



EWC-FAEE AISBL

NEWSLETTER III – DECEMBER – 2007

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**European Writers' Congress —
La Fédération des associations européennes d'écrivains**

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WELCOME TO THE EWC-FAEE AISBL NEWSLETTER III - DECEMBER 2007

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The EWC-FAEE Secretariat welcomes Members' and cultural organizations' issues, reports and statements that can be of interest to or may require the support from authors and its associations. Please contact directly m.diocaretz@inter.nl.net
Your feedback is most welcome!

Editor: Myriam Diocaretz

With the assistance of Christa Stevens

THE ANNUAL GENERAL MEETING (AGM) OF THE EWC-FAEE A.I.S.B.L. and the EWC XXI Congress – Trieste, 28 October 2007

The New Board 2007-2009:

We are very pleased to announce the new Board composition, elected for the period 2007-2009, which consists of the following writers:

President: Mr. John Erik Forslund (Sweden).

Vice-presidents: Mr. Graham Lester George (United Kingdom) and Ms. Anna Menyhért (Hungary).

Ordinary Board Members: Mr. Adi Blum (Switzerland), Ms. Tiziana Colusso (Italy), Ms. Anna Dünnebier (Germany), and Ms. Mette Møller (Norway).

The members of the election committee were established as follows: Ms. Ragnheidur Tryggvadóttir (Speaker), Ms. Merete Jensen.

The Substitutes in the election committee are: Mr. Burkhard Kroeber and Mr. Wim Jurg.

The EWC-FAEE A.I.S.B.L. Board held its first meeting in Brussels on November 24-25 2007.

Forum Mare Nostrum IV

“Trieste, its Macro-region and Europe: a Multicultural Tradition and a Contribution to an Intercultural European Future.”

Trieste, 26-28 October 2007, Aula Magna – Scuola Superiore di Lingue Moderne per Interpreti e Traduttori, SSLMIT (Advanced School of Interpreters and Translators).

The EWC-FAEE conference was held in cooperation with our member in Italy, the Sindacato Nazionale Scrittori, under the supervision of Mr. Alessandro T. Occhipinti (General Secretary SNS), and coordinated by EWC Board member Ms. Tiziana Colusso.

The Mare Nostrum series was initiated as a European forum for the dialogue between cultures in the Mediterranean area and the rest of Europe, promoted by the European Writers' Congress (EWC-FAEE A.I.S.B.L., Brussels). The past editions were carried out in Delphi (1999), in Barcelona (2001), and Cyprus (2004). Why Trieste? For the present edition the aim was to reflect not only upon the cultures of the low Mediterranean as in the previous events, but also on the cultures of the macro-region which cover the Adriatic Sea and reach the very centre of Europe – and beyond. This objective led the EWC-FAEE to choose Trieste, a multicultural city, a crucial cultural, linguistic and historical crossroads, as the seat of the Forum Mare Nostrum IV.

The proceedings of the MARE NOSTRUM IV conference will be edited by Ms. Tiziana Colusso and published by EWC-FAEE in 2008.

The programme was inaugurated by Mr. Trond Andreassen (Norway), President of the European Writers' Congress (EWC-FAEE), and was followed by welcome speeches from Ms. M. T. Bassa Poropat, President of the Provincial Institution of Trieste, Prof. Lorenza Rega, Director of the SSLMIT Institute, University of Trieste, and moderated by Mr. Giuseppe D'Agata, President of the Sindacato Nazionale Scrittori.

The inaugural speech was given by Mr. Vladimír Šucha, Director Culture and Communication, European Commission - Directorate General Education and Culture. The rich programme continued for two days with papers and statements on the key topics of the Forum:

- ✚ Trieste as a European “Cosmopolitan City” with special emphasis on Italo Svevo and James Joyce and the current trends.
- ✚ Trieste's Identity: Between Italy, Central Europe and the Mediterranean.
- ✚ A special session on the European Year of Intercultural Dialogue 2008 to be celebrated under the initiative of the European Commission, started with a second presentation by Mr. Vladimír Šucha, DG Education and Culture, who provided a full update and important guidelines on possible mutual support and cooperation between authors' organizations and DG Culture in 2008. The session proceeded with presentations by EWC-FAEE representatives from Romania, Greece, Sweden, and Estonia. There was also a presentation of the conference WALTIC I: The Value of Words: Writers' and Literary Translators' International Congress.

- ✚ The last session of the FORUM MARE NOSTRUM IV was on “Cultural exchanges and Translations: Borderlands as Patterns for the European Integration.”

The conclusions and closing remarks of the Forum were presented by Mr. Alessandro Occhipinti, General Secretary SNS, and Prof. Lorenza Rega, Director SSLMIT, University of Trieste, and moderated by Mr. Trond Andreassen, EWC-FAEE President.

Annual General Meeting (AGM) of the EWC-FAEE A.I.S.B.L. – 28 October 2007

Achieving Public Lending Right in the Mediterranean countries

The day began with a session on Authors’ Rights Issues, chaired by Ms. Anna Menyhért, (Hungary), EWC-FAEE Vice-President, and with the participation of Mr. Jim Parker, Registrar of the PLR Office in the UK, and the interventions of several members who reported on the current challenges of PLR in their respective countries. The main questions addressed were:

- Achieving Public Lending Right in the Mediterranean countries.
- What challenges remain and what contribution can the EWC-FAEE make to arrive at a successful outcome?

The Authors’ Rights Awareness Campaign

The next session was a report on the progress made so far by ARAC: The Authors’ Rights Awareness Campaign, with a special focus on “Achievements and Future Steps”, presented by its Project leader, Mr. Adi Blum, EWC-FAEE Board member.

The Assembly

The Assembly was chaired by Mr. Trond Andreassen, EWC-FAEE President, who presented the Annual Report 2006, the Annual Financial Report 2006, and the Budget for 2007. On the whole, Mr. Andreassen showed that the organisation’s financial situation as of October 2007 was stable and positive. Next was the proposal of the Working Programme for 2008, which was approved by the Assembly.

New Members’ Ratification

We are very pleased to announce that the registry of the EWC-FAEE as an international non-profit association under Belgian legislation (A.I.S.B.L.) has six new members ratified by the Assembly, including four of the original EWC, and two being brand-new to the organization: Bulgaria and Romania:

- 1. The Writers’ Union of Romania.**
- 2. The Union of Bulgarian Writers.**
- 3. Lietuvos Rasytoju Sajunca/ The Lithuanian Writers’ Union.**
- 4. Ένωση Λογοτεχνών Κύπρου/ Union of Cyprus Writers.**

5. Magyar Írószövetség/ **The Hungarian Writers' Association.**

6. Lëtzebuenger Schrëftstellerverband/ **Fédération luxembourgeoise des écrivains.**

Consultation on a Prospective Change of the Name of the Organisation

The Consultation was presented by Mr. Graham Lester George (EWC-FAEE Board member) on a proposal to change the name of the federation in English (“The European Writers’ *Congress*”). Mr. Lester George explained the need to change the name, especially concerning the connotations of the word “Congress” and made an appeal to envision a name that would reflect better the present times. A majority vote in the Assembly favoured a possible name change. The new Board, about to be elected, was given the mandate to continue the process further for a consultation that will give the possibility to members to suggest specific proposals.

Consultation and Voting on Change in Article 20

The next point was a preliminary requirement for the elections: A proposal for change in Article 20 of the statutes concerning the order of the functions in the elections, so that the President and Vice-President could be elected first, respectively, and the candidates who would not be elected for such positions who wished to run subsequently for the post of ordinary Board members could do so. In the original order of the current statutes, the elections were first devoted to the ordinary members of the Board. After the Assembly approved the change of order, the last part of the date and venue of the 2008 General Assembly were announced: Stockholm, end of June 2008, to be held in combination with WALTIC I.

The last item of the AGM was the **EWC and EWC-FAEE A.I.S.B.L Annual General Assembly and elections of the board for 2007-2009.**

The Book Vessel

The last activity of MARE NOSTRUM IV was a very pleasant cultural closure: The visit to the Book Vessel “LIBRIDAMARE” of the Italian Ministry of Culture. A ship filled with books about the sea, which had been sailing from 12 October from Bari and cruising through the main ports of the Adriatic Sea (Duraiio-Albania, Cattaro-Montenegro, Dubrovnik and Spalato-Kroatia, Capodistria-Slovenia), had arrived at the Trieste port just in time to be welcomed by the Mare Nostrum participants. The Book Vessel offered a concert by a trio of musicians who combined reading of texts with songs, and a reading in Italian of some literary masterpieces about the sea. Our members could also browse the books exhibition. The Libridamare vessel received a good press coverage in Italy and the EWC-FAEE Trieste event was often mentioned in connection with it as it linked its itinerary with writers and representatives of writers’ organisations from all over Europe.

IFRRO Copyright Industries Focus Group (CIFG) in combination with FEP and the participation of EWC-FAEE President

“The Digital Arena”, following the present introduction, is a statement presented by Mr. John Erik Forslund, President of The European Writers’ Congress, at the **IFRRO Copyright Industries Focus Group (CIFG)**, which was held as a joint meeting with the Federation of European Publishers-FEP in Brussels on 23 November. The original Agenda and the scope of the CIFG Brussels meeting was slightly changed upon suggestion from **The Federation of European Publishers (FEP)**, taking consideration the large variety of European publishers present for their Assembly (FEP members), as well as the presence of EWC President and Board representatives, in addition to a number of Reproduction Rights Organisations (RROs) and other IFRRO members. The Introductory remarks were presented by Mr. Peter Shepherd, President of IFRRO. There were comments from representatives of publishers’ associations, RRO’s, as well as from the EWC-FAEE: Graham Lester George, Vice-President; Tiziana Colusso, Board Member; and Myriam Diocaretz, Secretary General. There was also a statement from the President of the Federation of European Publishers-FEP. The session was moderated by Mr. Christian Roblin, DG of SOFIA (France).

The key priority of the CIFG is an assessment of the future challenges and the work of IFRRO and RROs in the digital arena. Some informative background notes were distributed beforehand by IFRRO. For your information, we present here an excerpt. [Source: IFRRO]

IFRRO Copyright Industries Focus Group (CIFG)

“The digital environment causes disruptive changes in the publishing ecology. In order to benefit from these changes interoperable rights databases, web-enabled industry standard terms and solutions are required. The challenge is for the copyright industry to develop the appropriate solutions. The CIFG is an IFRRO initiative chaired by the IFRRO President, Peter Shepherd, through which interested right holders, their trade associations in membership of IFRRO, RROs and IFRRO address challenges posed by the digital environment with the aim to develop industry solutions and examine the roles of the different players in the market to enable those solutions. The CIFG is therefore made up of author, publisher and RRO representatives, including EWC.”

IFRRO and RROs in the Digital Arena

“Many RROs have received digital mandates from national rightholders, mainly to licence the digitisation (e.g. through scanning) of works for the printing out of a hard copy or for the posting on internal networks (intranets). Moreover, there are those such as CCC in the USA and CAL in Australia which are mandated to

licence electronic copying of works in digital formats (born digital works). Some such as the Copyright Agency Ltd. (CAL) in Australia and ProLitteris in Switzerland also sign licenses on digital uses on the basis of the legislation.

Often digital mandates are not allowed to be exchanged between RROs. This leaves the user who wishes the digital license to complete the photocopy agreement less inclined to enter into agreements with the RRO. IFRRO has therefore worked with authors, publishers, their trade associations and RROs to develop a set of Core Principles for Digital Repertoire Exchange Mandates that enable RROs to enter into reciprocal arrangements on digital uses.

To work on digital issues IFRRO has set up a Digital Strategy Committee with the remit to work out strategies that can assist RROs to support and complete rightholder initiatives in the digital arena; a Technical Committee tasked with proposing solutions to technical issues arising from the strategy work with a current main focus on technical standards; and a Digital Issues Forum open to all IFRRO members to exchange information between IFRRO and the membership on matters of interest in the digital arena and to discuss work in progress.”

CIFG – the Road to an Industry Wide Solution?

“As important as the work on technical standards is the text and image based industries’ need to respond to the new business models being deployed by Google, Amazon and others. IFRRO aims to contribute to assist right holders in developing industry solutions mapping out at the same time the roles of the different players (e.g. authors, publishers, trade associations, RROs) to enable them.

To this end a Copyright Industry Focus Group (CIG) has been established. Members are individual authors and publishers, all international authors and publishers associations in membership of IFRRO, RROs and IFRRO. A meeting in Oxford in January 2007 adopted a statement concluded that the rightholders are best served if they manage to find a solution to the digital era themselves rather than leaving it to others. The CIFG asked IFRRO to contribute to the development of an industry wide solution for the digital arena inter alia through its further work on technical standards.”

The full text of the IFRRO Repertoire Exchange Mandate (REM) for Collective Licensing of Digital Uses, adopted by the voting members of the IFRRO Board 30 April, 2007, is available upon request and can be sent to you by the EWC-FAEE Secretariat.

“The Digital Arena”

John Erik Forslund, EWC-FAEE President, CIFG meeting, 23 November 2007

Moral rights

Today copyright is fought against by many as a seemingly obsolete concept hindering the free flow of information. But – concerning what must be called the flow of free information – what value would it have if you couldn't be sure that the text you read is written by the man or woman who has signed the text and that the text is a true representation of what the writer wrote? As long as you and I think it is of fundamental importance for our understanding of a text, for the value you and I put in to it, how you and I understand it, that we know who wrote it and can be confident that what we read is how the writer wrote it, the moral rights of the writer are indispensable prerequisites for the right of information worthy of the status of a basic right. The issue on “who said what and how” is the core subject of moral rights. Without paying respect to the value and importance of these principles, communication among us as human beings, as citizens tends to become meaningless. And this has also direct bearing on the importance of for instance the watermarking initiatives of texts.

The freedom of contract

Let me quote a statement:

“... un écrivain qui achève un livre est comme un homme qui vient de faire l'amour: plus fragile que jamais, il est nu, vidé de ses forces, exposé, attaquable. [...] L'écrivain, lorsqu'il propose un roman à son éditeur ou une pièce de théâtre, se trouve dans cet état, « la petite mort », et, croyez-moi, ses interlocuteurs en profitent.”¹

Some of you perhaps heard Eric-Emmanuel Schmitt, the French writer and dramatist, now living in Belgium, I think, saying this at a creators' organisations conference here in Brussels last year. Today he is a successful writer, perhaps among the 3-4 percent of professional writers who can positively bargain concerning their contract conditions. The situation described by Mr Schmitt is an example of the effects of the proclaimed principle of freedom of contract. And yet we know and recognize that the principle of freedom of contract can fully apply only where there is power parity between the parties of a contract and that in cases of structural imparity, civil law roles are called upon to compensate that imparity, as has been stated by for instance the German Constitutional Court.

The author and authors' rights

Yes, I think we have to take a close look at the protection of the author's creation which is the basic and necessary prerequisite, the *sine qua non* for everything that comes after. And let us also take a close look at the author's possibilities to make a living from his

¹ Eric-Emmanuel Schmitt, “L'écrivain, le droit, l'argent”, in Hans Peter Bleuel and Lore Schultz-Wild (Eds.), *Authors' Rights and the European Agenda 2007-2013. Competitiveness & digital challenges, collective action & cultural diversity*, Brussels, European Writers Congress, 2006, p. 14-18 (p. 15).

creative work, with the help of authors' rights legislation. Because if we forget authors, the whole construction of copyright/authors rights protection with its long duration, its strong moral rights, and its exclusive rights and remuneration rights risks to fall apart, it will no longer be justified. "At best it would be replaced by a system of technical control and contracts, dominated by exclusively industrial interests. But would society accept such an Ersatz in the long run?" asks, for instance, Professor Adolf Dietz of the Max Planck Institute in Munich.¹

The lack of contractual power parity

Today it is recognized also outside the circles of the writers associations that it is the individual author who is the weaker contracting party in dealing with commercial companies of different kinds. This observation must give way to reform. The lack of contractual power parity gives room for dependencies between the writer and the publisher (/producer) stemming from that lack of parity, it is ineffective, it is not structurally transparent, it is not modern. Why should that kind of heritage be a parameter and burdensome part of our joint efforts within the digital arenas lying ahead of us? This doesn't mean that I am not aware of the skill of publishers, for instance in finding and promoting authors. The virtue of an advanced culture is said to be an ability to handle and give relevance to more than one important issue at a time. Let us show that we are part of such a culture.

The i2010 Digital Libraries project

Being here in Brussels, concerning more specifically the EU flagship project i2010 Digital Libraries, I think it is justified to say that writers are positive towards the possibilities which the project produce. Writers want what they have written to be read, by old and new readers, through different media and by means of new media. And writers themselves love libraries. And authors also think it is justified that collecting societies activities should be a transparent helping hand in making available that broad repertoire of works which new technique permits and the public demands. The virtue of collecting societies is having a policy of openness towards those who have given them their trust to act on their behalf and towards the public. This gives them important incentives to be effective and accepted in society. Part of the positive response from authors towards the use of new media comes from the positive experiences that writers in general have from the work carried out by collecting societies or RRO's within the reprography field and similar areas of use and reuse of their work. It has been said, and I think rightly so, that the experience of authors is that remuneration and levy systems administered by collecting societies appear to be more favourable to authors than the stronger exclusive rights managed individually by companies.

Joint efforts

Ahead of us we have, writers and publishers and our organisations and our RRO's, the EU flag ship project. It is a historical opportunity for us to be jointly active rather than separately reactive in taking on board the issue of lawful use of writers' works in the

¹ "The five pillars of modern european copyright (authors' rights) protection", Adolf Dietz, Max Planck Institute in *Forum Europa III, Literature Today and Tomorrow, Shaping the future of Europe at large*, ed. European Writers' Congress, 2003 (Conference Papers).

digital arena. Our common goal I hope will be that diversity in creation should go hand in hand with diversity in distribution and diversity in readership also in the future.

PS.

Of course, we enter into the digital libraries field with the conviction that copyright and authors rights can and should be respected. Here, model licenses are worked out by the Copyright Subgroup under the High Level Expert Group of the Digital Libraries initiative, stating among other things and in general terms, that the contract level should be respected. So far so good. It is a relevant observation to think that, concerning for instance the “out of print works”, in the next step we will have to handle different contract traditions and interpretations in different countries and in different genres of literature.

EUROPEAN CULTURAL POLICY NEWS

The Lisbon Cultural Forum

In September 2007, EFJ/IFJ (European/International Federation of Journalists), EVA (European Visual Artists), EWC-FAEE (The European Writers' Congress - La fédération des associations européennes d'écrivains), FIA (International Federation of Actors), FIM (International Federation of Musicians), FSE (Federation of Scriptwriters in Europe) and UNI-MEI (Union Network International, Media, Entertainment & Arts), organisations representing the interests of thousands of Europe's creative talents, including writers, screenwriters, journalists, photographers, visual artists, performers or other creators, issued a call for the inclusion of **authors' and performers' rights in the European cultural agenda at the Lisbon Cultural Forum.**

The Portuguese Presidency organised the first Cultural Forum for Europe on September 26th and 27th 2007, which gathered representatives of the civil society for a debate on what should be jointly achieved in this field, inside the EU and in the range of its international projection. Participation in the Forum was intended to be as broad as possible, bringing to Lisbon over 700 cultural stakeholders from various areas of learning, activities, interests, and fields of thought.

The proposed programme followed very closely the suggestions contained in the Commission's Communication, in order to allow discussion. The debate was organised around three main issues. At the end of the discussion period, the conclusions drawn from this exchange of different perspectives were conveyed to decision-makers (representing Member States and Institutions), so as to ensure that the participants' opinion may be taken into account in the political conclusions on status of culture in the European agenda.

The first plenary session was followed by parallel workshops on intercultural dialogue, the economy of culture, the external dimension of culture. In the final plenary session,

participants debated and approved the conclusions proposed by the rapporteurs and moderators of the workshops, before these conclusions were presented to political decision-makers. The Forum was followed by an informal meeting of the Ministers of Culture, where the conclusions derived from the previous days of work influenced the debate.

The three main topics of the Forum were Intercultural Dialogue, the Economy of Culture, and Europe and the Rest of the World. The selected policy documents set for discussion were:

1. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world
2. EUROPEAN YEAR OF INTERCULTURAL DIALOGUE – Decision No 1983/2006/EC of the European Parliament and of the Council of 18 December 2006 concerning the European Year of Intercultural Dialogue (2008)
3. Study on the Economy of Culture in Europe

More information: <http://www.culturalforum.pt/site/introduction>

A joint statement was submitted to the Lisbon Cultural Forum for discussion in the section on the Economy of Culture. We include here the joint statement in full, also co-signed by EWC-FAEE.

Creators' call for the inclusion of authors' and performers' rights in the European cultural agenda

13 September

The undersigned organizations represent the interests of hundreds of thousands of Europe's creative talents, including writers, screenwriters, journalists, photographers, visual artists, performers or other creators.

We welcome the European Commission's Communication on a European agenda for culture in a globalizing world. In particular, we welcome the Commission's ambition to further develop the dialogue between the cultural sector and the EU institutions, notably through a "Cultural Forum".

We congratulate the Portuguese Presidency for taking the initiative to organize the first Cultural Forum for Europe on 26-27 September 2007 and we welcome the willingness of the organizers to allow stakeholders to promote some topics for discussion.

The publishing, visual arts and entertainment industries, are at the core of the cultural sector. Their economy relies heavily on an adequate and efficient copyright protection. The latter is for creators an essential tool to obtain economic reward for their creative efforts and for the commercial exploitation of their works.

The “acquis communautaire” offers a potentially high degree of protection to authors and performers within the EU. However, creators are increasingly exposed to unfair contractual arrangements with other stakeholders, and also see their IP rights challenged by the ICT industry and *copyleft* lobbies.

We urge the Portuguese Presidency to include this issue in the cultural agenda so as to restate the importance of the authors’ and performers’ IP rights as part of the economy of culture, and acknowledge the necessity for copyright and related rights protection to be upheld and remain primarily creators-oriented.

EFJ/IFJ

European/International Federation of Journalists
Renate Schroeder, Director

EVA

European Visual Artists
Carola Streul, Secretary General

EWC-FAEE

The European Writers’ Congress - La fédération des associations européennes d’écrivains
Myriam Diocaretz, Secretary-General

FIA

International Federation of Actors
Dominick Luquer, General Secretary

FIM

International Federation of Musicians
Benoît Machuel, General Secretary

FSE

Federation of Scriptwriters in Europe
Pyrrhus Mercouris, Manager

UNI-MEI

Union Network International, Media, Entertainment & Arts
Johannes Studinger, Deputy Director

Joint Letter to the European Parliament on the Cultural Industries

Guy Bono (France, PSE/European Socialist Party), Member of the European Parliament, was responsible for a report for the **Hearing on the Cultural Industries in Europe** on 19 November 2007, on behalf of the Culture committee. The latest news is that the vote on the Bono Report in the Committee for Culture has been postponed till 21-22 January. In the meantime, 124 amendments to the Bono report have been recorded. The list of amendments are available in the following link.

http://www.europarl.europa.eu/meetdocs/2004_2009/documents/am/696/696239/696239en.pdf

As a timely response to the Bono report, the creators' organisations, including EWC-FAEE, submitted a joint statement to the European Parliament on 29 October 2007. The full text of the statement is as follows:

Brussels, 29 October 2007

Draft Report on Cultural industries in the context of the Lisbon strategy

Dear Members of the European Parliament,

The undersigned organizations represent the interests of hundreds of thousands of Europe's creative talents, including writers, screenwriters, journalists, photographers, visual artists, performers and other creators.

We would like to draw your attention to the draft report on "Cultural industries in the context of the Lisbon Strategy", prepared by Mr. Guy Bono. The report will be debated by the Committee on Culture and Education on 19 November 2007, with a deadline for amendments on 22 November 2007.

We welcome the draft report's recognition of the role of cultural industries in the fulfillment of the individual and society, as well as of their importance for economic growth, employment and social cohesion.

We support the draft report's calls on the Commission to elaborate, within a proper European strategy for culture, a structured policy for developing European creative industries, and to ensure that culture and the cultural sector are taken into account in all Community policies.

We are however concerned by the wording of point 9 of the report, urging the Commission to "rethink the critical issue of intellectual property". We are worried that this might be an opening to a weaker IP system in the future.

The publishing, visual arts and entertainment industries, are at the core of the cultural sector. Their economy relies heavily on an adequate and efficient protection of authors' rights (copyright) and related rights. This is for creators an essential tool to obtain economic reward for their creative efforts and for the commercial exploitation of their works.

The European model, in which rights in created works are rights of the individual creator, also offers important guarantees to the "consumer" of culture of the works' authenticity and of the authors' and performers' responsibility for it – guarantees which are missing or ineffective in the Anglo-American copyright system, under which cultural products are legally commodities. We believe this European system of "Authors' Rights" will play an important part in the clarification of "a European view of culture" called for in point 2 of the report.

The "acquis communautaire" offers a potentially high degree of protection to authors and performers within the EU. However, this protection still lacks a sufficient level of harmonization and is still weakened by many shortfalls. The latter are a matter of concern for creators, who, in addition to this, are all too often exposed to unfair contractual arrangements with other stakeholders, and also see their current level of protection increasingly challenged by the ICT industry and the *copyleft* lobbies.

We therefore call on the European Parliament to seize the opportunity of this debate on cultural industries to restate the importance of authors' and performers' IP rights as part of the economy of culture, and to acknowledge the necessity for copyright and related rights protection to be upheld and remain primarily creator-oriented.

We submit the following amendments to Mr Guy Bono's report to your consideration:

– Insertion of a new recital after recital D

"E. whereas adequate and efficient copyright and related rights protection is for creators an essential tool to obtain economic reward for their creative efforts and for the commercial exploitation of their works, and is thus indispensable to the sustainability of cultural industries".

– Amendment of point 9

"9. Calls on the Commission to ensure that the "acquis communautaire" in the field of copyright and related rights be upheld and that it remains primarily creator-oriented;"

Yours sincerely,

The undersigned European organisations of Creators.

EFJ/IFJ

European/International Federation of Journalists

Renate Schroeder, Director

EVA
European Visual Artists
Carola Streul, Secretary General

EWC-FAEE
The European Writers' Congress - La fédération des associations européennes d'écrivains
Myriam Diocaretz, Secretary-General

FIA
International Federation of Actors
Dominick Luquer, General Secretary

FIM
International Federation of Musicians
Benoît Machuel, General Secretary

FSE
Federation of Scriptwriters in Europe
Pyrrhus Mercouris, Manager

UNI-MEI
Union Network International, Media, Entertainment & Arts
Johannes Studinger, Deputy Director

FROM OUR MEMBERS AND EWC-FAEE

EWC-FAEE Support to the Writers Guild of America's Strike

On 3 December 2007, the Board of EWC-FAEE sent a letter of support to the Writers' Guild of America West (California), and the Writers Guild of America East (New York) in the USA. We are pleased to include the text of the letter at the end of this briefing.

A few days earlier, the UK Guild had issued a call to British writers and trade unionists to demonstrate in support of the American screenwriters' strike on Wednesday 28 November 2007. "The demonstration, that took place outside the Trades Union Congress HQ in Central London, was part of an International Day of Solidarity and was headed by the President of the Writers' Guild of Great Britain, David Edgar. European Screenwriters support the Screenwriters at strike: It is the opinion of the board of the Federation of Screenwriters in Europe (FSE) that writers should be in complete support of the American writers in their strike against the member companies of the AMPTP and

that they should do whatever they we can to assist them to win this battle.” Source: November EWC e-monthly.

The Writers Guild of America went on strike on Nov. 5, 2007, after three months of unsuccessful negotiations. The last time that there was a similar strike was in 1988, and it lasted for five months.

The Writers Guild of America, West and East divisions, represents more than 12,000 movie and television writers in their contract with the Alliance of Motion Picture and Television Producers.

For more information:

<http://johnaugust.com/archives/2007/why-writers-get-residuals>

The New York Times has been providing updates

http://topics.nytimes.com/top/reference/timestopics/organizations/w/writers_guild_of_america/index.html?excamp=GGNwritersstrike&WT.srch=1&WT.mc_ev=click&WT.mc_id=GN-S-E-GG-NA-S-writers_strike

The EWC-FAEE Letter:

David Young CEO, Writers Guild of America West
7000 West Third Street, Los Angeles, CA 90048
USA

Mona Mangan CEO, Writers Guild of America East
555 W 57th St., New York, NY 10019
USA

Brussels, 3 December 2007

Dear David and Mona,

THE WRITERS GUILD STRIKE

At our meeting in Brussels on the 25th November 2007 we, the Board of the European Writers' Congress –the federation of more than 50 European writers' associations– unanimously agreed that we should send letters to WGA East and West expressing our solidarity with the screenwriters of America in their struggle against the AMPTP for fair residual payments against internet downloading.

Although the agreement you seek already exists in some European countries, we know very well that in this globalised world your struggle would soon become our struggle if you did not succeed.

We therefore congratulate you on your stand, which we support wholeheartedly, and wish you every success in the sure belief that the impressively wide support that your action

has attracted – both at home and abroad – will hearten you in your negotiations and add weight to your arguments.

Yours in solidarity,

John Erik Forslund (Sweden)

President

Graham Lester George (UK)

Anna Menyhért (Hungary)

Vice-Presidents

Adi Blum (Switzerland)

Tiziana Colusso (Italy)

Mette Møller (Norway)

Ms. Anna Dünnebier (Germany)

Board Members

Signed on their behalf by

Myriam Diocaretz

Secretary General

WHAT'S NEW IN THE DIGITAL LIBRARIES INITIATIVE?

i2010 Digital Libraries Level Expert Group (HLG)/Copyright Subgroup New Reports Online

On 12 December 2007 The European Commission posted the latest results of the Copyright Subgroup on the Digital Libraries Initiative Homepage. Three new documents are available online:

[Report](#) and Key Principles on Orphan Works and Out of Print Works by the High Level Expert Group/Copyright Subgroup (*Please note that the present Report and Key Principles are yet to be approved by the High Level Expert Group*).

[Key Principles](#) on Orphan Works Databases and Rights Clearance Centres

[Key Principles](#) on Out-of-Print Works Databases and Rights Clearance Centres

To access the documents:

http://ec.europa.eu/information_society/activities/digital_libraries/index_en.htm

For the formulation of the above documents, the Copyright Subgroup team was led by *Olav Stokkmo* (IFRRO) and made up of *Toby Bainton* (SCONUL and EBLIDA), *Claudia Dillman* (Deutsches Filminstitut), *Anne Bergman-Tahon* (FEP), *Myriam Diocaretz* (EWC), *Sophie Scrive* (ENPA) and *Tarja Koskinen-Olsson* (IFRRO). Members of the Copyright Subgroup who were not on the team have also had the opportunity to respond: *Patricia Moll* (Google) commented on the OPW Key Principles, *Jean François Debarnot* (INA) on the OW Key Principles.

The Copyright Subgroup Report focuses on key principles for orphan works and out-of-print works Databases (DB) and Rights Clearance Centres (RCC), following the Commission Recommendation of 24 August 2006 on the digitisation and online accessibility of cultural material and digital preservation, in support of the digital libraries in national and local efforts to digitise and preserve the cultural heritage. The Recommendation stressed that “Licensing mechanisms in areas such as orphan works [...] and works that are out of print or distribution (audiovisual) can facilitate rights clearance” and “should therefore be encouraged in close cooperation with rightholders.” Previously, the “*Report on Digital Preservation, Orphan Works and Out-of-Print Works, Selected Implementation Issues of the High Level Expert Group on Digital Libraries*” was published on April 18, 2007 on the Commission’s Digital Libraries website, together with the “*Model Agreement for a Licence on Digitisation of out of print works.*” The April 18 2007 report was in tune with the Commission Recommendation, and thus stressed the *voluntary* aspect of solutions to be implemented within the framework of the i2010 digital libraries initiative.

‘The [April] Report further affirmed that among the governing principles for rightholders are (i) “digitisation and use within the premises of libraries should take

place with rightsholders' consent or be based on statutory exception"; and (ii) "Rightsholders' consent means in principle rights clearance, which should be based on individual or collective licensing or a combination thereof." One of the governing principles for the cultural institutions is that "Access means either within the premises of the libraries, archives and museums or online availability." *Inter alia* on this basis the Copyright Subgroup Report of 18 April 2007 concluded that Databases and Rights Clearance Centres must be a part of the solution both for Orphan Works and Out-of-Print Works. Aiming to ensure interoperability, enhance co-ordination efforts and facilitate the multilingual access points incorporating national and local initiatives, the Copyright Subgroup decided to develop a set of Key Principles for Databases and Rights Clearance Centres for Orphan Works and Out-of-Print Works.¹

Sector specific diligent search criteria for facilitating the use of orphan works.

Three stakeholders meetings have been organised in Brussels by the Commission in order to validate and fine-tune sector-specific issues on orphan and out-of-print works since the last meeting of the HLG on 18 April 2007. The first one was the Stakeholders' Seminar on 14 September 2007, which had two types of sessions: a) on orphan works and b) on out-of-print" works for discussion amongst creators' organisations, cultural institutions and governmental institutions respectively. The focus proposed was the diligent search criteria and the Model Licence for out-of-print works.² Moreover, as a positive result of this seminar, a working group was formed to fine-tune the "Due Diligence Guidelines" in order to establish *sector specific diligent search criteria for the use of orphan works*. The working groups have met in Brussels and their work is ongoing in the following areas: a) text; b) music/sound; c) audiovisual; d) visual/photography. There will also be a consideration of cross-sector issues.

4th HLG and Copyright Subgroup Meeting

The Copyright Subgroup met on 26th November, on the day before the 4th meeting of the HLG in Brussels. The main topics of discussion were the last draft of the Report and key principles on databases and clearance centres for orphan works, the implementation of the model licence for out-of-print works, and the preparation of the January 2008 meeting in Milan, which may include the issue of on line availability. Denis Zwirn (NUMILOG), gave a presentation on his French study on business models for Europeana.

Myriam Diocaretz (EWC) presented her report on the "Status of the Initial Deployment Strategy of the Out-of-Print Model Licence" which was approved by the Copyright Subgroup and welcomed by the Commission.³ The key recommendations include that the first test-beds for implementation should be simple at the operational level to allow for measurable results, for a coordinated gathering of data, as well as for the subsequent dissemination of the results. The strategy proposed a potentially wide-ranging European scope, as a voluntary procedure open to all the Member States. For this purpose, a three-tier approach could include the following: a) the **Ministerial Network for Valorising**

¹ This paragraph is a full quote from the 12 December Report by the Copyright Subgroup, p.1.

² For the full programme, please see EWC-FAEE Newsletter II- September – 2007, pp.10-11.

³ Please note that this proposal is yet to be approved or endorsed by the High Level Group in its next meeting in 2008.

Activities in Digitisation [MINERVA] which covers all EU Ministries of Culture in relation to digitisation, currently functioning as the MINERVA group, which coordinates projects such as MICHAEL (for multilingual access) and related initiatives; b) the engagement of voluntary test-beds by national libraries possibly under the aegis of the **Conference of European National Librarians (CENL)**; c) an important additional support and involvement could come from **Member States' Expert Group on Digitisation and Digital Preservation**. In this context, it was proposed that the European Commission presents the Model Licence (currently translated by the EC into more than 6 languages) and the suggestions for implementation to this MS Expert Group, in particular during its meeting of 13 December 2007.

Report by Myriam Diocaretz

The April 18 Report and the Model Licence are available on line at:

http://ec.europa.eu/information_society/newsroom/cf/itemlongdetail.cfm?item_id=3366

The digital libraries press release on April 18 2007 with information about the HLG can be found at:

<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/07/508&format=HTML&aged=0&language=EN&guiLanguage=en>

The European Digital Libraries Initiative High Level Group/Copyright Subgroup – Stakeholders Seminar Report

“European Digital Libraries Initiative: the Stakeholders’ Perspectives.”

Brussels, September 14, 2007

Short Report and Possible Follow-up

Published by the European Commission on 14 November 2007¹

At the recommendation of the Copyright Subgroup the Commission called upon a meeting called “The Stakeholders Seminar” that was held on September 14, 2007 in Brussels. The meeting aimed at gathering a broad range of stakeholders to examine selected implementation issues regarding:

- orphan works: how can due diligence guidelines be best developed for different creative sectors? and
- out of print works: how can the principles of the model license for digitization of out of print works, proposed in the first Report of the Copyright Subgroup, be adapted to suit the needs of different creative sectors?

The seminar was chaired by Prof. Ricolfi, chairman of the Copyright Subgroup, and composed of four panels: two on orphan works and two on out of print works, in both cases with representatives of rights holders and cultural institutions.

¹http://ec.europa.eu/information_society/activities/digital_libraries/doc/seminar_14_september_2007/final_report.pdf

Orphan works

With respect to orphan works, the following questions were proposed (and replied):

- ✚ The Copyright Subgroup has concluded that the problem of orphan works can concern all types of works: How big a problem would you estimate it to be in your field ?

- All representatives of stakeholders confirmed that “orphans” exist;
- Representatives of cultural institutions gave plenty of examples of volumes and concrete cases.

- ✚ According to the recommendation of the Copyright Subgroup, it would not be feasible to legislate on “diligent search” criteria, as information sources vary and different sectors have their particularities: What are your views on this?

- The necessity of addressing the issue in each creative sector (e.g. text, audiovisual and visual/photography) was emphasized by the relevant rights holders representatives (the mail of Ben White/BL confirms the situation)
- Two representatives informed that they had already elaborated due diligence criteria: STM (scientific, technical and medical) publishers and BSAC (British Screen Advisory Council) for the audiovisual sector in the UK.
- Legal certainty in dealing with orphan works is very important for cultural institutions, which would also welcome some guidance on fees.

- ✚ Would your organisation be willing to participate in creating diligence search criteria for your sector in the forthcoming months?

- Both rightholders’ representatives and cultural institutions considered the matter to be of great importance and were willing to participate;
- Relationship building among rights holders and cultural institutions was considered to be important to find appropriate solutions;
- Some cultural institutions informed that their material types were outside any creative sector, with no collective management organization representing rightholders, for example letters and manuscripts and unpublished sound recordings;
- According to some stakeholders (e.g. the SURF Foundation, NL), due diligence search does not appear feasible for mass digitisation projects.

The spirit of cooperation was eminent at the meeting and there seems to be a momentum that can be built upon. As a result of the two panel presentations and comments from the participants, the following conclusions were agreed upon:

“The need to find workable solutions for orphan works is urgent. Irrespective of the legislative measure that a particular Member State is going to adopt, there is a need for diligent search guidelines. Voluntary discussions among stakeholders, taking due account of the already existing criteria and examples, is a key to success. We invite the Commission to take note of the positive atmosphere and great willingness to contribute and initiate a suitable working mechanism to discuss the matters further in appropriate sector-specific groups with sufficient coordination between the groups to ensure cohesion. The state of the affairs calls upon speedy action.”

Out of print works

The aim of the out of print strand of the seminar was two-fold: (1) to disseminate and increase awareness of the model license for digitization of out of print works among a wider set of creative sectors and cultural institutions and (2) to examine whether and how can the principles of the model licence be adapted to suit the needs of different sectors.

Some representatives from the audiovisual sector and from cultural institutions voiced concern that the model license as drafted might not suit their specific needs. In particular, some wording proper to the text-based, print world might have to be adapted to the audiovisual, online sphere and more flexibility is required as far as the options open to the potential uses, such as online access where parties wish to allow this.

There were several concrete suggestions to improve the model license and it is expected that further models be foreseen for particular sectors/applications. There was also mention of the need to have case studies of actual use of the model license as a test bed for gathering empirical evidence for future work on this issue.

Conclusion

Most stakeholders expressed to be in favour of the initiative and shared the need to improve the situation, particularly with respect to orphan works. They also showed willingness to participate and contribute to the finding of solutions, particularly when it comes to the designing of due diligence criteria, which they mainly see as sector-specific.

Some interesting examples of good practices were given, such as the initiative by STM (Scientific, Technical and Medical Publishers) to draft voluntary ‘safe-harbour’ provisions for the use of copyright material subject to due diligence and other facilitating rights clearance arrangements (see attached). Interesting also the suggestion by ACT (Association of Commercial Televisions) for a cut-off date to freely use works older than a certain age, unless proven that it is still in copyright (presumption as industry practice).

In respect of out-of-print works, the need for a Model License and the universal character of the current one as developed within the framework of the Copyright subgroup were acknowledged. Whereas the audiovisual sector does not recognise the concept of out-of-print/distribution/commerce works and the newspapers struggle a bit with it, the other sectors acknowledge that works out of print/commerce/distribution need to be dealt with.

Some suggestions were also made to improve the model licence for out of print works, to make it more suitable for audiovisual works and to make it more flexible (allowing for instance Internet access).

Follow-up

The Copyright Subgroup is now examining how to incorporate the input from the seminar in its ongoing work, particularly in the drafting of due diligence criteria for orphan works. In this context, it has been proposed to launch three or four separate working teams to design sector specific criteria with the participation of the relevant stakeholders. The proposal, drafted in close consultation with Ms Tarja Koskinen-Olsson, member of the Copyright Subgroup in charge of the orphan works team and chair of the first orphan works panel, is attached for consideration of the Subgroup, including suggestions for sector-specific working group membership and chairs, as well as a timetable for its implementation in a timely fashion, having regard to the expected timeframe for the Subgroup final report (April 2008).

With respect to out of print works, the implementation strategy will have to be through a best practice approach at the initiative of institutions. Those institutions that start dealing with out of print works were encouraged to inform the Commission, and the Copyright subgroup would offer guidance on the use of the Model License to those who wanted it.

Source:

http://ec.europa.eu/information_society/activities/digital_libraries/doc/seminar_14_september_2007/final_report.pdf

SDGL Forum “Towards a New Dynamics in the Book-chain” Online and in France Culture

‘Pour une nouvelle dynamique de la chaîne du livre’

Paris 8-9 October 2007

The **Société des Gens de Lettres** organised a Forum on the new dynamics in the book-chain, with six workshops on topics including “L’Avenir et le contenu de l’oeuvre de création par l’écrit” [The future and the contents of written creative works] and “Les enjeux de la librairie indépendante” [What is at stake for the independent bookstore]. EWC-FAEE Secretary General Myriam Diocaretz was invited to participate as a speaker in the panel “La lecture publique: nouveau modèle économique et pôle de transfert des livres publiés” [Public reading: new economic model and axis of transfer of published books]. Also in the panel were: Mr. Bruno Racine, president of the French National Library (BnF), Mr. Denis Zwirn, president of Numilog, Ms. Dominique Arot, President of the Association des Bibliothécaires de France (Librarians Association in France) and Ms. Roselyne Abbou (representative of Catherine Klein). The session was moderated by Ms. Florence Noiville, journalist of Le Monde. The full texts of the interventions in the Forum and several video registrations can now be consulted at the SGDL’s website. The

presentations will enjoy a wide publicity through *France Culture*, which will broadcast parts of the Forum in its web radio programme “The Paths of Creation” several times per week for a period of one year.

A printed version of the dossier [in French] “Pour une nouvelle dynamique de la chaîne du livre” can be obtained by sending an email to communication@sgdl.org, mentioning in the subject: “Demande Dossier Forum du 8 et 9 octobre 2007”.

<http://www.sgdl.org/Videos/videos.asp>

<http://www.sgdl.org/>

EWC-FAEE Perspective at the Hearing of the Study Group “European Digital Library”

European Economic and Social Committee [EESC]

17 October 2007, Brussels

Ms. Evelyne Pichenot, member of EESC submitted her ‘own initiative report’ to selected stakeholders from European federations and cultural institutions who were invited to offer a response during the 17 October 2007 Hearing of the study group “European Digital library” on “*Promoting broad public access to the European Digital Library.*” The EESC is a consultative body set up by the Rome Treaties in 1957. It consists of representatives of the various economic and social components of organised civil society. Its main task is to advise the three major institutions (European Parliament, Council of the European Union, and European Commission). It also seeks to involve civil society organisations in the European venture, at both national and European levels. In this context, Myriam Diocaretz, EWC Secretary General, was invited among other stakeholders, to present the authors’ views.

The programme started with an “Introductory presentation on the state of progress of the European Commission digital libraries initiative,” by I. Volman, D-G Information Society and Media, followed by E. Niggemann, chairperson of the Conference of European National Librarians (CENL), on “the Involvement of the Conference of European National Librarians in coordinating work”; it continued with presentations about the French national Library EUROPEANA prototype by Ms. Vesque-Jeancard et Mr. Beaufort, National Library of France, together with István Monok from the National Library of Hungary; this was followed by a statement by the European Parliament rapporteur Marie-Hélène Descamps on “i2010: towards a European digital library.” [On Ms. Descamps’s report to the Parliament please see our feature article in the EWC September Newsletter.] Subsequently, “The National experience of guaranteed access to people with a disability” was presented by E. Tank, from the Danish National Library for the Blind. In the afternoon, **the positions of European bodies representing economic interests** were formulated by M. Diocaretz, of the European Writers’ Congress, A. Bergman-Tahon, from the Federation of European Publishers, and F. Dubruille, the European Booksellers Federation. The day closed with conclusions by the rapporteur, Ms. Pichenot.

The draft of the report [TEN/292-R/CESE 1208/2007 FR/SG/CAT/ym] submitted to the participants by Ms. Pichenot before the event is not available to the public yet. At the second meeting of the EESC study group “European Digital library” on 14 December 2007, the report was submitted and amended, and will be later submitted for discussion in the meeting of TEN (the Section for [Transport](#), [Energy](#), [Infrastructure](#) and the [Information Society](#) on 13 January 2008. The document is eventually planned for adoption on 13-14 February 2008. Only after the February adoption the document can be publicly disseminated.

The programme and presentations in English can be found at:
http://www.eesc.europa.eu/sections/ten/index_en.asp?id=7000tenen

The programme in French:
http://www.eesc.europa.eu/sections/ten/index_fr.asp?id=7000tenfr

Report on the EWC-FAEE Position at the Hearing of the Study Group “European Digital Library” at the EESC, 17 October 2007

The Position Paper of the European Writers’ Congress referred to the following set of related documents,

- ✚ the EC communication “i2010: digital libraries” (COM[2005]0465)
- ✚ the Council Conclusions (14 November 2006) (2006/2040(INI))
- ✚ the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural expressions
- ✚ the European Parliament resolution of 27/09/2007 on i2010: towards a European digital library
- ✚ the Working Document on the European Digital Library, 8/10/2007, by Ms. Pichenot TEN/292-R/CESE 1208/2007 FR/SG/CAT/ym
- ✚ the contributing role of the EWC-FAEE in the High Level Group – Copyright Subgroup on digital libraries¹
- ✚ the Submission of the EWC to the stakeholders consultation on i2010 digital libraries (01/2006)

Myriam Diocaretz stressed that the EWC-FAEE represents authors of all types of literary works, both fiction and non-fiction, and that it strongly supports the Commission’s initiative to make Europe’s cultural and scientific resources accessible to all. She recalled the mutually constructive relationship between the role of authors and the role of libraries, and brought to mind that authors also form an important and natural part of civil society, more than of the cultural “industry.” The position paper emphasized that authors stimulate reading and reflection, while at the same time they are the foundation, origin and source of all books that fill the libraries, and the book-chain. In this context, authors are the pillar of content creation and of the knowledge of all kinds, including the visual, and musical expressions that nourish culture.

¹ With special reference to the HLG report (April 2007) and the Model Licence for out of print works, and definition of orphan works and search guidelines.

The EWC-FAEE position also noted that the economic factors are closely intertwined with cultural and social factors and these are essential for authors to continue to contribute to European cultural heritage, in the present and the future. Moreover, the EWC-FAEE reiterated that “freedom of speech and of information are core European values and that we must see the digital libraries initiative as a legitimate impulse to digitise our culture and knowledge and as an effort to strengthen access to knowledge by civil society;”¹ therefore, authors, and creators at large, not just of text but also of audiovisual, music, film, TV and new media works, shape the profile of Europe via individual creativity and contribute to common elements of culture within the diversity of expressions.

The EWC-FAEE welcomed Ms. Marie-Hélène Descamps’s amendments in her recent report, particularly amendment 6, Recital I, both emphasizing the need for “coherent policies on digitisation and preservation of digital works, *while ensuring due respect for copyright and related rights*,” and underlining that “any decision of this sort must be taken in cooperation with all the players involved, particularly *authors*, publishers and booksellers” [amendment 31, Paragraph 20]; proposing “*that provision be made for the on-line browsing of copyright-protected works through specialised websites providing the security guarantees required by rightholders*,” [amendment 33, Paragraph 21a], and also welcomed the inclusion of these amendments and the addition of the notion of “authors” as important right holders, especially in articles 22 to 26 and 28 of the **European Parliament September Resolution**.

In relation to Ms. Pichenot’s draft report submitted to the speakers before the meeting, M. Diocaretz recommended a consultation and/or involvement of authors’ organisations in all Member States, in the dialogue about and/or plans to introduce new economic models at European, national or regional level, regarding digital libraries, especially as these models potentially affect the economic sustainability of hundreds of thousands of authors; for instance, the EUROPEANA prototype and model has not structurally or formally engaged authors in France and Hungary yet in the process, for works under copyright.

Next, the EWC-FAEE recommended, specifically in paragraph 2.1.4.1. of Ms. Pichenot’s text on the proposal for a public debate on mass digitalisation, in point b) stating, “*financial support for the editors carrying out the digitalisation of their current collections and agreeing to make them accessible on line*”

that inclusion should be made of contractual arrangements with rights holders in addition to publishers, whenever relevant, and recommends the addition of “out-of print works,” given that these rights revert, in some countries directly to the authors or their heirs. Furthermore, EWC requested the mention of the voluntary Model Licence for out-of-print works adopted in April 2007 by the High Level Group on digital libraries, for prospective implementation at European level.

¹ Response on the EC Consultation on digital libraries, January 2006, Trond Andreassen, EWC-FAEE President.

An Effective Practice from Norway

M. Diocaretz proceeded to recommend the use of best or effective practices and of already existing *clustering models* by which all main stakeholders are bound by a common agreement. Such is the case of the new model of joint collaboration set up in Norway, on March 14 2007, in which the National Library, together with representatives of rights holders, “has initiated an extensive digitalisation programme with the aim of transferring all of the library collections from an analogue to a digital platform (including copyright protected literary works), and storing them in the Library's digital secured storage.” This key pilot project will “make available in a digital format via the Internet” the collections in the northern region. All involved “have a common goal, which is to enable access to literature and other copyright protected material, and to give the public an insight into and knowledge of the diversity in the Norwegian cultural heritage.”¹ Such agreement is a pro-active test-bed to gain experience and to become the springboard for future digital dissemination of copyright protected works. Given this example, M. Diocaretz made an emphatic plea to recommend that we all reach a new stage in the European digital libraries processes, by understanding that copyright should no longer be seen as an obstacle; on the contrary, copyright should be seen as an *enabler* for creativity since it is the economic, legal, and legitimate instrument for authors to continue to work in the production of cultural resources. The idea that copyright is an enabler, was also presented as an incentive and important instrument of support for the sustainability of the *future creative generations in Europe*. It is the incentive for the citizens/creators of tomorrow.

From another dimension, in the context of the Kea *Study on the economy of culture*, (2006), the EWC-FAEE position paper stressed the key role and the socio-economic impact of the cultural & creative sectors regarding the value added to EU GDP and the contribution to EU growth: “the sector’s growth in 1999-2003 was 12.3% higher than the growth of the *general economy*.” Thus the cultural and creative sectors’ impact on employment is significant.²

It has become evident that a balance must be kept between *giving access* to cultural resources and ensuring that cultural production maintains a “*dynamic context of sustainable cycles of creativity*” for the future generations.

Finally, in agreement with the Pichenot report and initiative, M. Diocaretz stated that it was important to support the aim *to improve public information about the digital libraries process and its operational developments*, such as TEL, TEL-ME-MOR, MICHAEL, EDLnet, etc. as well as the aim to involve civil society in the debate. For this purpose, she suggested an initiative towards a task-force through pan-European and cross sector organisations to reach all Member States, and suggested participation in the activities of

¹ An Agreement has been entered for the digital availability of copyright protected literary works, between the National Library of Norway, the Norwegian Publishers’ Association, The Norwegian Authors’ Union, the Norwegian Non-Fiction Writers and Translators Association, The Norwegian Critics’ Association The national Licensing and Collecting Society.

² According to the study, “In 2004, 5.8 million people worked in the sector, equivalent to 3.1% of total employed population in EU25.”

the **Civil Society Platform for Intercultural Dialogue** where a citizen's network with cross-sector European social networks, on digital libraries could take shape.

In conclusion, under conditions of a balance that supports creativity and professional creators on the one hand, EWC-FAEE supports on the other hand empowering citizens to have access to information on the digital libraries process, and to enable these citizens to voice their needs and interests,¹ in order to further develop the social dimensions of digitisation.

Report by the EWC-FAEE Secretariat

The Culture Council Adopts the “European agenda for culture”

Communication on Culture

Education, Youth and Culture Council, Brussels, 15-16th November 2007

During their November meeting, the European Ministers of Culture adopted the objectives and instruments proposed by the European Commission in its Communication on Culture. The Council resolution on the ‘European agenda for culture’ brings to a close the long consultation process and opens up some new perspectives for cultural policy developments at EU level.

Following difficult negotiations between EU Member States, and a large-scale consultation exercise with civil society representatives in Lisbon last September, the EU finally agreed on a ‘European agenda for culture’, which should open the way for strategic and coordinated EU action in the cultural field.

In addition to its Culture programme, and respecting the principle of subsidiarity which excludes any kind of European harmonisation of national cultural policies, the EU will launch an ‘Open Method of Coordination’ applied to the cultural policy field. This intergovernmental, voluntary and flexible instrument is intended to stimulate Member States to reflect, converse and exchange ideas on a number of key policy issues, which urgently require enhanced cooperation at European level. If the Council agreed on the topics to be discussed within the framework of the Open Method of Coordination’ during the next three years (mobility, access to culture, cultural statistics, the economy of culture and the implementation of the UNESCO convention on the protection and promotion of the diversity of cultural expressions), the concrete instruments and time tables have to be worked out. Access to documents and civil society participation will be of crucial importance to make sure that discussions develop in a democratic and transparent way.

¹ It is a known fact from research findings that new technology innovation may fail not for its technological dimension but because it was designed without concern or consideration of end-user needs or for ignoring the human dimensions of its users.

In addition to proposing the Open Method of Coordination in the field of culture, the adoption of the ‘European agenda for culture’ should also open the door to the recognition of the role of arts and culture within the European Commission system and policies: the setting up of internal instruments to finally implement proper cultural mainstreaming, the gathering of cultural statistics by Eurostat and the development of a genuine structured dialogue with civil society organisations. Hopefully, this new ‘agenda for culture’ should finally lead to an increased European budget for culture in the financing period after 2013.

Source: *Making Culture Matter*, Newsletter #5, December 07, www.efah.org

To read the European Commission’s *Communication on a European agenda for culture in a globalising world*: http://ec.europa.eu/culture/eac/communication/comm_en.html

To read the resolution of the November EU Culture Council of Ministers on a “European Agenda for Culture”: <http://www.efah.org/components/docs/Resolution%20EN.pdf>

EWC-FAEE fully supports EFAH’s proposals on the implementation of a genuine structured dialogue and additional background documents on the ‘European agenda for culture’. To read an **EFAH statement** on the development of a structured dialogue at EU level: <http://www.efah.org/components/docs/EFAH%20statement.pdf>

STUDIES/PUBLICATIONS

WIPO Launches New Publication on “The Arts and Copyright” for Schools

The World Intellectual Property Organization has launched another workbook in its series of publications for school children entitled “Learn from the Past, Create the Future”. The latest workbook, “The Arts and Copyright”, offers teachers and students an engaging and informative account of the principles of copyright law and uses a wealth of colourful examples to demonstrate how copyright and related rights work in practice to protect and encourage creativity.

The workbook, which is aimed at 9 to 14 year olds, brings the concepts which underpin copyright within easy grasp of young students and sets out clearly the different rights protected under international copyright law. It also explains how copyright limitations and the public domain provide a balance between the rights of creators and the public interest in accessing and using their works and explores different forms of copyright infringement, from plagiarism to illegal peer-to-peer (P2P) file sharing.

WIPO Assistant Director General, Mr. Geoffrey Onyeama, responsible for WIPO’s communications activities said “Today’s school children are tomorrow’s games creators, graphic designers, writers, record producers, and publishers. These children are already avid consumers of music, film, books, software, and all that the Internet has to

offer. Equipping young people with a sound knowledge and understanding of intellectual property is key to developing a positive and sustainable IP culture for future generations. For WIPO, this remains a major goal in our public outreach activities.”

The text is peppered with a series of “Young Author” profiles which tell the stories of young people who have achieved distinction through their creative works. These include the best-selling author of the Eragon fantasy stories, Christopher Paolini and the ten year old Indian film-maker, Kisha Shrikanth. Games and activities, such as “Clear the Rights,” “Public Domain Detective,” and “Spot the Infringement”, encourage young students to consider copyright from both the perspective of the creator and the user of copyrighted works. The workbook also includes a sample letter that may be used by readers when seeking permission to use a copyrighted work, in, for example, a school project.

“The Arts and Copyright” is currently available in English and will soon be available in Arabic, Chinese, French, Russian and Spanish. The first workbook in the series, “Inventions and Patents”, has been enthusiastically received by schools around the world, and has been translated into 7 languages. Similar publications on industrial designs and trademarks are also planned.

These unique publications may be freely copied for classroom use by teachers. They can also be used independently by students without the need for access to additional resources. Both publications may be downloaded free of charge from the Free Publications section of the WIPO website (<http://www.wipo.int/freepublications/en/>).

Source: http://www.wipo.int/pressroom/en/articles/2007/article_0065.html

Cultural Statistics, a Pocketbook Publication by Eurostat

Eurostat is the Statistical Office of the European Communities. Its mission is to provide the European Union with high-quality statistical information. For that purpose, it gathers and analyses figures from the national statistical offices across Europe and provides comparable and harmonised data for the European Union to use in the definition, implementation and analysis of Community policies. Its statistical products and services are also of great value to Europe’s business community, professional organisations, academics, librarians, NGOs, the media and citizens.

The aim of this publication is to set out the main cultural statistics comparable at European level. Selected tables and graphs describe different areas of the cultural field for the 27 EU Member States, the candidate countries and the EFTA countries: cultural heritage, cultural employment, enterprises in certain cultural sectors – publishing, architectural activities and cinema, external trade in cultural goods, households cultural expenditure, cultural participation and time spent on cultural activities. The book, which is the first of its kind, is intentionally modest in scope and does not claim to be exhaustive. A short commentary on the data and methodological notes complete this initial snapshot of cultural statistics, mainly based on the findings of existing harmonised surveys and former work carried out within the European Statistical System.

For your information, we include the Table of Contents:

I Contextual data

Chap. 1: Demography, social data and economics

Demography; Education; Employment; Economic indicators

Chap. 2: Cultural heritage

II Cultural employment, enterprises and external trade

Chap. 1: Cultural employment

Chap. 2: Enterprises in cultural sectors

Publishing of books, newspapers, journals and periodicals; Sound recordings sector

Concentration in the publishing sector; Architecture and engineering sector; Cinema

Chap. 3: External trade in cultural goods

III Cultural expenditure and participation

Chap. 1: Household cultural expenditure

Chap. 2: Cultural participation

Chap. 3: Time spent on cultural activities

The pocketbook is downloadable free of charge in PDF format from the Eurostat website

<http://ec.europa.eu/eurostat>.

A free printed copy can be ordered at the EU bookshop: <http://bookshop.europa.eu>.

For additional information:

http://epp.eurostat.ec.europa.eu/portal/page?_pageid=1073,46587259&_dad=portal&_schema=PORTAL&p_product_code=KS-77-07-296

Feasibility study on European standards for statistical data on reading, writing, publishing, selling and lending books

This new project is the preparation of a European feasibility study on the collection of standardized data on the member state book markets, library systems and reading cultures. For many years a wealth of data has been gathered in many European countries by different agents (public and private). However, these data are hardly compatible from country to country. In their present form and definition, they seem often to be useful only for the segments from which they are collected. They cannot be easily related to other neighbouring segments in the area of books.

There is actually a surprising lack of transparency of the present data on books and reading, making serious, integrated study of the social and cultural position of books as a medium, the trends in using and reading books, and the interrelation between market, infrastructure, libraries, subsidies and regulations very difficult.

The Dr P. A. Tiele Foundation thinks it would be extremely useful for European book professionals, policy makers and academic media scholars alike to investigate the possibilities of creating an accessible central database of the available national book and reading data, and of defining European standards for future data collection. Improved,

compatible data would make the social and cultural importance of books as a medium much more visible.

As a first step, the aim is to organize a European expert meeting in 2008, devoted to this complex subject; this could result in practical recommendations to national and European authorities and professional organizations. Such an expert meeting is tentatively programmed in the framework of the upcoming event Amsterdam UNESCO World Book Capital 2008/2009. The Dr. P. A. Tiele-Stichting is a partner in that event.

The EWC-FAEE has been invited to participate in the planned expert meeting. A greater transparency and compatibility of book and reading data would be of importance to our members.

The Dr. P. A. Tiele-Stichting aims at furthering academic book studies in The Netherlands. The foundation is actively supported and funded by 27 Dutch organisations in the area of books, including book studies departments at Dutch Universities; research libraries and archives specializing in book history; the national associations of public libraries (VOB), booksellers (NBb) and publishers (NUV), and the Dutch Foundation for Reading Promotion (Stichting Lezen).

Source and additional information: Dr P. A. Tiele-Stichting, c/o Koninklijke Bibliotheek; P.O. Box 90407; 2509 LK The Hague; The Netherlands

Embracing the Digital Age: An Opportunity for Booksellers and the Book Trade

First edition November 2007

The Booksellers Association of the United Kingdom & Ireland recently published a report under the title: **Embracing the Digital Age: An Opportunity for Booksellers and the Book Trade**, *Report to the BA Council from the Digital Task Force*, by Francis Bennett with Michael Holdsworth, ISBN 9780955223365.

The main topics of the report include: The Digital Opportunity, Making Use of Digital Marketing and The Booksellers' Role in Selling. The section on Digital Content covers Working with the Consumer, Proposals for the Future, and Bringing these Proposals into Existence. From the "Executive Summary" of the report we select a few key points mentioned which may trigger your interest, in particular on the relationship between publishers and booksellers:

- For the foreseeable future, publishers and booksellers in the general trade will continue to derive the majority of their sales from printed books.
- If the book trade is to achieve the benefits that may accrue from digitisation, there must be a proper level of engagement between publishers and booksellers.

- If the two sides of the trade don't work together, there is a real risk other organisations may well step in.
- Although publishers will sell digitised content direct to consumers, they will also want to work with booksellers to develop the market. But to make that possible there has to be a response from booksellers.
- Booksellers must make use of new digital techniques to concentrate more of their activities and energies on finding new ways to engage actively with their customers to promote and sell more books and content.
- New systems must be developed so that booksellers can make full use of digital marketing content from publishers.
- Faced with a proliferation of digital content, many consumers will need advice and guidance from a source they know and trust. That provides an opportunity for booksellers to develop their existing relationship with customers in a digital context.
- What is needed is leadership to promote the process of digitisation to all sides of the book trade, to manage the processes described above, to bring together and persuade the relevant parties to agree.

This publication is also digitally available for download from:

<http://www.booksellers.org.uk>

CONFERENCES

Report on the WIPO Conference Intellectual Property and the Creative Industries

On October 29-30, WIPO organized in Geneva a High Level International Conference Intellectual Property and the Creative Industries. Speakers on the Conference were Tarek Mitri, Minister for Culture of Lebanon, Olivia Grange, Minister for Information, Culture, Youth and Sports, Jamaica; Prince Kayode Adetokunbo, Minister for Culture, Tourism and National Orientation, Nigeria and Mr. Clément Duhaime, Administrateur general of the Organisation internationale de la francophonie.

The themes of discussion were: The Concept and Origins of Creativity; Creativity and Intellectual Property in Support of Development; Measuring the Creative Industries; Creative Industries in the Digital Environment; The Business of Creativity: Innovative Business Models in the Creative Industries

A report of the conference can be found at:

http://www.wipo.int/pressroom/en/articles/2007/article_0079.html

“The European Publishers’ Forum” 2007: Focus on Digital Development

Brussels, 6 December 2007, European Commission, Charlemagne Building.

The **European Publishers Council** (EPC), gathering European media corporations actively involved in multimedia markets, organised on 6 December the third Publishers’ Forum, in cooperation with the European Commission and Europe's publishing groups. This year's focus was on the digital development of publishing and the impact of the digital age on the creative industries.

Commissioner Viviane Reding delivered a [speech](#) where she underlined the importance of the publisher in the digital environment and of copyright.

For the full text of her speech:

<http://www.europa.eu/rapid/pressReleasesAction.do?reference=SPEECH/07/788&format=HTML&aged=0&language=EN&guiLanguage=en>

In the morning session the Forum was organised in three panels:

Panel 1: Connecting readers to content

Traditionally, publishers by and large understand the readers’ interests and react to them correspondingly. Today’s electronic age has enhanced this direct relationship between publisher and reader: blogs and reading clubs, to cite two examples, now provide direct feedback from readers, the customers, enabling publishers to tailor better their markets. Is this changing the way they publish, affecting editorial integrity or not?

Panel 2: Multiplatform evolution in the newsroom

Today’s consumers demand news in different formats and on different platforms: whether paper or digital, short SMS alerts, long analysis on the web; interaction in blogs and so on. The separation of off and online editorial has blurred. This panel discusses how journalists and newspaper publishers have to adapt to the new changing media landscape.

Panel 3: Generating revenues in the digital age

The digital shift has had a tremendous impact on the various business models used by publishers. Now that content can be more easily accessed from everywhere through the Internet, publishers have adapted new revenue streams together with the previous they used offline. Advertising is of course an important revenue factor in the digital world as long as copyright and other rights on digital media.

In the afternoon there were two more panel discussions focusing on “Hot topics”:

- What next for VAT?
- What next for voluntary self-regulation?

The European Publishers’ Forum was organised by:

European Association of Directory and Database Publishers

European Newspaper Publishers’ Association

European Publishers Council

European Federation of Magazine Publishers

Federation of European Publishers
European Commission, DG Information Society and Media
Audiovisual and Media Policies Unit
Task Force on coordination of Media Affairs

Source:

http://www.epceurope.org/presscentre/archive/Publishers_Forum_2007_programme.pdf

THE EUROPEAN YEAR OF INTERCULTURAL DIALOGUE 2008 (EYID)

Launching of EYID 2008: Together in Diversity

On December 4th the European Commission celebrated the Launch of the **European Year of Intercultural Dialogue 2008 (EYID 2008)**. Joined by “Ambassadors of the Year” **Paulo Coelho, Jack Martin Händler, Radu Mihaileanu, Marko Peljhan, Jordi Savall, Fazil Say and Marija Šerifović**, European Commissioner Ján Figel launched also the communications campaign of the European Year of Intercultural Dialogue. The Commissioner and the Ambassadors were joined by representatives of some of the seven pan-European flagship projects which have been chosen by the European Commission for their commitment to intercultural dialogue.

The European Commission has declared 2008 the year of Intercultural Dialogue. Intercultural Dialogue events will complement existing community programs and raise awareness of citizens, especially the youth, as to the importance of this theme. Intercultural dialogue contributes to a number of strategic priorities of the European Union such as respecting and promoting cultural diversity; favouring the European Union’s commitment to solidarity, social justice and reinforced cohesion; allowing the European Union to make its voice heard and realizing new efficient partnership with neighbouring countries. Over the years, intercultural dialogue has become an important element of Community action. Indeed, the European Union has for many years encouraged intercultural dialogue — inside and outside the European Union — through various programmes and initiatives. However, it appears necessary today to respond to the need for a deeper and more structured dialogue of cultures, which would involve not only public authorities but also civil society as a whole.

The European Year of Intercultural Dialogue (EYID) 2008 recognises that Europe's great cultural diversity represents a unique advantage. It will encourage all those living in Europe to explore the benefits of our rich cultural heritage and opportunities to learn from different cultural traditions. The Year will feature a small number of flagship projects on a European level, as well as EU support for a national project in each Member State, and a Partner programme aimed at mobilising civil society. The active involvement of civil society will continue to be essential in highlighting good practices and identifying needs in intercultural dialogue.

The European Year of Intercultural Dialogue (EYID) 2008 was established by [Decision N° 1983/2006/EC](#) of the European Parliament and of the Council. (18 December 2006).

The EYID 2008 Portal and the Partners' Section for activities on Intercultural Dialogue

Registration is open to individuals and organisations

<http://www.interculturaldialogue2008.eu/>

The partner section of the EYID 2008 website offers a unique networking platform for all people involved in the EYID 2008. Why get involved? According to the EC, becoming a Partner of the European Year of Intercultural Dialogue 2008 may be a unique networking opportunity open to all organisations active in the field of intercultural dialogue. Partners can benefit from an increased visibility for their events, projects and generated content. The EYID 2008 Portal offers the following:

- Use of the platform as a tool to present profile, objectives and activities.
- Connections with organisations from all over Europe, knowledge of their activities and contact details to find new Partners for cooperation.
- Exchange of good practices, experience and know-how with peers.
- Use of the Notice Board to post news and activities, that will appear in the official agenda of the Year.
- Exclusive newsletters on campaign activities and special events.

EYID 2008 aims at raising the profile of best practices in intercultural dialogue through a wide-ranging information campaign. It will engage Partners from civil society at all levels, presenting successful projects online and in other media.

For more information:

Partner section of the EYID website:

<http://www.interculturaldialogue2008.eu/login-eyid.0.html>

http://www.interculturaldialogue2008.eu/149.html?&redirect_url=my-startpage-eyid.html

National Strategies for European Year of Intercultural Dialogue

During the 2007 Trieste Annual General Assembly of the EWC-FAEE several national writers' organisations asked the Secretariat to provide information about the national strategies on EYID. We are pleased to provide this information and we also include the link to Funding in relation to EYID activities.

Why the National Strategies? As part of the preparations for the European Year of Intercultural Dialogue 2008, and in order to be able to situate the proposals to be funded under the Restricted Call DG EAC/08/07 within the national context, the Commission has asked Member States to prepare National Strategies for the European Year 2008. The National Strategies provide the national context and priorities for the Year, and set out actions foreseen to involve civil society and the communication sector in order to reach

young people and other target groups, in particular through traditional and new media, and measures to be taken in the education field.

Below are listed the authorized National Strategies which have been received to date. On the European Commission's website further final National Strategies will be added as and when they are received.

[Austria](#) - [Belgium \(de community\)](#) - [Belgium \(fr community\)](#) - [Belgium \(nl community\)](#) - [Bulgaria](#) - [Cyprus](#) - [Czech Republic](#) - [Denmark](#) - [Estonia](#) - [Finland](#) - [France](#) - [Germany](#) - [Greece \(EL\)](#) - [Hungary](#) - [Ireland](#) - [Italy](#) - [Latvia](#) - [Lithuania](#) - [Luxemburg](#) - [Netherlands](#) - [Poland](#) - [Portugal](#) - [Romania](#) - [Slovak Republic](#) - [Slovenia](#) - [Spain \(ES\)](#) - [Sweden](#) - [UK](#)

Source: http://ec.europa.eu/culture/eac/dialogue/strategies_en.html

Funding in relation to EYID:

http://ec.europa.eu/culture/eac/dialogue/funding/funding_en.html

“Rainbow Paper” to be presented by the Civil Society Platform for Intercultural Dialogue in Slovenia

The “Rainbow Paper” on Intercultural Dialogue is a first analysis of the results of a Europe-wide consultation (conducted in four languages) on improving intercultural dialogue. This preliminary analysis was presented at the Cultural Forum of the Portuguese Presidency conference on 26-27 September 2007. The consultation was conducted by the **Civil Society Platform for Intercultural Dialogue**. The emerging results of this consultation are currently formulated in the Civil Society Platform's “Rainbow Paper,” a set of policy recommendations on cultural diversity. A first draft will be presented at the official opening of the European Year of Intercultural Dialogue in January 2008 in Slovenia, and the Platform will conduct a campaign throughout 2008 about its political recommendations. The EWC-FAEE Secretary General has been actively involved in the formulation and further development of the “Rainbow Paper” throughout 2007, as a member of the Steering Group of the **Civil Society Platform**.

Civil-Society Platform for Intercultural Dialogue c/o EFAH

An initiative of the European Forum for the Arts and Heritage (EFAH) and the European Cultural Foundation (ECF), supported by the Network of European Foundations (NEF)

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E sabine.frank@efah.org

For more information:

<http://www.efah.org/index.php?id=153&pagelang=en>

<http://www.eurocult.org/we-advocate/advocacy-actions/>

Source: http://www.eurocult.org/news-events/?article_id=38

2008 CONFERENCES

Conference “Intercultural Dialogue as the Fundamental Value of the EU” Ljubljana, 7-8 January 2008

The year 2008 has been designated as the European Year of Intercultural Dialogue: Slovenia will, as the first of presiding states in 2008, prepare the opening event of the Year on the Community level in co-operation with the European Commission. In order to mark this important occasion, various events will be held on 7 and 8 January 2008 at Cankarjev dom, the Cultural and Congress Centre in Ljubljana. The programme will include a conference on intercultural dialogue with several programme events, as well as the evening ceremony with the participation of high representatives from the European Institutions and other international organizations.

The most important event on the level of formal discussion will be the *Conference* of representatives of European Civil Society from the fields of Culture and Art, Science and Education, Media and Sustainable Economic Development. The conference will be devoted entirely to issues regarding *Intercultural Dialogue* within the European Union and along its borders, since these issues are some of the main priorities of the Union in 2008, and thus in the period of Slovene Presidency.

Work at the conference will be organised into four sessions, with the opening and the conclusion held as plenary sessions. Within the sessions *an intense and focused discussion* will be encouraged among the representatives of the civil societies, which will result in the drafting of the report on each individual section, as well as in drawing of the final conclusions of the conference.

Content of the four sections and outlook for the discussion:

I: Culture & Art

Art and Culture as carriers of Intercultural dialogue:

Intercultural dialogue appears to be a necessity precisely because we, despite all, inhabit a modern Tower of Babylon. The dividing yet, at the same time, unifying role is played by culture and art. EU has acquired the “open method,” i.e. the introduction of good practices. Hence, the questions arise as to how, in particular, can culture be purposefully used as a tool for EU internal integration? The idea of culture defines already the concept of “intercultural dialogue.” The essential issue in understanding its role is to conceive of what culture in fact stands for and how it defines us. Thus, questions arise with regard to culture as the carrier of identity, both national and cultural, their juxtaposition and concurrence: What role does culture play in shaping our notion of our own identity limiting it so that we are not at ease while communicating with each other? How does the notion of individual and national identity play against the concept of intercultural

dialogue? How is this dialogue possible on basis of sundry cultures? What unites and what divides them?

II: Education & Science

The section on intercultural dialogue within the field of science and education aims at opening a discussion on two main complex and interrelated topics:

1. The role of intercultural collaboration for science and educational institutions:

The goal of internationalisation of education as a fundamental criterion ensuring quality: ensuring competitive knowledge, needed within the common European and global job market; international promotion of educational achievements; exchange of knowledge and experience; quality, innovation and creativeness certification along with verification of achievements; introduction of a European dimension of education and employment; promotion of national knowledge, creative potential and culture etc.

2. A scientific definition of interculturalism and its establishment as a core European value in educational institutions:

Models of intercultural communicative competence and methods of achieving the same. In order to enhance efficient intercultural communication, a focus on culturally conditioned use of language seems appropriate.

III: Media

Media play an extremely important role as regards respect for differences and the different. The citizens of Europe communicate with one another, get to know one another and learn about the others mainly through the texts communicated by the media. Slovene culture and language spoken by two million people is a language of the minority inside the European space. Even this minor European language represents the language of the majority for other languages and cultures inside Slovenia. Therefore, every country has to take care that the relation of the majority to the minority is respected. The majority is always under the obligation to respect and protect the rights of the minority. After all, in the globalized world even Europe itself is a minority.

IV: Sustainable economic development

The reality of the (global) economy of today –no physical hindrance of borders (actually the non-existence of the border) and as globalization is impacting every day's life and economies– including English language, the Bill Gates worlds, the struggle for Russian energy and tendency to establish, at least in parts, worldwide grounds for cheap labor (Chinese style), multicultural worlds being already realized within national economies. The five rules of globalization must be named here: 1. Investments and capital have no roots; 2. The market economy is loose, administrative and political regulations are limited; 3. the generators of the national economy are often transnational enterprises; 4. The national economic giants are losing its position; 5. The once diversified homogenous spatial structures are becoming unified, local identities are in opposition to trend and tend to protect its position.

What should be the main priorities within the established laws of the world economy? Do we want (and can we) change something? What ways can we go to maintain our own (cultural, economic) identity? What are the grounds to establish and support sustainable development in an economy where sustainability would be guaranteed and therewith natural and cultural phenomena enriched?

The opening event will conclude with the Evening ceremony, held at the Gallus hall of Cankarjev dom, marking the official launch of the European Year of Intercultural Dialogue (2008) on the level of the Community.

Intercultural Dialogue as the Fundamental Value of the EU will be organised by the Faculty of Humanities (Koper), University of Primorska, under the auspices of the Ministry of Culture of the Republic of Slovenia and the European Commission.

Registration for this event is open (the number of participants is limited). A Registration form and more details can be obtained from the website www.m.gov.si (European Year of Intercultural Dialogue 2008).

APE 2008 Conference on “Quality & Publishing”

APE (Academic Publishing in Europe) will organise an International Conference – APE 2008 – on “Quality & Publishing” on 22-23 January 2008 in the Berlin-Brandenburg Academy of Sciences. On 21 January there will be a Pre-Conference Day with the Education and Training Course for Younger Academic Publishers which introduces and workshops on “The Purpose of Publishing”.

The APE conferences 2006 en 2007 already provided an independent and international platform where academic, educational and professional publishers, university presses, librarians, scientists, authors, editors, teachers, learned and professional societies and associations, funding agencies, politicians and policy makers, subscription agencies and booksellers, recruiting agencies as well as technology providers can present visions and views, exchange experiences and discuss opportunities and challenges.

APE 2008 will be organised under the auspices and with the support of the European Commission, Research Directorate-General and sponsored by national and international associations like ALPSP, German Association of Publishers and Booksellers, DGI, IFLA, IPA, FEP and STM as well as by a number of academic publishers.

Some of the questions that will be addressed in APE 2008: What do we really know about publishing? Is ‘Open Access’ a never ending story? Will there be a battle between for-profit and non-for-profit publishing and who will be the survivors? Which is the best peer review system in the public interest? What does impact mean in times of the Internet? What are the plans of the European Commission for digital libraries, access and dissemination of information? Will libraries become university presses or repositories? How efficient is ‘OA’ in terms of information delivery? What are the full costs of

information? Business models versus subsidies? What is the future role of books and reference works? How important are local languages? Which kind of search engines do we all need? What about non-text and multi media publications? Which models for bundling and pricing will be accepted? What makes publications so different? Why are some journals in a defined subject field much more successful than other journals? How important is the role of editors and editorial boards? What education and training is required? What skills are needed? Barrier-free information: do we provide sufficient access for the visually impaired?

For information and registration: www.ape2008.eu and info@ape2008.eu

Amsterdam UNESCO World Book Capital

Amsterdam will be World Book Capital from the 23rd of April 2008 to the 22nd of April 2009. World Book Capital is an initiative of UNESCO in cooperation with the International Publishers Association (IPA), International Booksellers' Federation (IBF) and International Federation of Library Associations and Institutions (IFLA). UNESCO honoured the Dutch capital with this title in recognition of the programme organised by the professional Dutch book sector and literary world, thus ensuring broad support.

Amsterdam World Book Capital wants to inspire and propagate dialogue and debate about the freedom of expression. The city aims to do this by adopting the **'Open Book'** theme as its guiding principle. This theme ties in with Amsterdam's character as a city of books, linking books with the social realities of the present, in the Netherlands and around the world. An 'open book' clearly presents plenty of opportunity to share insights into sector-specific domains such as copyright, self-censorship and digital media, and to explore them in greater depth.

As World Book Capital, Amsterdam will encourage a wide-ranging public to become actively involved with books in all their diversity during the twelve months the city bears the title. This will be achieved by organising an array of public events and happenings as well as workshops at schools and in city neighbourhoods. The 'openness' of the theme does not apply for the professional field alone, but also extends to the public at large. The whole city must be imbued with inspiring, intriguing and exciting initiatives and activities around reading and books. Amsterdam World Book Capital is therefore making a priority of reaching out to the public in their own neighbourhoods, so that all the city's inhabitants feel they are active participants in Amsterdam World Book Capital.

In the year 2008/2009, Amsterdam will be presenting itself as a sanctuary for the World of Books by entering into a dialogue and establishing links to the printed word as an instrument for building bridges across countries and cultures. These objectives will be achieved by bolstering existing initiatives, by launching one-off and recurring events, and by exchanging expertise and ideas with other countries.

For information and a list of activities, see <http://www.amsterdamworldbookcapital.com/info@amsterdamworldbookcapital.com>

Copyright Symposium in Amsterdam 21-22 April 2008

Amsterdam will be World Book Capital from the 23rd of April 2008 to the 22nd of April 2009. UNESCO honoured the Dutch capital with this title in recognition of the programme organised by the professional Dutch book sector and literary world, thus ensuring broad support. The international symposium *The Book in the Internet Era: Copyright and the Future for Authors, Publishers and Libraries* will take place on the eve of this exceptional year-long event on 21 and 22 April 2008.

The origins of copyright can be derived from the author's right to be recognised as a maker of an original work, and to reap the financial benefits of his creation. Over time however, copyright seems to have become much less of a matter for individual makers and much more an aspect of business within the knowledge and information industry, comprising a whole range of institutions, from universities to Hollywood studios and from libraries to television stations. The economic significance of copyright has therefore increased enormously. Recently, digital developments have brought about fundamental changes for all those involved in the publishing chain, from the author, via the publisher and intermediary to the reader or viewer. This transformation process continues apace.

In view of these significant developments, the Dutch Publishers Association (Nederlands Uitgeversverbond, [NUV](#)) the Dutch Writers Guild (Vereniging van Letterkundigen, [VvL](#)), the Netherlands Library Forum ([FOBID](#)), and the Dutch Foundation for Copyright Promotion (Stichting Auteursrechtmanifestaties, [STAM](#)) have taken the initiative to explore specific issues regarding the consequences of digital developments for copyright. Subdivided into three sessions, the symposium will shed light on this problematic area from the viewpoint of three parties involved in the process: the author, the publisher and the library. The symposium will thus try to interconnect all book related sectors, while underpinning public awareness and interest in copyright. The venue for the symposium is Amsterdam's new Public Library and the official language is English.

PROGRAMME (provisional)

Monday 21 April

The Author

Session chaired by René Appel, Chair of the Dutch Writers Guild (VvL)

- Dirk van Weelden, literary author: Spoken column *What does copyright mean to me?*
- Marita Mathijsen, Professor of Modern Dutch Literature at the University of Amsterdam: *Literary production and remuneration for authors in an historical perspective*
- Presentation of the results of a study into the income position of the literary author
- Paul Goldstein, Professor of Law at Stanford University: *Threats and opportunities for authors in the 21st century and the future of copyright*
- With co-speaker Bernt Hugenholtz, Professor of Intellectual Property Law at the University of Amsterdam

Tuesday 22 April

The Publisher

Session chaired by Rob Stuyt, Chair of the Dutch Copyright Foundation (Stichting Auteursrechtbelangen)

- Richard Charkin, Executive Director of Bloomsbury: *New business models and copyright*
- Shira Perlmutter, Executive Vice-President Global Legal Policy of the International Federation of Phonographic Industries (IFPI): *Lessons to be learned from the entertainment industry*
- Dirk Visser, Professor of Intellectual Property Law at Leiden University, partner in Klos, Morel, Vos & Schaap: Presentation of a practical guide on legal aspects of multimedia publishing
- Panel discussion about copyright's fading or enduring importance

The Library

Session chaired by Nol Verhagen, Chair of the Committee on Copyright and other Legal Matters, Netherlands Library Forum (FOBID)

- James Boyle, William Neal Reynolds Professor of Law at Duke University and a member of the Board of Directors of Creative Commons: *Making copyright work for libraries: A Manifesto*
- Dr Elisabeth Niggemann, Director General of the Deutsche Nationalbibliothek and member of the EU High Level Expert Group on Digital Libraries: *How to prevent the twentieth century from becoming a gap in the collective memory*
- Michiel Laan, Director of the Central Music Library, Rotterdam: *The Public Library at a crossroad: facilitating user needs in a digital future*
- Herman Pabbruwe, CEO of Brill and Chair of the Dutch Professional and Scientific Publishers Association (UVW/NUV): Summing up and comments
- Panel discussion

OVERVIEW

- Derk Haank, CEO Springer: Wrap up of the Symposium and highlights, threats and opportunities

For information:

<http://www.amsterdamworldbookcapital.com/index.cfm?page=Copyright%20symposium>

For the registration form:

<http://www.amsterdamworldbookcapital.com/index.cfm?page=Registration%20form>

**The WALTIC 2008 Congress ‘The value of words’ moves forward
29 June-2 July 2008, Stockholm**

WALTIC I continues to develop, as it expects the attendance of 1000 delegates participating in over 100 seminars in 3 days, with 60 invited speakers – some of the most renowned authors in the world. WALTIC has announced that writers Mia Couto, Wole Soyinka and Nawal El Saadawi will be the keynote speakers at the first congress in Stockholm on world literacy, intercultural dialogue and digitisation. The congress will focus on the narratives as mediators of knowledge and bearers of culture and collective memory, with a view to developing guidelines for reinforcing the role of literature in global society. Moreover, on the WALTIC website a Call for Stories and a Call for Best Practices has also been announced, which can be submitted online from 15 January on.

The WALTIC I aim is to create a forum of exchange of experience amongst writers, literary translators and researchers engaged in and committed to the strengthening of democracy and human rights; moreover, the ambition is to achieve new insights into reading and literature as tools for analysis of contemporary society, social development and change.

In December 2007, Mr. Mats Söderlund, poet, president of the Swedish Writers' Union and WALTIC and Mrs. Eva Susso, writer, vice president of the Swedish Writers' Union, sent a letter of invitation to the presidents of approximately 275 writers' organisations worldwide. The idea is to take the opportunity to meet with these representatives at a lunch on Wednesday 2 July, 2008, the last day of the Congress, “to reflect and exchange ideas amongst colleagues.”

Registration before 12 February 2008 is recommended to get the reduced fee. The plans to hold the EWC-FAEE 2008 General Assembly in connection with WALTIC are also under development, and will be reported shortly. For more information: <http://www.waltic.com>



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