



The British Copyright Council (BCC), of which the AOP is a part, is an umbrella organisation representing a wide range of some 27 creators' and right-holders' associations.

The BCC is independent, receives no government funding and is the only organisation of its kind in the UK. A full list of members is here :<http://www.britishcopyright.org/bcc-members/member-list/>

What is the Copyright Directive?

The draft “**Directive on Copyright in the Digital Single Market**” is an important piece of European Union legislation designed to modernise copyright for the digital age. If passed, it will help ensure a much fairer deal for those working in the creative sector.

Current EU copyright laws were passed in 2001 — three years before the launch of Facebook, four years before YouTube and five years before the arrival of Twitter — and are in urgent need of updating to reflect the way in which creative content is used online today.

The proposed new legislation aims to ensure that individual creators (such as musicians, photographers, authors etc), publishers and performers benefit from the online world in the 21st century. As well as providing three new exceptions to assist users of copyright works, the proposals offer:

- a new right for press publishers
- fair compensation for publishers
- transparency and contract adjustment mechanisms for authors and performers
- a system to increase the responsibility of internet platforms, such as YouTube and Facebook, for the creative content uploaded on their platforms

The last of these proposals is designed to fix the so-called “value gap” — the yawning disparity between the profits earned by some user upload platforms that pay little or nothing for the use of works such as music and images, and the incomes earned by those who create the content in the first place.

The proposals were first put forward in 2016 and — following two years of debate and amendment — face a crucial vote in the European Parliament on **12 September**.

When will it become law?

Legislation, like the directive, starts with a draft produced by the European Commission. The European Council and the European Parliament then debate it in parallel, make amendments, and each bring their preferred positions on the text to final “trilogue” negotiations between all three institutions. The Council approved its text in May 2018 and Parliament was expected to do likewise in July. However, MEPs voted narrowly against sending Parliament’s draft text forward to trilogue, opting to debate it further and vote again in full parliamentary session on 12 September.

The September vote is crucial because if Parliament does not give the go-ahead for trilogue negotiations on this date, there is unlikely to be enough time for the directive to be completed before elections for a new parliament in 2019. In other words, the chance to update copyright laws is now or never (or certainly many years in the future).

Why is it controversial?

It shouldn’t be controversial but there has been significant and coordinated opposition across the EU to two parts of the draft Directive:

- Article 11, which introduces a new right for press publishers, and;
- Article 13, which requires certain online content-sharing services that allow users to upload copyright works, such as music and images, to obtain a licence from the rightsholders or take measures to prevent their availability

The campaign against Articles 11 and 13 has been characterised by misconception and misinformation, including claims that the directive will end the sharing of hyperlinks and introduce censorship. MEPs have been subject to intense, mass lobbying by activists, backed by internet giants who want to preserve their commercial advantage at the expense of creators whose content drives revenue on their platforms.

To find out what Articles 11 and 13 really say, read the section titled “**Briefing paper 2: Articles 11 and 13 — the facts**”. Please also see “**Briefing Paper 3: 12 Tweetable lines**”

What can I do?

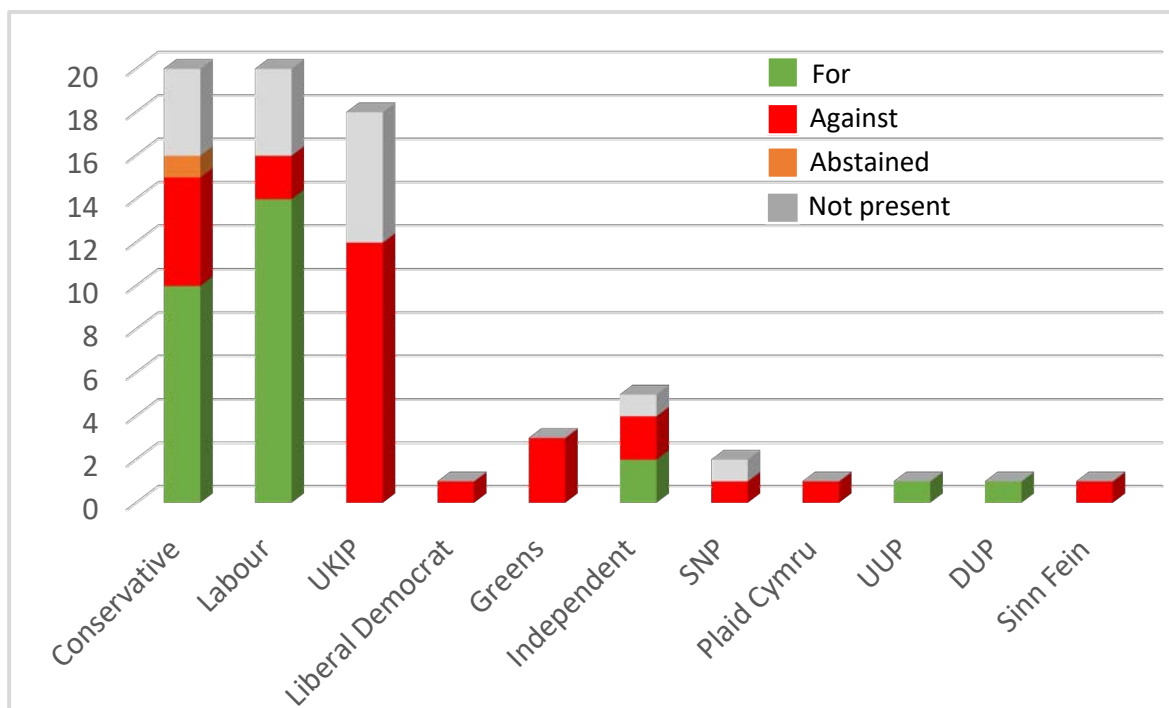
We need MEPs to support the Copyright Directive on 12 September. Contact your own MEPs* and use your networks to spread the message that the new Copyright Directive will:

- help professional creators earn a living
- make it easier for internet users to create, post and share content
- support investment, innovation and growth in the creative sector
- drive economic prosperity

*There are sample letters for you to customise in “**Briefing paper 4: Write to your MEPs**”, along with a spreadsheet showing how UK MEPs voted, organised by region and including their email addresses.

Please note that MEPs have been deluged with emails from opponents of the campaign, very many of them automated. The more personalised your letters, the more effective they will be. Better still, we recommend that people send **hard copy letters** to MEPs, as these are much more likely to be read. Address details here: <http://www.europarl.europa.eu/meps/en/search.html?country=GB>

How UK MEPs voted by party



EU Copyright Directive:

Articles 11 and 13 — the facts

*The extracts shown below relate to the amended draft of the Copyright Directive that has been approved and presented to Parliament by its own legal affairs committee and which is up for debate and vote by MEPs in September.

What is Article 11?

Article 11 of the proposed Copyright Directive creates a **new right for press publishers** that is designed to protect them against the mass exploitation of their content by online service providers, such as news aggregators and others, without remuneration. It is similar to the right long ago granted to broadcasters and film producers and would strengthen their legal bargaining position to help them “obtain fair and proportionate remuneration for the digital use of their press publications” (Article 11, paragraph 1).

What Article 11 isn't

Article 11 is **not a “link tax”**. This is a false accusation spread by some opponents of the directive who claim that Article 11 threatens an individual's ability to share a hyperlink. In fact, the amended text being discussed by the European Parliament plainly states:

“The rights referred to in paragraph 1 shall not extend to acts of hyperlinking”.

The draft of Article 11 also states that the press publishers' right **“shall not prevent legitimate private and non-commercial use of press publications by individual users”**.

Amendment

Article 11

Protection of press publications concerning digital uses

1. Member States shall provide publishers of press publications with the rights provided for in Article 2 and Article 3(2) of Directive 2001/29/EC so that they may obtain fair and proportionate remuneration for the digital use of their press publications by information society service providers.

1a. The rights referred to in paragraph 1 shall not prevent legitimate private and non-commercial use of press publications by individual users.

2. The rights referred to in paragraph 1 shall leave intact and shall in no way affect any rights provided for in Union law to authors and other rightholders, in respect of the works and other subject-matter incorporated in a press publication. Such rights may not be invoked against those authors and other rightholders and, in particular, may not deprive them of their right to exploit their works and other subject-matter independently from the press publication in which they are incorporated.

2a. The rights referred to in paragraph 1 shall not extend to acts of hyperlinking.

3. Articles 5 to 8 of Directive 2001/29/EC and Directive 2012/28/EU shall apply mutatis mutandis in respect of the rights referred to in paragraph 1.

4. The rights referred to in paragraph 1 shall expire 20 years after the publication of the press publication. This term shall be calculated from the first day of January of the year following the date of publication.

The right referred to in paragraph 1 shall not apply with retroactive effect.

4a. Member States shall ensure that authors, receive an appropriate share of the additional revenues press publishers receive for the use of a press publication by information society service providers.

What is Article 13?

Article 13 of the proposed Copyright Directive is designed as a **solution to the “value gap”**, ie the gulf between the revenues earned by internet giants that host copyright works — often without consent — and the money received by authors and performers who made those works in the first place. It aims to give creators, authors and right holders better control and remuneration for their work by stating that commercial content-sharing services which host copyright works uploaded by their users (eg music, images) must obtain a licence from the relevant rightsholders or else take measures to prevent their availability.

What Article 13 isn't

Article 13 isn't “a censorship machine”

Opponents claim Article 13 will “impose **widespread censorship of all the content you share online**” by “filtering” and “blocking” copyright works. This is simply and demonstrably untrue.

- Firstly, the proposals apply only to a narrow type of online sites, ie the commercial platforms whose main purpose is to give public access to copyright works that have been uploaded by users
- Secondly, the content recognition measures such platforms would be required to implement do not — by definition — block unrecognised content. They only recognise work for which the rightsholder has actively provided information.
- Thirdly, the proposals clearly state the measures mustn't stop non-infringing content being uploaded
- So, this just leaves big platforms to recognise — based on information provided by the rightsholder — a likely small amount of copyright content that hasn't been licensed for use.
- Finally, this all comes with the explicit caveat that such measures must balance the fundamental rights of users and rightsholders

Amendment

Article 13

Use of protected content by online content sharing service providers

1. [...] In the absence of licensing agreements with rightholders online content sharing service providers shall take, in cooperation with rightholders, appropriate and proportionate measures leading to the non-availability on those services of works or other subject matter infringing copyright or related-rights, while **non-infringing works and other subject matter shall remain available.**

1b. Member States shall ensure that the implementation of such measures shall be proportionate and **strike a balance between the fundamental rights of users and rightholders** and shall in accordance with Article 15 of Directive 2000/31/EC, where applicable, **not impose a general obligation on online content sharing service providers to monitor the information which they transmit or store.**

[...]

Article 13 isn't a "threat to parodies"

The widespread claim that Article 13 "threatens the sharing of parodies" does not survive an encounter with the facts. Parodies, caricatures and pastiche are already covered by established exceptions to copyright, and Article 13 does nothing to change this. It does, however, go further by suggesting a mandatory complaint mechanism so creators of parodies (and memes – see below — and other uses under exception) can challenge any over-removal of content by the upload platforms.

Amendment

Article 13

2. To prevent misuses or limitations in the exercise of exceptions and limitations to copyright, Member States shall ensure that the service providers referred to in paragraph 1 put in place effective and expeditious complaints and redress mechanisms that are available to users in case of disputes over the application of the measures referred to in paragraph 1. Any complaint filed under such mechanisms shall be processed without undue delay. The rightholders shall reasonably justify their decisions to avoid arbitrary dismissal of complaints.

Article 13 isn't "a threat to memes"

This is strongly connected to the parody point above and again is false. Firstly, most memes will be covered by an exception such as parody (there are other exceptions too, such as for the purposes of 'criticism and review').

Secondly, the Copyright Directive does not place any new restrictions on internet users — the obligations are solely and squarely on the content-sharing services to buy a licence to use copyright works, just as happens in the offline world. If that licence is in place at platform level, internet users are free to upload memes, mash-ups and other UCG with all the confidence of knowing they are covered against liability, which they don't have at the moment (unless they've gone to the trouble and cost of individually clearing the rights themselves).

Amendment

Article 13

1. Licensing agreements concluded by the online content sharing service providers with rightholders shall cover the liability for works uploaded by the users of their services in line with terms and conditions set out in the licensing agreement, provided that those users do not act for commercial purposes or are not the rightholder or his representative.

[. . .]

Article 13 isn't a "threat to Wikipedia"

Despite Wikipedia dramatically taking down its site in several EU countries ahead of the last vote in Parliament, claiming Article 13 threatened to "disrupt the open internet", Article 13 explicitly does not apply to online encyclopaedias. In fact, it applies only to a specific type of online service provider and not to non-commercial services nor those whose main purpose is not providing access to copyright works. The list of services it excludes is long, as highlighted in the text below.

Amendment

[. . .]

(4b) 'online content sharing service provider' means a provider of an information society service one of the main purposes of which is to store and give access to the public to copyright protected works or other protected subject matter uploaded by its users, which the service optimises. Services acting in a non-commercial purpose capacity such as online encyclopaedia, and providers of online services where the content is uploaded with the authorisation of all rightholders concerned, such as educational or scientific repositories, should not be considered online content sharing service providers within the meaning of this Directive. Providers of cloud services for individual use which do not provide direct access to the public, open source software developing platforms, and online market places whose main activity is online retail of physical goods, should not be considered online content sharing service providers within the meaning of this Directive;



EU Copyright Directive

what the text before the EU Parliament does and doesn't do:

12 Tweetable lines to use...

- 1) Creators and performers are also users of copyright works [give examples from your sector, especially digital examples] — it's about a **fair deal for all**
- 2) The proposals aim to **benefit all creators**: professionals will be paid for use of their work, while creators of UGC will get all the rights they need through the upload platform
- 3) Most creators are **individuals and small businesses** — the proposals ask internet giants to follow the offline norm and pay a fair share for creative content used on their platforms
- 4) Creators have always been inspired by works that went before — the proposals don't stop anyone **standing on the shoulders of giants**; they hold the ladder
- 5) People will still be able to **hyperlink** — hyperlinking is explicitly excluded from the proposals
- 6) The proposals state clearly that they don't apply to **online encyclopaedias** like Wikipedia and other non-commercial services
- 7) **Parody** is not threatened — it's already covered by an exception to copyright and the proposals say rightsholders can't prevent uploading of works covered by exceptions
- 8) The proposals aren't **copyright**: that's the very opposite of what most journalists, authors, photographers, film-makers and many other creators devote their lives to
- 9) Not allowing creators to make a living from their work is the real threat to **freedom of expression**
- 10) Not allowing creators to make a living from their work is the real threat to the **free flow of information online**
- 11) Not allowing creators to make a living from their work is the real threat to **everyone's digital creativity**
- 12) Stopping the directive would be a **victory for multinational internet giants** at the expense of all those who make, enjoy and enjoy using creative works.

Hashtags to use:

#CopyrightDirective
#MakeInternetFair
#transferofvalue
#creatorsrightsfight



EU Copyright Directive

Write to your MEPs

The vote on the proposed Copyright Directive that took place in the European Parliament on 5 July was extremely tight, with 51% of MEPs voting against sending Parliament's draft text on to 'trilogue' negotiations (with the Council and Commission) at that time.

After further debate, the MEPs will vote again on **12 September** but there is fierce opposition to the directive from activists, backed by internet giants who stand to lose from sharing their revenues with creators. Misconceptions and misinformation have been widespread, causing fear and confusion, and we expect more on and after a day of action by the #SaveYourInternet campaign on 26 August. We believe the best way to ensure the EU's pre-digital copyright laws are updated is to engage directly with MEPs and set the record straight.

The voting figures of UK MEPs on 5 July closely matched those of EU MEPs as a whole, with 51% wanting the directive to receive further debate, while 47% gave it their backing. It is therefore essential to be in touch with MEPs either to thank them for their support and ask them to encourage their colleagues to do likewise on 12 September. For those MEPs who didn't vote or wanted another look at the proposals, we must put the case strongly for the directive. With elections for a new Parliament around the corner in 2019, we believe this is the last chance to update laws for the digital age and bring much-needed fairness and balance to the online marketplace.

We have drafted suggested letters below (one for those MEPs for voted in favour and one for those who voted against or weren't present in Parliament). Please do contact your own MEPs and adapt the letters, if possible making it relevant to your own experiences, eg., where work has been posted online without permission or the disparity between the wealth platforms that host copyright content and your own ability to make a living from such works. MEPs have been flooded with emails from the campaign against the directive, most of them apparently automated, so the more personalised the approach, the better.

A list of UK MEPs and how they voted, organised by region, with email addresses is provided at the end of this document.

Draft template letter to MEPs who voted in favour

[If you can, please customise your letter to include your own experience, eg of works being used without consent, the economic pressures of working as a creator today etc. Personal accounts are always most powerful and contrast with automated emails being sent by coordinated campaigns against the directive.]

Dear [insert name of MEP]

I am writing as [insert trade/profession/craft] to thank you for supporting the proposed Copyright Directive on 5 July and trust that you will give this important legislation your renewed backing when it returns to Parliament on 12 September.

As you know, EU copyright laws were last made before online services such as Facebook, YouTube and Twitter existed and are in urgent need of updating to enable a fair and sustainable future for creativity in the digital era.

However, we have seen an intense campaign against aspects of the directive that would ensure the content on which digital platforms thrive is properly respected and valued, just as it is offline. I am really concerned that these campaigns are supported by large tech companies, whose economic interests are now dwarfing the interests of creative rights owners, whom the directive's proposals were intended to protect in the interests of long-term investment in cultural developments and diversity across the EU.

A careful reading of the text clearly shows the purported fears of some internet users and multinational corporations are misconceived, and that the interests of individuals are expressly balanced against those who own the rights to creative works.

It is untrue, for example, to suggest the draft directive will lead to censorship; it introduces no new restrictions or responsibilities on internet users, seeking only to make commercial content-sharing companies accountable for the use of copyright works on their platforms. Where those companies buy licences to use copyright works, individuals can upload content just as before. Likewise, users will remain free to share links to articles (hyperlinking being explicitly excluded from the draft) and to engage in parody (which is already covered by a copyright exception).

Support for the creative sector matters for people [like me] whose livelihoods depend upon it but also for the wider UK economy, to which the creative industries now contribute around £92bn a year. As we head towards Brexit, we cannot afford to risk a sector so central to prosperity at home and to our influence abroad.

Thank you once again for your support. I hope you may also be able to encourage colleagues in your party and across the EU to join in backing the draft directive on 12 September, so that we do not miss this vital opportunity to promote expression, innovation, fairness and success in the digital age.

Yours etc

Draft template letter to MEPs who voted against or did not vote

[If you can, please customise your letter to include your own experience, eg of works being used without consent, the economic pressures of working as a creator today etc. Personal accounts are always most powerful and contrast with automated emails being sent by coordinated campaigns against the directive.]

Dear [insert name of MEP]

I am writing as [insert trade/profession/craft] to urge you to support the Copyright Directive when it returns to Parliament on 12 September.

As you will be aware, EU copyright laws were last made before online services such as Facebook, YouTube and Twitter existed and are in urgent need of updating to enable a fair and sustainable future for creativity in the digital era.

However, we have seen an intense campaign against aspects of the directive that would ensure the content on which digital platforms thrive is properly respected and valued, just as it is offline. I am really concerned that these campaigns are supported by large tech companies, whose economic interests are now dwarfing the interests of creative rights owners, whom the directive's proposals were intended to protect in the interests of long-term investment in cultural developments and diversity across the EU.

A careful reading of the text shows the purported fears of some internet users and multinational corporations are simply misconceived, and that the interests of individuals are expressly balanced against those who own the rights to creative works.

It is untrue, for example, to suggest the draft directive will lead to censorship; it introduces no new restrictions or responsibilities on internet users, seeking only to make commercial content-sharing companies accountable for the use of copyright works on their platforms. Where those companies buy licences to use copyright works, individuals can upload content just as before. Likewise, users will remain free to share links to articles (hyperlinking being explicitly excluded from the draft) and to engage in parody (which is already covered by a copyright exception).

Support for the creative sector matters for people [like me] whose livelihoods depend upon it but also for the wider UK economy, to which the creative industries now contribute around £92bn a year. As we head towards Brexit, we cannot afford to risk a sector so central to prosperity at home and to our influence abroad.

I hope you will not let pass this vital opportunity to promote expression, innovation, fairness and success in the digital age and that following further debate you will support the Copyright Directive on 12 September.

Yours etc

[insert name]

UK MEPs Vote Results

East Midlands Region

Jonathan Bullock	UK Independence Party	AGAINST	jonathan.bullock@europarl.europa.eu
Rupert Matthews	Conservative Party	FOR	rupert@rupertmatthews.org.uk
Emma McClarkin	Conservative Party	FOR	emmamcclarkin@eastmidsmeps.co.uk
Rory Palmer	Labour Party	FOR	office@rorypalmer.org
Margot Parker	UK Independence Party	AGAINST	margot.parker@ukipeastmids.co.uk

London Region

Lucy Anderson	Labour Party	FOR	office@lucyanderson.org
Gerard Batten	UK Independence Party	AGAINST	gerard.batten@btinternet.com
Seb Dance	Labour Party	FOR	seb.dance@ep.europa.eu
Mary Honeyball	Labour Party	FOR	mary@maryhoneyball.net
Syed Kamall	Conservative Party	AGAINST	syed.kamall@ep.europa.eu
Jean Lambert	Green Party	AGAINST	jeanlambert@greenmeps.org.uk
Claude Moraes	Labour Party	NOT PRESENT	office@claudemoraes.com
Charles Tannock	Conservative Party	FOR	charles@charlestannock.com

North West Region

Louise Bours	UK Independence Party	NOT PRESENT	louise.bours@ep.europa.eu
Jacqueline Foster	Conservative Party	FOR	office@jacquelinefostermep.com
Theresa Griffin	Labour Party	FOR	theresa@theresagriffin.eu
Sajjad Karim	Conservative Party	FOR	info@sajjadkarim.eu
Wajid Khan	Labour Party	FOR	contact@wajidkhan.org
Paul Nuttall	UK Independence Party	NOT PRESENT	paul.nuttall@ep.europa.eu
Julie Ward	Labour Party	FOR	contact@juliewardmep.eu
Steven Woolfe	Independent	FOR	office@stevenwoolfe.uk

Scotland

David Coburn	UK Independence Party	AGAINST	David.Coburn@davidcoburnmep.com
Ian Hudghton	Scottish National Party	NOT PRESENT	ian.hudghton@ep.europa.eu
David Martin	Labour Party	NOT PRESENT	david.martin@ep.europa.eu
Baroness Nosheena Mobarik	Conservative Party	ABSTAIN	nosheena.mobarik@ep.europa.eu
Alyn Smith	Scottish National Party	AGAINST	alyn.smith@ep.europa.eu
Catherine Stihler	Labour Party	AGAINST	cstihlermep@icloud.com

South West Region

William (The Earl of) Dartmouth	UK Independence Party	AGAINST	mep@williamdartmouth.com
Ashley Fox	Conservative Party	NOT PRESENT	ashley@ashleyfoxmep.co.uk
Julie Girling	Independent	FOR	linda@juliegirling.com
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Julia Reid	UK Independence Party	AGAINST	julia.reid@ukip.org
Molly Scott Cato	Green Party	AGAINST	office@mollymep.org.uk

West Midlands Region

James Carver	Independent	AGAINST	mep@jamescarver.org
Daniel Dalton	Conservative Party	AGAINST	daniel@danieldaltonmep.co.uk
Bill Etheridge	UK Independence Party	NOT PRESENT	info.EtheridgeMEP@gmail.com
Neena Gill	Labour Party	FOR	neenagillmep@gmail.com
Anthea McIntyre	Conservative Party	FOR	anthea.mcintyre@ep.europa.eu
Jill Seymour	UK Independence Party	NOT PRESENT	enquiries@jseymourmep.co.uk
Siôn Simon	Labour Party	FOR	sionsimon@sion-simon.org.uk

*David Campbell Bannerman voted against the directive but appears on the EU Parliament's corrections lists as "for". A correction is used when an MEP either did not press or pressed the wrong button. For contact purposes, we regard him as supporting the draft copyright directive.

Eastern Region

Stuart Agnew	UK Independence Party	AGAINST	ukipeastadmin@intamail.com
Tim Aker	UK Independence Party	AGAINST	tim.aker@ep.europa.eu
David Campbell Bannerman*	Conservative Party	FOR	office@dcbmep.org
John Flack	Conservative Party	AGAINST	john.flack@europarl.europa.eu
Alex Mayer	Labour Party	AGAINST	contact@alexmayer.eu
Patrick O'Flynn	UK Independence Party	AGAINST	patrick.oflynn@ep.europa.eu
Geoffrey Van Orden	Conservative Party	NOT PRESENT	geoffrey.vanorden@ep.europa.eu

North East Region

Jonathan Arnott	Independent	AGAINST	jonathan.arnott@ep.europa.eu
Paul Brannen	Labour Party	NOT PRESENT	paul.brannen@europarl.europa.eu
Jude Kirton-Darling	Labour Party	NOT PRESENT	jude.kirton-darling@europarl.europa.eu

Northern Ireland

Martina Anderson	Sinn Féin	AGAINST	martina.anderson@ep.europa.eu
Diane Dodds	Democratic Unionist Party	FOR	diane.dodds@ep.europa.eu
James Nicholson	Ulster Unionist Party	FOR	jim.nicholson@uup.org

South East Region

Richard Ashworth	Independent	FOR	richard.ashworth@ep.europa.eu
Janice Atkinson	Independent	NOT PRESENT	contact@janiceatkinson.co.uk
Catherine Bearder	Liberal Democrats	AGAINST	catherine@bearder.eu
Nirj Deva	Conservative Party	NOT PRESENT	office@nirjdeva.com
Nigel Farage	UK Independence Party	NOT PRESENT	nigel.farage@ep.europa.eu
Raymond Finch	UK Independence Party	NOT PRESENT	raymond.finch@ep.europa.eu
Daniel Hannan	Conservative Party	NOT PRESENT	daniel.hannan@ep.europa.eu
John Howarth	Labour Party	FOR	contact@johnhowarthmep.uk
Diane James	Independent	AGAINST	diane.james@ep.europa.eu
Keith Taylor	Green Party	AGAINST	keithtaylor@greenmeps.org.uk

Wales

Jill Evans	Plaid Cymru	AGAINST	jill.evans@ep.europa.eu
Nathan Gill	UK Independence Party	AGAINST	nathan.gill@ep.europa.eu
Dr Kay Swinburne	Conservative Party	FOR	kayswinburnemep@welshconservatives.com
Derek Vaughan	Labour Party	FOR	contact@derekvaughanmep.org.uk

Yorkshire and the Humber

Amjad Bashir	Conservative Party	AGAINST	amjad@amjadbashir.com
Jane Collins	UK Independence Party	AGAINST	jane.collins@ep.europa.eu
Richard Corbett	Labour Party	FOR	richard@richardcorbett.org.uk
Mike Hookem	UK Independence Party	AGAINST	mike.hookem@ep.europa.eu
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