

NEWS BULLETIN

May 2009

The present News Bulletin is a summary review of news information collected by third parties. Its content does not necessarily reflect the AEPO-ARTIS position on the commented subjects. The data and figures have not been verified.

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1. MUSIC, AUDIOVISUAL, ELECTRONIC SERVICES

U.K. Music Retail Sales Down 6%

The U.K. recorded music business held up reasonably well in 2008 with trade value down by 5.3% to £894 million and retail value down by 6% to £1.308 billion, according to new figures from trade body the BPI. That compares to falls of 13% and 15% for, respectively, trade and retail value between 2006 and 2007.

Album sales were down 3.2% by volume in 2008, while digital album sales totaled 10.3 million, 65% up on the 2007 figure.

The figures also show that 109.8 million single tracks were downloaded in 2008, a 41.6% year-on-year increase. Digital tracks now account for 95.3% of the singles market.

Research also shows that 7.2 million MP3 players were sold in 2008, with a third of the U.K. population now owning one. Almost a third (28%) of 16 to 24 year olds listen to music at least weekly on a mobile phone, with one in 10 using services such as Spotify and Last.fm at least once a week.

Billboard.biz (Andre Paine) 18 May

Napster Cuts Price, Adds Free Downloads

Digital music supplier Napster said it is slashing its monthly subscription price and adding downloads of songs to its streaming service in a bid to expand its customer base and compete with Apple Inc's iTunes.

Los Angeles-based Napster said users can now get unlimited access to stream music from its library of 7 million songs and five free songs for download every month for a subscription fee of \$5. Previously, Napster had charged subscribers \$12.99 for a streaming-only service.

As fewer music fans buy albums, record labels have been keen to develop subscription services like Napster whose recurring revenues are increasingly attractive to their shrinking businesses.

Reuters 19 May

Amazon, TuneCore Partner to Offer Artists On-Demand CD Sales

Online retail giant Amazon.com is expected to announce a partnership with digital music distributor TuneCore, providing artists with a means to distribute on-demand physical CDs via Amazon's CreateSpace service, Wired.com reports.

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Under the expected deal, TuneCore will charge \$31 a year for a ten-track CD album, including pressing, CD artwork and delivery to customers.

TuneCore's primary service allows any artist to upload digital tracks, which TuneCore then distributes through digital retailers like the iTunes Store and Amazon MP3.

Chief executive Price told Wired that TuneCore artists have generated over \$32 million in revenue over the past 22 months.

DMW Media (Mark Hefflinger) 22 May

2. STUDIES AND SURVEYS

UK P2P Study Questions Long Tail Theory

U.K. authors' and composers' collecting society PRS for Music has published a report showing new research into file-sharing over a 12-month period that casts doubt on the long tail theory.

Will Page, chief economist at PRS for Music, teamed up with industry analyst Eric Garland of BigChampagne [a market research company] to publish the paper "The Long Tail of P2P." The original theory was proposed by Chris Anderson in Wired magazine in 2004 and expanded in the book "The Long Tail: Why the Future of Business Is Selling Less of More" in which Chris Anderson has been hawking his "Long Tail" proposition around the world: blockbusters will matter less, and businesses will "sell less of more".

The Page and Garland' research involved analysis of billions of swaps on a 12-month global file-sharing data set and - in contrast to the long-tail theory - they found "a very hit-heavy, skinny tail profile" where 95% of the inventory accounted for only 20% of swaps on P2P. They also contend that P2P activity mirrors the legal download market to some extent. The report states that on average the most popular files were swapped over 14 million times over that one-year period. And the most swapped files were also the most downloaded on legal music sites.

Success in the courts against piracy has not dampened illegal P2P activity either, the report says. Despite the conviction against the Pirate Bay operators in Sweden last month, Lady GaGa's "The Fame" was downloaded 388,000 times in the last week of April 2009 alone.

Authors said: "After taking into account some geographic differences, the top of the many music charts, from licensed and unlicensed venues, are markedly similar."

Mr Page and Mr Garland suggest that file-sharing sites are reinforcing divisions in the music world and only making the popular more popular.

Despite this, the report said, the fact that music was free on file-sharing networks meant people did occasionally listen to bands they had never heard of before. By contrast, on sites where people have to pay to listen they only download the tracks they know they want.

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Given this, said the authors, it might be worth music companies regarding file-sharing sites as comparable to radio and TV as a broadcast network.

Billboard.biz (Andre Paine) 14 May

BBC News 14 May

The Register (Andrew Orlowski) 7 November 2008

U.K. Report Shows Impact of P2P

A new U.K. report states that unauthorized downloading is causing huge economic losses, and that widespread confusion about copyright law in the online world is adding to the problem.

The report, “Copycats? Digital Consumers in the On-line Age,” was commissioned by the Strategic Advisory Board for Intellectual Property (SABIP) and conducted by University College London’s Centre for Information Behaviour and the Evaluation of Research (CIBER). SABIP is a non-departmental public body that provides strategic independent advice to government on intellectual property policy.

It examines online consumer behaviour in the U.K. and its potential impact on business and government policy, looking at evidence from across the copyright industries and across all age ranges.

It found that on one P2P network at midday on a weekday, there were 1.3 million users sharing content. If each peer from this network downloaded one file per day, the resulting number of downloads - including music, film, television, e-books, software and games - would be 4.73 billion items per year. This amounts to around £12 billion (\$19.4 billion) in content.

The government is due to publish its Digital Britain Report setting out plans for developing the UK’s economy within the next few months. It is widely expected to include proposals to deal with the problem of illegal downloading.

An interim version of the Digital Britain Report outlined the government’s plans to legislate to require internet service providers to notify alleged infringers that their conduct is unlawful.

In the SABIB report, the authors discuss the government’s plans and the difficulties associated with making ISPs responsible for policing internet users’ activities.

Billboard (Andre Paine) 29 May

Managing Intellectual Property 29 May

Spain, Italy, France Top Illicit File-Sharing Report

BayTSP is a firm that specializes in identifying and tracking clients’ copyrighted content online, as well as sending takedown notices to the likes of YouTube when copyright violations are found. The company has released its annual “Online Trends & Insight” report

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for 2008, compiled from tracking data for its unnamed 15 major studio clients over the last year.

In a ranking of top sources of pirated content, BitTorrent and eDonkey both retained the number one and two spots they had in last year's report, and had traded from 2006. Ares, Gnutella, and DirectConnect P2P networks rounded out the top five, while video sharing sites like YouTube, MySpace, and DailyMotion were holding on to the bottom five. Coming in at number ten was Usenet which has risen in popularity recently, mainly for file sharing.

Spain, Italy, and France ranked as the top three countries for illicit file sharing worldwide, which the report attributed to those countries "lax copyright protection laws" - France's recent three-strikes foray notwithstanding. The US dropped from number one to number four, "largely as a result of stepped up responsiveness of US-based ISPs" to takedown notices, according to the report. UK, Brazil, Germany, Poland, Israel, and Canada also made the top ten.

While there will always be some significant, nonzero number of people simply unwilling to pay for content, litigating against the likes of The Pirate Bay won't eliminate the problem or earn content providers any revenue. Instead, leveraging current technology to provide consumers with the content they want for a reasonable price and the convenience of on-demand viewing is the only sane move for content providers to make in the face of online piracy.

Ars Technica (Chris Foresman) 13 May

3. MANAGEMENT OF RIGHTS

PRS for Music Announces New Music Streaming Rates

PRS for Music has announced that from 1 July, its headline royalty rate for on-demand streaming music services will increase from 8% to 10.5%, but that the per-stream minimum will come down from 0.22p to 0.085p.

Similar changes are being made to the rates for premium interactive webcasting services and pure webcasting services, and the new rates will apply for three years.

Music Ally 26 May

EU States Concerned over Google Library Plans

EU competitiveness ministers meeting in Brussels on Thursday [29 May] are expected to ask the European Commission to take a closer look at Google's plans to create a digital library amid fears that European intellectual property rights are being breached.

The issue will be raised by Germany, which also alerted the culture ministers to the potential problem when they met earlier this month.

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The internet search giant, which says it wants to democratise knowledge by helping everyone have instant access to a vast library of books, began its mammoth book scanning project in 2004.

A year later, the Authors Guild and the Association of American Publishers filed a class-action law suit, saying Google was violating copyright by displaying excerpts of books without the permission of the copyright holders. The company settled in October last year, but the agreement raised a whole new set of questions, which are currently being investigated by the US Justice Department on anti-trust grounds.

The settlement, which still has to be finally approved by court in October, would allow Google to sell access to its online books as well as subscriptions to its entire library to other libraries. Google already has around 7 million books that can be accessed through its book search. The revenue would go to Google, authors and publishers.

But critics of the settlement, which gives authors an early January deadline to be eligible to receive cash for having their books scanned or a September 2009 deadline to opt out of the scheme entirely, say it effectively gives Google the power to single-handedly privatise libraries. They argue that Google alone would then have the rights to “orphan books” where no copyright holder comes forward. A recent article in the Wall Street Journal newspaper estimated that orphan books make up 50 to 70 percent of books published after 1923.

Under this monopoly situation, say critics, the internet company would be able to charge what it likes for access to its books.

The Federation of European Publishers said it would be happy if the European Commission looked into the “competitiveness aspects of this.”

“This is against any copyright rules that exist where a user makes a request first for material and not present it as a fait accompli,” Anne Bergman-Tahon, director of the FEP, told EUobserver.

EU Observer (Honor Mahony) 27 May

Italy’s IMAIE Wins Appeal against Closure

An Italian court has upheld an appeal by collecting society IMAIE (Institute for the Protection of Performing Artists Rights) against a previous ruling that had ordered it to close. IMAIE was declared “extinct” by Rome’s Prefect of Police, Giuseppe Pecoraro, on April 30. IMAIE then appealed to the regional appeals court, TAR (Regional Administrative Tribunal) of Lazio, the region that encompasses Rome. The TAR examined the case yesterday (May 21) and ruled in IMAIE’s favour.

IMAIE has been the subject of considerable controversy in recent years. The situation reached a head when the country’s Guardia di Finanza (Fiscal Police) began to investigate claims regarding the misappropriation by IMAIE members of unclaimed royalties.

The investigation was over royalty money collected from the broadcast and public performance of recorded music from 1975 to 2000. Collecting society SCF, which handles

performance royalties for labels, collected the money retroactively on behalf of IMAIE - which was established in 2002 - and placed it in an IMAIE - administered fund.

Billboard.biz (Mark Worden) 22 May

4. LEGISLATION

United Kingdom: Fines for IP Infringement May Increase Tenfold

The Government plans a tenfold increase in the penalties for criminal breaches of intellectual property law. Infringement of IP laws will be punishable by fines of up to £50,000 rather than the current £5,000, according to Government plans.

The measures, though, do not involve increasing the possible jail sentences for online infringement as proposed by 2006's Gowers Review of Intellectual Property.

The Intellectual Property Office (IPO) has consulted with the public and industry on possible changes to sentencing and has received support for the increase in the penalties for copyright and other IP law infringement.

Someone engaged in the piracy of physical goods for commercial gain can face 10 years in jail. The Gowers Review proposed making that true for online infringement as well. Though the Government accepted all Gowers's recommendations, it rejected this one when it came to formulating its consultation. It offered industry and the public the choice of keeping the law unchanged, where fines are capped at £5,000 in England and Wales and £10,000 in Scotland; increasing fines to £50,000 for copyright infringement; and increasing fines to £50,000 for all IP infringement.

The majority of respondents backed the third option, and the Government said it would create legislation to implement that idea.

Responses were largely from industry bodies representing copyright holders, such as the UK Film Council, publishers' associations and game developers' representatives. Though the increase in fines was welcomed, people responding to the consultation warned against their indiscriminate use.

While the UK government is finalizing its approach to dealing with online copyright infringement [...], the UK creative industries are now lobbying hard for disconnection as the report nears completion.

ISPs argue that better licensing and business models would do a better job of solving the problem.

Today's push for tougher "graduated response" penalties is politically timed to put pressure on the government's soon-to-be-released Digital Britain report.

Out-Law News 5 May

Ars Technica (Nate Anderson) 12 May

Music Week 19 May

French Parliament Passes Final Internet Anti-Piracy Law; Reaction is Spreading

The French Senate's vote on Wednesday [12 May] sealed the adoption by the Parliament of the controversial French HADOPI law creating a graduated punishment mechanism for alleged copyright infringement on the internet.

This law will modify the French intellectual property code. During the discussions, most of the amendments introduced by the opposition were rejected. The Internet users deemed of illegally downloaded content will have their connection cut off while continuing to pay for the service. The amendment by which the users should have not been sanctioned for downloading music that was unavailable on legal platforms was also rejected just like the one extending from 30 days to 2 months the period over which a user could make appeal.

The law creates a high-level authority for the diffusion of works and the protection of rights on the internet (French acronym HADOPI). This new entity, an independent public structure, will have several missions, among which is the promotion of commercial downloading, surveillance of legal and illegal use of works, and enforcement of a "graduated response" to illegal use of works.

The law will now be reviewed by the French constitutional court before entering into effect.

Reaction to the bill is spreading. On 19 May, the socialist deputies filed an appeal to the Constitutional Council which will have to give its decision by 19 June. The Constitutional Council already censored the graduate response introduced by the DADVSI law in 2006, considering it was not in agreement with the equality principle of the criminal law for making Internet counterfeiting a special case.

Opponents of the law insist that this measure will not foster creation or bring larger royalties to artists as intended. They also doubt the applicability of such a law since the European Parliament just rejected restrictions on access to services without prior ruling by judicial authorities.

Meanwhile, sources say many websites have already published ways to circumvent the HADOPI surveillance. According to French newspaper *Le Monde*, the internet is buzzing with tips on avoiding detection by HADOPI.

The date of application of the law is still uncertain. A source at the French Senate said that the Ministry of Culture and Communication would issue a decree with the details on application.

IP Watch (Catherine Saez) 13 May

EDRi-gram newsletter 20 May

French Courts Rules Over Hosted Content

Several decisions taken by the French courts lately recognize the principle of non-liability of some web 2.0 sites for the content hosted.

Dailymotion, the French video sharing site, has recently benefited of three decisions in its favour, in each case the site being considered as a mere hosting site and thus not liable for

copyright infringement. On 30 April 2009, the site was cleared in the case filed by comedian Roland Magdane and his production company Matex, for illegal video sharing of 31 sketches and unfair competition. The court decided the site was only a hosting site, the respective videos having been posted on personal users' accounts.

In April 2008, Dailymotion was also brought to court by production companies Davis Films, Davis Films Productions, Nouvelles Editions de Films on the one side and distributor Metropolitan Filmexport on the other for illegal sharing of movie "Le Parfum". The plaintiffs contested the hosting status of the site considering Dailymotion had an active role in the treatment of the contents, the classifications being made on commercial criteria and not on functional or technical ones.

However, the court decided Dailymotion was simply a hosting site as users are those posting contents and choosing the key words. It also ruled that the notification of illegal content was definitely mandatory.

In another case, the site was condemned on 13 July 2007 for counterfeiting by the High Instance Court of Paris for illegally sharing online the movie "Joyeux Noël" and required to pay damages to the producers and the exploitation company. At that time, the judges, although acknowledging DailyMotion as a hosting provider and not a publisher, decided however that the site was liable for copyright infringement, as it was aware of the presence of illegal contents on its site. But on 6 May 2009, the appeal court of Paris confirmed the hosting status of Dailymotion cancelling the previous financial sanctions.

EDRi-gram newsletter 20 May

US - House Committee OKs Radio Payments to Music Labels

Broadcast radio stations may finally be forced to pay music labels for playing their songs, as proposed U.S. legislation moved a step closer toward approval. While newer media such as satellite, cable and Internet stations pay music companies to broadcast their music, terrestrial U.S. radio stations have resisted for decades.

The U.S. House of Representatives Judiciary Committee voted 21 to 9 on Wednesday [13 May] to send the Performance Royalties Act to the full House for a vote.

Music companies, struggling with rapidly declining CD sales and online piracy, said the proposed law supported artists and rights holders in their fight for fair compensation when music is broadcast on AM and FM radio stations.

But the National Association of Broadcasters said, if enacted, 50% of the new fee would go directly into the coffers of the major labels.

Broadcast radio stations have long argued that they serve as an important free-to-air promotion outlet for music fans to discover new songs and albums to buy. In other words, they say they have provided free advertising for the record labels.

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But as music sales have plummeted, the recorded music industry has become louder in their calls for changes to a system which could provide an important new revenue stream.

The labels say the United States is at odds with many major music markets in Europe and other countries, where radio stations usually pay some sort of licensing fee to play songs.

Reuters (Yinka Adegoke) 13 May

5. EU ONLINE USE

EU Commissioner Welcomes Progress on Pan-European Music Licensing

European Commissioner for Competition Neelie Kroes has welcomed progress made towards pan-European music licensing following discussions in the Online Commerce Roundtable. At the 17 September 2008 meeting (attended by EMI, Fiat, eBay, Apple/iTunes, Alcatel-Lucent, LVMH, Which?, SACEM and Sir Mick Jagger), the Roundtable examined issues relating to the sale and distribution of goods online.

The report on the Roundtable outlines the conclusions of the meeting that Commissioner Kroes hosted on 17 September 2008, as well as of a 16 December 2008 follow-up meeting which focused on the distribution of online music.

In particular, Mrs Kroes welcomes confirmation by French collecting society SACEM that it is willing, in principle, to entrust other collecting societies with pan-European licensing of its repertoire and to act as non-exclusive rights manager for publishers and other collecting societies. She also welcomes confirmation by multinational record company EMI that it is ready to entrust rights managers to offer its repertoire for the whole European Economic Area (EEA) and notes Apple's statements that if iTunes was readily able to license rights on a multi-territorial basis from publishers and collecting societies, it would consider making its content available to all European consumers, including those in EU countries where iTunes is currently not available.

In response to the report, Warner/Chappell Music stressed that it already operates its pan-European digital license (PEDL) initiative.

As regards the online distribution of goods, a variety of views were outlined in the Roundtable. The Commission will use the inputs of parties which participated in the public consultation as an input for its ongoing review of the legal regime of vertical restraints. Draft legislation on vertical restraints will be published during summer 2009 and subject to a public consultation for stakeholders to submit their views.

The European Commission ruled against 24 European collecting societies in July 2008. CISAC, the global umbrella group for collecting societies, has been told to remove all obstacles impeding a pan-European performing rights licensing system following a long-running battle with regulators; the EC described it as an anti-trust decision prohibiting



societies from restricting competition. CISAC and individual societies have appealed the ruling, with authors and composers concerned that royalty rates will be driven down.

Europa Rapid Press Release 26 May

Billboard.biz (Andre Paine) 26 May

EU Pushes for Single Online Content Market

The European Commission wants to scrap the patchwork of national rules governing what music and movies consumers can download from the Internet, and instead create one marketplace for everyone in the European Union, commissioners Viviane Reding and Meglana Kuneva said.

Shopping around for cheaper downloads in neighboring countries is currently illegal because of the patchwork of licensing regimes that exist across the 27 country block.

Obstacles to creating a properly functioning single market for online content in Europe come from collecting societies that collect royalties on behalf of record companies, musicians and music publishers, said Reding, the commissioner for information society. Collecting societies have traditionally divided the European market along national boundaries. They have resisted moves to allow cross-border price competition, arguing that such a measure would hurt musicians.

A Europe-wide copyright license for online content would mean lower prices for consumers, which would in turn deter people from illegally downloading pirated material, said Reding.

Similarly, the Commission wants to create a single rule across the E.U. for copying downloaded material for private use, Kuneva, the consumer affairs commissioner, said at a joint press conference with Reding in Strasbourg on Tuesday [5 May].

Kuneva and Reding announced their intentions to improve the conditions for online shoppers as they unveiled the Web site eYouGuide.eu, which gives practical advice on consumers's digital rights under E.U. law.

The guide also explains people's rights to privacy and the protection of their data.

The Standard (Paul Meller) IDG News Service 5 May

Member States Take Stance against Online Piracy

At the invitation of the Czech EU Presidency, culture ministers took part in a discussion, on 12 May in Brussels, where arguments for and against piracy repression methods were presented.

At the same time, in Paris, French deputies adopted - by a handful votes - a bill to combat online piracy, which establishes a 'graduated response' that may go as far as suspending the subscriptions of illegal downloaders.

The French representative called on the Council to "actively continue its work to support culture and the economy via given political action for all member states".

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The Swedish delegation went in a similar direction, referring to the sectoral discussions in that country between trademark owners and internet actors, considered necessary to counter illegal downloading. For Stockholm, there would be “added value” in carrying out a discussion at EU level. This is anticipated. Information Society Commissioner Viviane Reding promised a communication on online content, which has been long awaited.

Austria recommended a balance between the various fundamental rights.

Spain declared that internet access is a right, and that it was a question of developing tools to respect intellectual property.

In November 2008, Greece took measures to develop the online offer of legal content by intensifying its digitisation efforts, above all of archives and audiovisual works.

Closer to the French method, the British and Italian governments have put in place structures to cooperate with the internet industry and all the culture and communication sectors. For Rome, it is important to “give concrete answers at Community level,” in the framework of the revision of the telecoms package.

The Netherlands emphasised the need to fight against piracy, while stressing that the liberalisation of the management of authors’ rights, in particular for music, may pose problems for small countries and lesser-known composers - by favouring large countries and the Anglo-Saxon culture.

Other countries, such as Hungary, Bulgaria and the Baltic states, also consider that the market alone will not be sufficient for the development of legal content online.

Europolitics Audiovisual (Nathalie Vandystadt) 13 May

6. PIRACY

Spain: ISPs and Copyright Holders Fail to Reach Piracy Agreement

After many months of negotiations, government in Spain mandated talks between copyright holders and ISPs to find a mutually acceptable solution to the illicit file-sharing “problem”, have ended with no agreement.

The copyright holders, the Coalition of Creators represented by the General Society of Authors and Publishers (SGAE), wanted the ISPs to charge their customers extra to cover alleged losses from their activities on P2P networks. Eduardo Bautista, SGAE’s president, recently said that it is the ISPs “civic duty” to cooperate.

Bautista said he wants to find a solution to the online piracy problem so it remains profitable for authors and publishers to carry on their work.

The two groups will now present separate proposals to the government.

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While Spain mulls a clampdown, some Swedes remain intransigent. Three Swedish ISPs have declared they will delete customers' user data to prevent their conviction under the newly introduced legislation. The IPRED law gives police and copyright holders the right to request personal information on suspected copyright abusers with a court's agreement-but ISPs are keen to protect customers' identity. Niclas Palmstierna, CEO of Sweden's largest ISP Tele2, says: "It's a strong wish from our customers, so we decided not to store information on customers' IP numbers anymore." The All Tele and Bahnhof ISPs are taking similar steps.

Torrent Freak 1 May

paidContent: UK (Patrick Smith) 1 May

Majors Pursue Pirate Bay Hosting Co / Verdict Gives Urgency to Italian Case

Following the Swedish court victory against BitTorrent tracker the Pirate Bay in April, the majors are now reportedly taking further legal action against three of the men convicted and the Web company that is said to host the site. The Swedish court on April 17 sentenced the four founders of the torrent-tracking Web site to one year in prison and a US\$3.6 million fine for assisting copyright infringement.

According to Swedish news Web site the Local, the Swedish affiliates of Universal, EMI, Sony and Warner are part of a joint legal action for which the Danowsky Partners law firm has filed documents with the Stockholm District Court. The legal motion urges the court to start fining Fredrik Neij, Gottfrid Svartholm Warg and Peter Sunde if the Pirate Bay site isn't taken down and requests that the three are barred from speaking out on the issue until the case has a final verdict in the Swedish court system.

In addition, Italian antipiracy campaigners have welcomed the recent Stockholm court verdict on the founders of The Pirate Bay Web site, saying it should clear the way for a similar case under the Italian justice system.

Giancarlo Mancusi, a public prosecutor in the northern town of Bergamo, is investigating The Pirate Bay's founders for alleged violations of Italy's copyright law, the first justice authority to take action against the Swedish Web site outside its home territory. The Pirate Bay hosts torrent files that enable its more than 22 million users to locate music, movies and software on third-party uploaders' computers. Mancusi obtained a court order in August 2008 blocking access from Italian ISPs to all Pirate Bay addresses, but the ban was lifted on appeal two months later.

The Bergamo appeal court that lifted the block on access to The Pirate Bay via Italian ISPs also acknowledged that there was a possible valid case that Italian law had been violated by the Swedish Web site. In a ruling published in October 2008, the court said the finance police had presented evidence that the Web site had received hundreds of thousands of contacts from computers located in Italy and that those contacts "must be reasonably related, at least for a significant part, to the acquisition over the Internet of items protected by copyright in breach of the applicable laws."



The court said the access ban must be lifted because a law normally invoked to obtain the seizure of criminal assets had been transformed into “an atypical prohibitory order” obliging the ISPs to refrain from providing their services.

CIO (Philip Willan/ IDG News Service) 29 April

Billboard.biz (Andre Paine) 20 May

7. MISCELLANEOUS

Reding Calls for Reform of Internet Governance

Information Society and Media Commissioner Viviane Reding called, on 4 May, for a reform of internet governance, which is managed by the Internet Corporation for Assigned Names and Numbers (ICANN). So far, ICANN has been operating under an agreement with the US Department of Trade concluded in 1998 under the administration of President Bill Clinton. The agreement expires on 30 September 2009.

ICANN is a private not-for-profit corporation charged with coordinating the management of technical elements of the domain name system (DNS) so that all users can connect to all valid site addresses.

The reform proposed by Viviane Reding would result in a fully private, financially transparent and accountable ICANN. The corporation should be “accompanied by an independent judicial body,” she notes, as well as a “G12 for internet governance” consisting of a multilateral forum for governments to discuss general interest governance policy and security issues.

Europolitics Information Society (Emilie Melvin) 5 May 2009

Hollywood Launches Action against European TV Website

Two of Hollywood’s most powerful studios are suing European web video startup Zattoo, amid claims that it is illegally profiting from broadcasting their movies online.

Lawyers for Universal and Warner Bros claim that the Swiss website - which rebroadcasts a number of television stations live online - either from stations with public service funding, or through licensing deals - is adding advertising to films that are shown on German TV via its peer-to-peer online service.

Although it does show its own advertising, the spots are only displayed when users switch between channels - using the time to buffer a new channel to show a short advertisement.

Zattoo has responded by saying that the adverts in question are merely those shown on TV by the German broadcasters ARD and ZDF, and that it is operating legally under a licensing deal with the two companies. However, a court in Hamburg has ordered Zattoo to stop showing streams for the two stations until the case is resolved.

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It is not the first time the company has stopped showing some television streams. In March the company ceased its transmission of Belgian television.

Guardian (Bobbie Johnson) 20 May

AEPO–ARTIS Members:

ADAMI (France)
AGATA (Lithuania)
AISGE (Spain)
APOLLON (Greece)
BECS (U.K.)
CREDIDAM (Romania)
DIONYSOS (Greece)
EJI (Hungary)
ERATO (Greece)
FILMEX (Denmark)
GRAMEX (Denmark)
GRAMEX (Finland)
GRAMO (Norway)
GVL (Germany)
HUZIP (Croatia)
INTERGRAM (Czech Republic)
LSG (Austria)
NORMA (The Netherlands)
OZIS (Slovakia)
ROUPI (Russia)
SAMI (Sweden)
SAWP (Poland)
SENA (The Netherlands)
SLOVGRAM (Slovakia)
SPEDIDAM (France)
STOART (Poland)
SWISSPERFORM (Switzerland)
URADEX (Belgium)
ZAVOD IPF (Slovenia)