

IMAGO'S QUESTIONNAIRE ON NATIONAL EXPERIENCE WITH THE LEGAL PROTECTION OF CINEMATOGRAPHERS AUTHORS' RIGHTS

The European Federation of Cinematographers (IMAGO) represents **over 2,500** cinematographers in 37 countries. Its objectives include the recognition, consolidation and strengthening of author's rights for cinematographers throughout Europe and the world. The present questionnaire should provide an overview of the current situation of cinematographers and has to be considered as an important step to achieve Imago's goal to launch an international campaign in favour of cinematographers author's rights.

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A.- ON THE LEGAL LANDSCAPE

- 1. What are currently the most important pieces of author's rights (and copyright)¹ in your country concerning legal protection of cinematographic and/or audiovisual works?** (Please provide information on the relevant laws and regulations, such as their full titles, the relevant sections or paragraphs, dates of coming into force, etc. The questionnaire concerns national experiences with the legal protection of cinematographers author's rights. It is not concerned with the preservation, promotion and dissemination of cinematography, save to the extent that these may be relevant to the legal protection of cinematography as intellectual property.)

Response:

¹ Just for information: Despite the considerable differences between the Continental European model of author's rights and the Anglo-American system of copyright (for example, the almost lack of protection of moral rights in Anglo-American Copyright system, the work-for hire regulation, the almost lack of (non-) compulsory rules on collective licensing, etc.) both systems co-exist under the auspices of the Berne Convention, WIPO treaties and the UN Declaration of Human Rights. Those differences are causing difficulties for global harmonisation within the European Union and are the cause for mayor concern for IMAGO and all Author's Rights' Expert Groups.

REPUBLIC OF LITHUANIA
LAW
ON COPYRIGHT AND RELATED RIGHTS

18 May 1999 No VIII-1185

Vilnius

(A new version of 5 March 2005 – No IX-1355)

(Last amended on 12 October 2006 – No X-855)

Article 11. Copyright in Audiovisual Works

1. Copyright in audiovisual works shall be enjoyed by their co-authors, i.e. the director, author of the screenplay, author of the dialogue, art director, cameraman and composer of music (with or without lyrics), specifically created for use in this audiovisual work. Authors of the pre-existing works included in, or adapted for, the audiovisual work shall enjoy copyright in their works.
2. Authors of an audiovisual work (except the authors of musical works specifically created for an audiovisual work or included in an audiovisual work) who have entered into an agreement with a producer for the creation (production) of an audiovisual work, as well as authors of the pre-existing works, who have given their authorisation to adapt or incorporate their works in an audiovisual work shall transfer their economic rights provided for in paragraph 1 of Article 15 of this Law, as well as the right to subtitle or dub the text of the audiovisual work to the producer, unless otherwise provided for by an agreement.
3. The amount of remuneration for the transferred economic rights in an audiovisual work shall be determined by an agreement between the parties for each individual mode of exploitation of the work, related to the transferred economic rights.
4. Notwithstanding the provisions of paragraph 2 of this Article, co-authors of an audiovisual work shall retain the unwaivable right to receive an equitable remuneration for the rental of the audiovisual work. This remuneration shall be paid by the natural or legal persons to whom a producer of an audiovisual work has transferred or assigned the

right to rent audiovisual works or their copies. This right shall normally be implemented through an association of collective administration of copyright.

5. At the request of the author or the association of collective administration of copyright, a producer of an audiovisual work must provide the author or the association of collective administration of copyright with the information necessary for the enforcement of the right referred to in paragraph 4 of this Article.
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Article 15. Economic Rights of Authors

1. The author shall have the exclusive rights to authorise or to prohibit any of the following acts:
 - 1) reproduction of a work in any form or by any means;
 - 2) publication of a work;
 - 3) translation of a work;
 - 4) adaptation, arrangement, dramatisation or other transformation of a work;
 - 5) distribution of the original or copies of a work to the public by sale, rental, lending, or by any other transfer of ownership or possession, as well as by exporting and importing;
 - 6) public display of the original or copies of a work;
 - 7) public performance of a work in any form or by any means;
 - 8) broadcasting, retransmission of a work, as well as communication to the public of a work in any other way, including the making available to the public of a work over computer networks (on the Internet).

- 2. Does your country offer legal protection to cinematographic and/or audiovisual works and photographic works?** (Please provide, if possible, further information, for example, specification of article, transcription of legal definition, etc.)

Response Yes

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ON COPYRIGHT AND RELATED RIGHTS

Article 86. Claims of Collective Administration Associations Filed in the Interest of Owners of Copyright and Related Rights They Represent

1. Collective administration associations shall, in the interest of the owners of copyright or related rights they represent, and without their separate authorisation, be entitled to file claims for the recovery of royalties and fees from the users of works or objects of related rights, who exploit the mentioned works or objects of related rights without a licence of a collective administration association or without paying royalties and fees to owners of the rights.

2. An amount of compensation subject to recovery or the sum of a claim shall be set on the basis of the rates fixed by collective administration associations for the use of works and objects of related rights. When works and objects of related rights are used by communicating them to the public, including background music, after a fact of unlawful use of works or objects of related rights has been established, it shall be considered that they have been used at least a month, unless otherwise proved.

3. The court, where it establishes that the works or objects of related rights have been used without a licence of a collective administration association, shall take a decision to exact from the user the remuneration 2 times larger than the one due under the granted licence to use a work or an object of related rights.

4. All recovered royalties and fees shall, in accordance with the procedure established by its regulations and remuneration payment rules, be distributed and paid by a collective administration association to the authors or owners of related rights.

Article 87. Administrative and Criminal Liability

Administrative and criminal liability for violations of copyright, related rights and *sui generis* rights shall be defined respectively by the Code of Administrative Offences and the Criminal Code.

3. **Does your country offer also legal protection to photography which is not considered as “work”, the so called simple or mere photography?**
(Please provide, if possible, further information, for example, specification of article, transcription of legal definition, etc.)

Response:

4. **Does your country recognize by IP-law or in other ways or means that in a cinematographic and/or audiovisual work may be fixed individual photographic works (and perhaps individual simple photography), or does your country expressly exclude this possibility?**

Response:

REPUBLIC OF LITHUANIA
LAW
ON COPYRIGHT AND RELATED RIGHTS

10. **“Photographic work”** means an image produced on surfaces sensitive to light by means of light or any other radiation the composition, selection or way of capturing the chosen objects of which show originality, irrespective of the technology (chemical, electronic, etc.) of such fixation. **A still picture extracted from an audiovisual work is not considered to be a “photographic work”, but only a part of the audiovisual work concerned.**

If your response is YES to A4:

4.1. Does your IP law or other law contain a forced legal transfer of rights of cinematographers as authors of those individual photographic works (and simple photographs) fixed in the audiovisual or cinematographic work to the producer? (Please provide, if possible, further information, for example, specification of article and kind of transferred exploitations rights, transcription of articles, etc.)

Response: yes

6. Authors of an audiovisual work (except the authors of musical works specifically created for an audiovisual work or included in an audiovisual work) who have entered into an agreement with a producer for the creation (production) of an audiovisual work, as well as authors of the pre-existing works, who have given their authorisation to adapt or incorporate their works in an audiovisual work shall transfer their economic rights provided for in paragraph 1 of Article 15 of this Law, as well as the right to subtitle or dub the text of the audiovisual work to the producer, unless otherwise provided for by an agreement.

5. Does your country recognize by IP-law or in other ways or means co-authorship of cinematographers of the cinematographic and/or audiovisual works? (Please provide, if possible, further information, for example, (a) if your law expresses in concrete terms the creative professionals involved in the production of an audiovisual and/or cinematographic work that have to be considered (co-) authors, (b) if your country ONLY recognizes (co-) authorship of the mentioned professionals or leave the door open for other

creatives to archive the status of co-author, or (c) if your law doesn't provide a concrete specific regulation and the general principles of author's rights has to be applied in each case of cinematographer's work and (d) if consequently co-authorship is determined "de facto" by the impact of collective administration of audiovisual rights by Collecting Rights Societies or by case-law)

Response: yes

Article 11. Copyright in Audiovisual Works

7. Copyright in audiovisual works shall be enjoyed by their co-authors, i.e. the director, author of the screenplay, author of the dialogue, art director, cameraman and composer of music (with or without lyrics), specifically created for use in this audiovisual work. Authors of the pre-existing works included in, or adapted for, the audiovisual work shall enjoy copyright in their works.

If your response is YES to A5:

- 5.1. **Are cinematographers in your country (together with the other co-authors) the original owners of the rights of use (economic exploitation rights) of audiovisual and/or cinematographic work?**

(Please provide further information, if possible, for example, specification of article, transcription of legal definition, etc.)

Response: Yes

Article 15. Economic Rights of Authors

2. The author shall have the exclusive rights to authorise or to prohibit any of the following acts:
- 1) reproduction of a work in any form or by any means;
 - 2) publication of a work;
 - 3) translation of a work;
 - 4) adaptation, arrangement, dramatisation or other transformation of a work;
 - 5) distribution of the original or copies of a work to the public by sale, rental, lending, or by any other transfer of ownership or possession, as well as by exporting and importing;
 - 6) public display of the original or copies of a work;
 - 7) public performance of a work in any form or by any means;
 - 8) broadcasting, retransmission of a work, as well as communication to the public of a work in any other way, including the making available to the public of a work over computer networks (on the Internet).

- 5.2. Are cinematographers in your country (together with the other co-authors) according to IP law or other law, owners of moral rights (for example the right to be named as (co-)authors, the right of integrity of your work, etc)?** (Please provide further information)

Response: Yes

Article 14. Author's Moral Rights

1. The author of a work, independently of his economic rights, even after the transfer of these rights to another person, shall have the following moral rights:

1) the right to claim authorship of the work, by indicating the author's name in a prominent way on all the copies of a published work, and in connection with any other public use of the work (the right of authorship);

2) the right to claim or prevent the mention of the author's name in connection with any use of the work, or the right to claim that the work be disclosed to the public under a pseudonym (the right to the author's name);

3) the right to object to any distortion or other modification of a work or the title thereof, as well as to any derogatory action in relation thereto which would be prejudicial to the author's honour or reputation (the right to the inviolability of a work).

2. The author's moral rights shall not be subject to transfer to other persons. Upon the death of the author, his moral rights shall be exercised in accordance with the procedure established in paragraph 2 of Article 49 of this Law.

5.3. Do cinematographers transfer in your country the rights of use (rights of exploitation) to the producer by contract or through statutory transfer or exemptions and to what extent can those rules undermine free negotiation? (Please provide further information, for example for what kind of uses your country have a forced legal transfer of (co-)author's rights)

Response: Yes

8. Authors of an audiovisual work (except the authors of musical works specifically created for an audiovisual work or included in an audiovisual work) who have entered into an agreement with a producer for the creation (production) of an audiovisual work, as well as authors of the pre-existing works, who have given their authorisation to adapt or incorporate their works in an audiovisual work shall transfer their economic rights

provided for in paragraph 1 of Article 15 of this Law, as well as the right to subtitle or dub the text of the audiovisual work to the producer, unless otherwise provided for by an agreement.

- 5.4. How do you appraise the status of cinematographer as (co-) author of the cinematographic or audiovisual work in the day to day practice of audiovisual production? (For example, are moral rights respected, do you have guaranteed to receive equitable remuneration, etc.?)**

Response:

- 5.5. Has your association launched lawsuits over author's rights infringements of cinematographers? (Please provide, if possible, further information)**

Response: Not yet

B.- COLLECTING SYSTEM

1. Does a fee-collecting system of (co-) author's rights in audiovisual media through collecting rights society exist in your country? What's the name and address of this Collective Rights Society?

Response: Yes.

LATGA-A, Agency of Lithuanian Copyright Protection Association

J. Basanavicius str. 4B
LT-01118 Vilnius
Lithuania
Phone: +370 5 265 1600 +370 5 265 1600 , +370 5 2651357
+370 5 2651357
Fax: +3702651377
e-mail: latga@latga.lt, jurga@latga.lt
Web: <http://www.latga.lt>

Key representatives:

Head of Visual Arts, Reprography and Public Lending Right Department
Gabriele Naprusiene

Consultant for Reprography and Public Lending Jurga Braziuniene

If your response is YES to number B.1:

- 1.1. Are cinematographer beneficiaries of this collecting system?

Response: Yes

1.2. What type of use does this Collective Rights Society cover (for example: cable retransmission, retransmission by satellite, retransmission through digital network, copying for educational purposes, copying for research and archives, compensation for private copy, etc.)? (Please provide, if possible, specific information)

Response:

1.3. How is the money distributed? For example, what are the percentages of distribution of the amount of money collected by the Collective Rights Society for each beneficiary, including cinematographer?

Response:

1 key			2 key			
Feature film			Documentary film			
Author	%		Author	%		
	Transmission/retransmission	Lending/private use		Transmission/retransmission	Lending/private use	---
Director	45	40	Director	50	45	42
Script and dialogue author	25	24	Script and dialogue author	20	18	17
Art director	10	9	Art director	---	10	---

Cinematographer	20	15	Cinematographer	30	27	26	2
Music	---	12	Music	---	---	15	1

- 1.4. Does the Collective Rights Society take into account while establishing the percentages the type of audiovisual or cinematographic work (for example, documentary, TV-series, movie, etc.)?**

Response: Yes

- 1.5. Do you consider the collecting-system in your country regarding author's rights in audiovisual media transparent, efficient and democratic?**

Response: NO

- 1.6. Does "your" Collecting Rights Society promote cinematographers author's rights, for example does the Society try to give protection to cinematographers against**

undue pressure to enter into unfair contracts? (Please provide, if possible, more information)

If your response is NO to number B.1:

- 2. Do national cinematographers receive by any other means or ways money from re-use of author's rights in audiovisual media made in foreign countries?** (Please provide, if possible, further information)

Response:

- 3. Can you stipulate any current campaign to found a national Collecting Rights Society for (co)authors of the audiovisual and/or cinematographic work or to force an existing Collecting Rights Society to accept cinematographers as new members?**

Response:

- 4. Would you support an EU-wide collecting system? In this case one single Collecting Rights Society would be enabled to manage cinematographers author's rights across border?**

Response: Yes

C.- COLLECTIVE AGREEMENTS AND MODEL CONTRACT FOR CINEMATOGRAPHERS

1. Has your country made collective agreements concerning cinematographer's author's rights (and or copyright)?

Response: There is not collective agreement.

LAC, according to copyright law, made model contract for cinematographers.

Lithuania is the country without cinema industry. That means small money for cinema from the government and very few films produced (coproduced) by Lithuanian production companies.

Under the circumstances, Lithuanian cinematographers are under producer's pressure and forced to sign producer's contracts.

If your response is YES to number C.1:

- 1.1. Can you please specify the title of the collective agreement and the name of the national Association or Federation which negotiated this collective agreement?
(Please provide copy of this collective agreement)

Response:

- 1.2. What are the most important items of the collective agreement?

Response:

2. Has your Association issued a Model contract for cinematographers? (Please provide copy of the model contract)

Response: Yes

Sorry, it's in Lithuanian

**AUDIOVIZUALINIO KŪRINIO SUKŪRIMO (PASTATYMO)
IR AUTORIAUS TURTINIŲ TEISIŲ PERDAVIMO
SUTARTIS**

Vilnius _____ m. _____ mėn. ___ d.

UAB „_____“, toliau Sutartyje vadinama Prodiuseriu, atstovaujama _____, kurios registruota buveinė yra _____, viena šalis, ir

_____, toliau vadinamas Operatoriumi statytoju, gyvenantis _____, asmens kodas _____, kita šalis
(autoriaus vardas ir pavardė)

susitarė ir sudarė šią sutartį:

Sutartyje naudojamos sąvokos:

Įstatymas – Lietuvos Respublikos autorių teisių ir gretutinių teisių įstatymas (Žin., 2003, Nr.).

Filmas – _____ filmas, kurio darbinis pavadinimas yra _____
(nurodyti žanrą ir j/b ar/ir spalv.)
_____, kurio trukmė yra _____, filmavimo formatas _____, o galutinis formatas _____.

Filmavimo pamaina – su Prodiuseriu sutartas filmavimo valandų skaičius per parą, kuris jokių būdu negali viršyti 12 valandų per parą.

Kūrinys – visa Kino operatoriaus kūrybinė veikla, ruošiantis Filmo kūrimui, filmuojant Filmą ir gaminant etaloninę Filmo kopiją.

Operatorius statytojas – autorius, turintis visas Įstatymo 14 ir 15 straipsniuose numatytas asmenines neturtines ir išimtines turtines teises.

Prodiuseris – asmuo, kuris organizuoja ir (ar) finansuoja Filmo sukūrimą.

Scenarijus – _____ sukurtas originalus, _____ kalba raštu išdėstyta

(nurodyti Scenarijaus autorių)

(nurodyti kalbą)

Scenarijus (įskaitant visus jo pakeitimus), pagal kurį bus kuriamas Filmas.

Viršvalandžiai – filmavimo laikas, kuris viršija atskiros filmavimo pamainos, kaip ji suprantama šioje sutartyje, trukmę.

1. Sutarties objektas

Šia Sutartimi Operatorius-Statytojas įsipareigoja sukurti Sutarties sąlygas atitinkantį Kūrinių ir perduoti Prodiuseriui toliau išvardintas autoriaus turtines teises į Kūrinių, o Prodiuseris įsipareigoja sumokėti Operatoriui-Statytojui ... straipsnyje numatytą autorinį atlyginimą ir pagaminti Filmą ne vėliau kaip per ___ metus.

2. Kūrinio sukūrimo tvarka ir terminai

2.1. Prieš pasirašant šią sutartį Prodiuseris įsipareigoja pateikti Operatoriui-Statytojui Filmo Scenarijų, pagal kurį bus kuriamas Filmas ir/arba Filmo gamybos planą su konkrečiomis datomis, įskaitant, bet tuo neapsiribojant, etaloninės Filmo kopijos pagaminimo datą.

2.2. Operatorius-Statytojas įsipareigoja kurti Filmą pagal Prodiuserio nurodytą Scenarijaus versiją ir/arba Filmo gamybos planą bei, kiek tai įmanoma, atsižvelgti į Prodiuserio nuomonę ir nurodymus.

2.3. Prodiuseris turi teisę keisti (atkelti anksčiau/nukelti vėliau) Filmo gamybos etapų (pasiruošimo Filmo kūrimui, Filmo kūrimo ir etaloninės Filmo kopijos gamybos) datas ne daugiau kaip _____ dienų.

2.4. Prodiuseris įsipareigoja pranešti Operatoriui-Statytojui etaloninės Filmo kopijos gamybos datą likus ne mažiau kaip 3 (trims) mėnesiams iki šios datos.

3. Turtinių teisių perdavimas

3.1. Operatorius-Statytojas perduoda Prodiuseriui šias išimtinės turtines teises į Kūrinių:

- 1) teisę atgaminti Kūrinių bet kokia forma ir būdu;
- 2) teisę platinti Kūrinių jį parduodant, nuomojant, teikiant panaudai ar kitaip perduodant nuosavybėn ar jį valdyti;
- 3) transliuoti ir retransliuoti Kūrinių;
- 4) viešai skelbti Kūrinių, įskaitant jo padarymą viešai prieinamu internete.
- 5) subtitruoti, dubliuoti Kūrinių.

3.2. Operatorius-Statytojas perduoda Prodiuseriui aukščiau išvardintas turtines teises ___ metų terminui viso pasaulio teritorijoje.

3.3. Visos išvardintos Operatoriaus-Statytojo turtinės teisės laikomos perduotomis Prodiuseriui nuo Kūrinio priėmimo–perdavimo akto pasirašymo dienos.

3.4. Prodiuseris turi teisę perduoti šia sutartimi jam perduotas Operatoriaus-Statytojo teises bet kokiems tretiesiems asmenims.

4. Autorinis atlyginimas, jo mokėjimo tvarka ir terminai

(vardas, pavardė)

titruose anglų kalba: Director of Photography
arba Cinematographer
_____(LAC)
(vardas, pavardė)

titruose prancūzų kalba: Directeur de la Photographie arba Chef Opérateur
_____(LAC)
(vardas, pavardė)

Jeigu Filmo titrai yra rašomi kitomis nei aukščiau išvardintomis kalbomis, taikomi analogiški reikalavimai ir pateikiamas atitinkamas termino “Operatorius-statytojas” vertimas į reikiamą užsienio kalbą.

6.2. Visoje Filmo reklaminėje medžiagoje nurodant bent vieną Filmo bendraautorių, Prodiuseris išipareigoja nurodyti ir Operatoriaus-Statytojo vardą ir pavardę, taip pat ir ant visų Filmo laikmenų (DVD, VHS ar kito formato laikmenų) egzempliorių.

6.3. Prodiuseris išipareigoja stengtis sudaryti Filmo gamybos planą taip, kad Operatoriui-Statytojui poilsiui būtų suteikiama ne mažiau kaip 96 valandos per savaitę (bent viena pilna poilsio para ir šešios dvylikos valandų per parą pertraukos).

6.3. Kiek tai įmanoma, Prodiuseris išipareigoja pranešti Operatoriui-Statytojui apie galimus viršvalandžius prieš vieną dieną, tačiau bet koku atveju ne vėliau kaip likus keturioms valandoms iki įprastos filmavimo pamainos pabaigos.

6.4. Prodiuseris išipareigoja nedelsdamas informuoti Operatorių-Statytoją apie Filmo gamybos plano, Filmo biudžeto pasikeitimus ar kitus pasikeitimus, kurie turi ar gali turėti įtakos Filmo kūrimui.

7. Kiti Kino operatoriaus išipareigojimai

7.1. Operatorius-Statytojas išipareigoja iš anksto suderinti su Prodiuseriu visų savo pagalbininkų kandidatūras. Operatorius-Statytojas taip pat derina su Prodiuseriu filmavimo techniką ir įrangą, kurie bus naudojami filmavimo metu.

7.2. Operatorius-Statytojas išipareigoja sukurti Kūrinį laiką (pagal Filmo gamybos planą) ir kokybiškai.

7.3. Operatorius-Statytojas išipareigoja neskelbti iki pirmojo viešo Filmo rodymo jokios informacijos, susijusios su Filmo scenarijumi.

8. Sutarties pakeitimo, papildymo ir nutraukimo tvarka

8.1. Visi šios sutarties pakeitimai ir papildymai sudaromi raštišku abiejų šalių susitarimu.

8.2. Jeigu viena šalis nevykdo ar netinkamai vykdo šia sutartimi prisiimtus sutartinius išipareigojimus, nukentėjusioji šalis privalo raštu nustatyti protingą papildomą terminą sutarčiai įvykdyti. Jeigu pasibaigus šiam terminui sutartis neįvykdoma, nukentėjusioji šalis gali vienašališkai nutraukti šią sutartį.

8.3. Šios sutarties nutraukimas nepanaikina teisės reikalauti atlyginti nuostolius, atsiradusius dėl sutarties neįvykdymo.

8.4. Nutraukus šią sutartį Prodiuseris nebetenka teisės naudoti Kūrinių, o visos 3.1. punkte numatytos autoriaus turtinės teisės grįžta Operatoriui-Statytojui.

9. Ginčų sprendimo tvarka

Šalys susitaria visus dėl šios sutarties vykdymo kilusius ginčus spręsti derybomis, o nepavykus susitarti taikiai – kompetentingame Lietuvos Respublikos teisme.

10. Sutarties galiojimas

10.1. Ši sutartis įsigalioja nuo jos pasirašymo momento ir galioja visą autoriaus turtinių teisių suteikimo terminą, numatytą šios sutarties 3.2. punkte.

11. Kitos sąlygos

11.1. Visi šios sutarties priedai, pakeitimai ir papildymai yra neatskiriama šios sutarties dalis.

11.2. Ši sutartis sudaryta dviem vienodą teisinę galią turinčiais egzemplioriais, po vieną kiekvienai sutarties šaliai.

PRODIUSERIS
STATYTOJAS

OPERATORIUS-

3. Does your Association have a database related to court decisions?

Response: No

D. FINALLY

1. **Can you stipulate any current action, campaign, etc. in your country regarding the recognition of cinematographers' author's rights?**

Response: Lithuanian copyright law is perfect. Cinematographers are co-authors of audiovisual work.

We are missing cinema industry in our country.

2. **Do you think that your country has effective laws that provide support for cinematographers with the potential to push for more protection, for example stronger contractual protection?**

Response: Yes

3. **Is there any other relevant information about cinematographers author's rights in your country?**

Response:

Thank you for taking the time to participate in this global survey

If you have any questions or comments regarding the questionnaire or IMAGO's project you may visit IMAGO'S web site at [http:// www.imago.org/](http://www.imago.org/) or contact the President of IMAGO, Nigel Walters by the following E-mail WaltatBush/aol.com-

Please return the questionnaire to:

By mail:

Dr. Cristina Busch
Legal Advisor to IMAGO
Avda. Diagonal, 558-564,4ª, 1ª
08021 Barcelona
Spain
Tel: 00-34-93- 414 75 04
Fax: 00-34-93- 414 74 06

By e-mail: WaltatBush@aol.com or
cristinabusch@jufresayasociados.com