

Public Consultation **on the review of the EU copyright rules**

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I. **Introduction**

A. ***Context of the consultation***

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

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

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

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

As part of the review process, the Commission is now launching a public consultation on issues identified in the Communication on Content in the Digital Single Market, i.e.: *"territoriality in the Internal Market, harmonisation, limitations and exceptions to copyright*

¹ COM (2012)789 final, 18/12/2012.

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

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

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

in the digital age; fragmentation of the EU copyright market; and how to improve the effectiveness and efficiency of enforcement while underpinning its legitimacy in the wider context of copyright reform". As highlighted in the October 2013 European Council Conclusions⁵ "Providing digital services and content across the single market requires the establishment of a copyright regime for the digital age. The Commission will therefore complete its on-going review of the EU copyright framework in spring 2014. It is important to modernise Europe's copyright regime and facilitate licensing, while ensuring a high level protection of intellectual property rights and taking into account cultural diversity".

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

B. *How to submit replies to this questionnaire*

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

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

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

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

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

⁵ EUCO 169/13, 24/25 October 2013.

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

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

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

C. *Confidentiality*

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

Please note that all contributions received will be published together with the identity of the contributor, unless the contributor objects to the publication of their personal data on the grounds that such publication would harm his or her legitimate interests. In this case, the contribution will be published in anonymous form upon the contributor's explicit request. Otherwise the contribution will not be published nor will its content be reflected in the summary report.

Please read our [Privacy statement](#).

TYPE OF RESPONDENT (Please underline the appropriate):

“ **End user/consumer** (e.g. internet user, reader, subscriber to music or audiovisual service, researcher, student) **OR Representative of end users/consumers**

for the purposes of this questionnaire normally referred to in questions as "**end users/consumers**"

“ **Institutional user** (e.g. school, university, research centre, library, archive) **OR Representative of institutional users**

for the purposes of this questionnaire normally referred to in questions as "**institutional users**"

“ **Author/Performer OR Representative of authors/performers**

“ **Publisher/Producer/Broadcaster OR Representative of publishers/producers/broadcasters**

the two above categories are, for the purposes of this questionnaire, normally referred to in questions as "**right holders**"

“ **Intermediary/Distributor/Other service provider** (e.g. online music or audiovisual service, games platform, social media, search engine, ICT industry) **OR Representative of intermediaries/distributors/other service providers**

for the purposes of this questionnaire normally referred to in questions as "**service providers**"

“ **Collective Management Organisation**

“ **Public authority**

“ **Member State. SPAIN**

“ **Other** (Please explain):

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í .

II. Rights and the functioning of the Single Market

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

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

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

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

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

Despite progress, there are continued problems with the cross-border provision of, and access to, services. These problems are most obvious to consumers wanting to access services that are made available in Member States other than the one in which they live. Not all online

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

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

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

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

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

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

services are available in all Member States and consumers face problems when trying to access such services across borders. In some instances, even if the "same" service is available in all Member States, consumers cannot access the service across borders (they can only access their "national" service, and if they try to access the "same" service in another Member State they are redirected to the one designated for their country of residence).

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

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

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

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

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í .

NO
NO OPINION

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

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

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NO
NO OPINION

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

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

[Open question]

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

[Open question]

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

YES ó Please explain by giving examples

í .
í .

NO

NO OPINION

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

YES ó Please explain by giving examples

NO

NO OPINION

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

YES

There is a basic contradiction involving technological progress: while technology eliminates barriers to the access of content, the same access is prevented or hindered by aspects of the law in each State.

A harmonization of limitations and exceptions would reduce uncertainty for users and creators, especially in cross-border situations where more than one law is applicable. What is needed is to prevent the creation and circulation of information from being adversely affected by this uncertainty.

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

[The definition of the rights involved in digital transmissions]

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

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

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

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

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

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

¹⁹ Film and record producers, performers and broadcasters are holders of so-called ñneighbouring rightsö in, respectively, their films, records, performances and broadcast. Authorsø content protected by copyright is referred to as a ñworkö or ñworksö, while content protected by neighbouring rights is referred to as ñother subject matterö.

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

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

1. The act of *making available*

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

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

YES

NO or Please explain how this could be clarified and what type of clarification would be required (e.g. as in "targeting" approach explained above, as in "country of origin" approach²³)

NO OPINION

9. *[In particular if you are a right holder:] Could a clarification of the territorial scope of the making available right have an effect on the recognition of your rights (e.g. whether you are considered to be an author or not, whether you are considered to have transferred your rights or not), on your remuneration, or on the enforcement of rights (including the availability of injunctive relief²⁴)?*

YES or Please explain how such potential effects could be addressed

NO

NO OPINION

2. Two rights involved in a single act of exploitation

Each act of transmission in digital networks entails (in the current state of technology and

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

²³ The objective of implementing a *country of origin* approach is to localise the copyright relevant act that must be licenced in a single Member State (the "country of origin", which could be for example the Member State in which the content is uploaded or where the service provider is established), regardless of in how many Member States the work can be accessed or received. Such an approach has already been introduced at EU level with regard to broadcasting by satellite (see Directive 93/83/EEC on the coordination of certain rules concerning copyright and rights related to copyright applicable to satellite broadcasting and cable retransmission).

²⁴ Injunctive relief is a temporary or permanent remedy allowing the right holder to stop or prevent an infringement of his/her right.

law) several reproductions. This means that there are two rights that apply to digital transmissions: the reproduction right and the making available right. This may complicate the licensing of works for online use notably when the two rights are held by different persons/entities.

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

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

NO

NO OPINION

3. **Linking and browsing**

Hyperlinks are references to data that lead a user from one location in the Internet to another. They are indispensable for the functioning of the Internet as a network. Several cases are pending before the CJEU²⁵ in which the question has been raised whether the provision of a clickable link constitutes an act of communication to the public/making available to the public subject to the authorisation of the rightholder.

A user browsing the internet (e.g. viewing a web-page) regularly creates temporary copies of works and other subject-matter protected under copyright on the screen and in the 'cache' memory of his computer. A question has been referred to the CJEU²⁶ as to whether such copies are always covered by the mandatory exception for temporary acts of reproduction provided for in Article 5(1) of Directive 2001/29/EC.

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

NO ó Please explain whether you consider this to be the case in general, or under specific circumstances, and why (e.g. because it does not amount to an act of communication to the public ó or to a new public, or because it should be covered by a copyright exception)

Linking from one page to another is essential for the proper functioning of the Internet and therefore should not be considered an act of exploitation under copyright, but rather a mere indication of content that is available on the Internet. Those establishing the link are not introducing new content (they neither reproduce it nor cause it to be made available) but are merely citing it (indicating the source and the path for accessing the content). This is an essential act that must be freed from the need to request authorization. Otherwise it would add yet another type of authorization (and possible need for compensation?) to the already existing long list of assumptions subject to authorization, and thus result in a greater imbalance among the rights at stake.

²⁵ Cases C-466/12 (Svensson), C-348/13 (Bestwater International) and C-279/13 (C More entertainment).

²⁶ Case C-360/13 (Public Relations Consultants Association Ltd). See also

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

An entirely different issue concerns the question of whoever introduced the content on the network, whether or not this person or entity has the necessary rights to do so and therefore, whether or not permission should have been requested.

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

NO ó Please explain whether you consider this to be the case in general, or under specific circumstances, and why (e.g. because it is or should be covered by a copyright exception)

Viewing a page is essential for understanding its content, and therefore for allowing a user to assess its potential interest: it is the equivalent of leafing through a document in the analogue environment (even though this process, when done digitally, requires the generation of temporary copies on users' computers or other devices); or of looking at a product to evaluate it (legally consumers are assured of the right to withdraw from a purchase if they are unable to have prior access to the product, as may be the case with sales made remotely).

If authorization were to be needed **for viewing of a web-page** to a site, it would become yet another act of rights exploitation, on top of the existing ones. Excessive protection of copyright to allow for compensation related to the advantages of accessing content digitally, would only serve to break the intended balance between the different parties affected and would become a means of limiting the basic rights of individuals.

4. Download to own digital content

Digital content is increasingly being bought via digital transmission (e.g. download to own). Questions arise as to the possibility for users to dispose of the files they buy in this manner (e.g. by selling them or by giving them as a gift). The principle of EU exhaustion of the distribution right applies in the case of the distribution of physical copies (e.g. when a tangible article such as a CD or a book, etc. is sold, the right holder cannot prevent the further distribution of that tangible article)²⁷. The issue that arises here is whether this principle can also be applied in the case of an act of transmission equivalent in its effect to distribution (i.e. where the buyer acquires the property of the copy)²⁸. This raises difficult questions, notably relating to the practical application of such an approach (how to avoid re-sellers keeping and using a copy of a work after they have ðre-soldö it ó this is often referred to as the ðforward and deleteö question) as well as to the economic implications of the creation of a second-hand market of copies of perfect quality that never deteriorate (in contrast to the second-hand market for physical goods).

²⁷ See also recital 28 of Directive 2001/29/EC.

²⁸ In Case C-128/11 (Oracle vs. UsedSoft) the CJEU ruled that an author cannot oppose the resale of a second-hand licence that allows downloading his computer program from his website and using it for an unlimited period of time. The exclusive right of distribution of a copy of a computer program covered by such a licence is exhausted on its first sale. While it is thus admitted that the distribution right may be subject to exhaustion in case of computer programs offered for download with the right holder's consent, the Court was careful to emphasise that it reached this decision based on the Computer Programs Directive. It was stressed that this exhaustion rule constituted a *lex specialis* in relation to the Information Society Directive (UsedSoft, par. 51, 56).

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

YES ó Please explain by giving examples

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í .

NO

NO OPINION

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

[Open question]

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

Registration is not often discussed in copyright in the EU as the existing international treaties in the area prohibit formalities as a condition for the protection and exercise of rights. However, this prohibition is not absolute²⁹. Moreover a system of registration does not need to be made compulsory or constitute a precondition for the protection and exercise of rights. With a longer term of protection and with the increased opportunities that digital technology provides for the use of content (including older works and works that otherwise would not have been disseminated), the advantages and disadvantages of a system of registration are increasingly being considered³⁰.

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

YES

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

[Open question]

For libraries, such a system would facilitate copyright management, especially if the record were to include all types of works (regardless of the type of license associated with them), for example, it would make digitization projects easier. It would also help in the reuse of content available on the net since it is not always clear whether such content is eligible for copyright protection or who the intellectual property holders are.

²⁹ For example, it does not affect 'domestic' works ó i.e. works originating in the country imposing the formalities as opposed to works originating in another country.

³⁰ On the basis of Article 3.6 of the Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works, a publicly accessible online database is currently being set up by the Office for Harmonisation of the Internal Market (OHIM) for the registration of orphan works.

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

[Open question]

In the event of registration being mandatory, there would be more work involved for obtaining recognition of intellectual property rights, which would surely increase the costs. And if entries in the registry were not kept up to date, the system would not be useful to users.

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

[Open question]

If registration were not mandatory, incentives could include, for example in the academic sphere, a requirement for obtaining some type of merit. Another example would be to have a qualified standard of proof (as exists in Spain for someone who alleges something against what has been recorded bears the burden of proof). The registration process should be kept free and as flexible as possible. It should also be required in order for rights holders to collect their remunerations from the societies managing their rights.

D. How to improve the use and interoperability of identifiers

There are many private databases of works and other subject matter held by producers, collective management organisations, and institutions such as libraries, which are based to a greater or lesser extent on the use of (more or less) interoperable, internationally agreed identifiers. Identifiers can be compared to a reference number embedded in a work, are specific to the sector in which they have been developed³¹, and identify, variously, the work itself, the owner or the contributor to a work or other subject matter. There are notable examples of where industry is undertaking actions to improve the interoperability of such identifiers and databases. The Global Repertoire Database³² should, once operational, provide a single source of information on the ownership and control of musical works worldwide. The Linked Content Coalition³³ was established to develop building blocks for the expression and management of rights and licensing across all content and media types. It includes the development of a Rights Reference Model (RRM) ó a comprehensive data model for all types of rights in all types of content. The UK Copyright Hub³⁴ is seeking to take such identification systems a step further, and to create a linked platform, enabling automated licensing across different sectors.

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

³¹ E.g. the International Standard Recording Code (ISRC) is used to identify recordings, the International Standard Book Number (ISBN) is used to identify books.

³² You will find more information about this initiative on the following website: <http://www.globalrepertoiredatabase.com/>.

³³ You will find more information about this initiative (funded in part by the European Commission) on the following website: www.linkedcontentcoalition.org.

³⁴ You will find more information about this initiative on the following website: <http://www.copyrighthub.co.uk/>.

[Open question]

E. *Term of protection ó is it appropriate?*

Works and other subject matter are protected under copyright for a limited period of time. After the term of protection has expired, a work falls into the public domain and can be freely used by anyone (in accordance with the applicable national rules on moral rights). The Berne Convention³⁵ requires a minimum term of protection of 50 years after the death of the author. The EU rules extend this term of protection to 70 years after the death of the author (as do many other countries, e.g. the US).

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

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

NO

The current system is very complex. Copyright in favor of the heirs lasting for a period of 70 years after the author's death results in orphan works as well as representing a burden for rights management and therefore for accessing the material. Additionally digitization projects particularly are made more difficult. Excessive formalities or long periods of protection do not fit well in the digital era, since they hinder flexibility.

Managing orphan works, including the search and identification of rights holders, is very costly for all sectors involved. Furthermore, for libraries the existence and management of orphan works represent a barrier to access for both users and researchers.

The exemption period of 70 years beyond the author's death should be reduced, at the least, to 50 years as stipulated by Berne. At the same time, we believe that the current approach based on the Berne Convention could be revised, with the date of publication of a work established as the criterion for computing the point at which a work passes into public domain (for example, a period of 90 years from the date publication would surely cover the life of the author). It would also be good if the law were to recognize an option that would allow authors themselves or other holders of exploitation rights to decide at what point to pass their works into the public domain, even if the legally protected period had not elapsed.

We adhere, on this point at least, to the statement by La Ligue des Bibliothèques Européennes de Recherche - Association of European Research Libraries (LIBER):

Whilst acknowledging copyright's social, economic and cultural functions, we believe that the minimum terms of protection in Europe (currently 70 years) should be reduced. They should be brought in line with the minimum terms of protection set out in the Berne Convention and the Agreement on Trade Related Intellectual Property Rights (TRIPS): life plus 50 years for copyrighted works and 50 years for neighbouring rights.

³⁵ Berne Convention for the Protection of Literary and Artistic Works, <http://www.wipo.int/treaties/en/ip/berne/>.

Longer copyright terms exacerbate the issue of orphan works, which are created when copyright owners cannot be found or identified. Only a small percentage of copyright works created for commercial gain retain ongoing value sufficient to justify long copyright terms. The EU Directive on Orphan Works recognises the significance of the orphan works problem and LIBER believes that a reduced term of protection for copyright works would greatly alleviate this issue. The need to carry out a diligent search for owners of orphan works is putting too much strain on library resources and is creating a cultural black hole as orphaned content cannot be used by the public or researchers.

III. Limitations and exceptions in the Single Market

Limitations and exceptions to copyright and related rights enable the use of works and other protected subject-matter, without obtaining authorisation from the rightholders, for certain purposes and to a certain extent (for instance the use for illustration purposes of an extract from a novel by a teacher in a literature class). At EU level they are established in a number of copyright directives, most notably Directive 2001/29/EC³⁶.

Exceptions and limitations in the national and EU copyright laws have to respect international law³⁷. In accordance with international obligations, the EU acquis requires that limitations and exceptions can only be applied in certain special cases which do not conflict with a normal exploitation of the work or other subject matter and do not unreasonably prejudice the legitimate interest of the rightholders.

Whereas the catalogue of limitations and exceptions included in EU law is exhaustive (no other exceptions can be applied to the rights harmonised at EU level)³⁸, these limitations and exceptions are often optional³⁹, in the sense that Member States are free to reflect in national legislation as many or as few of them as they wish. Moreover, the formulation of certain of the limitations and exceptions is general enough to give significant flexibility to the Member States as to how, and to what extent, to implement them (if they decide to do so). Finally, it is worth noting that not all of the limitations and exceptions included in the EU legal framework for copyright are of equivalent significance in policy terms and in terms of their potential effect on the functioning of the Single Market.

In addition, in the same manner that the definition of the rights is territorial (i.e. has an effect only within the territory of the Member State), the definition of the limitations and exceptions to the rights is territorial too (so an act that is covered by an exception in a Member State "A" may still require the authorisation of the rightholder once we move to the Member State "B")⁴⁰.

³⁶ Plus Directive 96/9/EC on the legal protection of databases; Directive 2009/24/EC on the legal protection of computer programs, and Directive 92/100/EC on rental right and lending right.

³⁷ Article 9(2) of the Berne Convention for the Protection of Literary and Artistic Works (1971); Article 13 of the TRIPS Agreement (Trade Related Intellectual Property Rights) 1994; Article 16(2) of the WIPO Performers and Phonograms Treaty (1996); Article 9(2) of the WIPO Copyright Treaty (1996).

³⁸ Other than the grandfathering of the exceptions of minor importance for analogue uses existing in Member States at the time of adoption of Directive 2001/29/EC (see, Art. 5(3)(o)).

³⁹ With the exception of certain limitations: (i) in the Computer Programs Directive, (ii) in the Database Directive, (iii) Article 5(1) in the Directive 2001/29/EC and (iv) the Orphan Works Directive.

⁴⁰ Only the exception established in the recent Orphan Works Directive (a mandatory exception to copyright and

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

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

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

YES

This phenomenon leads to differences in treatment among the States, and therefore it also creates problems in cases of cross-border use. Libraries and educational institutions provide open access over the Internet to teaching materials which may include third party works, in accordance with the **quotation exception** in their own given country.

However this **exception** is not defined in the same manner among the different Member States; for example, it could be problematic in cases of the inclusion of photographs or of works of reduced length, such as poetry or songs.

A similar problem exists for the exception related to illustration for teaching. Obviously this can have an impact on courses being offered to a broad public over the Internet. In the area of preservation, which is perhaps one of the most harmonized, there nevertheless exist differences among the various Member States regarding electronic documents.

Therefore, our answer is YES: problems do arise from the fact that limitations and exceptions are optional rather than being mandatory.

We adhere to the statement by LIBER:

There is to all intents and purposes no harmonisation in the EU for users of copyright works in the single market. This makes the cross-border use of copyright works problematic.

related rights in the case where the rightholders are not known or cannot be located) has been given a cross-border effect, which means that, for instance, once a literary work ó for instance a novel ó is considered an orphan work in a Member State, that same novel shall be considered an orphan work in all Member States and can be used and accessed in all Member States.

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

YES

In today's globalized world, it is necessary for there to be common exceptions among as many countries as possible. A greater degree of copyright harmonization in Europe would reduce legal barriers and, at the same time, would increase the flexibility in accessing and using content. The examples of our previous response show that there would be greater legal certainty if **the exception** of quotation or of illustration for teaching were common to all Member States and if a single court, the ECJ, were able to offer all States a final, common interpretation of the exceptions. Even the exception in favor of preservation, which is among the most harmonized and is key for ensuring the present and future access to the European intellectual heritage, can be improved by having a common and compulsory regulation for all Member States.

Harmonization is not an easy task but we believe that a maximum number of common exceptions should be agreed upon among all the States. Only in those cases in which an existing exception can be justified by national interests should national exceptions be maintained.

We adhere to the statement by LIBER:

A harmonised approach to the adoption and implementation of limitations and exceptions across Europe is required to reduce legal uncertainty and to promote the circulation of knowledge in the single market. All those that relate to education, learning and access to knowledge should be mandatory. A harmonised approach to the adoption and implementation of limitations and exceptions across Europe is required to reduce legal uncertainty and to promote the circulation of knowledge in the single market.

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

[Open question]

No exceptions should be deleted. In some cases existing ones could be improved upon and new ones could be introduced as deemed necessary. Thus:

--It should be possible to make use of works protected by intellectual property rights for what is referred to as "data mining" for teaching, research purposes or **information retrieval by libraries or similar institutions.**

--Any use deemed harmless or without economic significance to a work's rights holders should also be allowed.

--Exceptions to the right of transformation, currently not recognized by the Directive, should be included. For example, for enabling user generated content in cases such as home videos where small fragments of songs or movies are reproduced; or where manipulated fragments of

films are disseminated publicly on Internet platforms but with no commercial intent; or in which videos are created by juxtaposing fragments of works without commercial intent. Other examples requiring exceptions to the right of transformation are for the use by persons with disabilities and applications for teaching or research purposes.

--A better definition is needed of the exception of illustration for teaching, one that solely establishes the minimum and essential requirements, namely: purpose of teaching, lack of profit motive, fair use, with no remuneration or compensation, and binding on the States, in order to prevent them from **restricting their conditions**.

--In addition, a reformulation is needed of the exception on communicating works held by libraries, museums, archives and educational institutions and of providing access to them. This exception is currently limited to purposes of research or private study and requires that the works be consulted from dedicated terminals on these institutions' premises (Article 5.3.n Directive). The accumulation of requirements for this exception makes it very difficult to find actual cases in libraries in which this exception can be enjoyed.

We adhere to the statement by LIBER on this point:

No exceptions should be removed. New mandatory exceptions such as:

- Text and data mining for all research purposes;
- An exception to ensure that nothing in a contract undermines limitations and exceptions in copyright law;
- Legal certainty for e-lending by libraries analogous to analogue e-lending;
- A new preservation exception allowing preservation networks between institutions (currently most preservation exceptions relate to preserving material in your own collection, rather than having digital mirror sites and activities between institutions);
- Publicly funded research results openly available regardless of contracts signed with a publisher (1)
- Research exceptions making no distinction between commercial and non-commercial purposes.

(1) By increasing accessibility and availability, and by facilitating the use and reuse of content, open access will play an integral role in driving research excellence globally. Copyright law should not hinder its progress. An exception or legal instrument should be developed which allows researchers to make the results of publicly funded research available openly, regardless of contracts signed with a publisher. Open data is also an area of growth and potential driver of research and innovation. It is important to ensure that legal Intellectual Property instruments such as the Database Directive do not conflict with the realisation of this potential and negate the huge public investment in research infrastructures to support reuse of this data.

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

YES

Technology is constantly evolving and creating new environments, new uses and generating

new needs. A closed catalog of exceptions does not allow for adapting to new realities. Some type of mechanism is needed to allow for the application of new exceptions, even if they are not explicitly included in the regulations.

We adhere to what LIBER has expressed:

Currently Europe has very tightly defined and prescriptive exceptions. Additional flexibility, particularly given the slow pace of legislative change as compared to rapid advancements in technology, would be desirable.

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

[Open question]

The most flexible formula would be to include in the legal text itself some sort of clause similar to "fair-use", a rule that would define the criteria to be taken into account for a use to be considered as an exception, despite it not being expressly stated in the rule. In the case of limitations, they are not interpreted so as to unreasonably prejudice the legitimate interests of the rights holders, and also so as not to be detrimental to the exploitation of the rule. Similarly, in the case of exceptions, a rule could allow an interpretation to be extended in certain circumstances, as well as including new limitations. Having to wait for interpretations by the courts or for periodic legislative reviews would, in our opinion, make the process slower and costlier. Although it is true that an open clause may generate certain legal uncertainty, it also creates a more agile system that can, at any rate, be corrected subsequently by the courts or by legislative bodies.

We adhere to the statement by LIBER:

A general open-ended exception, compatible with the Three Step Test, is required. This will avoid obsolescence and ensure that any new copyright regime can accommodate future digital innovations, maintain European competitiveness and be interoperable with copyright regimes such as those in force in the United States. In an era of fast-moving technologies, we believe a closed list of exceptions is not flexible enough to allow European research institutions to compete with those in the United States and Asia, where fair use is already in place.

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

YES

The territoriality of the exceptions requires knowledge of one's own laws as well as those of others, when the intention is to share content with residents of other States, i.e., it requires users to be experts on different copyright laws. Moreover we have already mentioned cases, such as the **exceptions of citation** or illustration in teaching, that provide examples of the legal uncertainty generated by the lack of common exceptions in all Member States.

Other cases affected by territoriality are: preservation and interlibrary loan, a service that should be feasible to conduct throughout all EU countries without obstacles.

We adhere to the statement by LIBER:

One example of this might be material in a particular language. Sharing it with other people who speak the same language (but who reside in another country) might be desirable but in order to do this you currently have to be an expert in your own copyright laws and those of other countries.

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

[Open question]

The management of fair compensation transnationally should take place at the European level and be funded directly by Member States, in order to help the user avoid having to pay multiple royalties.

A. *Access to content in libraries and archives*

Directive 2001/29/EC enables Member States to reflect in their national law a range of limitations and exceptions for the benefit of publicly accessible libraries, educational establishments and museums, as well as archives. If implemented, these exceptions allow acts of preservation and archiving⁴¹ and enable on-site consultation of the works and other subject matter in the collections of such institutions⁴². The public lending (under an exception or limitation) by these establishments of physical copies of works and other subject matter is governed by the Rental and Lending Directive⁴³.

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

1. *Preservation and archiving*

The preservation of the copies of works or other subject-matter held in the collections of cultural establishments (e.g. books, records, or films) ó the restoration or replacement of works, the copying of fragile works - may involve the creation of another copy/ies of these works or other subject matter. Most Member States provide for an exception in their national laws allowing for the making of such preservation copies. The scope of the exception differs from Member State to Member State (as regards the type of beneficiary establishments, the types of works/subject-matter covered by the exception, the mode of copying and the number

⁴¹ Article 5(2)c of Directive 2001/29.

⁴² Article 5(3)n of Directive 2001/29.

⁴³ Article 5 of Directive 2006/115/EC.

of reproductions that a beneficiary establishment may make). Also, the current legal status of new types of preservation activities (e.g. harvesting and archiving publicly available web content) is often uncertain.

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

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

In the digital environment, it is sometimes not possible to make preservation copies because of technological security measures preventing it. It is necessary to ensure the ability to make preservation copies in perpetuity (given the rapid obsolescence of formats), and without limits to the number of copies to be made (as with any exception, the application of the exception must be done without affecting the normal exploitation of the work and without causing unreasonable harm to the legitimate interests of rights holders).

On this point we also adhere to the statement by LIBER:

Legal uncertainty around the ability of libraries to make copies of published and unpublished works for the purpose of preservation must be addressed. A mandatory exception which allows libraries to make copies and shift formats for preservation is essential in order to ensure sustained access to cultural and scientific heritage into the future.

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

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

NO

NO OPINION

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

[Open question]

On this point we adhere to the statement by LIBER:

A mandatory exception which allows libraries to make copies and shift formats for preservation is essential in order to ensure sustained access to cultural and scientific heritage into the future.

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

[Open question]

Libraries, archives and museums, at the very least, should be guaranteed the possibility of

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

[Open question]

Legislation should ensure that an institution's users can access resources subscribed to by their institution, remotely from any location.

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

[Open question]

í .
í .

3. E ó lending

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

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

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

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

YES ó Please explain with specific examples

At present the models offered by suppliers do not meet the needs of libraries and their users. Often e-books are not in a lendable condition, because they do not take into account the diversity of formats of reading devices or they include security measures that prevent their being lent.

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

[Open question]

It should be ensured that all books on the market are available to libraries from the time of

their release, and that the books are delivered in compatible formats, including formats adapted for persons with disabilities. Likewise it should be ensured that libraries can offer fixed-period loans of books purchased outright or acquired under license. This should also be extended to interlibrary loan as well as to the download of the works both from within the library and remotely. All books acquired should have continued access guaranteed, and the access should be permanent in the case of books purchased outright, together with the possibility of applying measures for their long-term conservation (such as deposit, right to transfer e-books to other platforms as required by technological changes, free and unrestricted access to works no longer available through commercial channels, and non-contravention of laws related to books that have entered into public domain). Suppliers should also be required to provide metadata with their books, to be included in catalogues and be accessible together with other metadata. The price of e-books should not exceed that of the printed version and should decrease in accordance with age as calculated from the date of publication, and furthermore, all tax barriers affecting electronic formats should be eliminated. Finally respect for the privacy of users should be guaranteed. Along these lines we support the positions of IFLA and EBLIDA on e-lending.

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

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

[Open question]

Many of the rights enjoyed by users in the analogue environment have been lost in the digital environment. Current models offered by providers of e-books in many cases are not adapted to the needs of libraries. The differences are related to accessibility, problems with formats, ability to provide actual loans to users and to other libraries, guarantees for preservation actions and perpetual access, pricing, taxes, etc.

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

[Open question]

í .
í .

4. Mass digitisation

The term "mass digitisation" is normally used to refer to efforts by institutions such as libraries and archives to digitise (e.g. scan) the entire content or part of their collections with an objective to preserve these collections and, normally, to make them available to the public. Examples are efforts by libraries to digitise novels from the early part of the 20th century or whole collections of pictures of historical value. This matter has been partly addressed at the EU level by the 2011 Memorandum of Understanding (MoU) on key principles on the

digitisation and making available of out of commerce works (i.e. works which are no longer found in the normal channels of commerce), which is aiming to facilitate mass digitisation efforts (for books and learned journals) on the basis of licence agreements between libraries and similar cultural institutions on the one hand and the collecting societies representing authors and publishers on the other⁴⁴. Provided the required funding is ensured (digitisation projects are extremely expensive), the result of this MoU should be that books that are currently to be found only in the archives of, for instance, libraries will be digitised and made available online to everyone. The MoU is based on voluntary licences (granted by Collective Management Organisations on the basis of the mandates they receive from authors and publishers). Some Member States may need to enact legislation to ensure the largest possible effect of such licences (e.g. by establishing in legislation a presumption of representation of a collecting society or the recognition of an 'extended effect' to the licences granted)⁴⁵.

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

YES ó Please explain why and how it could best be achieved

It is necessary that all measures taken have cross-border impact, as is already foreseen in the Directive on orphan works.

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

YES ó Please explain

Yes, because it is necessary to ensure the preservation of, and access to, all documentary sources (there is a risk of losing the 20th European sound and audiovisual heritage). It is therefore necessary to regulate at the European level the problem of orphan and out-of-print **for all kind of works**, in order to ensure the continued accessibility of documentary heritage, regardless of type.

B. Teaching

Directive 2001/29/EC⁴⁶ enables Member States to implement in their national legislation limitations and exceptions for the purpose of illustration for non-commercial teaching. Such exceptions would typically allow a teacher to use parts of or full works to illustrate his course,

⁴⁴ You will find more information about his MoU on the following website: http://ec.europa.eu/internal_market/copyright/out-of-commerce/index_en.htm.

⁴⁵ France and Germany have already adopted legislation to back the effects of the MoU. The French act (LOI n° 2012-287 du 1er mars 2012 relative à l'exploitation numérique des livres indisponibles du xx^e siècle) foresees collective management, unless the author or publisher in question opposes such management. The German act (Gesetz zur Nutzung verwaister und vergriffener Werke und einer weiteren Änderung des Urheberrechtsgesetzes vom 1. Oktober 2013) contains a legal presumption of representation by a collecting society in relation to works whose rightholders are not members of the collecting society.

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

e.g. by distributing copies of fragments of a book or of newspaper articles in the classroom or by showing protected content on a smart board without having to obtain authorisation from the right holders. The open formulation of this (optional) provision allows for rather different implementation at Member States level. The implementation of the exception differs from Member State to Member State, with several Member States providing instead a framework for the licensing of content for certain educational uses. Some argue that the law should provide for better possibilities for distance learning and study at home.

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

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

In Spain the wording of the exception on illustration for teaching is very restrictive, allowing only teachers in official educational institutions to use small fragments of works (except textbooks and university textbooks) to illustrate what they are teaching in their classrooms. Any other use requires them to apply for authorization from the rights holders, a process which is complex, costly and may require negotiation with many types of rights holders in different countries (in addition to the complexity of finding out the identity of the person or entity entitled to authorize such uses) .

In order to use material for illustration purposes, the teacher frequently needs to have immediate access to works disseminated across different media; therefore, applying for authorization is often not a suitable system for enabling this type of use. A modification of the legislation is foreseen for changing the wording of the law, but the new draft does not improve the situation in educational institutions, particularly for universities, as it will represent for them a double payment for the use of works for purposes of illustration for teaching.

In short, the current situation is faulty and unsatisfactory for Spanish universities, some of which have even taken the matter to court to debate the scope and application of copyright in educational settings.

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

[Open question]

An exception is needed for all States to allow educational uses without the need to obtain authorization from the intellectual property rights holders. The requirements should be kept to the minimal and essential ones: purposes of teaching, non-commercial gain, reasonable use, and not subjected to compensation. (See more detail in the answer to question # 45.)

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

[Open question]

Some collecting societies offer licenses for educational use but impose some abusive conditions that are very costly for educational institutions and do not guarantee the use of all works for educational purposes.

The inclusion in works of licenses such as Creative Commons by rights holders is proving to be a very positive mechanism that provides legal assurance for teaching staff.

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

[Open question]

European standards must make exceptions mandatory throughout all Member States, as well as to establish the content thereof:

- i) to allow the use of any type of work, in both classroom and virtual teaching settings;
- ii) to include the right of transformation;
- iii) to prohibit commercial intent;
- iv) to omit limits on the extension of the work used (but rather stipulate that the amount used be reasonable and the use be appropriate for the intended purpose of teaching);
- v) to assure citation of the authorship and source;
- vi) to omit requirements for compensation.

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

[Open question]

í .

C. Research

Directive 2001/29/EC⁴⁷ enables Member States to choose whether to implement in their national laws a limitation for the purpose of non-commercial scientific research. The open formulation of this (optional) provision allows for rather different implementations at Member States level.

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

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

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

YES

Problems arise when copyright protected data or research results are not available in Open Access under open licenses, thus preventing reuse. These problems result in slowing research activity.

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

[Open question]

Obstacles should be removed and Open Access mandated for all those cases involving data and research results created with public financing. EU legislation should establish some type of exception in favor of research activities that would not only allow them to be carried out without legal restrictions, but also permit data and research results to be made public and shared under open licenses that allow their reuse.

On this point we also adhere to the statement by LIBER (with a slight modification for the possibility of agreeing on embargoes, in brackets):

By increasing accessibility and availability, and by facilitating the use and reuse of content, open access will play an integral role in driving research excellence globally. Copyright law should not hinder its progress. An exception or legal instrument should be developed which allows researchers to make the results of publicly funded research available openly, regardless of contracts signed with a publisher [although some sort of embargo system could be foreseen]. Open data is also an area of growth and potential driver of research and innovation. It is important to ensure that legal Intellectual Property instruments such as the Database Directive do not conflict with the realisation of this potential and negate the huge public investment in research infrastructures to support reuse of this data.

Any exception for research should not distinguish between commercial and non-commercial research purposes. The definition of non-commercial is vague and open to multiple interpretations. The lines are becoming less defined between purely non-commercial research and research that has commercial potential or has been funded by commercial entities. Given that universities are being encouraged to transfer knowledge, discoveries and science to the private sector through the so-called Knowledge Transfer agenda in order to support the competitiveness of Europe we believe there is a fundamental economic need to amend copyright law in this manner.

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

[Open question]

The Spanish intellectual property law (<http://www.boe.es/buscar/act.php?id=BOE-A-1996-8930>) provides the following exceptions for research:

- Reproduction by museums, libraries, music libraries, film libraries, or archives that are publicly owned or that form part of cultural or scientific institutions that are non-profit and

dedicated solely to research. (Article 37.1)

- **Use by way of quotation** (Article 32.1)

- Use of databases for research purposes to the extent justified for non-commercial needs. (Articles 34.2 and 135.1b)

- Communication of works from library collections, to be made available only from specialized terminals located on library premises, on payment of a fair compensation to the authors (Article 37.3)

Experience shows that all the above cases are insufficient measures due to their short range. They should therefore be broadened. And, furthermore, as we have already mentioned, research requires new exceptions related to data mining and the reuse of publicly funded information.

D. *Disabilities*

Directive 2001/29/EC⁴⁸ provides for an exception/limitation for the benefit of people with a disability. The open formulation of this (optional) provision allows for rather different implementations at Member States level. At EU and international level projects have been launched to increase the accessibility of works and other subject-matter for persons with disabilities (notably by increasing the number of works published in special formats and facilitating their distribution across the European Union)⁴⁹.

The Marrakesh Treaty⁵⁰ has been adopted to facilitate access to published works for persons who are blind, visually impaired, or otherwise print disabled. The Treaty creates a mandatory exception to copyright that allows organisations for the blind to produce, distribute and make available accessible format copies to visually impaired persons without the authorisation of the rightholders. The EU and its Member States have started work to sign and ratify the Treaty. This may require the adoption of certain provisions at EU level (e.g. to ensure the possibility to exchange accessible format copies across borders).

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

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

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

⁴⁸ Article 5 (3)b of Directive 2001/29.

⁴⁹ The European Trusted Intermediaries Network (ETIN) resulting from a Memorandum of Understanding between representatives of the right-holder community (publishers, authors, collecting societies) and interested parties such as associations for blind and dyslexic persons (http://ec.europa.eu/internal_market/copyright/initiatives/access/index_en.htm) and the Trusted Intermediary Global Accessible Resources (TIGAR) project in WIPO (<http://www.visionip.org/portal/en/>).

⁵⁰ Marrakesh Treaty to Facilitate Access to Published Works by Visually Impaired Persons and Persons with Print Disabilities, Marrakesh, June 17 to 28 2013.

borders?

YES ó Please explain by giving examples

NO

NO OPINION

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

[Open question]

The right of transformation should be included among the authorized acts. For example, to cover the inclusion of subtitles in recorded works not already having them, or incorporate a person performing a sign language translation in a broadcasted work.

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

[Open question]

í .
í .

E. Text and data mining

Text and data mining/content mining/data analytics⁵¹ are different terms used to describe increasingly important techniques used in particular by researchers for the exploration of vast amounts of existing texts and data (e.g., journals, web sites, databases etc.). Through the use of software or other automated processes, an analysis is made of relevant texts and data in order to obtain new insights, patterns and trends.

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

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

⁵¹ For the purpose of the present document, the term õtext and data miningö will be used.

content (i.e. being able to use e.g. commercial databases).

A specific Working Group was set up on this issue in the framework of the "Licences for Europe" stakeholder dialogue. No consensus was reached among participating stakeholders on either the problems to be addressed or the results. At the same time, practical solutions to facilitate text and data mining of subscription-based scientific content were presented by publishers as an outcome of "Licences for Europe"⁵². In the context of these discussions, other stakeholders argued that no additional licences should be required to mine material to which access has been provided through a subscription agreement and considered that a specific exception for text and data mining should be introduced, possibly on the basis of a distinction between commercial and non-commercial.

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

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

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

YES ó Please explain

University research groups are hampered by not having the certainty of being able to use data mining systems for analyzing web pages or texts included in databases subscribed to by their universities. Technological protection measures also prevent the application of these techniques on content subscribed to by libraries. Thus, libraries are not exploiting the full potential of data mining for information retrieval of the holdings to which they provide access.

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

[Open question]

A legal exception allowing data mining for research or information retrieval by libraries or similar institutions is recommended.

On this point we also adhere to the statement by LIBER:

A specific exception to allow the extraction of facts and data for the purpose of text and data mining is essential. This will facilitate the deployment of new research methods to exploit lawfully-accessed digital content. Any exception should not discriminate between commercial and non-commercial purposes. Furthermore,

⁵² See the document "Licences for Europe" ten pledges to bring more content online: http://ec.europa.eu/internal_market/copyright/docs/licences-for-europe/131113_ten-pledges_en.pdf.

distribution of the results of text and data mining must be permissible so long as the results are not a substitution for the original work. The implications of the Database Directive for text and data mining should also be reviewed and down-sized to accommodate this activity.

Researchers want the ability to data mine the open web, as well as subscription-based content. We believe that a legislative solution is very much needed. This solution should allow data mining of any content to which you have legal access. Countries like the United States and Japan allow text and data mining in their law.

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

[Open question]

The exception should allow data mining for research purposes, and also for information retrieval by libraries and other similar entities.

On this point we also adhere to the statement by LIBER:

A specific exception to allow the extraction of facts and data for the purpose of text and data mining is essential. This will facilitate the deployment of new research methods to exploit lawfully-accessed digital content. Any exception should not discriminate between commercial and non-commercial purposes. Furthermore, distribution of the results of text and data mining must be permissible so long as the results are not a substitution for the original work. The implications of the Database Directive for text and data mining should also be reviewed and down-sized to accommodate this activity.

Researchers want the ability to data mine the open web, as well as subscription-based content. We believe that a legislative solution is very much needed. This solution should allow data mining of any content to which you have legal access. Countries like the United States and Japan allow text and data mining in their law.

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

[Open question]

í .
í .

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

[Open question]

The legislation on the protection of personal data. For example, information published freely over the Internet is not considered as a source of publicly available information. Therefore it is not possible to perform data mining on web pages containing personal data without the consent of the persons concerned, regardless of whether the data is freely available.

F. *User-generated content*

Technological and service developments mean that citizens can copy, use and distribute content at little to no financial cost. As a consequence, new types of online activities are developing rapidly, including the making of so-called "user-generated content". While users can create totally original content, they can also take one or several pre-existing works, change something in the work(s), and upload the result on the Internet e.g. to platforms and blogs⁵³. User-generated content (UGC) can thus cover the modification of pre-existing works even if the newly-generated/"uploaded" work does not necessarily require a creative effort and results from merely adding, subtracting or associating some pre-existing content with other pre-existing content. This kind of activity is not "new" as such. However, the development of social networking and social media sites that enable users to share content widely has vastly changed the scale of such activities and increased the potential economic impact for those holding rights in the pre-existing works. Re-use is no longer the preserve of a technically and artistically adept elite. With the possibilities offered by the new technologies, re-use is open to all, at no cost. This in turn raises questions with regard to fundamental rights such as the freedom of expression and the right to property.

A specific Working Group was set up on this issue in the framework of the "Licences for Europe" stakeholder dialogue. No consensus was reached among participating stakeholders on either the problems to be addressed or the results or even the definition of UGC. Nevertheless, a wide range of views were presented as to the best way to respond to this phenomenon. One view was to say that a new exception is needed to cover UGC, in particular non-commercial activities by individuals such as combining existing musical works with videos, sequences of photos, etc. Another view was that no legislative change is needed: UGC is flourishing, and licensing schemes are increasingly available (licence schemes concluded between rightholders and platforms as well as micro-licences concluded between rightholders and the users generating the content. In any event, practical solutions to ease user-generated content and facilitate micro-licensing for small users were pledged by rightholders across different sectors as a result of the "Licences for Europe" discussions⁵⁴.

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

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

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

YES

Users who want to make changes to existing works and then upload them to an online platform, while at the same time respecting the law, face the difficult task of having to consult

⁵³ A typical example could be the "kitchen" or "wedding" video (adding one's own video to a pre-existing sound recording), or adding one's own text to a pre-existing photograph. Other examples are "mash-ups" (blending two sound recordings), and reproducing parts of journalistic work (report, review etc.) in a blog.

⁵⁴ See the document "Licences for Europe" on ten pledges to bring more content online:

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

the legislation of all countries where the resulting work may be displayed. This hypothetical assumption is unrealistic in view of current manners of working with internet platforms and social networks, where spontaneity, immediacy and freedom of expression are the norm. User generated content is frequent and carried out daily without taking into account legal considerations. It is not a case of voluntary infringement of the law, but rather of activities that can be recognized as innocuous and without legal or economic significance.

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

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

YES ó Please explain

NO ó Please explain

NO OPINION

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

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

YES ó Please explain

NO ó Please explain

NO OPINION

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

[Open question]

These cases must be addressed by the modification of the legal framework to make it more flexible and adaptable to new situations that arise from changing technologies and new, socially accepted uses of copyright protected works.

All use of works that is innocuous and without economic significance to rights owners should be authorized. A legal exception to this effect could be established and also include a clause similar to "fair use" in the United States, in anticipation of new situations that may arise in the future. As a limit for preventing abuse of the rule, the 3-step rule will apply.

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

[Open question]

The legal framework should be amended in order to make it more flexible and adaptable to new situations that arise with changing technologies and socially accepted new uses of copyright protected works. All use of works that is innocuous and without economic significance to rights owners should be authorized. A legal exception to this effect could be established and also include a clause similar to "fair use" in the United States, in anticipation of new situations that may arise in the future. As a limit for preventing abuse of the rule, the 3-step rule will apply.

This legal change should be considered obligatory for all States and the terms defined in the European standard.

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

[Open question]

IV. Private copying and reprography

Directive 2001/29/EC enables Member States to implement in their national legislation exceptions or limitations to the reproduction right for copies made for private use and photocopying⁵⁵. Levies are charges imposed at national level on goods typically used for such purposes (blank media, recording equipment, photocopying machines, mobile listening devices such as mp3/mp4 players, computers, etc.) with a view to compensating rightholders for the harm they suffer when copies are made without their authorisation by certain categories of persons (i.e. natural persons making copies for their private use) or through use of certain technique (i.e. reprography). In that context, levies are important for rightholders.

With the constant developments in digital technology, the question arises as to whether the copying of files by consumers/end-users who have purchased content online - e.g. when a person has bought an MP3 file and goes on to store multiple copies of that file (in her computer, her tablet and her mobile phone) - also triggers, or should trigger, the application of private copying levies. It is argued that, in some cases, these levies may indeed be claimed by rightholders whether or not the licence fee paid by the service provider already covers copies made by the end user. This approach could potentially lead to instances of double payments whereby levies could be claimed on top of service providers' licence fees^{56,57}.

There is also an on-going discussion as to the application or not of levies to certain types of

⁵⁵ Article 5. 2)(a) and (b) of Directive 2001/29.

⁵⁶ Communication "Unleashing the Potential of Cloud Computing in Europe", COM(2012) 529 final.

⁵⁷ These issues were addressed in the recommendations of Mr António Vitorino resulting from the mediation on private copying and reprography levies. You can consult these recommendations on the following website: http://ec.europa.eu/internal_market/copyright/docs/levy_reform/130131_levies-vitorino-recommendations_en.pdf.

cloud-based services such as personal lockers or personal video recorders.

64. In your view, is there a need to clarify at the EU level the scope and application of the private copying and reprography exceptions⁵⁸ in the digital environment?

- YES ó Please explain
- NO ó Please explain
- NO OPINION

65. Should digital copies made by end users for private purposes in the context of a service that has been licensed by rightholders, and where the harm to the rightholder is minimal, be subject to private copying levies?⁵⁹

- YES ó Please explain
- NO ó Please explain
- NO OPINION

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

[Open question]

í .
í .

67. Would you see an added value in making levies visible on the invoices for products subject to levies?⁶⁰

- YES ó Please explain
- NO ó Please explain
- NO OPINION

[On this point we adhere to the statement by LIBER:](#)

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

⁵⁸ Art. 5.2(a) and 5.2(b) of Directive 2001/29/EC.
⁵⁹ This issue was also addressed in the recommendations of Mr Antonio Vitorino resulting from the mediation on private copying and reprography levies
⁶⁰ This issue was also addressed in the recommendations of Mr Antonio Vitorino resulting from the mediation on private copying and reprography levies.

exemption and/or ex post reimbursement schemes which could remedy these situations and reduce the number of undue payments.

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

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

NO ó Please explain

NO OPINION

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

[Open question]

í .
í .

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

[Open question]

í .
í .

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

[Open question]

í .
í .

V. Fair remuneration of authors and performers

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

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

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

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

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

[Open question]

í .
í .

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

YES

In Spain the law requires authors and performers to be remunerated by anyone are making their works available or performing them, when these same authors and performers have ceded their own rights to a producer. This payment should not be required in those cases in which the display or performance has no commercial purpose whatsoever, or where its purpose is for research or teaching.

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

[Open question]

í .
í .

VI. Respect for rights

Directive 2004/48/EE⁶³ provides for a harmonised framework for the civil enforcement of intellectual property rights, including copyright and related rights. The Commission has consulted broadly on this text⁶⁴. Concerns have been raised as to whether some of its

⁶² See e.g. Art. 2.3. of Directive 2009/24/EC, Art. 4 of Directive 96/9/EC.
⁶³ Directive 2004/48/EC of the European Parliament and of the Council of 29 April 2004 on the enforcement of intellectual property rights.
⁶⁴ You will find more information on the following website:

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

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

YES ó Please explain

NO ó Please explain

NO OPINION

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

[Open question]

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

YES ó Please explain

NO ó Please explain

NO OPINION

VII. A single EU Copyright Title

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

http://ec.europa.eu/internal_market/ipenforcement/directive/index_en.htm

⁶⁵ For example when the infringing content is offered on a website which gets advertising revenues that depend on the volume of traffic.

⁶⁶ This clarification should not affect the liability regime of intermediary service providers established by Directive 2000/31/EC on electronic commerce, which will remain unchanged.

allowing for a certain degree of flexibility and specificity in Member States' legal systems.

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

YES

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

[Open question]

The rapid evolution of technology and the current globalized environment make it necessary to establish this issue as a short-term goal. A single legal instrument with direct effect in all Member States of the European Union is needed, which would include a single common catalogue of exceptions, and also a clause similar to "fair use" in the United States to allow the system to be adapted to new situations as they arise.

VIII. **Other issues**

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

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

[Open question]

On this point we adhere to the statement by LIBER:

One issue that is not raised in the consultation is the fundamental issue of what users of copyright law can do with licensed content. Education / research / library exceptions cannot be trumped by individual contract.

In the digital environment, consultation and considered reform of copyright exceptions will be ineffective without a provision safeguarding copyright exceptions and limitations from override by contract or technological protection measures. In the case of technological prevention measures, the copyright framework should also recognise the occasional need for libraries to use or create software that can help circumvent these measures for the purpose of making and facilitating lawful use of a work.