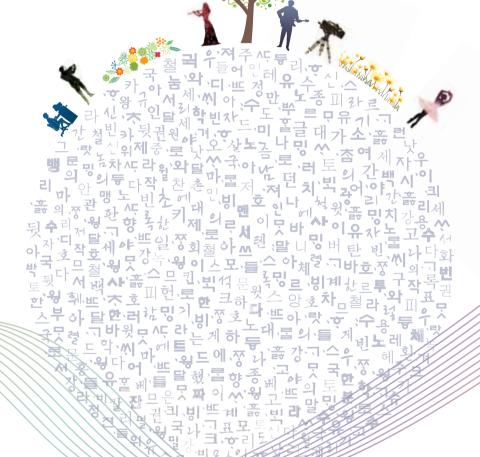
2010 Annual Report on Copyright in Korea







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A Message from the Minister of Culture, Sports and Tourism

Under the current administration, Korea's copyright policy has achieved remarkable accomplishment during the last 3 years.

The government and industry have shown strong will in stopping the illegal circulation of copyrighted works. As a result, the scope of copyright infringement is decreasing each year, having Korea avoid its ignominious international reputation as a copyright infringing nation.

Moreover, Korea's legal regime on copyright and copyright protection technology has become a benchmark for neighboring Asian as well as European nations. Recently, the British news weekly, the <Economist>, even viewed Korea as being the nation with the strongest copyright policy internationally.

In addition, together with the rapid spread of Korean content, including the growing popularity of K-POP, our international industrial competitiveness and national image has been enhanced.

However, there are still many areas of improvement. The current paradigm is undergoing revolutionary changes, with the development of digital technology, "smart" environment and convergence between IT industries, and new forms of distribution and consumption based on the "cloud" environment. Global firms are engaging in industry-defining copyright and patent wars. If we are able to anticipate and carefully prepare for such changes, we will be able to use this opportunity to further advance our content industry.

Copyrights are at the center of all such changes. Copyrights allow for the creation of high-quality content and, through the guarantee of appropriate rewarding

of effort, form the basis for the development of culture and art as well as the growth of the content industry, as a driving force in leading the intellectual property era.

The Copyright system is the mark of a country's cultural standard. In conjunction with the strengthened protection of copyrights, the Ministry of Culture, Sports and Tourism ("MCST") is also in the midst of creating an environment allowing for the fair and convenient use of copyrighted works. By carefully balancing considerations such as the interests of users and copyright holders, the growth of industry, and the demands of the general public, and expanding the scope of its copyright education programs, the MCST will continue to strive for a healthy copyright ecosystem.

The "2010 Annual Report on Copyright in Korea" contains the results of the various activities pursued by the MCST, the Korea Copyright Commission("KCC"), the Copyright Protection Center, and other related organizations. Future editions of the "Annual Report on Copyright in Korea" will objectively record and evaluate copyright policies on an annual basis.

We are hopeful that the "Annual Report on Copyright in Korea" will become a part of copyright policy history, and become the basis for promoting a culture of innovation and creation.

Thank You.

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Kwang-Shik, Choe Minister of Culture, Sports and Tourism October 2011



Introduction to Government and Public Institutions

- I. Ministry of Culture, Sports and Tourism
- II. Korea Copyright Commission
- III. Copyright Protection Center

I. Ministry of Culture, Sports and Tourism

1. Organization and History

Currently, the governmental department responsible for setting policies in copyright matters in Korea is the Ministry of Culture, Sports and Tourism (hereinafter referred to as "MCST"). The MCST has established copyright policies and carried out various activities related to copyright protections since the early days of copyright administration. Following several reorganizations, the MCST has been exclusively responsible for handling copyright matters with the Office of the Copyright Policy General consisting of three divisions (Copyright Policy Division, Copyright Protection Division and Copyright Industry Division).

On arrival of the digital network era, the creation, distribution and usage of copyrighted works have become more diverse which subsequently led to the increased demand for and functions of the related policies and also the enlargement of the related organizations. Initially, there was only one division handling copyright matters when such work came under the control of the MCST (then under the name of "the Ministry of Culture and Public Information"). Approximately 20 years thereafter, it grew to have three divisions with the number of staff increasing from ten to about fifty now.

The augmentation in human resources is primarily due to the appointment and expansion of the corps of special judicial police officers. These officers are assigned to the regional offices in the major cities of Korea (Seoul, Daejeon, Busan, Gwangju) respectively and are carrying out the crack-down on the illegal copyright infringements.

The major historial facts in reorganization with respect to copyright policy within the MCST are as follows:

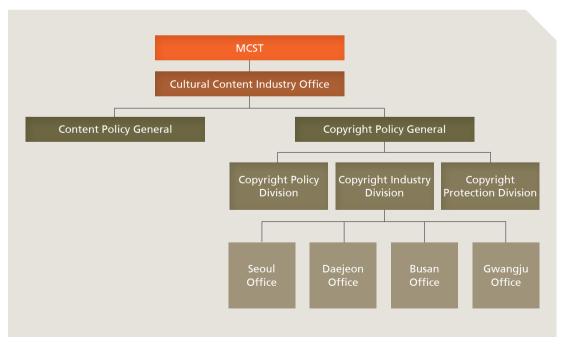
Major History of Structural Reorganization

Jul. 1968	Copyright Administration transferred from the Ministry of Education
Dec. 1987	Copyright Division established within the Ministry of Culture and Public Information
Aug. 2005	Copyright Division transferred from the Culture Policy Bureau to the Culture Industry Bureau
Jul. 2006	Name changed from Copyright Division to Copyright Team due to government reorganization
May 2007	Copyright Team enlarged and divided into the Copyright Policy Team and the Copyright Industry Team
Feb. 2008	Copyright Policy General established
Mar. 2008	Administration of the Computer Program Protection Act transferred from the Ministry of Information and Communication to the MCST
Aug. 2008	Copyright Protection Team established
Jan. 2009	Trade Cooperation Team established
May 2009	Trade Cooperation Team integrated into the Copyright Policy Division

Below is the current organizational chart with respect to the making and implementation of copyright policy.

Organizational Chart of the MCST

(As of 2010)



The following is the main tasks of each division responsible for handling copyright matters.

Main Tasks of Each Division

Division	Main tasks
Copyright Policy Division	Improving copyright laws and systems; supporting the Korea Copyright Commission; promoting copyright education and awareness; enhancing overseas copyright protection and international cooperation; dealing with copyright-related trade, etc.
Copyright Industry Division	Establishing the system and environment for copyright circulation (registration/verification); standardizing copyright protection and management technologies; guiding and supervising copyright management organizations and copyright brokerage organizations; statutory licensing of copyright; managing copyrights donated to the MCST, etc.
Copyright Protection Division (including four regional offices)	Crackdown on distribution of illegal reproductions on- and off-line; support for operation of the Copyright Protection Center; ordering deletion or suspension of transmission of illegal online reproductions; imposition of fines for negligence, and other appropriate measures; support for development and operation of a tracking and management system for illegal reproductions, etc.

2. Policy Visions and Strategies for 2010

In facing the changing environment on copyright, the government of Korea envisioned to build up leadership excellence in copyright administration in order to upgrade national prestige. With such vision in mind, it has set three major goals: establishment of well-structured circulation of copyright work (creation - distribution - consumption - re-creation), advancement of copyright law in accordance with digitalized age and establishment of people-friendly system and reinforcement of copyright protection activities overseas. Specifically, the government has pursued and carried out the five tasks as follows: 1) Strengthening the effective enforcement of copyright for creative society 2) Building up the infrastructure for win-win distribution channels among the stakeholders 3) Shaping up the prosumer-oriented environment for convenient exploitation of works 4) Protecting Korean works distributed overseas and enhancing global leadership 5) Spreading reasonable and sustainable copyright culture.

Strengthening the effective enforcement of copyright for creative society Spreading Building up the **Upgrading National** reasonable and infrastructure for Prestige through sustainable win-win distribution Leadership Excellence Five copyright culture channels among the in Copyright Major stakeholders Administration Tasks Protecting Korean works Shaping up the prosumerdistributed overseas oriented environment for and enhancing global convenient exploitation of leadership works

Copyright Policy Vision and Major Tasks in 2010

II. Korea Copyright Commission

The Korea Copyright Commission (hereinafter referred to as "KCC") is the only agency in Korea specialized in copyright matters. It plays a pivotal role for the protection of copyright, promotion of legitimate use of works and development of the copyright industry. The KCC primarily deliberates on important copyright issues, mediates disputes, researches on policies and legislations on copyright, provides education and public awareness programs and serves as a copyright registration agency. It also strives to raise awareness of the importance of the copyright industry and provides support for the protection and wider use of Korean copyrighted works overseas.

1. General Facts

- Date of Establishment : July 23, 2009
- Number of Staff: 75
- Basis for Establishment : Article 112 of the Copyright Act
- History
 - July 1, 1987: Established the Copyright Deliberation and Conciliation Committee (formerly "Copyright Commission")
 - August 2000: Delegated with additional responsibilities (Copyright Registration, Statutory License, Compensation Standards)
 - December 29, 1987: Established the Program Deliberation Committee (formerly "Computer Programs Protection Committee")
 - January 2005: Established the Digital Content Use Protection Center
 - April 2007: Established the Illegal Software Reproductions Report Center
 - July 23, 2009: Combined the two Committees and launched the Korea Copyright

 Commission

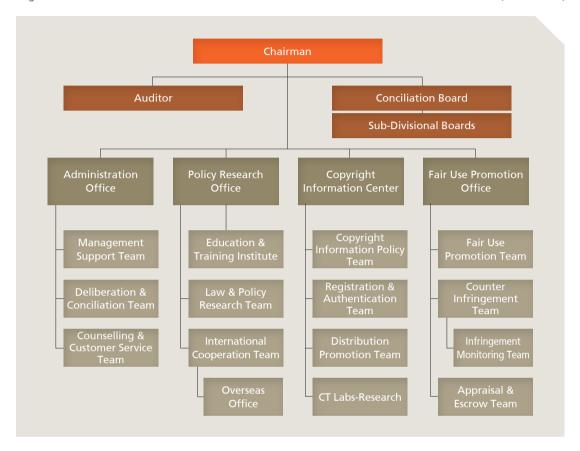
■ Main Functions

- Mediation and conciliation of copyright disputes
- Deliberation on the fees and royalties of the collective management organizations
- Promotion of legitimate and fair use of works
- International cooperation for copyright protection
- Education and training on copyright, training of professionals, and awareness programs for the public
- Support for research into copyright systems and formulation of copyright policies
- Support for formulation of policies for technological protection measures and rights management information
- Establishment and operation of a copyright information management system to provide copyright information
- Appraisal on copyright infringement matters, etc.
- Registration and management of donated copyrights to the MCST
- Issuance of recommendation for correction to online service providers of illegal reproductions, etc.

2. Organizational Chart

Organizational Chart of the KCC

(As of 2010)



III. Copyright Protection Center

1. General Facts

■ Date of Establishment: April 2005

■ Number of Staff: 65

■ Main Functions

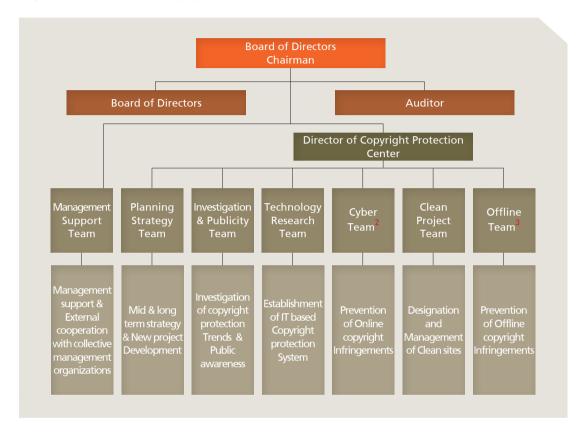
- Cracking down on illegal reproductions online and offline pursuant to the provision of the "Notification of designation of organization entrusted with regulation of illegal reproduction, etc." of the Copyright Act1
- Establishing an IT-based enforcement system
- Initiating "Clean Project" and conducting research and public awareness activities for copyright protection.

Notification of designation of entrusted organizations pursuant to Paragraphs (1) through (3) of Article 133 of the Copyright Act and Article 70 of the Enforcement Decree of the same Act

2. Organizational Chart

Organizational Chart of the Copyright Protection Center

(As of 2010)



² Study on the status of technical measures taken by special-type OSPs under Article 104 of the Copyright Act

³ Collection and removal of illegal reproductions under Article 133 of the Copyright Act



Introduction to the Copyright Act

- I. History of the Copyright Act
- II. Main Content of the Copyright Act
- III. Proposed Amendments to the Copyright Act Pending in the National Assembly in 2010
- IV. Membership of International Treaties

I. History of the Copyright Act

Since its enactment in 1957, the Copyright Act of Korea has been amended 18 times, including full amendments in 1986 and 2006, to actively accommodate and respond to the advancement of digital technology, change in the usage of works, and trends in international copyright protection.

Enactment and Amendments	Details	Promulgation Date
Enactment	- Newly Enacted	Jan. 28, 1957
First Amendment	- Introduced internationally-recognized systems to join international conventions such as the UCC	Dec. 31, 1986
Second	- Amended provisions due to the amendment to the Government Organization Act	Dec. 30, 1989
Third	- Amended provisions due to the amendment to the Government Organization Act	Dec. 27, 1990
Fourth	- Changed the names of the relevant Acts due to the enactment of the Library Promotion Act	Mar. 8, 1991
Fifth	- Amended provisions due to the amendment to the Government Organization Act	Mar. 6, 1993
Sixth	- Extended the protection term of neighboring rights, imposed more rigorous punishments, etc.	Jan. 7, 1994
Seventh	- Changed the names of the relevant Acts due to the amendment to the Libraries and Reading Promotion Act	Mar. 24, 1994
Eighth	- Amended to reflect the content of the WTO/TRIPS Agreement and bring copyright protection up to international standards for the accession to the Berne Convention, etc.	Dec. 6, 1995
Ninth	- Introduced a hearing system for revocation of the authorization of copyright collective management services, etc.	Dec. 13, 1997
Tenth	- Introduced the right of interactive transmission, expanded the scope of immunity for libraries, imposed more rigorous punishments, etc.	Jan. 12, 2000
Eleventh	- Provided sui - generis protection for database producers, clarified the responsibilities of online service providers, etc.	Jul. 10, 2003
Twelfth	- Granted the right of interactive transmission to performers and phonogram producers	Oct. 16, 2004

Thirteenth	- Changed the names of the relevant Acts due to the amendment to the Library Act	Oct. 4, 2006
Fourteenth	 Introduced the concepts of public transmission and digital sound transmission Changed the organization name to the Copyright Commission and invested it with more responsibilities Introduced orders to collect, abandon, delete, and suspend illegal reproductions, etc. 	Dec. 28, 2006
Fifteenth	- Amended provisions due to the amendment to the Government Organization Act	Feb. 29, 2008
Sixteenth	 Granted immunity to the National Library of Korea when it collects online materials for preservation purposes Clarified the scope of specialized formats for the exclusive use by visually impaired persons, etc. Introduced the right to claim remuneration for public performances for performers and phonogram producers 	Mar. 25, 2009
Seventeenth	- Integrated the Copyright Act and the Computer Program Protection Act - Established the Korea Copyright Commission and invested it with more responsibilities - Strengthened measures to prevent illegal online reproductions, etc.	Apr. 22, 2009
Eighteenth	- Changed the names of the relevant Acts due to the amended Act on the advancement of newspapers, etc.	Jul. 31, 2009

II. Main Content of the Copyright Act

1. Purpose of the Copyright Act

The Copyright Act is designed to protect the rights of authors and their neighboring rights and to promote fair use of works in order to facilitate the development of culture and related industries (Art. 1).

2. Definitions and Types of Works

"Works" shall mean creative productions in which human ideas or emotions are expressed (Art. 2, para. 1). The Copyright Act delineates nine genres of works: literature, music, play, fine arts, architecture, photograph, cinematographic works, diagrammatic works, and computer programs (Art. 4). All other creative productions that meet the requirements of works should be protected by the Copyright Act.

3. Authors and copyrights

In principle, authors must be natural persons, but exceptionally legal persons (corporations, organizations, and other employers, etc.) may be considered as authors (Art. 9). The works by legal persons are especially called as "works made in the course of duty."

Copyrights are consist of moral rights and economic rights. Moral rights include the right of disclosing, the right of indicating author's name, and the right of maintaining the integrity of the works. Economic rights shall include the right of reproduction; the right of public performance; the right of communication to the public (includes the right of broadcasting, the right of interactive transmission, and the right of digital sound transmission); the right of exhibition, the right of distribution; the right of rental; and the right of production of derivative works.

4. Ownership and Transfer of Copyrights

(1) Ownership of Copyrights

A copyright takes effect at the same time when a work is produced. In other words, it takes effect in accordance with the principle of no-formality which means that no formal procedures or methods (e.g., presentation of a specimen, deposition or registration) are needed.

(2) Assignment of Copyrights

Economic rights may be assigned in whole or in part. However, moral rights cannot be assigned or inherited to another person because they can be owned only by the authors.

5. Limitations to Economic rights

Economic rights are the rights to use works exclusively. Nevertheless, considering that works are created with direct and indirect support from society at large, unlimited recognition of exclusive rights may not be suitable to the public interest and may hinder cultural development. Economic rights are, therefore, limited in certain circumstances. Korea's Copyright Act stipulates limitations to economic rights for works other than computer programs in Articles 23 through 38 and those for computer programs in Article 101ter.

6. Term of Protection for Economic rights

In principle, economic rights shall continue to exist during the lifetime of the author and the additional 50 years after the death of the author. For joint works, economic rights shall continue to exist for a period of 50 years after the death of the last surviving author. As to anonymous or pseudonymous works, works made in the course of duty, cinematographic works, and computer programs, economic rights shall continue to exist for a period of 50 years after the disclosure of such works. The term of protection in all aforementioned cases shall commence on January 1 following the year when the author died or the work was disclosed.

7. Statutory License

Under the statutory license, any person who, despite considerable efforts, can not identify or locate the holder of economic rights or make contact even when the right-holder is known and is, therefore, unable to obtain license from the right-holder, may use the work upon obtaining permit from the MCST. The KCC is entrusted with the function to grant a license on

behalf of the Minister (Articles 50 and 130).

8. Effect of Copyright Registration

Although a copyright which is not registered is given legal protection, some legal benefits are provided if it is registered. Copyright registration is handled by the KCC. The benefits are as follows.

(1) Legal Presumption

The person whose real name is registered as that of the author shall be presumed to be the author of the registered work. A work for which its date of creation or first disclosure is registered shall be presumed to have been created or first disclosed on the date registered. However, if a work is registered after more than one year from the date it was created, the work shall not be presumed to have been created on the date registered. When a registered work is infringed upon, the infringement shall be presumed to have occurred due to negligence.

(2) Priority between conflicting parties

If economic rights are assigned or the right of publication is established and these rights are registered, the assignee or the owner of the right of publication prevails over the duplicate assignee or the duplicate owner of the right of publication.

9. Neighboring rights

Neighboring rights are the rights granted to persons who made capital investments or creative contributions in communicating works to the public, and the owners of neighboring rights include performers, phonogram producers, and broadcasting organizations. Performers have the right of indicating their names, the right of maintaining the integrity of the performance, the right of reproduction, the right of distribution, the right of rent, the right of public performance, the right of broadcasting live performance, the right of transmitting

interactively, the right of remuneration for broadcasting of commercial phonogram, the right of remuneration for digital sound transmission, and the right of remuneration for public performances of commercial phonogram. Phonogram producers have the right of reproduction, the right of distribution, the right of rent, the right of transmitting interactively, the right of remuneration for broadcasting of commercial phonogram, the right of remuneration for digital sound transmission, and the right of remuneration for public performances of commercial phonogram. Broadcasting organizations have the right of reproduction and the right of rebrocasting.

Neighboring rights shall be protected for a period of 50 years from the time that a performance takes place, a phonogram is published, or a broadcast is made.

10. Remedy for Infringement

Persons whose copyrights have been infringed may seek a civil and/or criminal remedy. For civil remedy, the injured party may file a lawsuit with the court of law against the alleged infringer to seek prevention of further infringement, cessation of infringement, return of illicit gains, or compensation for damages, etc. The time limit for a claim for compensatory damages is 10 years from the date of illegal activity or 3 years from the date when the damage and infringer is identified.

For criminal remedy, the injured party must file a complaint within six months from the time when the infringer is identified since the prosecution against copyright infringement is subject to a complaint by a right holder. The investigative authorities may not prosecute a suspect in response to a complaint by a third party whose copyright has not been infringed upon. However, in cases where the copyrights are repeatedly infringed for profit-making purposes, prosecution authorities may prosecute copyright infringement without a formal complaint. If someone obtains a reproduced computer program which was made by infringement and uses it on profit-making purpose with the knowledge of such infringement, such offense may be categorized as an offense which shall not be prosecuted if the victim expresses his or her intention that no punishment be inflicted.

A person who infringes upon the rights of an author or a performer may be punished by imprisonment for not more than five years or a fine of not more than KRW 50 million or both. Any person who infringes upon moral rights may be punished by imprisonment for not more than three years or a fine of not more than KRW 30 million or both.

III. Proposed Amendments to the Copyright Act Pending in the National Assembly in 2010

There are five proposals for amending the Copyright Acts that have been proposed by the government or National Assembly members in 2010.

Proposal Number	Proposer	Date of Submission	Main Proposal
1809180	Government	Aug. 26, 2010	 Clarify the exemption requirements for private reproduction Revise registration regulations such as registration cancellation Set the valid grounds for investigative authorities to request cooperation from committees in crackdown on infringements
1809359	National Assembly Members	Sep. 15, 2010	- Include obscene materials using juveniles and children in the materials that are subject to technical measures necessary to block illegal transmission of works by special types of online service providers
1809424	National Assembly Members	Sep. 24, 2010	- Include a conduct of storing or possessing products or equipments for the purpose of sale or distribution that are capable of circumventing in the list of prohibited conducts regarding technological protection measures
1809552	National Assembly Members	Oct. 5, 2010	- Change the committee's role from correction recommendation to correction order on the illegal online reproductions and impose fines in case of non-compliance
1809701	Government	Oct. 28, 2010	- Propose to amend Act to carry out the Korea-EU FTA

IV. Membership of International Treaties

The Republic of Korea is a member state of the following international treaties and conventions in respect of copyright and neighboring rights.

Treaty	Year of Conclusion	Date of Accession
The Berne Convention for the Protection of Literary and Artistic Works	1886	Aug. 21, 1996
The Universal Copyright Convention (UCC)	1952	Oct. 1, 1987
The International Convention for the Protection of Performers, Producers of Phonogram and Broadcasting Organizations (The Rome Convention)	1961	Dec. 18, 2008
The Convention Establishing the World Intellectual Property Organization (The WIPO Convention)	1967	Mar. 1, 1979
The Convention for the Protection of Producers of Phonogram against Unauthorized Duplication of Their Phonograms	1971	Oct. 10, 1987
The Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS Agreement)	1995	Jan. 1, 1995
The WIPO Copyright Treaty (WCT)	1996	Jun. 24, 2004
The WIPO Performances and Phonograms Treaty (WPPT)	1996	Dec. 18, 2008



Copyright Protection Activities

- I. Copyright Education and Public Awareness Programs
- II. Response to and Crackdown on Copyright Infringements
- III. Copyright Protection Technology

I. Copyright Education and Public Awareness Programs

With copyright-related issues taking on greater social significance and public demand for copyright education on the rise, greater emphasis has been placed on the importance of copyright education and public awareness programs. Consequently, numerous diverse activities or programs, designed to promote copyright awareness as well as a number of educational activities aimed at enhancing copyright awareness and ultimately inducing a change in practice and attitude towards copyright protection, have been initiated. In particular, in order to increase public accessibility to copyright education, the KCC Distance Education and Training Institute received its designation as a copyright distance education and training institute from the Ministry of Education, Science & Technology in July, 2010, and began intensifying its distance education initiatives.

The KCC's educational and promotional activities are divided along three themes: "Copyright Education for Youths, Teachers and the General Public," "Training of Copyright Professionals," and "Enhancing Copyright Awareness in Everyday Life." The carrying out of educational and awareness activities tailored specifically for each of these groups has helped to raise copyright awareness throughout society as well as breed a culture of legitimate use of copyrighted works.

1. Copyright Education Activities

(1) Copyright Education for Youths, Teachers and the General Public

1) Support of Operation of the Copyright Research School

The KCC has been operating the Copyright Research School since 2007 to research and develop methods and materials for copyright education at schools and to devise systematic ways to educate youths on copyright. In 2010, 23 further schools were designated for participation in the Copyright Research School in addition to the 27 schools designated in

2009; while those research schools designated in 2009 are set to be operated for two years, research schools newly designated in 2010 are to be operated for one year only.

As a result, the Copyright Research School has been expanded nationwide, with research schools currently being operated in 15 cities. The operation and expansion of the Copyright Research School has set up a system of copyright knowledge for teachers and developed diverse instructional methods, while providing an opportunity to cultivate awareness of copyright protection among youths.

Classification		2007	2008	2009	2010	Total
No. of S	No. of Schools		23	27	50	115
No. of			18,400	21,600	42,856	94,856
People Educated	Teachers	600	920	1,080	1,915	4,515

(Calculation Standards: 800 students and 40 teachers per school; reference year for increase rate is 2007; from 2009 onwards, numbers reflect actual participation figures)





At a Copyright Research School

2) Hands-on Copyright Classes

Since 2006, the KCC has been utilizing school classes set aside for discretionary activities

to carry out Hands-on Copyright Classes in which students learn about the need for copyright protection through creative activities. The number of participating schools has increased yearly, with Hands-on Copyright Classes being administered at 198 schools nationwide in 2010. Participation in Hands-on Copyright Classes has allowed students to learn about creation of copyrighted works, legitimate use of copyrighted works and resolution of copyright issues, while helping to raise overall copyright awareness.

Status of	Hands-on	Class (Operation	by Year
-----------	----------	---------	-----------	---------

Classi	fication	2006	2007	2008	2009	2010	Total
No. of	Classes	20	20	79	117	198	434
No. of	Students	921	745	3,479	4,095	10,669	19,909
People Educated	Teachers	20	20	79	120	200	439

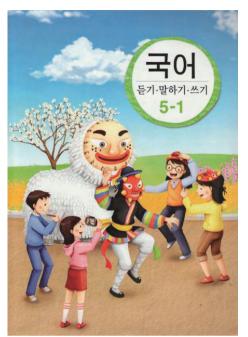


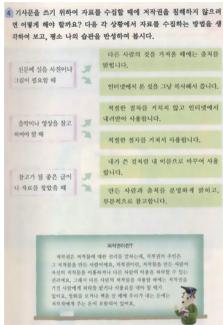


At a Hands-on Copyright Class

3) Curriculum Research

Since 2006, the KCC has carried out curriculum research to identify educational elements pertaining to copyright in school textbooks and to suggest teaching and learning methods to be implemented upon curricular changes. In 2010, copyright-related content was included in 5th and 6th grade government-designated Korean, Social Studies and Ethics textbooks as well as pilot versions of instructors' guide books.





Korean Textbook which includes Copyright-related Content

4) Copyright Education Workshops for Textbook Authors

In 2010, Copyright Education Workshops were held to facilitate cooperation with textbook authors and promote curricular inclusion of copyright-related content. The workshops, which took place on 3 different occasions, became a forum for disseminating introductory copyright concepts as well as relevant teaching and learning elements. Moreover, the workshops provided an opportunity to raise awareness among textbook authors about copyrights and the necessity of including copyright-related content in textbooks.





2010 Copyright Education Workshops for Textbook Authors

5) Online and Offline Faculty Training

In order to enhance the educational impact of copyright education on youths, the KCC conducted online and offline training of school teachers, with the aim of building a core of "Expert Copyright Faculty." The online training is operating through the KCC's Distance Education and Research Institute website (http://www.edu-copyright.or.kr).

Status (of	Faculty	Training	by Year
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Classification	2006	2007	2008	2009	2010	Total
Online	-	1,209	2,727	3,305	3,308	10,549
Offline	80	80	75	76	79	390





Offline Faculty Training

Website of the KCC's Distance Education and Research Institute

6) Trial Run of the Copyright Theater Group

The Copyright Theater Group has been operating on a trial basis, with the aim of delivering seemingly complex copyright-related content through an entertaining and accessible medium. The Theater Group's performances held at 20 locations in 2010 around Seoul, focused on raising overall awareness of the necessity of copyright protection, rather than transmitting fragmentary knowledge about copyright.







Performance of the Copyright Play "Real Family"

7) Operation of a Copyright Education Website for Youths and Children and Development of Educational Content

The KCC has been operating the "Copyright Class for Youths" website since 2007 in order to provide youths with accurate knowledge and information on copyright. In July 2010, to more efficiently manage the website for youths and children, the "Copyright Class for Youths" and "Children's Website" were combined into the "Copyright Class for Youths and Children" website (http://youth.copyright.or.kr).



Copyright Class for Youths and Children Website

(2) Training of Copyright Professionals

1) Operation of Copyright Culture School

The Copyright Culture School, first commenced in 1988, is an introductory educational program that offers intensive lectures focusing on the Copyright Act. The program is geared towards public officials and people who work closely with copyrights, and consists of a regular course, a short-term course and an evening course. As of the end of 2010, the Copyright Culture School has held 45 times, with a total of 1,867 individuals from among 2,193 registrants completing the program.

Copyright Culture School Program Completion by Year

Classification	2006	2007	2008	2009	2010
No. of Individuals Completing the Program	179 (Held 4 times)	175 (Held 4 times)	178 (Held 4 times)	182 (Held 7 times)	69 (Held 3 times)





Copyright Culture School Classes

2) Operation of Copyright Academy

The Copyright Academy provides advanced, practical, discipline-specific education to individuals working in the cultural industry, with 10 different courses offered each session.

As of the end of 2010, the Copyright Academy has been held 64 times, with a total of 1,595 individuals from among 1,710 registrants completing the program.

Status of Copyright Academy

Classification	2006	2007	2008	2009	2010
No. of Individuals Completing the Program	261 (Held 11 times)	229 (Held 10times)	258 (Held 10times)	250 (Held 12times)	202 (Held 10times)





Copyright Academy Classes

3) Training Workshop for Workers in the Cultural Content Industry

A training workshop for copyright workers focusing on key issues and case studies was established for copyright workers in the cultural content industry. The training workshop was introduced to enhance the education of copyright professionals by promoting information exchange between copyright professionals, copyright workers by industry and the KCC, and through the creation of a network linking the relevant parties. In 2010, the training workshops were held on 2 occasions at external facilities.

(3) Copyright Education for the General Public

1) On-Site Copyright Education Program

The On-Site Copyright Education Program is a customized educational program whereby instructors visit various institutions, organizations or schools and deliver lectures upon request. Demand for such education from organizations in the cultural industry as well as various education and training institutes has been rising rapidly.

Status of On-Site Copyright Education by Year

Classifi -cation	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	Total
No. of Held	12	20	28	38	58	198	295	336	374	2,459	3,818
No. of People Educated	1,014	2,114	3,970	5,845	7,032	70,722	96,160	120,201	93,977	282,856	683,891





At an On-Site Copyright Education Session

2) Operation of the Copyright Distance Education and Training Institute

In July 2010, the KCC received a "distance education and training institute" charter from the Ministry of Science, Education & Technology and the Korean Education and Research Information Service. Against this backdrop, some 3,300 teachers and over 1,000 industry-wide individuals and members of the general public have completed their online education.

In addition, to improve user convenience and ensure stability of service, efforts have been made to enhance the copyright distance education system established in 2009.

Six versions of educational content on copyright targeting different groups and disciplines were loaded onto the system while existing online content was renewed.



Website of the Distance Education and Training Institute

3) Education Pertaining to Suspension of Prosecution Conditional upon the Receipt of Copyright Education

With regard to suspensions of prosecution conditional upon the receipt of copyright education which are often applied to individuals committing minor copyright infringements, the KCC administered copyright education to 3,444 individuals designated by district prosecutor's offices and subordinate offices nationwide in 2010. In addition, to more efficiently manage the individuals concerned, a database management system was developed allowing for automatic duplication verification and verification of education completion.





Compliance Education Classes

2. Public Awareness Programs

(1) Promotional Activities through the Media

In order to raise awareness and emphasize the importance of copyright, the KCC has included copyright-related content in news or educational broadcasts. In addition, through inclusion of copyright-related content in experiential broadcasts carrying both entertainment and instructive value, it is brought to the audience's attention that copyrights are legitimate rights or interests in created works that are frequently encountered in daily life.

Further, to foster an objective understanding of copyright and transmit accurate information concerning copyright, the Documentary Special, "21st Century Content Wars: Protect Copyright" was produced and broadcast. Through delivery of content readily identifiable to the viewer, including discussion of actual cases, interviews with experts, on-site material and foreign footage (from the United Kingdom, Japan, etc.), the documentary served to raise positive awareness about copyright.

Additionally, copyright-themed music videos were broadcast during the closing credits of entertainment programs popular with youths and the general public. The "Campaign Song Corner" of music programs was also utilized, with a copyright-themed song arranged and sung by a popular artist or group each episode, and subsequently produced into a music video and broadcast for 10 weeks.

(2) Essay and Poster Contests

In March 2010, the KCC and the Korean Intellectual Property Office jointly sponsored the "Fifth Outstanding Essay on Copyright Contest." The contest, which began in 2006, seeks to arouse students' interest in, and promote research into, intellectual property while expanding the scope of intellectual property research and contributing to the formation of an extensive research environment. In 2010, 7 essays were selected among the entries, including the outstanding essay, "A Proposal Regarding Responsibility of Internet Service Providers in Copyright Infringement Cases (Division of Responsibilities and Limitations Taking into Consideration the Purpose of Online Services)."

The "Sixth National Youths Writing Contest," hosted by the MCST and organized by the KCC, took place, with 79 works being selected. The contest allowed youths, the leaders of tomorrow, to experience at first-hand the perspective of an author through creative activities while inducing them to reflect further on copyright, thereby encouraging respect for copyright protection and proper use of copyrighted materials in their daily lives.

In addition, as part of the initiative to promote youth awareness, a "Copyright Quiz Competition for Middle Schoolers" was held jointly with the Ministry of Justice in April 2010, with 32 students being awarded prizes, with the finals being filmed and aired through a broadcasting company.

In August 2010, in order to instill positive awareness of copyright protection, copyright poster, slogan and cartoon contests were held and opened to the entire population, with participants classified under elementary school, middle school, high school or general public. A total of 86 individuals were awarded prizes, and many of the selected outstanding works were utilized in promoting fair use of copyrighted materials, being used in the bus advertisements or in monthly magazines.



Utilization of Outstanding Works Selected during the Copyright Poster,
Slogan and Cartoon Contest

(3) Copyright Campaigns

The "10th World Intellectual Property Day" event was held on April 26, 2010. Through the commemorative ceremony, the appointment of a copyright ambassador (singer Tae-Won Kim) and copyright youth instructors, and the screening of copyright-themed songs and videos, the event helped to raise awareness for copyright nationwide while contributing to the creation of a culture of fair use of copyrighted materials.

To commemorate "Copyright Protection Day," (designated as the 26th of each month by the MCST) an online campaign was launched each month to encourage participation of the general public. In particular, various events, including a quiz contest and signature campaign, were held through the "Copyright Protection Day Campaign" website (www.26day.or.kr), with a total of 65,884 participants.

Further, 50 "Copyright Challenger Students" were selected among university students to play a leading role in instilling a culture of legitimate use of copyright. Through copyright education, visits to content creating companies, and interviews with producers of copyrighted materials, the students became aware of the value of creative activities and the necessity of copyright protection, and conveyed this lesson to the general public through the initiative's website (http://cafe.naver.copychallenger) and personal blogs.

(4) Development of Promotional Copyright-related Content

The song "The more you protect it, the more beautiful it is," (lyrics and composition by Tae-Won Kim, sung by Boohwal) was written to mark the "10th World Intellectual Property Day" event. The song is easy to sing along with and has the effect of awakening an awareness for copyright and copyright protection. In addition, various promotional media and copyright protection campaign events were also utilized to arouse interest in copyright, raise awareness of the value of creative works, and encourage participation in the protection of copyright.

The smartphone application "Hello, Copyright," accessible anytime and anywhere, was developed to provide accurate information about copyright and promote greater understanding of copyright. The application offers a wide range of content, including a copyright Q&A, promotional videos, copyright consultation functionality and basic knowledge

about copyright. The application also enables users to participate in the signature campaign in connection with the online Copyright Protection Day Campaign using their smartphones.

Finally, to foster a positive perception of copyright among the general public, the creation of copyright characters, "Changjag-i" (refering to "creator") and "Nanu-mi," (refering to "fair sharer") was initiated. It is anticipated that the copyright characters will be actively used in future copyright education, public awareness and other diverse activities to generate interest in copyright among the public.

II. Response to and Crackdown on Copyright Infringements

1. Crackdown on Copyright Infringements

The Korean government takes various administrative measures to crack down on copyright infringements as follows: conducting investigations into profit-making and repetitive infringements; seizing and disposing of illegal reproductions; imposing fines and penalties on Online Service Providers("OSP") for failing to implement technical prevention measures; ordering OSPs to remove illegal reproductions and stop service of the relevant bulletin board; and ordering OSPs to give warnings to or close accounts of those engaging in illegal reproduction or transmission.

Additionally, the Copyright Protection Division of the MCST works jointly to crack down on copyright infringements with the KCC and the Copyright Protection Center. Their activities include crackdown on the circulation of illegal reproductions and public relations.

2. Copyright Protection Policies and Activities in 2010

(1) Crackdown on Illegal Online Reproductions

1) Correction Orders by the MCST

The MCST has imposed 750 correction orders to 45 OSPs regarding illegal reproduction and transmission of copyrighted works in 2010. Especially, the MCST imposed orders, for the first time, to close 11 accounts of OSPs subscribers for illegal reproducing and transmitting of copyrighted works by using webhard services of 3 companies.

2) Correction Recommendations by the KCC

The KCC has issued correction recommendations on illegal online reproduction pursuant to Article 133-3 of the Korea Copyright Act. In 2010, it issued 85,085 correction recommendations to 154 OSPs which is a huge increase of 247% compared to 2009. Additionally, in an attempt to reinforce its crackdown efforts on infringement, it has conducted investigations on infringements on newly created copyrighted works and smart phone applications and issued correction recommendations to illegal reproductions that took place during the weekends and night.

Correction Recommendations to Illegal Online Reproductions - Per Distribution Chan	nel
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Classification			Correction Recommendation			
		Annual Results	Warnings	Deletion/ Transmission Stop	Account Closure	
	Total	85,085	42,794	42,200	91	
	Webhard	82,413	41,458	40,864	91	
2010	P2P	2,140	1,070	1,070	-	
	Portal, Community	532	266	266	-	

Excluding account closures (91 cases), it imposed correction recommendations (84,994 times) which is a result of either ex officio monitoring (76.7% - 65,178 times) or monitoring by public complaints (23.3% - 19,816 times). The number of monitoring by public complaints by right-holders or general public has increased by approximately five times compared to 2009, which indicates the heightened public interest regarding illegal online reproductions.

To present a breakdown of content categories subject to correction recommendation, cinematographic and musical works were the highest representing 58.4% (49,666 times), software games were the second representing 26.2% (22,306 times) and literary works (including comic books) were the third representing 15.3% (13,022 times). According to the KCC ex officio monitoring, OSPs of webhard and P2P represented 99.4% (84,553 times) of the entire correction recommendations.

3) Copyright Protection Center's Crackdown on Illegal Online Reproduction

In 2010, the Copyright Protection Center started copyright protection activities by taking "notice and takedown process" with respect to the works entrusted from the right-holders. In 2010, it detected and cracked down about 34 million articles (278,000 cases)⁴ which is an increase in terms of the number of cases by 98,380 compared to 2009 and an increase in terms of articles by 7,300,805.⁵ In terms of transmission channels, the center cracked down about 7.88 million articles based on the P2P platform (28,562 cases), an increase of 193% (the largest improvement), about 26.03 million articles based on webhard services (241,045 cases), an increase of 11%, about 470,000 articles in portal sites (8,801 cases), a decrease of 44% compared to 2009.

In terms of content categories, some 1.22 million articles (16,240 cases) were detected for musical works in 2010, an increase of 21%, while some 2.43 million articles (221,382 cases) were detected for cinematographic works, a decrease of 45%. And approximately 20.24 million articles (7,929 cases) were detected for literary works, an increase of 41%, approximately 160,000 articles (28,969 cases) were detected for games, an increase of 66%, and approximately 10.32 million articles (3,888 cases) were detected for comic books, showing an increase of 44%. Whereas the crackdown result for cinematographic works has decreased, the efficiency rate of crackdown on games was the highest in 2010.

^{4 &}quot;Case" as a means to show the crackdown result on illegal online reproductions indicates the number of accounts and "article" indicates the number of illegal content detected.

Online crackdown on illegally reproduced games and comic books started in October 2008 and January 2009, respectively.

Crackdown Results on Illegal Online Reproductions

Classification		20	009	2010		
Classif	ication	Cases	Articles	Cases	Articles	
	P2P	30	48,382	3,698	330,530	
Musical Works	Webhard	111	238,718	7,276	428,306	
Musical works	Portal	4,661	724,607	5,266	461,715	
	Subtotal	4,802	1,011,707	16,240	1,220,551	
	P2P	4,265	845,816	22,066	496,625	
Cinematographic	Webhard	145,208	3,558,143	198,647	1,933,806	
Works	Portal	882	9,618	669	6,238	
	Subtotal	150,355	4,413,577	221,382	2,436,669	
	P2P	59	125,564	987	5,068,054	
	Webhard	5,347	14,158,018	6,940	15,176,693	
Literary Works	Portal	147	104,240	2	139	
	Subtotal	5,553	14,387,822	7,929	20,244,886	
	P2P	1,055	7,754	1,468	12,444	
	Webhard	13,706	89,046	24,714	150,737	
Games	Portal	2,230	4,924	2,787	5,398	
	Subtotal	16,991	101,724	28,969	168,579	
	P2P	478	1,666,339	343	1,980,958	
Comic	Webhard	1,849	5,513,393	3,468	8,342,281	
Books	Portal	-	-	77	1,443	
	Subtotal	2,327	7,179,732	3,888	10,324,682	
	P2P	5,887	2,693,855	28,562	7,888,611	
	Webhard	166,221	23,557,318	241,045	26,031,823	
Total	Portal	7,920	843,389	8,801	474,933	
	Total	180,028	27,094,562	278,408	34,395,367	

4) Investigation into Implementation of Required Technical Measures

Article 104(1) of the Copyright Act prescribes for the duties of the special types of OSPs.⁶ It states that special types of OSPs should take necessary measures such as technical measures for blocking illegal transmissions of works upon the requests of the right-holders.

The Copyright Protection Center investigates whether certain special types of OSPs implement required technical measures. In 2010, it investigated the implementation of technical measures on musical works, broadcasts, literary works (including comic books) and games on five occasions.

As a result, 89 OSPs were found to be non-compliant and fined by the MCST in the total amount of KRW 752 million for negligence.

Investigation Results on Technical Measures in 2010

Investigation	Fines for Negligence						
investigation	Total amount	No. of OSPs fined					
Finat	KRW 23,750,000	1					
First	KRW 64,050,000	7					
Second	KRW 132,100,000	11					
Third	KRW 50,650,000	10					
Fourth	KRW 249,650,000	27					
Fifth	KRW 232,500,000	33					
Total	KRW 752,700,000	89					

^{6 &}quot;Special types of online service providers" refers to online service providers whose main purpose is to enable different people to transmit works, etc., among themselves by computers.

(2) Crackdown on Illegal Offline Reproductions

1) Crackdown Results on Illegal Offline Reproductions

The Copyright Protection Center cracked down on illegal offline reproductions in 2010 and detected 1,453 cases and 794,000 articles. Compared to 2009, the number of detected cases declined by 330 cases and the articles were increased by 364,940 articles. In terms of content by category, some 458,522 articles (310 cases) were detected for musical works in 2010, an increase of 1,204%, while some 310,355 articles (430 cases) were detected for cinematographic works, a decrease of 18%. Approximately 18,902 articles (704 cases) were detected for literary works, an increase of 58%, and approximately 6,529 articles (9 cases) were detected for games, an increase of 341%. The crackdown result for musical works was the greatest in 2010.

Crackdown Results on Illegal Offline Reproductions

2.1		20	09	2010	
Category	Items	Cases	Articles	Cases	Articles
	Tape		17,374		9,242
Musical Warks	CD	367	17,789	310	117,372
Musical Works	Others		-		331,908
	Subtotal	367	35,163	310	458,522
	VCD		392		347
Cinematographic	DVD	873	374,869	430	251,237
Works	Others		5,508		58,771
	Subtotal	873	380,769	430	310,355
	Book	541	11,956	704	16,548
Literary Works	Others	341	-	704	2,354
Works	Subtotal	541	11,956	704	18,902

^{7 &}quot;Cases" refers to the number of street vendors (manufacturing workshops, etc.) detected through crackdowns, and "articles" refers to the number of items containing illegal content detected.

⁸ Offline crackdowns on illegally reproduced games started in April 2009.

	CD		1,480		2
Games	Reproduced Chips ⁹	2	-	9	1,488
	File		-		5,039
	Subtotal	2	1,480	9	6,529
Total		1,783	429,368	1,453	794,308

Also, the Crackdown Team of the MCST has organized special software teams at four regional offices (Seoul, Busan, Daejeon, Gwangju) to crack down on illegal software reproductions.

Crackdown Results on Illegal Software Reproductions

Classification	2007	2008	2009	2010	Total
No. of Cases Subject to Crackdowns	2,090	2,005	809	1,161	6,065
No. of Cases Caught in Illegal Acts	1,417	1,446	626	735	4,224
Illegal Reproduction Rate (%)	26.6	28.8	35.7	24.5	_
Value of Illegal Copies (KRW 100 million)	222.1	284.4	143.0	183	832.5

2) Intensive Crackdown on Illegally Produced Publications for Students

Illegal reproduction was expected to be rampant at photocopy shops and printshops before the beginning of each semester at universities across the nation. An intensive crackdown on illegal reproduction of publications was conducted in the first and second half

of 2010 (March and September). A total of 6,108 articles were detected in the first half and

^{9 &}quot;Reproduced Chips" refers to the chips (R4, DSTT, etc.)

8,553 articles in the second half, which were an increase of 46 cases (9%) and increase of 2,898 articles (25%) compared to 2009.

	Results of Intensive	Crackdowns	of Illegal	Reproduction	of Publications
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Classifi-	First half		Second half		Total		Change (%)	
cation	cation Cases Articles	Articles	Cases	Articles	Cases	Articles	Cases	Articles
2009	273	5,992	246	5,761	519	11,753	▽ 27 (▽ 10%)	▽ 231 (▽ 4%)
2010	224	6,108	341	8,553	565	14,661	▲ 117 (▲ 52%)	▲ 2,445 (▲ 40%)
Change (%)	▽ 49 (▽ 18%)	▲ 116 (▲ 2%)	▲ 95 (▲ 39%)	▲ 2,792 (▲ 48%)	▲ 46 (▲ 9%)	▲ 2,898 (▲ 25%)		

(3) Creation of an Environment for Legitimate Use of Software

The KCC monitors each year the usage of software by the government and public organizations to verify whether authentic software is being used. This monitoring of the public sector was expanded to cover 736 entities in 2008, 1,862 in 2009, and 2,767 in 2010. It is intended to encourage the public sector to practice ethical management in the area of information technology by purchasing software.

In addition, the KCC and the MCST jointly select "Model Organizations in the Use of Authentic Software" to duly recognize and award companies that use only authentic software and demonstrate excellent software management capabilities. The selected companies are awarded with the Minister Award or Commission Chairman Award at the end of each year. The recognized companies are publicly announced as model cases to help spread awareness of the need to use authentic software and apply effective software management methods.

Domestic Illegal Software Reproduction Rate

Classification	2008	2009	2010
Domestic Rate(%)	43	41	40
Worldwide Average Rate(%)	41	43	42
Damage Amount (Dollar 1 Million)	622	575	722

^{*} Source: BSA/IDC 2010 Global Software Piracy Study

(4) Building and Operating of the ICOP

The Illegal Copyright Obstruction Program ("ICOP") is an automated system developed to carry out round-the-clock crackdown on illegal reproductions on the Internet, where copyright infringements are frequent, and to respond to the advances in digital technology and changing environment in the usage of works.

The ICOP, whose first version was developed at the end of 2008, is designed to automatically search for illegal reproductions (especially phonograms), collect evidences, and request OSPs to block illegal reproductions. These functions enhance the efficiency of crackdowns on illegal phonograms. At the end of 2009, ICOP on cinematographic works was established. The function of ICOP to recognize the unique characteristics of phonograms will be combined with its function to recognize the characteristics of videos which will allow more effective detection of altered or distorted cinematographic works.

Monitoring Results of Illegals Reproductions by the ICOP

Classic	fication	Detection by Monitoring							
Classii	ication	Cases	Articles						
2009	Musical Works	38,529	6,643,523						
2010	Musical Works	20,624	4,028,250						
2010	Cinematographic Works	30,502	707,444						

^{*} Monitoring by the ICOP started in March 2009.

At the end of 2010, ICOP system has been further developed technically to block illegal reproductions of literary works and games. With the completion of this system, it will be closely integrated with ICOP of 2008 (phonograms) and ICOP of 2009 (cinematographic and video works) to provide 24-hour monitoring of literary works, games, cinematographic works and musical works.

(5) Copyright "Clean Site" Designation Project

The copyright "Clean Site" project is a project in which some qualified OSPs are selected and designated as clean sites. ¹⁰ This project was initiated to protect copyrights and to create an environment that promotes fair use of works. A group of experts consisting of representatives from the Copyright Protection Center, legal community, academia, and industry designed an objective "Clean Index" and formulated legal service guidelines to which OSPs can refer to prevent and suspend copyright infringements. The Clean Index is used to suggest specific methods and standards for providing legitimate services, to increase the understanding of the "Clean Site", and to evaluate the overall level of copyright protection of each site.

Designated Clean Sites in 2010

Classifica- tion	Clean Sites	URLs	Areas	Designation Date				
1	Cinero.Com	www.cinero.com	Movie	July 1, 2009				
2	Mnet Media	www.mnet.com	Music	July 1, 2009				
3	Hupis Soft	www.piuri.com	Publication	July 1, 2009				
4	Mega Study	www.megastudy.net	Education	July 1, 2009				
5	MW Story	www.gamefos.co.kr	Game	July 1, 2009				
6	Soribada	www.soribada.com	Music	Aug. 1, 2009				
7	Neowiz Bugs	www.bugs.co.kr	Music	Sep. 1, 2009				
8	Book Cube	www.bookcube.com	Publication	Oct. 1, 2009				
9	Vita Edu	www.vitaedue.com	Education	Feb. 1, 2010				

^{10 &}quot;Clean Sites" refers to online content-providing sites that distribute only legitimate works by managing themselves in compliance with legal procedures.

10	Joy Korea	www.buxmovie.co.kr	Movie	May 1, 2010
11	Newsbank Image	free.newsbank.co.kr	Photography	May 1, 2010
12	Kino Mate	www.onkino.com	Movie	June 1, 2010
13	Kino Mate	www.donutsmovie.	Movie	June 1, 2010
14	Cinepox	www.cinepox.com	Movie	June 1, 2010
15	Laon Company	www.downshop.net	Movie	Nov. 1, 2010
16	Y2 Communication	www.starclean.co.kr	Movie/Music	Dec. 1, 2010

^{*} Website on "Clean Sites": www.cleansite.org

The OSPs designated as the "Clean Sites" are granted "clean marks" for certification and are supported for enhancing its public image and recognition. After the designation, they will be continuously monitored and re-evaluated by the evaluation committees in order to warrant the fairness and transparency of the "Clean Site" Project.

III. Copyright Protection Technology

Copyright issues arising from changes in the digital environment, the advent of smartphones and 3D and E-Book services have become difficult to address solely through copyright education, promotional activities and improvements to the legal regime. Hence, in order to promote more effective protection of copyrighted works in the digital environment, the KCC is undertaking a number of projects, including the pursuit of a copyright technology R&D plan, the provision of a technology evaluation and technical measures guideline, research of copyright technology standardization and its diffusion, operation of the Technology Committee and support of international standardization activities (DCAN-Digital Copyright Asian Network) and digital copyright forensics activities.

1. Copyright Protection Technology R&D

(1) Research and Development into Prevention of Illegal Copying of Mobile Applications

This research project is planned to protect right holders of smartphone applications through the blocking of illegal copying of smartphone applications, detection and blocking of illegal transmissions, tracing of distributors of illegally copied smartphone applications, detection of illegally copied smartphone applications, and the development of technology to prevent smartphone system software hacking. It is hoped that such activities will also induce users to purchase copyrighted applications, and encourage the creation and distribution of applications.

(2) Development of E-book DRM Standard Reference Software Technology

In the event that E-book content suppliers and service providers each utilize differing DRM technology in packaging and supplying content, compatibility issues would arise. Hence, there is a need for the development of E-book copyright protection technology in the form of open-source software based on the international ePub standard and supporting DRM compatibility technology.

While the International Digital Publishing Forum established the ePub standard in 2007, the standard only provides technical standards for the encryption of content, delivery of encryption keys, and digital signature methods and does not provide specific standards for implementation and operation, thereby failing to ensure E-book DRM compatibility. Consequently, the KCC plans to reduce the inconvenience of E-book users and provide a foundation for the revitalization of the relevant industries through the development of DRM standard reference software technology based on the international ePub standard.

(3) Development of Inspection Software Technology

With the transition of distribution channels for copyrighted works to the Internet, web hard drives, and P2P, etc., there has been a rapid rise in infringement of copyrighted works such as music and videos. However, as yet, there is no optimized technology nor tools available to check for such materials. Thus, there is a growing need to develop and distribute technology and inspection tools with the capability of verifying the legality of

copyrighted works copied on a PC or distributed through P2P or web hard drives. Inspection software technology involves research into comparison search algorithms that considers the characteristics of copyrighted works, including music and videos, present on a PC and the development of inspection tools in order to check for illegal use of copyrighted materials, and development of technology for the effective blocking off of copyrighted materials illegally uploaded to the network of OSPs.

2. Evaluation of Copyright Technology Performance and Provision of Technical Measures Guidelines

(1) Evaluation of Copyright Technology Performance

In order to prevent the illegal distribution of content online and to protect copyright, Article 104 of the Copyright Act requires special-type OSPs to undertake certain technical measures such as measures for identification of copyrighted works, search and transmission restrictions, and sending of warning letters to infringers (Article 46 of the Enforcement Decree of the Copyright Act).

Although OSPs are carrying out a number of technical measures aimed at preventing illegal transmissions, users are able to circumvent such measures as title filtering, specified file-type filtering and hash value comparison filtering. Thus, in order to get around this problem, a feature-based filtering technology utilizing audio/video identification technology is currently being actively used. The KCC prepares to evaluate such technology's efficiency.

(2) Operation of a Consultative Body for the Provision of Technical Guidelines

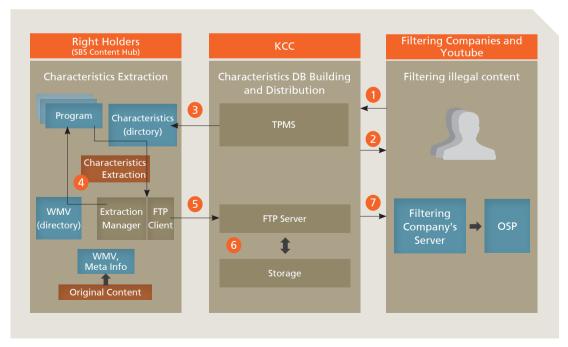
The need for establishing guidelines for copyright owners, OSPs and other interested parties to help determine the extent to which "Special-type OSPs" must implement technical measures to prevent against infringement of rights protected under the Copyright Act has been raised.

From August 2010 to December 2010, conferences were held 6 times and a draft guideline was presented to the Copyright Consultative Body. However, as a result of opposition from

various groups including the Korea Internet Corpoations Association to the adoption of the guidelines without a clear legal basis, and a request for additional representative opinions, the guidelines will be pursued again through the "Technical Measures Guideline Research."

3. Copyright Technology Standardization Research and Implementation

With the increased digitalization of the broadcasting sector, the illegal copying and distribution of broadcasting content online (through special-type OSPs, etc) has intensified. In response, in 2009, standard specification technical research was undertaken to help protect copyright of terrestrial broadcasting content. Based on this research, from 2010, the KCC has been pursuing the building of a common characteristics database and distribution thereof to OSPs for the protection of broadcasting content. In particular, the issue of profit distribution between rights holders (broadcasting organizations) and businesses (filtering businesses and OSPs) had hindered the ability to secure original content necessary for the building of a common characteristics database. However, the conclusion of a cooperative agreement with SBS Content Hub in February 2010 has proved to be the catalyst for the diffusion of characteristics-based filtering technology online.



Extraction and Distribution of Broadcasting Content Characteristics

- ① Filtering business and OSPs submit an application for characteristics extraction to the KCC to obtain extraction of broadcasting content characteristics.
- ② The KCC internally tests the characteristics module of the applicant (including interface specifications) and notifies the applicant of approval or disapproval (upon approval, the rights holder, business and the KCC enter into a service agreement).
- ③ In order to extract broadcasting content characteristics, each filtering technology firm's characteristics extraction module is installed on the "characteristics extraction interface server." (the KCC's server installed within the broadcasting company).
- ④ Through the KCC's "Characteristics Extraction Interface Program," each filtering technology firm's characteristics extraction module is executed and the characteristics are extracted and saved as files in the corresponding directories.
- ⑤, ⑥ The extracted characteristics and metadata are uploaded to the KCC's FTP server and the characteristics DB saved in storage.
- ① Upon arrival of new content, its characteristics are transmitted in real-time to the filtering technology companies and Copyright Protection Center (characteristics are transmitted to the OSP through the filtering technology company)

4. Operation of Technology Committee and Support of International Standardization Activities (DCAN-Digital Copyright Asian Network)

(1) Technology Committee

The Technology Committee, formed to advise and efficiently deliberate on technical matters of copyright trade system, rights management information and copyright protection technology as stipulated under Article 66 of the Enforcement Decree of the Copyright Act, holds a regular meeting at least once a year. In 2010, regular meetings (twice; once each in February and December) of the Technology Committee were held in addition to a workshop (in June) in order to establish an efficient deliberation structure and to enhance the Committee's expertise. The Technology Sub-Committee was held 3 times (in August to in December) to deliberate on performance evaluation guidelines, adoption of and opinion gathering related to priority R&D projects and performance evaluation results. At present, the Technology Committee is comprised of 19 members from the legal, academic and research communities

as well as heads of various associations and groups. Through amendment of the Committee's bylaws in November, the Committee's deliberative functions and role have been strengthened.

(2) Support of Digital Copyright Asia Network (DCAN)

With the spread of Korean culture throughout Asia, copyright information and technical standardization have emerged as important issues for the copyright industry as a whole. In this context, it has become necessary for private sectors (copyright-related forums and associations) to take initiatives in order to use abroad copyright management systems utilized in Korea to facilitate management of Korean copyrighted works distributed abroad, to share digital copyright-related information aimed at enhancing copyright protection and to hold meetings on the development of technology and international standardization.

In particular, considering that governments are usually excluded from international standardization activities, the KCC plans to provide support necessary to make DCAN a private-led initiative.

Primary activities in 2010 are: holding of an international conference to raise and share standardization issues at the private sector level, aimed at promoting digital copyright trade among Korea, Japan and China; strengthening of cooperation with digital copyright standardization organizations in Japan and China; holding of experts workshops (China, Japan); and conducting a demand survey of experts from participating Asian nations for the formation of DCAN.

5. Digital Copyright Forensics Activities

Digital copyright forensics describes the process by which, with respect to storage devices of companies that generate profits through illegal distribution and piracy of digital copyrighted works protected under copyright laws without the copyright holder's authorization, relevant data are collected, analyzed, stored and reported according to a logically standardized procedure and method so that it may be validly presented as digital evidence in a legal context.

Digital copyright forensics technology is the technology used to collect and analyze

criminal evidence with respect to illegally copied copyrighted works distributed on the Internet.

Currently, digital copyright forensics allows for the collection of content transaction screenshots, transaction content, databases and websources relating to P2P and webhard drive services suspected of copyright infringement and illegal distribution. Then distribution channels for illegal content, account information and IP of heavy uploaders, and point systems or activities of heavy uploaders through database analysis are analysed based on the collected evidence.

(1) Operation of a Digital Copyright Evidence Analysis Lab

Digital data are easy to reproduce, fabricate, alter and delete, and are media-independent, making it intrinsically intangible. In particular, the ease with which digital evidence can be falsified creates room for debate regarding its authenticity.

Thus, in order to ensure the integrity of digital evidence, namely that it has not been altered or damaged in the process of collection and analysis, and to enhance the expertise and reliability of evidence analysis, a "Digital Evidence Analysis Lab" with cutting-edge facilities was established in January 2010.

The "Digital Evidence Analysis Lab" is organized by experts from various areas, engaged in legal consultation on the digital forensics investigation procedure and evidence collection/analysis report, forensics research development, evidence analysis and evidence collection.

In addition, the establishment and operation of a testbed to verify instances of copyright infringement by special-type OSPs such as webhard drives and P2P, and heavy uploaders, has helped to enhance the expertise and reliability of evidence analysis, and while allowing for the rapid establishment of a forensics technology support system.

(2) Research into Calculation of Criminal Proceeds from Copyright Infringement

Through the recent development of the content industry and the rapid spread of internet access, large amounts of illegally copied material are being distributed through illegal OSPs, with the damages from illegal online copying of software estimated to be KRW 114 billion in

2009. A legal provision concerning the confiscation of proceeds obtained through copyright infringement was enacted through the insertion of a clause into the Act on the Regulation and Punishment of Concealment of Gains from Crimes in December 2008, which went into effect on March 18, 2009.

Through research into the calculation of the amount of proceeds to be disgorged in relation to the crime of copyright infringement, a criminal proceeds standardization model dealing with such recent issues as fixed-rate system, cash conversion rate, and uploader payment amounts, has been derived. In particular, in case of fixed-rate system criminal proceeds, in determining the forfeitable amount of criminal proceeds obtained in violation of Paragraph(1) of Article 136 of the Copyright Act by webhard drives/P2P service firms, a method was proposed whereby the amount confiscated would be determined in accordance with the copyright infringement ratio of file catalogs which fixed-rate user downloads.

(3) Development and Operation of a Specialized Evidence Collection/Analysis Automated Tool for Digital Copyright Crimes

CFEC/CFEA (Copyright Forensics Evidence Collection/Analysis Tool), which provides prior inspection and database collection, analysis and reporting functions used to verify the upload of illegal copyrighted materials by special-type OSPs, was developed.





Development and Operation of CFEC/CFEA (Copyright Forensics Evidence Collection/Analysis Tool)

(4) Provision of a Digital Copyright Forensics Investigation Support Manual

An Investigation Support Manual was prepared, incorporating the 5-step digital copyright forensics procedure used to assist with copyright infringement investigations. The 1st step is

a preparatory step involving case determination and collection of information on crime type, illegal act, etc. The 2nd step involves on-site collection of digital evidence of the illegal act based on the information obtained in the 1st step.

In the 3rd step, the collected evidence is sent to the digital evidence analysis lab. The 4th step entails analysis of digital data within the digital evidence to collect digital evidence of the illegal act. Finally, in the 5th step, a digital analysis report is submitted and in case of a request for verification of facts, the digital evidence is re-analyzed and the facts confirmed.



Encouragement of Copyright Use and Dispute Resolution

- I. Building Copyright Information Systems
- II. Copyright Registration
- III. Copyright Dispute Resolution

I. Building Copyright Information Systems

1. Overview

Rapid advancement of digital technology has made it easier to make illegal reproduction of works in various ways. It has become urgent to develop technologies to prevent copyright infringement to create the environment for legitimate and fair use of works, and to collect and disseminate copyright-related information in order to promote copyright protection and fair use.

In response to such challenges, the KCC is operating the Copyright Information Center to accelerate its efforts to develop technology that could prevent infringement, to efficiently provide users with all relevant information on copyright, and to create an environment for fair copyright transactions based on such information.

Currently, the volume of copyrighted works has become enormous, and the information on some works are incorrectly listed or the information on the rights on some works are not even provided at all, causing inconveniences to the public in using works legally. As a measure to solve such problems, the Copyright Information Center has collected overall copyright information on works and provided information on works, the copyrights of which have been expired. These activities are to create environments in which legitimate use of works are encouraged.

2. Activities and Achievements

(1) Building Copyright Search Sites and Promotional Campaigns

In 2010, it expanded the site (www.right4me.or) which was established in 2007 in order to provide correct information on copyright, the ownership of which is unclear, and to provide information on the use of copyright according to statutory license. It has strived to clarify the ownership of copyright and to provide the information on the addresses of copyright holders and their management organizations so that the public can use copyright legally and "good"

faith" infringements, nevertheless illegal, can be prevented.

Additionally, it continuously carries out its public relations such as "Copyright Search Campaign" to clarify information on rights and to enhance the distribution of remunerations which have not been distributed

(2) Operation of the Free Use Site

Although the technological advancement contributed to various ways of creating works and easier creation of content, there is still little information regarding copyrights which may be used freely. Accordingly, the Center developed "Free Use Site" in 2007 in which overall information on public domain works including works whose copyright have expired is available for free use without copyright issues. This is designed to help reducing the content production costs in the related industries.

Also, it has continuously expanded and operated databases of expired copyrighted works in order to satisfy the increasing demands of the public for free use of works. It further revised the user interface for convenience and adopted search engines for efficient search. By these improvements users have been provided with various information more effectively and the users of free works have quadrupled compared to the previous year.

Status of Expired Works Database

Cases
27,302
5,068
794
2,850
36,014

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Free Use Site (http://freeuse.copyright.or.kr)

Status of Expired Works Use

Classification	2009	2010			
Number of Inquiries	139,969	661,302			
Number of Viewing the Original	53,440	294,379			
Number of Download	39,203	127,946			

II. Copyright Registration

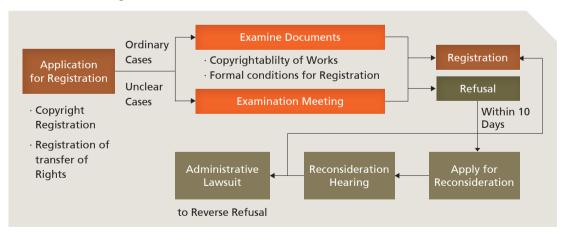
1. Overview

The copyright registration is a public notification system in which certain information on works (name of author, the initial year, month and date of creation and publication) and information on the change in copyright (assignments, restriction on disposal, establishment of the right of pledge, etc.) are registered in the official register. These information are open to the public for reading.

The registration process is as follows: ① Registration Consultation ② Completion of the Application Form ③ Application for Registration and Payment of the Registration fee

- 4 Registration Examination 3 Recording on Register 6 Issuance of Registration Certificate
- ⑦ Publication of Official report of Registration ® Post-registration Management (re-issuance of the registration certificate, changes to the registration information, placing registered works for public viewing and issuance of duplicates, etc.).

Procedure Chart of Registration



The benefits from copyright registration are the presumption of authorship, etc., the priority between conflicting transferees, the restoration of the copyright protection period, and the right to claim the infringing items to be withheld at the customs.

2. Activities and Achievements

(1) Integration of Copyright Registration System

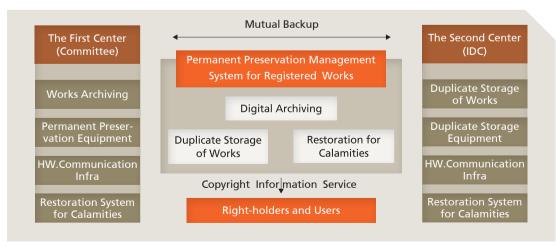
As the KCC has newly embarked on July 23, 2009, it integrated the existing Computer Program Registration System and the General Works Registration System.

The integrated copyright registration system has improved the convenience of the claimants and the efficiency of registration processes. And it provided plans to minimize the inconveniences and risks associated with the use of copyright information system by focusing on the stability and security of the system.

(2) Improvement of Copyright Registration Information Management

In order to preserve registered works safely, "The Project to Establish Environment to Permanently Preserve Registered Copyrighted works" has been carried out. The project involves the digitalization of and the overall management and preservation of registered works. This project is focused on the archiving (activities related to the digitization and storage of offline reproductions to make it possible for permanent use in case of damages to offline storage media or technical degradation of hardwares or softwares) of the registered copyrighted works and restoration system in case of unexpected calamities.

Management Chart for Permanent Preservation of Registered Works

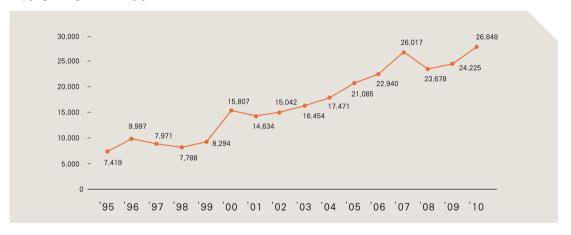


3. Evaluation and Outlook

The volume of copyright registration is steadily on the rise due to the increasing interests of the related industries and the society and the more diverse creation and wider use of works in this digitalized age.

In 2010, the improved registration procedures and services made the registration process more accessible and convenient to the public. Consequently, the total number of registration has increased to 26,848 which shows 10.8% increase from the previous year's number at 24,225.

Copyright Registration by year



Numbers of Registrations by Year and Subject-Matter

Year Category		'87 ~ '95	'96	'97	'98	'99	'00	'01	'02	,03	'04	'05	'06	'07	'08	'09	'10	Total
	Literary	860	127	64	84	64	218	495	625	822	991	1,521	1,792	1,890	1,875	2,309	3,773	17,510
W O R K S	Musical	51	35	1	21	112	290	101	214	248	238	313	362	659	744	987	1,387	5,763
	Theat- rical	-	-	-	-	-	1	6	2	11	5	4	14	3	16	27	25	114
	Artistic	756	66	13	50	159	712	1,774	2,842	2,919	2,435	4,816	3,779	3,599	4,278	5,075	4,632	37,905
	Archi- tectural	-	-	4	1	78	453	262	184	161	285	145	132	210	99	117	84	2,215

	Photo- graphic	6	-	-	1	4	18	43	93	339	736	1,048	3,877	6,350	2,993	378	447	16,333
	Cine- mato- graphic	455	29	186	41	20	109	473	287	432	800	732	723	660	247	238	676	6,108
W 0	Dia- grammtic	25	1	1	6	5	24	49	91	88	19	265	440	564	506	400	742	3,226
R K S	Compil -ation	42	3	2	2	16	106	273	427	658	706	696	796	1,101	1,414	1,079	1,330	8,651
	Deriva- tive	-	-	-	-	-	7	99	193	772	846	795	180	252	197	277	451	4,069
	Pro- gram	29,442	9,736	7,700	7,582	7,836	13,854	11,018	10,062	9,939	10,299	10,528	10,686	10,623	11,190	11,855	12,483	184,833
	Other	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	1
Oth er	Perfor- mances	-	-	-	-	-	-	1	-	1	-	2	61	24	4	93	24	210
Subj ect Matt ers	Phono- grams	162	-	-	-	-	14	37	21	49	82	184	68	36	73	1,366	705	2,797
Pub lica tion	Compi- lation Works	-	-	-	-	-	-	2	-	-	2	-	2	4	-	3	-	13
R	Literary Works	-	-	-	-	-	-	-	-	6	3	5	4	2	3	-	3	26
l G	Artistic Works	-	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-	4
H T S	Deriva- tive Works	-	-	-	-	-	-	-	-	-	1	-	-	1	2	2	-	6
E: Pu	rogram xclusive blication Rights	5	-	-	-	-	1	1	-	7	5	4	13	1	2	1	-	40
	i-Generis base Rights	-	-	-	-	-	-	-	-	2	14	27	11	38	35	18	86	231
	Total	31,804	9,997	7,971	7,788	8,294	15,807	14,634	15,042	16,454	17,471	21,085	22,940	26,017	23,678	24,225	26,848	290,055

As the interests on copyright as well as the use of copyright information on the internet have increased, it is necessary to continuously enhance and improve registration works and information services through websites and mobile services. Also, as the information on the copyright holders is stored on databases, it would be essential to improve the security system from the thereat and attack by the hackers who are becoming more sophisticated.

III. Copyright Disputes Resolution

1. Overview

The development of information technology and the resulting emergence of various media are rendering disputes increasingly complex, varied, and frequent. Resolving all these disputes in a court of law can be complicated, costly, and time-consuming. An alternative option of litigation is alternative dispute resolution ("ADR"), which consists of mediation, conciliation and arbitration. The KCC specializes in dispute resolution and is responsible for mediation and conciliation when a dispute over a copyright arises.

The conciliation and mediation system of KCC have many advantages. First, the members of the conciliation board have high-level expertise in copyright disputes, and applicants or complainants can resolve disputes more readily. Second, once the KCC receives an application for conciliation, the conciliation process is completed within three months. Third, the dispute resolution costs are low and confidentiality of the concerned parties is guaranteed. Fourth, the resolution of conciliation, once concluded, would have the same effect as a judicial resolution, thereby making enforcement possible. Fifth, either the right-holder or the infringer can request conciliation.

(1) Relevant Statutes Governing ADR Process of the KCC

Paragraph (1) of Article 112 (Establishment of the KCC) of the Copyright Act sets forth the mission of the KCC as follows: "The Korea Copyright Commission shall be established to deliberate matters concerning copyright and other rights protected under this Act and mediate and conciliate disputes concerning copyright."

Subparagraph (1) of Article 113(Functions) of the Copyright Act entrusts the KCC with the responsibility "to mediate and conciliate disputes."

The mediation system and its procedures are stipulated in Article 113-2(Mediation) of

the Copyright Act and Article 59-2(Mediation) of the Enforcement Decree of the same Act. The conciliation system and its procedures are stipulated in Articles 114 through 118 of the Copyright Act and Articles 60 through 63 of the Enforcement Decree of the same Act.

(2) Subjects of Mediation and Conciliation in Copyright Disputes

The subjects of dispute mediation and conciliation by the KCC are disputes about rights protected under the Copyright Act, which include disputes over author's moral rights or economic rights, disputes over neighboring rights, disputes over remuneration for use for broadcasts, and disputes over the rights of database producers.

Disputes over moral rights include cases where a previously undisclosed work has been disclosed without the author's permission; cases where the name of the author is not indicated or indicated not in the same manner that was already adopted by authors; and cases where the content, forms, and titles of works are changed without the author's permission. Disputes over economic rights include cases where works are reproduced or publicly performed without permission from the right-holders; cases where works are publicly transmitted by wire or wireless means without permission; cases where paintings or photographs are exhibited without permission; and cases where works are translated, arranged, adapted, or produced into movies without permission from the right-holders.

Disputes over neighboring rights include cases where performances are broadcast without permission by performers such as singers and instrumentalists; cases where commercial phonograms in which performers' performances are recorded are rented for profit-making purposes without permission; and cases where broadcasts are rebroadcast simultaneously, made into sound or visual recordings, or photographed without permission by broadcasting organizations.

Conciliation by the KCC can also be requested when agreement is not reached about remuneration that should be paid by broadcasting organizations to performers and phonogram producers for broadcasting commercial phonograms (Paragraph (4) of Article 75 of the Copyright Act).

(3) Effect of Mediation and Conciliation of Copyright Disputes

Paragraph (1) of Article 117(Conclusion of a conciliation) of the Copyright Act states that conciliation shall be concluded by writing the terms of agreement between the parties in a protocol. Paragraph (2) of the same Article states that the protocol of the conciliation as referred to in Paragraph (1) shall have the same effect as a judicial resolution, unless it is concerned with matters which are outside of the capacity of the parties to dispose thereof.

In other words, an agreement reached by parties voluntarily shall have the same legally binding effect as a court ruling. As a basis to grant an effect of writ of execution to a conciliation protocol, the court provides the rule on granting a writ of execution to a conciliation protocol from various dispute resolution committees (Supreme Court Rule No. 1198).

On the other hand, when an agreement is reached between the parties through mediation, a letter of mediation is to be written together with the mediator. The letter of mediation has the same effect as a civil settlement in which an agreement cannot be disregarded without valid reasons. Any failure to carry out the terms of agreement shall be resolved through litigation.

(4) Mediation and Conciliation Procedures

The following is a brief explanation of the general process of mediation or conciliation at the KCC.

1) Consultation for Copyright Disputes

The KCC provides consultation through telephone, in-person visits or internet.

Receipt of a Mediation or Conciliation Application and Designation of a Responsible Conciliation Division or Mediator(s)

An applicant for conciliation or mediation shall indicate the parties, purpose and reason for such application. Once received, the chairperson of the KCC designates a conciliation division or mediator most suitable for the case and forwards the application thereto. An application

for board in which the amount of request is less than KRW 5 million is forwarded to a single-member conciliation division. Most disputes where the amounts of request are relatively small and where simple copyright contracts are involved are handled through mediation.

3) Scheduling Mediation and Conciliation Dates

The conciliation board or mediator to which a case is referred schedules a date for a hearing and requests attendance by both parties. At the hearing, the parties will be given opportunities to state their arguments. The hearing date for conciliation will be set approximately in 3 to 4 weeks after receipt of application, and the date for mediation will be set earlier.

4) Investigation and Review of Mediation and Conciliation Cases

Once a date is set for mediation or conciliation, the conciliation board or mediator(s) and the KCC will prepare for the hearing by fully reviewing the case with the mediation or conciliation application and other documents submitted by both parties and by having telephone conversations with the concerned parties or other interested parties to ensure efficient proceedings at the hearing.

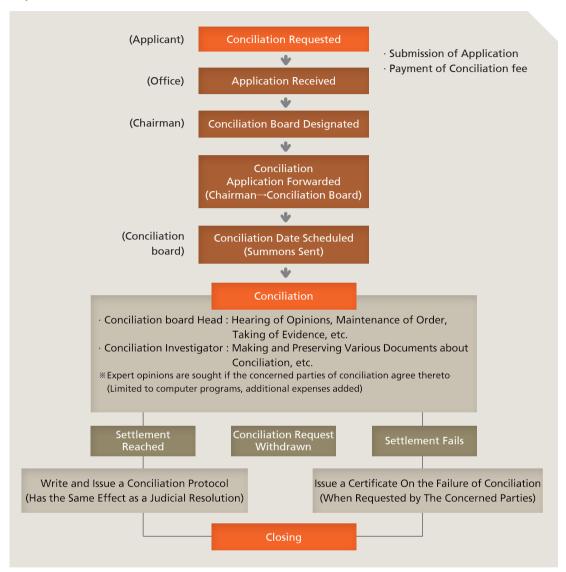
5) Proceedings at a Mediation and Conciliation Hearing

A mediator or conciliation board head, if necessary, can request an attendance of a person of interest and demand supplementation of documentary evidence and can investigate evidence through witness testimony, documents, verification of facts or expert opinions. Statements can be made either in writing or orally at the hearing. An agreement will be actively sought by verifying and considering both parties' intentions and statements.

6) Closing of Mediation and Conciliation

When an agreement is reached through conciliation or mediation, a letter of conciliation or mediation is written to give effect thereto. If the parties disobey the request of appearance or don't reach an agreement, the case will be closed in 3 months after the receipt of application and the reasons for closing will be written and kept on record.

Dispute Resolution Process



2. Activities and Achievements

(1) Operation of Conciliation Board

The Conciliation Board consists of 11 divisions(7 multi-member divisions and 4 single-member divisions). There were 62 applications for conciliation out of which 23 cases were settled, 17 cases failed to reach a settlement and 7 cases were withdrawn. Fifteen cases are

still pending in 2011. The rate of settlement in 2010 reached 57.5%.

The above 62 applications can be classified into 18 literary works, 6 musical works, 12 artistic works, 7 photographic works, 2 visual works, 1 diagrammatic work, 8 computer program works, 1 compilation work and 7 derivative works.

Number of Conciliations and	l Settlement Rate by year
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Year	Settled	Failed	Withdrawal	Dismissed	Returned	Pending	Total	Settlement Rate (%)
2009	19	8	6	_	-	-	33	70.3%
2010	23	17	7	_	_	15	62	57.5%
Total	42	25	13	0	0	15	95	-

Number of Conciliations per Subject Matter by year

Year	Lite rary Works	Musical Works	Theat rical Works	Artistic Works	Archi tectural Works	Photo graphic Works	Cine mato graphic Works	347 1	Com puter Progr am Works	Deriv ative Works	Comp ilation Works	Perfor mances / Phono grams	Data base	Total
2009	6	2	1	2	-	7	-	_	10	-	1	4	-	33
2010	18	9	-	12	-	7	2	1	8	-	1	4	_	62
Total	24	11	1	14	0	14	2	1	18	0	2	8	0	95

(2) Operation of Regional Circuit Conciliation Boards



Daegu Regional Circuit Conciliation Boards

The two regional circuit boards were operated as a pilot program in Busan and Daegu twice in 2010. Previously, attending the hearings which take place in Seoul caused the parties to affect their businesses as they had no choice but to attend each hearing which is mandatory to facilitate the conciliation. The regional boards are designed to provide regional venues for the conveniences of the parties involved.



Copyright Collective Management Organizations

- I. Introduction
- II. Facts

I. Introduction

A copyright collective management ¹¹ system, based on the Copyright Act of Korea, has been operating. The Korea Music Copyright Association, the Federation of Korean Music Performers, and the Korean TV & Radio Writers Association were authorized by the Minister of Culture and Public Information in 1988 to provide collective management services. Thereafter, the other collective management organizations have obtained permission for collective management from the Minister.

The following 12 collective management organizations, each covering different categories of works, are in operation with authorization from the Minister of Culture, Sports and Tourism: the Korea Music Copyright Association, the Federation of Korean Music Performers, and the Korean Association of Phonogram Producers in the music area; the Korea Movie and Video Industry Association and the Korean Film Producers Association in the cinematographic works area; the Korea Broadcasting Performers' Association in the broadcasting area; the Korea Reprographic and Transmission Rights Association, the Korean Society of Authors, the Korean TV & Radio Writers Association, and the Korean Scenario Writers Association in the literary works area; the Korea Creative Content Agency in the public content area; and lastly, the Korea Press Foundation in the news area.

Collective Management Organizations

Category	Organization	Major Copyrights Managed
Music	KOMCA	Right of public performance, right of broadcasting, right of reproduction and right of interactive transmission of music works
Music	KAPP	Neighboring rights of phonogram content
	FKMP	Neighboring rights of music performers

¹¹ Copyright collective management refers to on-going management of economic rights, publication rights, neighboring rights, or rights of licensing these rights on behalf of the holders of such rights.

	KTRWA	Right of broadcasting, right of reproduction, right of distribution, right of interactive transmission, and right of production of derivative works for broadcast scripts				
Literature	KOSA	Right of reproduction, right of distribution, right of interactive transmission, and right of broadcasting of literary works				
	KSWA	Copyrights of scenarios used in movies, etc.				
	KRTRA	Right of reproduction and right of interactive transmission of literary works				
Cinemato-	KFPA	Right of reproduction and right of interactive transmission of movie films				
graphic Work	KMVIA	Right of public performance of movie film (Applies to performances through videos and DVDs, etc.)				
Broadcast	KBPA	Neighboring rights of performers such as tv actors, voice actors, etc.				
Public and	KOCCA	Copyright of public cultural content in digital form				
Media	KPF	Copyright of news				

II. Facts

1. Korea Music Copyright Association ("KOMCA")

The Korea Music Copyright Association, launched in 1964, received a permission as a collective management organization in 1988 and has approximately 12,000 members as of 2010 and is the largest in terms of the collection of copyright royalties among such organizations. KOMCA's primary function is the management of the right of public performance, the right of broadcasting, the right of interactive transmission, the right of digital sound transmission, the right of reproduction, and the right of rental, etc in Korea. It collects royalties from users of musical works and distributes them to its members according to the distribution regulations. For example, KOMCA has the discretion to authorize use of musical works for broadcasting organizations, webcasting services, video record companies, manufacturers of instrumental accompaniment machines, karaoke establishments, advertising agencies, wireless and wire internet operators, sports stadiums, stage performances, airlines,

entertainment establishments, hotels, department stores, cable television operators, Publishing companies, film producers, music-enabled phone companies, and amusement facilities.

KOMCA works at the forefront to protect the members' rights and interests at home and abroad by concluding reciprocal management contracts with foreign music copyright organizations. It has reciprocal management contracts with 39 organizations in 37 nations for the right of public performance and the right of broadcasting. Also, it has reciprocal management contracts with 39 organizations in 42 nations for the right of reproduction. In 2004, it successfully hosted the General Assembly of the International Confederation of Societies of Authors and Composers ("CISAC"), involving a total of 763 representatives from 140 organizations in 80 nations.

KOMCA took decisive legal action against the illegal use of musical works on the internet and played a leading role in pressuring 'Soribada' and 'Bugs' into pay services for downloads. In August and October of 2009, it concluded a joint copyright protection agreement with 'Naver' and 'Daum', Korea's major portal sites, making an active effort for protection of works on the internet. In 2008, it established an Information technology Strategy Plan(ISP) and it has improved effectiveness in collection and distribution of royalties by upgrading its collective management system through the implementation of its System Integration(SI) project.

2. Korean Association of Phonogram Producers ("KAPP")

The Korean Association of Phonogram Producers was established in 2001 to protect the rights and interests of phonogram producers and to manage the neighboring rights. It received a permission as a collective management organization in 2003 and performs collective management of the neighboring rights for about 3 million music titles held by some 2,175 phonogram producers in Korea and overseas as of 2010. It has 35 staff members currently.

As one of its notable achievements, KAPP effectively pressured streaming and P2P services to charge for music downloads by taking strong legal action against 'Bugs' and 'Soribada', the two leading internet sites that were allowing users to download music free of charge. After that, it is now actively pursuing legal action against webhard operators and smartphone companies for their models enabling illegal sharing of phonogram in the application. It is also involved in negotiations with them to adopt subscription-based services. Furthermore, to enhance users' awareness of copyright, KAPP also organized the "Bulkkeun Movement," a campaign to eradicate illegal phonograms and induced substantial public

participation. In addition, KAPP held workshops for working-level employees and staffs in the music industry as part of its ongoing effort to promote information sharing and mutual understanding among various parties in interest in the industry.

Additionally, as a registration organization for the Integrated Copyright Number ("ICN") and Universal Content Identifier ("UCI") Code systems, KAPP has been carrying out issuance of standardized music code. Also, it joined the Digital Data Exchange (DDEX), which is an international organization for standardizing distribution of digital phonograms. KAPP is the first one to join it in Asia and has been an active participant. KAPP has managed the Korea Music Data Center ("KMDC") by which it has collected all the phonographic records made in Korea and digitalized and put them in data bases.

KAPP has conducted annual meetings with the International Federation of the Phonographic Industry ("IFPI") and Recording Industry Association of Japan ("RIAJ") and also has actively pursued exchange of information with phonographic record producers in Hong Kong and Vietnam in order to promote interests of producers in respective countries.

3. Federation of Korean Music Performers ("FKMP")

The Federation of Korean Music Performers was established in 1988 to protect the rights and improve the working environment of music performers such as popular singers, instrumentalists, Korean traditional musicians, and western classical musicians. It received a permission as a collective management organization in 2000. As of 2010, it has 21 employees and approximately 4,100 performers as individual members. As its group members, it has the Korea Singers' Association, Inc., the Korea Recording Musician Association, the Association to Collect Korea's Sounds, Inc., the Singers Committee and Music Playing Committee of the Korea Entertainers Association, the Music Association of Korea, and the Korean Traditional Music Association.

Performers have various economic rights such as right of reproduction, right of broadcasting, right of interactive transmission, right of distribution, right of remuneration for digital sound transmission, and right of remuneration for public performances. However, it is quite difficult for individual performers to exercise each and every right. It is, moreover, nearly impossible to collect by themselves royalties and compensation for neighboring rights when their songs or instrumental music performances are used on TV, radio, internet, or at various events. Thus, FKMP collects and distributes remuneration to which performers are entitled.

FKMP has also taken action on behalf of its members in multi-faceted ways such as staging a campaign to claim performers' rights and enhancing cooperation with relevant organizations to prevent losses incurred due to illegal reproductions. Also, it has entered into cooperative management contracts with foreign organizations in order to protect the rights of the performers overseas.

4. Korean TV & Radio Writers Association ("KTRWA")

KTRWA, which was founded in 1962, received a permission as a collective management organization in 1988. As of 2010, it has 10 employees and 2,206 members whose works have been aired through broadcasting stations.

Various works and broadcast programs authored by the members of the Association have successfully been launched not only into the domestic broadcasting industry but also into foreign countries.

It has reaped significant results in gaining recognition for the significance of copyright through cooperation with Korean academic societies and overseas copyright organizations. In addition, the Association discovers promising writers through its Korean TV & Radio Writers Association Training Center and publishes the monthly TV & Radio Writers as part of its public relations activities. It also confers awards to broadcasting writers and offers continuing education for its members in order to encourage further self-development as writers.

5. Korean Society of Authors ("KOSA")

KOSA received its permission as a collective management organization in 1989 to manage the rights of copyright holders in literature, fine arts, photograph, play and visual works. As of 2010, it has approximately 2,600 individual members and 70 group members. The predecessor of KOSA is called the "Korea Association of Authors" which was founded in 1984 for the purpose of preventing illegal publication by publishers and protecting the right of the authors.

KOSA has an authority to allow the publishers, broadcasting organizations, e-Learning companies, public organizations and internet users to use the works of the members. If a member's work is being used without permission, KOSA pursues civil or criminal remedies

as a way to protect the rights of its members. Also, it handles such matters as concluding license agreements on copyright matters in an attempt to support and encourage authors to concentrate on creative works and to increase the volume of works.

Also, KOSA has joined foreign copyright organizations such as CISAC in order to encourage the use of domestic works overseas as well as to provide necessary protection.

6. Korean Scenario Writers Association ("KSWA")

Established in 1954, the Korean Scenario Writers Association is dedicated to protecting the rights of scenario writers including their copyright and to assisting in improving the quality of their works. KSWA received its permission as a collective management organization in 2001 and has approximately 130 members as of 2010. It discovers and supports budding writers, rewards meritorious members, and endeavors to improve the welfare of its members. Additionally KSWA contributes to the development of culture and arts by publishing research findings and film related publications and holding research presentations and lectures on screenplays.

7. Korea Reprographic and Transmission Rights Association ("KRTRA")

The Korea Reprographic and Transmission Rights Association was established on July 1, 2000 as a copyright collective management organization to manage the rights of reproduction and transmission of works on behalf of the right-holders. As of 2010, KRTRA has a collective management business project team, a remuneration team and a management support team within its Executive Office. The group member of KRTRA includes KOSA, KOMCA, KTRWA, KSWA, the Korean Publishers Association, and the Korean Association of Academic Societies.

Besides its function as a collective management organization, KRTRA was designated as an organization in 2003 to receive remuneration from libraries for the use of copyrighted materials and to receive remuneration from schools for classroom teaching in 2008. Furthermore, it strives to protect copyright by various means such as collecting and discarding illegally-reproduced publications and making efforts to research and advance the copyright laws as an organization in charge of a forum for advancing the copyright matters. As a regular member of the International Federation of Reproduction Rights Organizations ("IFRRO"), it

has been working hard to conclude reciprocal management contracts with foreign associations for collective management of rights of reproduction in an attempt to establish infra-structures for convenient use of copyrighted works from foreign countries.

8. Korean Film Producers Association ("KFPA")

Established in 1994, the Korean Film Producers Association is an organization of currently active producers of Korean films, and plays a central role in improving the quality of Korean films and promoting them overseas. It received its permission as a collective management organization in November 2005 and has about 72 members as of 2010.

KFPA is actively engaged in protecting copyright and in carving out larger market share with its collective management and monitoring services. Also, it considers and studies various alternatives for creating stable environment for movie-making industries and for more rational movie production.

9. Korea Movie and Video Industry Association ("KMVIA")

The Korea Movie and Video Industry Association was founded in 1999 in order to protect the rights and interests of copyright holders, to promote cinematographic industries and to cultivate more wholesome culture of movie and video for the public. It received its permission as a collective management organization in 2005. As of 2010, it has 72 companies as members (58 regular members, 7 associate members and 7 special members).

KMVIA manages in collective cinematographic works, collects and distributes copyright royalties, protects the rights and interests of copyright holders. Its main activities include research on the distribution of cinematographic works and development of relevant industries; online and offline crackdowns and monitoring to eradicate illegal reproduction of cinematographic works; response to copyright infringements and dispute conciliation to protect the rights and interests of members; and suggestion of recommendations to improve laws and systems to protect and promote the use of copyrighted works. It also conducts public campaigns such as "Good Down-loader Campaign" to enhance awareness of copyright protection while at the same time supporting users to use cinematographic works more safely and easily.

10. Korea Broadcasting Performers' Association ("KBPA")

The Korea Broadcasting Performers' Association was established in 2001 to protect and advance the neighboring rights of tv actors, voice actors, and comic actors, etc. Having received a permission as a collective management organization in 2002, it has approximately 3,800 members as of 2010.

The Association is entrusted with the neighboring rights of performers appearing in broadcasting organizations and collects royalties for such rights from broadcasting organizations for distribution to the right-holders. It has agreements with nine regional private broadcasting organizations that constitute a national network such as KBS, MBC, EBS, OBS, and SBS. It also concluded special agreements with 31 cable TV channels such as cartoon channel of CATV station, On Media, CJ Media, MBC Drama Net, CU Media, and Joongang Media Q to collect and distribute royalties for neighboring rights.

11. Korea Creative Content Agency ("KOCCA")

Based on Article 31 of the Act on Promotion of the Cultural Industry, the Korea Creative Content Agency was established on May 7, 2009 through the consolidation of the Korea Culture and Content Agency, the Korea Broadcasting and Movie Industry Institute, the Korea Game Development & Promotion Institute, the Culture Content Agency, and digital content section of the Korea Software Promotion Agency. The Korea Culture and Content Agency, which was the predecessor of KOCCA, received a permission as a collective management organization in 2005. It has about 200 employees as of 2010. KOCCA covers all areas of content and has built a comprehensive support system to develop the content industry.

KOCCA supports the production and development of content and creative works in order to promote various industries in broadcasting and cinematographic content, games, cartoons, animation and music. It also discovers and supports the development of CT technology and combined content while assisting the content industries to gear up for more export to overseas markets by holding content fairs and assisting them on investment and financing. Additionally, it coducts researches and studies on policies and systems for the promotion of cultural industries and supports the development of specialized human resources regarding cultural industries.

12. Korea Press Foundation ("KPF")

The Korea Press Foundation, based on Article 29 of the Newspaper Promotion Act, began its operation in February 2010 to promote the newspaper and internet news and to create the wholesome culture of reading for the public. The foundation is the outcome of consolidation of the former Korea Press Foundation (predecessor of KPF), Newspaper Promotion Commission and Newspaper Circulation Institute. The former Korea Press Foundation received a permission as a collective management organization in 2006. As of 2010, it has 128 employees and helps promoting competitiveness of digitalized media industry and supporting the creation of high quality news content. It also strives to establish infrastructure for effective and efficient distribution of news and to contribute to the continuous development of media industry.

KPF is engaged in some projects as follows: for developing press industry, for improving the publication and distribution systems for news, for supporting Korean media's attempt to establish foreign branches and foreign exchange programs, for managing and operating the funds for promotion of the press, for providing research, education and training for the promotion of the press, and carrying out other businesses given by the MCST.





Appendices

- I. Status of Copyright Industries
- II. Copyright Statistics
- III. Main Activities in 2010
- IV. Directory of Major Organizations

I. Status of Copyright Industries

The cultural content industry based on copyright, aided by the development of digital technology and mass communications, is undergoing a continuous expansion on both a qualitative and quantitative level. The primary copyright-based industries in 2009, as evidenced through their widespread enjoyment in pop culture, are examined below.

1. Publishing Industry

There are approximately 28,000 companies in the publishing industry, with an estimated 207,000 people employed in the sector. Total sales for the publishing industry amount to KRW 21 trillion, with a value-added of KRW 8.7 trillion.

Status of Publishing Industry

(Unit: No., No., KRW million, US\$ thousand)

Classification	No. of Businesses	No. of People Employed	Sales	Value Added	Amount Exported	Amount Imported
Scale	28,474	206,926	20,609,123	8,736,207	250,764	348,336

^{*} Data: 2010 Content Industry Statistics

In case of electronic publishing, which has opened a new chapter in publishing, the electronic publication certification system is currently being operated. In 2009, some 2,030,000 cases received electronic publication certification. Since 2004, there have been a total of 2,430,000 electronic publication certification cases with 1,458 businesses benefitting.

Status of Electronic Publication Certification

(Unit: Cases, No.)

Classification	2004	2005	2006	2007	2008	2009
Certification Cases	31,194	3,281	45,029	6,987	311,805	2,034,961
Total Certification Cases			2,433	3,257		
No. of Businesses Exempt from VAT		1,458				

^{*} Data: 2010 Korean Publication Yearbook

(Unit: No., KRW million, No.)

Publishing companies comprise the highest percentage of total sales in the publishing industry at 39%, followed by wholesale and retail publishing companies at 35.5% and printing companies at 19.8%.

Status of Publishing Industry Companies by Category

Category	No. of Businesses	Total Sales	No. of People Employed*
Publishing	4,744	8,030,674	56,161
Printing	13,532	4,073,941	53,816
Wholesale & Retail Publishing	7,120	7,306,158	32,381
Online Publishing and Distribution	174	1,149,481	10,401
Publishing Leasing	2,904	48,869	2,198
Total	28,474	20,609,123	154,957

^{*} excludes delivery workers, Data: 2010 Content Industry Statistics

2. Music Industry

There are approximately 38,000 businesses in the music-related industry, with an estimated 76,000 people employed in the sector. Total sales in the music industry amount to KRW 2.7 trillion annually, with a value-added of KRW 1 trillion.

Status of Music Industry

(Unit: No., No., KRW million, US\$ thousand)

Classification	No. of Businesses	No. of People Employed	Total Sales	Value Added	Amount Exported	Amount Imported
Scale	38,259	76,539	2,740,753	1,022,766	31,269	11,936

^{*} Data: 2010 Content Industry Statistics

Karaoke businesses comprised the highest percentage of total sales in the music industry at 48.9%, followed by online music distribution companies at 20.8% and music production companies at 13.1%.

Status of Music Industry Companies by Category

(Unit: No., KRW million, No.)

Category	No. of Businesses	Total Sales	No. of People Employed
Music Production	1,266	360,329	2,429
Music and Audio Publishing	65	10,100	81
Records Reproduction and Distribution	66	83,026	278
Wholesale & Retail Records	221	120,039	753
Online Music Distribution	336	569,601	2,479
Musical Performance	441	257,662	2,628
Karaoke	35,864	1,339,996	67,891
Total	38,259	2,740,753	76,539

^{*} Data: 2010 Content Industry Statistics

3. Film Industry

There are approximately 4,100 companies in the film industry, with an estimated 28,000 people employed in the sector. Total sales in the film industry amount to KRW 3.3 trillion annually, with a value-added of KRW 1.1 trillion.

Status of Film Industry

(Unit: No., No., KRW million, US\$ thousand)

Classifi	cation	No. of Businesses	No. of People Employed	Total Sales	Value Added	Amount Exported	Amount Imported
Sca	le	4,109	28,041	3,362,815	1,106,366	14,122	73,646

^{*} Data: 2010 Content Industry Statistics

Film production, support and distribution companies comprised the highest percentage of total sales in the film industry at 92.7%, followed by DVD/VHS production and distribution companies at 7.3%.

Status of Film Industry Companies by Category

(Unit: No., KRW million, No.)

Category	No. of Businesses	Total Sales	No. of People Employed
Film Production, Support and Distribution	1,143	3,117,414	22,015
DVD/VHS Production and Distribution	2,966	245,401	6,026
Total	4,109	3,362,815	28,041

^{*} Data: 2010 Content Industry Statistics

4. Broadcasting Industry

There are approximately 838 companies in the broadcasting industry, with an estimated 34,000 people employed in the sector. Total sales in the broadcasting industry amount to KRW 12.7 trillion annually, with a value-added of KRW 5.1 trillion.

Status of Broadcasting Industry

(Unit: No., KRW million, US\$ thousand)

Classification	No. of Businesses No. of People Employed 838 34,308		Total Sales	Value Added	Amount Exported	Amount Imported
Scale	838	34,308	12,768,963	5,165,349	184,577	183,011

^{*} Data: 2010 Content Industry Statistics

Program production and supply companies comprised the highest percentage of total sales in the broadcasting industry at 41.2%, followed by terrestrial broadcasting companies at 28.5% and cable broadcasting companies at 19.9%.

Status of Broadcasting Industry Companies by Category

(Unit: No., KRW million, No.)

Category	No. of Businesses	Total Sales	No. of People Employed
Terrestrial Broadcasting	60	3,640,694	13,757
Cable Broadcasting	199	2,540,902	5,642
Satellite Broadcasting	2	530,891	443

Program Production and Supply	155	5,260,301	9,479
Independent Producers	393	796,141	4,748
Total	809*	12,768,929	34,069*

Data: 2010 Content Industry Statistics
* estimate, does not reflect the actual figure

5. Software Industry

There are approximately 7,600 companies in the software industry, with an estimated 138,000 people employed in the sector. Total volume in the software industry amounts to KRW 35.7 trillion.

2009 Main Indicators of the Domestic Software Industry

Classification	Total Volume	Ratio of Value Added	Amount Exported	No. of People Employed	No. of Companies
Scale	KRW 35.7 trillion	50.3%	US\$7.99 billion	138,000	7,625*

Data: 2010 Software Industry White Paper * estimate, does not reflect the actual figure

The IT services area comprised the highest percentage of total volume in the software industry at 61.9%, followed by embedded software at 28.9% and packaged software at 9.2%.

Total Volume of Software by Category

Classification	Embedded	IT Services	Packaged Software	Total
Scale	10.3	22.1	3.3	35.7

Data: 2010 Software Industry White Paper

(Unit: KRW trillion)

II. Copyright Statistics

1. Statistics on the Performance of the KCC

(1) Copyright Education by Year and Category

Classification	Target	Education Pro	gram	2007	2008	2009	2010
		Pilot Hands-on C Classes	opyright	745people (20 Sessions)	3,479 (79)	4,095 (117)	10,669 (198)
	Youth	Operation of the C Research Sch		12,000 (15)	18,400 (23)	21,600 (27)	42,856 (50)
		Trial Run of the C Theater Gro		-	-	-	8,125 (20)
		Pilot Hands-on C	opyright	20 (1)	80 (2)	120 (2)	151 (2)
Education of Copyright	Copyright ringement Adult		opyright nool	50 (2)	41 (1)	1,080 (1)	67 (2)
Prevention		Copyright Educ (on-line)	cation	-	-	-	1,036 (20)
		Training of Public (on-line)	Officials	-	-	223 (8)	248 (10)
		On-Site Copyright I	Education	96,160 (295)	120,201 (336)	93,977 (374)	282,856 (2,459)
	General Public	Education Pertal Suspension of Pro Conditional upon th of Copyright Edu	secution ne Receipt	-	161 (3)	7,812 (72)	3,444 (75)
	Workers in the	Copyright Culture	: School	175 (4)	178 (4)	182 (7)	69 (3)
Training of	Cultural Industry	Copyright Acad (off-line)	demy	229 (10)	258 (10)	250 (12)	202 (10)
Copyright Professionals	Lec	Faculty Training	off-line	80 (2)	75 (2)	76 (2)	79 (2)
	turers	Faculty Training	on-line	1,209 (1)	2,727 (5)	3,305 (7)	3,308 (12)

Training of Copyright Professionals	Lecturers	Training of Copyright Lecturers	93 (3)	71 (3)	73 (3)	93 (4)
		Copyright Education Workshops for Textbook Authors	-	-	44 (1)	221 (3)
Worksh	ops	Workshops for Faculty Training	-	15 (1)	26 [1]	183 (2)
etc.		Training Workshops for Workers in the Cultural Content Industry	-	15 (1)	-	46 (2)
		Copyright Experts Forum	130 (2)	-	-	100 (6)

(2) Correction recommendations pursuant to Article 133-3 of the Korea Copyright Act by Channels.

(Unit : No.)

			Correction recommendation									
Classif	fication	Total	Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions							
	Total	85,085	42,794	42,200	91							
2010	Web hard	82,413	41,458	40,864	91							
year	P2P	2,140	1,070	1,070	-							
	Portal, Community	532	266	266	-							

(3) Number of Registrations by Year and Subject Matter

Cate	Year	'87 ~ '95	'96	'97	'98	'99	'00	'01	'02	'03	'04	'05	'06	'07	'08	'09	'10	Total
W O R K S	Literary	860	127	64	84	64	218	495	625	822	991	1,521	1,792	1,890	1,875	2,309	3,773	17,510

	Musical	51	35	1	21	112	290	101	214	248	238	313	362	659	744	987	1,387	5,763
	Theat- rical	-	-	-	-	- 1	1	6	2	11	5	4	14	3	16	27	25	114
	Artistic	756	66	13	50	159	712	1,774	2,842	2,919	2,435	4,816	3,779	3,599	4,278	5,075	4,632	37,905
	Archi- tectural	-	-	4	1	78	453	262	184	161	285	145	132	210	99	117	84	2,215
	Photo- graphic	6	-	-	1	4	18	43	93	339	736	1,048	3,877	6,350	2,993	378	447	16,333
W O R K S	Cine- mato- graphic	455	29	186	41	20	109	473	287	432	800	732	723	660	247	238	676	6,108
5	Diag- rammtic	25	1	1	6	5	24	49	91	88	19	265	440	564	506	400	742	3,226
	Compi- lation	42	3	2	2	16	106	273	427	658	706	696	796	1,101	1,414	1,079	1,330	8,651
	Deriva- tive	-	-	-	-	-	7	99	193	772	846	795	180	252	197	277	451	4,069
,	Prog- ram	29,442	9,736	7,700	7,582	7,836	13,854	11,018	10,062	9,939	10,299	10,528	10,686	10,623	11,190	11,855	12,483	184,833
	Other	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	1
Oth er Subj	Perfor- mances	-	-	-	-	-	-	1	-	1	-	2	61	24	4	93	24	210
ect Matt ers	Phonogr- ams	162	-	-	-	-	14	37	21	49	82	184	68	36	73	1,366	705	2,797
	Compi- lation Works	-	-	-	-	-	-	2	-	-	2	-	2	4	-	3	-	13
Pub lica tion	Literary Works	-	-	-	-	-	-	-	-	6	3	5	4	2	3	-	3	26
RIG HTS	Artistic Works	-	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-	4
1110	Deriva- tive Works	-	-	-	-	-	-	-	-	-	1	-	-	1	2	2	-	6
E) Pu	rogram cclusive blication Rights	5	-	-	-	-	1	1	-	7	5	4	13	1	2	1	-	40
	-Generis base Rights	-	-	-	-	-	-	-	-	2	14	27	11	38	35	18	86	231
	Total	31,804	9,997	7,971	7,788	8,294	15,807	14,634	15,042	16,454	17,471	21,085	22,940	26,017	23,678	24,225	26,848	290,055

(4) Dispute Conciliation Cases by Year and Subject Matter

Year	'88	'89	'90	' 91	'92	'93	'94	'95	'96	'97	'98	'99	'00	'01	'02	,03	'04	'05	'06	'07	'08	'09	'10	Total
Category																								
Literary	6	5	6	13	19	18	30	12	10	6	13	8	7	19	32	29	14	31	24	13	9	10	18	352
Musical	2	-	-	1	1	1	2	13	6	5	9	-	1	3	7	29	3	1	30	4	15	3	6	142
Theat- rical	-	1	-	1	-	-	-	-	-	-	-	-	1	1	1	-	-	-	-	-	-	1	-	6
Artistic	-	1	-	4	2	6	6	7	1	11	20	14	9	26	23	4	33	12	5	8	5	7	12	216
Archi- tectural	-	-	-	-	-	-	-	-	-	-	-	-	1	2	1	1	1	1	-	-	-	-	-	7
Photo- graphic	1	1	7	1	4	2	6	1	1	2	4	3	1	10	20	41	13	13	16	8	10	11	7	182
Cine- mato- graphic	-	-	-	1	1	-	1	-	-	-	1	1	3	4	16	1	1	-	1	-	3	-	2	36
Diagra- mma- tic	-	-	-	-	-	-	-	-	-	-	1	1	1	1	1	-	-	-	-	2	-	-	1	8
Compi- lation	-	-	-	-	-	-	-	1	-	3	3	2	-	1	8	6	6	6	6	4	4	2	1	53
Deriva- tive	1	1	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	1	1	-	-	1	-	3
Other Subject- Matters	2	ı	2	4	2	-	1	1	ı	1	-	3	3	-	-	-	2	1	6	5	1	4	7	45
Data- base	1	1	-	-	-	-	-	1	1	-	-	-	-	-	-	-	-	1	2	-	2	-	-	5
Computer Program	1	1	-	-	1	-	-	4	1	4	5	13	13	16	18	20	24	27	33	34	13	16	8	248
Total	10	8	15	25	29	27	46	39	18	32	56	45	40	83	127	131	97	94	124	78	62	55	62	1,303

(5) Requests for Expert Opinions and Requests Processed by Year

Classification	'97	'97	'98	'99	'00	'01	'02	'03	'04	'05	'06	'07	'08	'09	'10	Total
Requests	1	2	1	3	1	8	28	28	22	26	39	48	47	46	54	354
Expert Opinions Provided	-	-	-	-	-	-	-	9 (1)	17 (4)	14 (5)	20 (8)	33 (18)	32 (20)	23 (11)	34 (16)	182 (83)

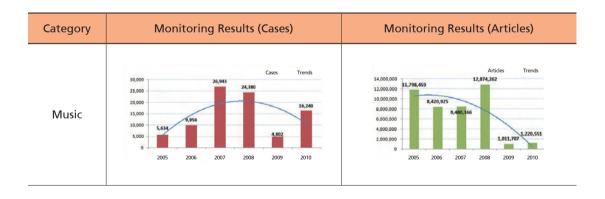
^{*} Figures in parentheses are cases carried forward from the previous year

(6) Software Escrow¹² Services by Year

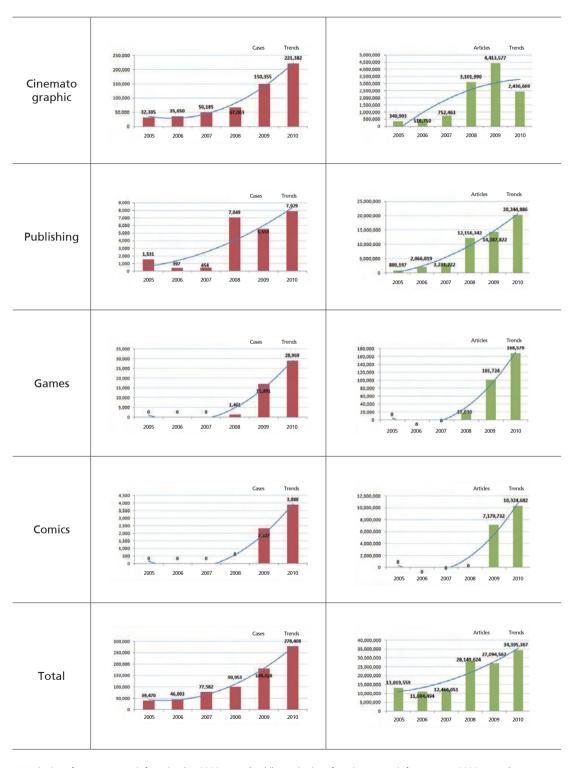
Classification		'99	'00	'01	'02	'03	'04	'05	'06	'07	'08	'09	'10	Total
Deposit Contracts	New Contracts	3	4	4	2	11	18	19	49	62	121	155	151	599
	Renewals	-	2	1	2	2	6	19	17	48	65	97	126	385
	Registration of Persons with the Right of use	-	-	-	-	-	44	44	13	21	59	47	53	281
	Subtotal	3	6	5	4	13	68	82	79	131	245	299	330	1,265
Others	Deposit of latest Versions	-	-	-	-	-	-	5	8	18	14	17	13	75
	Technological Verification	-	-	-	-	-	-	1	1	1	-	-	-	3
	Subtotal	-	-	-	-	-	-	6	9	19	14	17	13	78
Total		3	6	5	4	13	68	88	88	150	259	316	343	1,343

2. Statistics on the Performance of the Copyright Protection Center (Crackdown of Illegal Reproductions in the Last 5 Years by Type)

1) Online Monitoring



¹² A system in which technological information on software is deposited at a trustworthy third party during transactions to guarantee protection of the software developer's copyright and ensure business operation stability of users, thus creating a win-win situation.



^{*} Monitoring of games content is from October 2008 onwards while monitoring of comics content is from January 2009 onwards.

^{*} The above trend curve reflects the progress of crackdown performance changes from a long-term perspective

2) Offline Crackdowns



^{*} Crackdown of offline games began in April 2009

^{*} The above trend curve reflects the progress of crackdown performance changes from a long-term perspective

III. Main Activities in 2010

Jan.	 Visit by U.S. Embassy to the Copyright Protection Center of K0F0K0 (Korea Federation of Copyright Organizations) (January 19) Public-Private Agreement for the vitalization of a "Digital Copyright Exchange" (January 26)
Feb.	 Participation by Copyright Protection Center in "2010 Asian Copyright Conference" hosted by ACA (Agency for Cultural Affairs) and CRIC (Copyright Research & Information Center) in Japan (February 24) Holding of the 1st Copyright Forum (February 25) Carrying out of the "Clean Campaign" using smartphones by the Copyright Protection Center (February 25~March 31)
Mar.	- Carrying out of the "Discovering My Rights to Copyrighted Works" Campaign by the KCC - Holding of the "1st Copyright Clean Forum of 2010" by the Copyright Protection Center (March 23)
Apr.	- Holding of the 2nd Copyright Forum (April 21)
May	 Holding of the 1st Copyright Challenger Ceremony for University Students by the KCC (May 12) Visit by Delegation of the Ministry of Domestic Trade, Co-operatives and Consumerism of Malaysia to the KCC (May 14) Holding of a Conference on the Social Responsibility and Information Protection Function of Online Service Providers (May 26)
Jun.	 Holding of the "2nd Copyright Clean Forum of 2010" by the Copyright Protection Center (June 1) Joint Hosting of the 6th Korea-China Copyright Forum by the KCC with the Copyright Protection Center of China (June 10) Holding of the 3rd Copyright Forum (June 30)
Jul.	- Visit by Director General of the Intellectual Property Corporation of Malaysia to the KCC (July 28)
Aug.	 Implementation of the One-Stop Service for Copyrighted Music Use (August 7) Participation by the KCC-Bangkok Office in Market Research of Illegal Copyrighted Material conducted by Royal Thai Police (August 15) Holding of the 4th Copyright Forum (August 25)
Sep.	 Joint Hosting of "The 6th IP Crime Training Seminar" by the KCC and INTERPOL (September 6) Holding of a Cooperative Ceremony for the Revitalization of TV broadcast Copyrighted material among the KCC, SBS Contents Hub and Youtube (September 14)
Oct.	 Holding of the 2nd Korea-Japan Copyright Forum (October 5) Holding of the 5th Copyright Forum (2010 Seoul Copyright Forum) (October 20) Holding of 2010 Korea-Thailand Copyright Forum-Bangkok by the KCC and the Department of Intellectual Property of Thailand (October 22)
Nov.	- Holding of WIPO Study visit Program by the KCC (November 2~5) - Holding of the "Software Source Code Copyright Protection Technology Protection Seminar" by the KCC (November 18)
Dec.	- Holding of the 6th Copyright Forum (December 8) - Holding of the "Seminar to Resolve Plagiarism Issues in the Musical Field" (December 14)

IV. Directory of Major Organizations

Clas- sific- ation	Organization Name	Address	Website Address	Telephone No. (Main)	Fax	
Main Orga nizati ons	Ministry of Culture, Sports and Tourism	215 Changgyeonggung-ro, Jongno-gu, Seoul, 110-360	http://www. mcst.go.kr	+82-2-3704- 9114	+82-2-3704- 9154	
	Korean Copyright Commission	6th & 7th floors, 619 Gaepo-ro, Gangnam-gu, Seoul, 135-240	http://www. copyright.or.kr	+82-2-2660- 0000	+82-2-2660- 0019	
	Korea Federation of Copyright Organizations	10th floor, Culture Contents Center, 250-15, Sangamdong-gil , Mapo-gu, Seoul, 121-835	http://www. kofoco.or.kr	+82-2-1588- 0190	+82-2-3153- 2708	
	Korea Software Property-Right Council	6th & 7th floor, Software Development Center, Yeoksam-ro 447, Gangnam-gu, Seoul, 135-280	http://www. spc.or.kr	+82-2-567- 2567	+82-2-567- 2933	
Colle ctive Man age ment Orga nizati ons	Korea Creative Content Agency	250-15, Sangamdong-gil , Mapo- gu, Seoul, 121-270	http://www. kocca.kr	+82-2-3153- 1114	+82-2-3153- 1115	
	Korea Music Copyright Association	KOMCA bldg., Gonghang Daero 332, Gangseo-gu, Seoul, 157-824	http://www. komca.or.kr	+82-2-2660- 0400	+82-2-2660- 0401	
	Korean Association of Phonogram Producers	3rd floor, Seowon bldg., 5-27, Singongdeok-dong, Mapo-gu, Seoul, 121-851	http://www. kapp.or.kr	+82-2-3270- 5900	+82-2-711- 9735	
	Federation of Korean Music Performers	7th floor, Doremi bldg., Gonghang Daero 659 , Gangseo-gu, Seoul, 157-862	http://www. fkmp.kr	+82-2-745- 8286	+82-2-766- 1034	
	Korean TV & Radio Writers Association	401, Geumsan bldg., Kukhoe Daero 750, Yeongdeungpo-gu, Seoul, 150-874	http://www. ktrwa.or.kr	+82-2-782- 1696	+82-2-783- 3711	
	Korean Society of Authors	1020 Olympia Center, Nonhyun-ro 79, Gangnam-gu, Seoul, 135-080	http://www. copyright korea.or.kr	+82-2-508- 0440	+82-2-539- 3993	
	Korean Scenario Writers Association	202 Capital bldg., Seoae-ro 27, Jung-gu, Seoul, 100-273	http://www. scenario.or.kr	+82-2-2275- 0566	+82-2-2278- 7202	
	Korea Reprographic and Transmission Rights Association	4th floor, Daehan bldg., Hwagok-ro 258, Gangseo-gu, Seoul, 157-010	http://www. copycle.or.kr	+82-2-2608- 2036	+82-2-2608- 2031	
	Korean Film Producers Association	503 Boaz bldg., Supyo-ro 28 Jung-gu, Seoul, 100-272	http://www. kfpa.net	+82-2-2267- 9983	+82-2-2267- 9986	
	Korea Movie and Video Industry Association	2nd floor, Mijin bldg., Dasanro-20, Junggu, Seoul, 100-450	http://www. kmva.or.kr	+82-2-3452- 1001	+82-2-3452- 1005	
	Korea Broadcasting Performers' Association	604, River Tower, 63-ro 36, Yeongdeungpo-gu, Seoul, 150-971	http://www. kbpa.co.kr	+82-2-784- 7802	+82-2-784- 7805	
	Korea Press Foundation	12th floor, Press Center, Sejongdaero 124, Jung-gu, Seoul, 100-750	http://www. kpf.or.kr	+82-2-2001- 7114	+82-2-2001- 7720	

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