidyar Network Fund, the Hewlett Foundation, and the Rockefeller Foundation as well as members of the public from around the world.

**Creative Commons Canada (CC Canada)** is an organization that works in collaboration with Creative Commons US and is dedicated to providing information and tools to a growing network of Canadians passionate about the effect of copyright laws on our arts and culture. As part of an international effort to facilitate the availability of open-access licenses, Creative Commons Canada translated and maintains the popular Creative Commons licence suite for use under Canadian law.

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| Interessengemeinschaft österreichischer Autorinnen und Autoren (IG Autoren)             | Seidengasse 13, Literaturhaus                | 1070 | WIEN AUSTRIA           | *43-1-526 20 44 35 | +43-1-526 2044 55     | ig@literaturhaus.at  | Mr Gerhard Ruiss<br><a href="http://www.literaturhaus.at">www.literaturhaus.at</a>   |
| Übersetzergemeinschaft  | Seidengasse 13, Literaturhaus                | 1070 | WIEN AUSTRIA           | *43-1-526 2044 52  | +43-1-526 2044 30     | br@literaturhaus.at<br>WernR@TheRichters.at  | Mrs. Brigitte Rapp<br>Mr. Werner Richter<br><a href="http://www.translators.at">www.translators.at</a>                       |
| Koepel van Vlaamse Auteursverenigingen (KVA) Association of Flemish Writers Association | Sint Jacobsmarkt 22                          | 2000 | ANTWERPEN BELGIUM      | + 32.3-294 67 25   |                       | <a href="mailto:KVA@telenet.be">KVA@telenet.be</a><br><a href="mailto:toon.brouwers@telenet.be">toon.brouwers@telenet.be</a> | Mr Toon Brouwers<br>Mrs Lief Vleugels  |
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| The Union of Cyprus Writers   | 53 Xanthis Xanierou Str.                     | 1015 | NICOSIA CYPRUS         | +357-2237 5919     | +357-2237 5718        | <a href="mailto:despina@writersunion.org.cy">despina@writersunion.org.cy</a>   | Mrs. Despina Pirketti<br>Mr. Christos Hadjipapas<br><a href="http://www.writersunion.org.cy">www.writersunion.org.c</a><br>y |
| Dansk Forfatterforening, The Danish Writers' Association                                | DF Strandgade 6, st.                         | 1401 | COPENHAGEN K DENMARK   | *45-32-95 6621     | *45-32-54 0115        | <a href="mailto:danskforfatterforening@danskforfatterforening">danskforfatterforening@danskforfatterforening</a>             | Mr Frants Iver Gundelach<br><a href="mailto:ursus.scriptor@post.tele.dk">ursus.scriptor@post.tele.dk</a>                     |
| UBVA - The AC Committee for the Protection of Intellectual Property Rights              | Nørre Voldgade 29                            | 1358 | COPENHAGEN K DENMARK   | *45-33-69 4020     | *45-33-93 8540        | <a href="mailto:hfa@ac.dk">hfa@ac.dk</a><br><a href="mailto:ame@ac.dk">ame@ac.dk</a>   | Mr Morten Rosenmeier<br>Mr Henrik F. Ahlers<br>Ms Anne-Marie Ebert   |
| Rithøvundafelag Føroya  | Boks 11 24                                   | 110  | TÓRSHAVN FAROE ISLANDS |                    |                       | <a href="mailto:ghoydal@post.olivant.fo">ghoydal@post.olivant.fo</a>   | Mr. Gunnar Hoydal<br>Mr. Zakarias Wang   |

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| Finlands Svenska<br>Författareförening, Society of<br>Swedish Authors in Finland                    | Urho Kekkonensgatan 8 B 14               | 00100  | HELSINGFORS<br>FINLAND   | *358-9-44 6266          | *358-9-44 6871                   | forfattarna<br>@kaapeli.fi  | Mrs. Merete Jensen<br>Mrs. Monika Fagerholm  |
| Suomen Kirjailijaliitto Ry,<br>Union of Finnish Writers   | Runeberginkatu 32 C 28                   | 00 100 | HELSINKI<br>FINLAND      | *358-9-445 392          | *358-9-49 22 78<br>and - 449 752 | info@<br><a href="http://suomenkirjailijaliitto.fi">suomenkirjailijaliitto.fi</a> | Mrs. Päivi Liedes<br><a href="http://www.finnishwriters.org">www.finnishwriters.org</a>                                |
| Union des Ecrivains   | 136, rue du Chevaleret                   | 75013  | PARIS CEDEX 13<br>FRANCE | *33-1-4570 7574         |                                  | frahan@wanadoo.fr   | Mme. Françoise Hân   |
| Conseil permanent des<br>écrivains  | 247, rue de Crimée                       | 75019  | PARIS<br>FRANCE          | *33-6-7149 2587         | *33-1-4349 9074                  | yves.fremion@<br>wanadoo.fr   | M. Yves Frémion<br><a href="http://www.cpecrivains.asso.fr">www.cpecrivains.asso.fr</a>                                |
| Société des Gens de<br>Lettres/SGDL   | 38, rue du Faubourg St. Jacques          | 75014  | PARIS<br>FRANCE          | *33-1-5310 1200 /<br>07 | *33-1-5310 1212                  | sgdlf@wanadoo.fr  | M. Alain Absire<br>M Francois Taillandier<br><a href="http://www.sgdl.org">www.sgdl.org</a>                            |
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| Verband deutschsprachiger<br>Übersetzer literarischer und<br>wissenschaftlicher Werke<br>e.V. (VdÜ) | c/o Burkhard Kroeber<br>Hohenzollernstr. | 80796  | MÜNCHEN<br>GERMANY       | *49-89- 271 0994        | +49-89-271 8272                  | burkhard.kroeber@<br>t-online.de  | Mr. Burkhard Kroeber<br><a href="http://www.literaturuebersetzer.de">www.literaturuebersetzer.de</a>                   |
| Hellenic Authors' Society   | Kodrigtonos 8                            | 11275  | ATHENS<br>GREECE         | *30-210-823 1890        | *30-210-823 2543                 | grwrisoc@otenet.gr<br>anavist@otenet.gr   | Mr. Anastassis<br>Vistonitis<br><a href="http://www.dedalus.gr">www.dedalus.gr</a>                                     |
| Société des Gens de Lettres<br>Hellènes   | Ippocratous 63                           | 10680  | ATHENS<br>GREECE         | *30-210-360 8239        | *30-210-722 5742                 |   | N.N.   |
| Société Hellénique des<br>Traducteurs de Littérature  | 7, Tsakona St./Paleo Psychico            | 15452  | ATHENS<br>GREECE         | *30-210-671 7466        | *30-210-677 6912                 |   | Mr. Vassili Vitsaxis   |

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| Den Norske Forfatterforening,<br>Norwegian Authors' Union           | PO Box 327 Sentrum                          | 0103    | OSLO 1<br>NORWAY             | *47-22-42 4077   | *47-22-42 1107   | <a href="mailto:post@forfatterforeningen.no">post@<br/>forfatterforeningen.no</a>  | N.N.  |

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| Norske Barne- og<br>Ungdomsbok Forfattere<br>(NBU), Norwegian Writers for<br>Children & Juveniles | Radhusgt. 7 -- PO 261 Sentrum        | 0103     | OSLO<br>NORWAY              | *47-22-20 1628                 | *47-22-42 5358   | formann@<br>nbuforfattere.no     | Mr. Dag Larsen                                  |
| NFF - The Norwegian Non-<br>Fiction Writers' and<br>Translators' Association                      | Uranienborgvn.2                      | 0258     | OSLO<br>NORWAY              | *47-22-12 11 40                | *47-22-12 11 50  | trond.andreassen<br>@nffo.no     | Mr. Trond Andreassen<br>www.nffo.no             |
| Association of Polish<br>Writers/SPP<br>Stowarzyszenie Pisarzy<br>Polskich                        | ul. Krakowskie Przedmiescie<br>87/89 | 00-079   | WARSZAWA<br>POLAND          | *48-22-635 0404                | *48-22-826 0589  |                                  | Mr. Stanislaw<br>Brejdygant<br>Mr. Bogdan Baran |
| Zwiazek Literatów Polskich,<br>The Polish Writers' Union /<br>ZLP                                 | Krakowskie Przedmiescie. 87/89       | 00-079   | WARSZAWA<br>POLAND          | +48-22-826 5785                | *48-22-828 3919  | owzlp@go2.pl                     | Mr Marek<br>Wawrzekiewicz                       |
| Associação Portuguesa de<br>Escritores / APE  | Rua S. Domingos à Lapa, 17           | 1200     | LISBOA<br>PORTUGAL          | *351-21-397 1899               | *351-21-397 2341 |                                  | Mr. José Manuel<br>Mendes                       |
| Sociedade Portuguesa de<br>Autores / SPA  | Av. Duque de Loulé, 31               | 1069-153 | LISBOA<br>PORTUGAL          | +351-21-359 4400               |                  | geral@spautores.pt               | José Jorge Letria<br>www.spautores.pt           |
| E-MIL, League of Hungarian<br>Writers from Romania  | Cismigiu                             | 3400     | CLUJ – KOLOZSVÁR<br>ROMANIA | +40-264-190275                 | +40-264-190275   | office@e-mil.ro                  | Mr. Attila Sántha                               |
| St. Petersburg Writers' Union   | Nevsky Prospekt, 7/9                 | 191186   | ST. PETERSBURG<br>RUSSIA    | *7-812-315 1971                | *7-812-314 9621  |                                  | Mrs. Julia Fedjakova                            |
| Spisovateľ'ov Slovenska /<br>AOSS, Association of Writers'<br>Organisations in Slovakia           | Laurinska 2                          | 81508    | BRATISLAVA<br>SLOVAKIA      | *421-7-5443 4117               | *421-7-5443 4117 | aoss@nexta.sk                    | Mr Martin Dzur<br>Ms Tatiana Tretinova          |
| Društvo slovenskih pisateljev<br>The Slovene Writers'<br>Association                              | Tomšiceva 12                         | 61000    | LJUBLJANA<br>SLOVENIA       | *386-61-125 2340<br>--21 41 44 | *386-61-121 6430 | barbara.subert@<br>guest.ames.si | Mrs. Barbara Subert                             |
| Asociación Colegial de<br>Escritores de España (ACE)  | Calle Santa Teresa, 2-3e izda.       | 28004    | MADRID<br>SPAIN             | *34-91-446 7047                | *34-91-446 2961  | ace@acescritores.com             | Mr. Juan Mollá<br>www.acescritores.com          |

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| Associació d'Escriptors en Llengua Catalana (AELC)  | Canuda 6, 5è (Ateneu Barcelonès)  | 8002  | BARCELONA<br>SPAIN                | *34-93-302 7828   | *34-93-412 5873   | info@aelc.es                                    | <u>Mr. Jaume Pérez Montaner</u><br><u>www.aelc.es</u>               |
| Asociación de Escritores en Lingua Galega (AELG)  | Apartado 161                      | 15080 | A CORUÑA,<br>SPAIN                | *34-981-22 8580   | *34-981-25 0212   | aelg.secretaria@mundo-r.com                     | www.xente.mundo-r.com/aelg/ppal.htm                                 |
| Sveriges Författarförbund/SFF, The Swedish Writers' Union                                 | Drottninggatan 88 B               | 11136 | STOCKHOLM<br>SWEDEN               | *46-8-5451 3208   | *46-8-5451 3210   | sff@forfattarforbundet.se                       | Mrs AnnChristin Gräns<br><u>www.forfattarforbundet.se</u>           |
| Sveriges Läromedelsförfattares Förbund / SLFF Swedish Association for Educational Writers | Sankt Eriksgatan 33               | 11239 | STOCKHOLM<br>SWEDEN               | *46-8-650 8121    | *46-8-650 8133    | aino.brock@slff.se                              | <u>Ms. Aino Brock</u><br><u>Mr. Jan Trost</u><br><u>www.slff.se</u> |
| AdS – Autrices et auteurs de Suisse / Autorinnen und Autoren der Schweiz                  | Nordstr. 9                        | 8035  | ZÜRICH<br>SWITZERLAND             | *41-1-350 0460    | *41-1-350 0461    | sekretariat@a-d-s.ch                            | Mr. Peter A. Schmid<br><u>www.a-d-s.ch</u>                          |
| Türkiye Yazarlar Sendikası, Writers Syndicate of Turkey                                   | Istiklal Cod.212<br>AltKat, No.8  |       | BEYOGLU-ISTANBUL<br>TURKEY        | +90-212-252 8567  | +90-212-252 8567  | parantez@yahoo.com<br>bektas_cengiz@hotmail.com | Metin Celal Zeynioglu<br>Mr. Cengiz Bektas                          |
| The Writers' Guild of Great Britain   | 15 Britannia St.                  |       | LONDON WC1X 9JN<br>UNITED KINGDOM | *44-20-7833 0777  | *44-20-7833 4777  | corbett@writersguild.org.uk                     | Mr. Bernie Corbett<br><u>www.writersguild.org.uk</u>                |
| The Society of Authors  | 84 Drayton Gardens                |       | LONDON SW10 9SB<br>UNITED KINGDOM | *44-207-373 66 42 | *44-207-373 57 68 | MLeFanu@societyofauthors.org                    | Mr. Mark Le Fanu<br><u>www.societyofauthors.org</u>                 |
| CEATL - Conseil Européen des Associations de Traducteurs Littéraires                      | c/o Ros Schwartz<br>34 Heriot Rd. |       | LONDON NW4 2DG<br>UNITED KINGDOM  | *44-208-202 7877  | *44-208-202 7877  | Schwartz@btinternet.com                         | Mrs. Ros Schwartz<br><u>www.ceatl.org</u>                           |

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| Samisk Forfatterforening, The Sami Writers' Association / SGS                           | Sámi Dáiddárrádi/<br>Samisk Kunstnerrad C<br>Mellomveien 1, Box 29 | 9735    | KÁRÁSJOHKA<br>NORWAY     | **47-7846 7006    | *47-7846 7150                    | samkun@online.no                                    | Mr. Thomas Marainen   |
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| Association of Albanian Writers in FYR Macedonia  | Murat Bafqari 110  |         | TETOVA<br>FYR MACEDONIA  | *389-4-432 728    |                                  | r_sinani@<br>hotmail.com                            | Mr. Ramadan Sinani<br>Mr. Veton Latifi  |
| Bulgarian Writers' Union  | 2, Slaveikov Square  | 1000    | SOFIA<br>BULGARIA        | *359-2-988 0031   |                                  | haini@mail.bol.bg                                   | Mr. Gueorgui Konstantinov   |
| Pan African Writers Association (PAWA)  | PAWA House, Roman Ridge,<br>Box C 456, Cantonments                 |         | ACCRA<br>GHANA           | *233-21-77 3062   | *233-21-77 3042                  | pawa@ghana.com                                      | Mr. Atukwei Okai  |

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