

2022 Annual Report on Copyright in Korea

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Introduction to Copyright-related Government and Public Institutions

I . Ministry of Culture, Sports and Tourism

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I . Ministry of Culture, Sports and Tourism

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1. Organization and History

Currently, the competent ministry with overall responsibility for the formulation and enforcement of copyright policies in Korea is the Ministry of Culture, Sports and Tourism (hereinafter referred to as ‘the Ministry’). The Ministry has established copyright policies and implemented a wide range of activities related to copyright protection since 1987. Following several organizational reshuffles, the Ministry has established its current organizational system with four divisions, namely the Copyright Bureau (Copyright Policy Division; Copyright Industry Division; Copyright Protection Division; and Cultural Trade and Cooperation Division).

With the advent of the digital network era, the creation, distribution, and usage of works have become diverse, leading to an increased demand for and functions of related policies, as well as the enlargement of related divisions. Initially there was only one division handling copyright-related matters when such work came under the control of the Ministry (then known as the Ministry of Culture and Public Information). Approximately 20 years thereafter, it grew to have four divisions and the staff numbers also increased from 10 to about 60.

The increase in human resources is primarily attributable to the appointment of copyright special judicial police officers. These police officers are assigned to regional offices in major cities of Korea (Seoul, Busan and Daegu) and their major responsibility is to crack down on illegal copyright infringements.

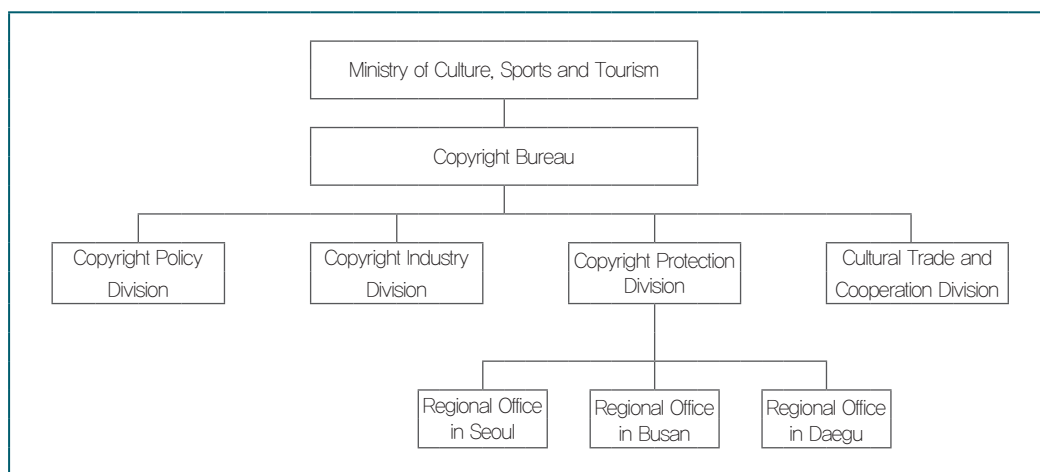
The history of structural reorganization with respect to copyright policy within the Ministry is as follows:

< History of Structural Reorganization Concerning Copyright >

July 1968	Copyright administration transferred from the Ministry of Education
December 1987	Copyright Division established within the Ministry of Culture and Public Information
August 2005	Copyright Division transferred from the Culture Policy Bureau to the Culture Industry Bureau
July 2006	Following a government reorganization, name changed from 'Copyright Division' to 'Copyright Team'
May 2007	Copyright Team enlarged and divided into Copyright Policy Team and Copyright Industry Team
February 2008	Copyright Protection Bureau established
March 2008	Computer program protection-related affairs transferred from the Ministry of Information and Communication to the Ministry of Culture, Sports and Tourism
August 2008	Copyright Protection Team established
January 2009	Trade Cooperation Team established in the Copyright Policy Bureau
May 2009	Trade Cooperation Team integrated into Copyright Policy Division, Copyright Protection Team upgraded to Copyright Protection Division
August 2012	Culture & Trade Team established in the Copyright Policy Bureau
September 2017	The Copyright Policy Bureau was changed to Copyright Bureau and the Cultural Trade and Cooperation Division was established.

Below is the current organizational chart with respect to copyright policymaking and implementation.

< Organizational Chart >



※ Organizational Chart as of 2022

The following are the main tasks of each division responsible for handling copyright

matters:

Division	Main tasks
Copyright Policy Division	Improving copyright-related laws and systems; Adminstrating and supervising the Korea Copyright Commission; Copyright education and promotion projects
Copyright Industry Division	Laying the foundation for transactions of copyright (registration/authentication); Standardizing copyright protection and management technologies; Guiding and supervising copyright management organizations and copyright brokerage organizations; Managing copyright statutory licenses and copyright donation systems, etc.
Copyright Protection Division (Including three regional offices)	Crackdown on distribution of illegal reproductions online/offline; Adminstrating and supervising the Korea Copyright Protection Agency; Ordering suspension of online transmission of illegal reproductions or their deletion and imposing fines and taking other appropriate measures; Support for the development and operation of illegal reproduction tracking and management systems, etc.
Cultural Trade and Cooperation Division	Cooperating with foreign governments and institutions; Managing/coordinating trade policies in the cultural sector including FTAs; Cooperating with copyright-related international organizations such as the World Intellectual Property Organization (WIPO); Protecting overseas copyrights

2. Policy Vision and Strategies for 2022

With the goal of achieving the vision of ‘Opening a golden era of copyright where creativity invigorates economic growth,’ the government has designated four policies, namely, (1) Strengthening the foundation for copyright in the 4th Industrial Revolution era; (2) Promoting fair and transparent distribution and use of copyright; (3) Enhancing the ability to respond to copyright infringement; and (4) Reinforcing bases for overseas expansion of Hallyu and copyright protection as core strategies for copyright. These policies are expected to enable us to achieve our goals of surpassing a copyright trade surplus of US\$1.6 billion; reducing the software piracy rate to 29%; collecting 780,000 public domain works; and revising the entire Copyright Act.

The Korea Copyright Commission is one of the key public organizations in Korea dedicated to copyright-related affairs. It plays a pivotal role in protecting copyright, promoting the legitimate use of works, and developing the copyright industry. The Korea Copyright Commission is faithfully fulfilling its roles ranging from deliberating copyright-related issues, to mediating copyright disputes, researching policies and legislation on copyright, providing copyright education and public awareness programs, and serving as a copyright registration agency. Furthermore, it endeavors to raise the importance of the copyright industry, while providing support for the advancement of Korean copyrighted works into the overseas market and protection of their copyright overseas.

II. Korea Copyright Commission

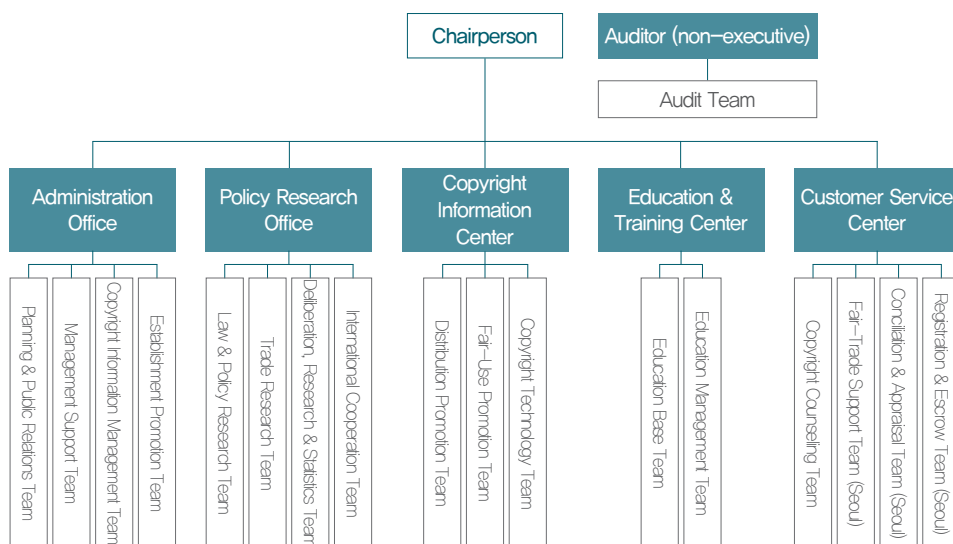
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1. General Facts

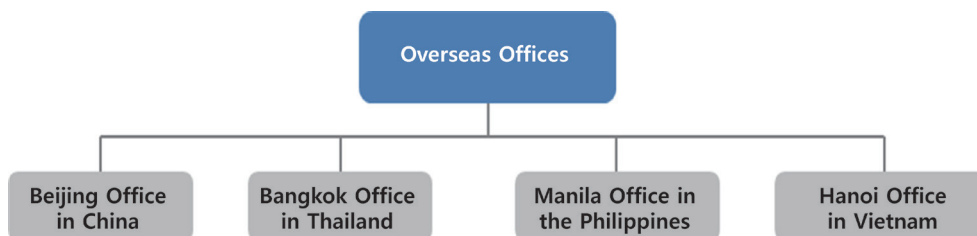
- Date of Establishment: July 23, 2009
- Number of Staff: 94 persons
- Basis for Establishment: Article 112 of the Copyright Act
- History
 - July 1, 1987 Establishment of the Copyright Commission for Deliberation and Conciliation (formerly the Copyright Commission)
 - August 2000 Delegation of additional responsibilities (copyright registration, statutory license, remuneration standards determination)
 - December 29, 1987 Establishment of The Program Deliberation Commission (formerly Computer Programs Protection Commission)
 - January 2005 Establishment of the Digital Content Use Protection Center in CPPC (Computer Programs Protection Commission)
 - April 2007 Establishment of the Illegal Software Reproduction Report Center in CPPC (Computer Programs Protection Commission)
 - July 23, 2009: Launch of the Korea Copyright Commission by merging the Copyright Commission and the Computer Programs Protection Commission
 - June 22, 2015 Relocated the Korea Copyright Commission to Jinju Innovation City

- September 2016 Business transfer to the Korea Copyright Commission (Support for crackdown and investigation, correction/recommendation)
- Main Functions
 - Operation of the dispute resolution system, including mediation and conciliation of copyright disputes
 - Fair deliberation on fees and royalties of trust management organizations
 - Promotion of legitimate and fair use of works
 - International cooperation for copyright protection
 - Education and training on copyright, training of professional staffs, public awareness programs
 - Support for formulation of copyright policies and carrying out tasks entrusted to the Korea Copyright Commission in accordance with laws, etc.
 - Support for formulation of policies on technological protection measures and rights management information
 - Establishment and operation of a copyright information management system to provide information on copyright
 - Research into copyright information technology
 - Appraisal on copyright infringements, etc.
 - Copyright registration, copyright authentication, and management of economic rights donated
 - Computer program source codes and technical data escrow
 - Conducting surveys on status of copyright trade and industry and generating statistics

2. Organizational Chart (One department, one office, two centers, one institute/17 teams)



* Overseas Offices (Beijing, China; Bangkok, Thailand; Manila, the Philippines; Hanoi, Vietnam)



The Korea Copyright Protection Agency is a general copyright protection agency contributing to the growth of the cultural industry and the development of the national economy by establishing a distribution order of copyrighted works and protecting creative activities. It supports the government's establishment of policies and effective law enforcement to create a foundation for copyright protection based on professional capability and performs various business activities to handle domestic and overseas copyright infringement. It also operates various prevention programs to prevent infringement by researching copyright protection technology for deliberating the issues regarding copyright protection and response to environmental change.

III. Korea Copyright Protection Agency

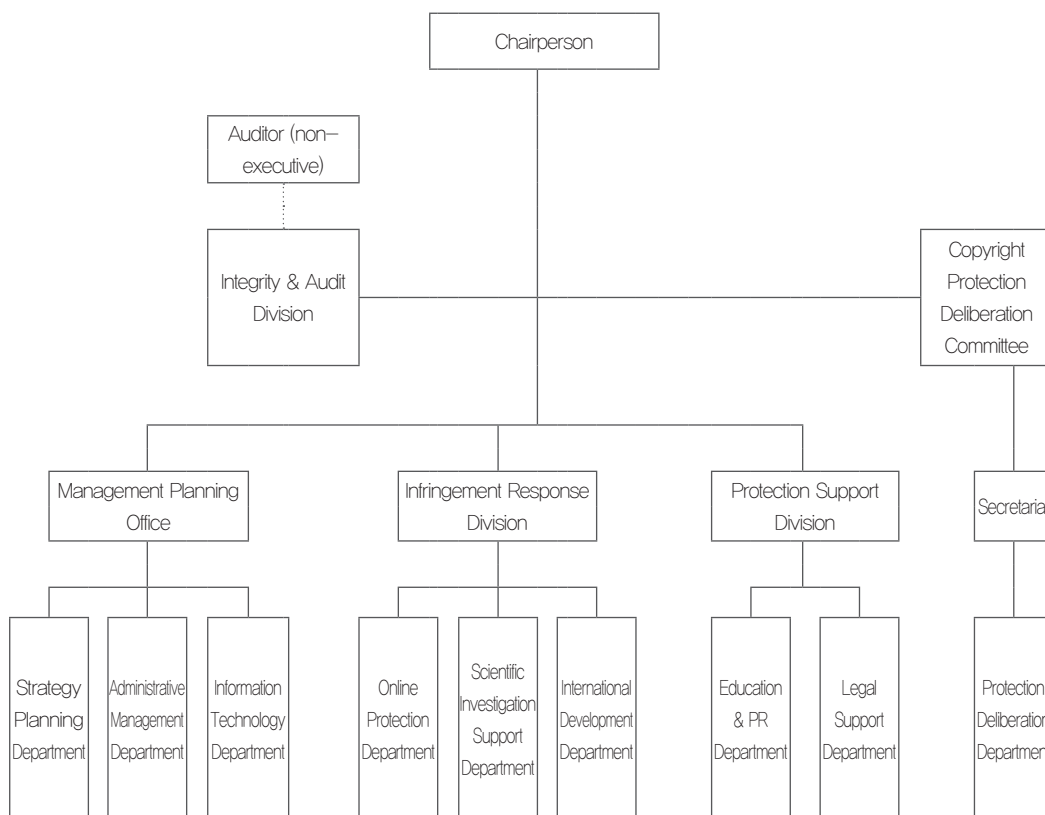
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1. General Facts

- Date of establishment: September 30, 2016
- Number of employees: 116 persons
- Basis of establishment: Article 122-2 of the Copyright Act
- History
 - April 2005: Founded the Copyright Protection Center
 - November 2005: Consolidated into the Copyright Commission for Deliberation and Conciliation
 - February 2007: Transferred to the Korean Federation of Copyright Societies
 - June 2007: Designated as an illegal replicated article crackdown committed organization
 - Sept. 2016: Founded the Korea Copyright Agency (Combined copyright protection functions of the Copyright Protection Center and the Korea Copyright Commission (Fair Use Promotion Bureau))
- Main Functions
 - Support for establishment of and enforcement of policies for copyright protection
 - Investigation of pirated contents distribution status and preparation of statistics
 - Research and development of copyright protection technology
 - Support for investigation of copyright infringement and desk jobs for crackdown.
 - Research, education and promotion of copyright protection

- Deliberation of warning, deletion or suspension or account suspension order issued by the Minister of Culture, Sports and Tourism
- Deliberation of request for information provision on the pirates and transmitters
- Corrective recommendation for online service provider and request for corrective order to the Minister of Culture, Sports and Tourism
- Collection, disposal and deletion of pirated contents offline
- Request blocking of access to overseas copyright infringement sites
- Establishment and operation of integrated control & observation platform,
- Monitoring distribution of online distribution of pirated contents at-home and abroad through operation of home monitoring employees
- Technological support for crackdown and inspection of SW pirated contents, inspection and education on software use status
- Operation of automatic monitoring system for distribution of pirated contents online
- Operation of supporting system for scientific investigation of digital copyright infringement (Forensic)
- Designation of an online/offline genuine contents seller (Project designated for 'Copyright OK')
- Hold workshop for international copyright protection personnel development

2. Organizational Chart (One Office, Two Divisions, One Secretariat, 10 Departments)



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Copyright Policy and Institutional Improvement

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I . History of Enactment and Revision of the Copyright Act of Korea

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Since its enactment in 1957, the Copyright Act of Korea has been revised over 33 times, including full revisions made in 1986 and 2006, respectively, to proactively accommodate and respond to the advancement of digital technology, the changing environment for using copyrighted works, and international trends of copyright protection.

Enactment & Revisions	Description	Date of Promulgation
Enactment	– Enactment of the Copyright Act of Korea	January 28, 1957
1st Revision	– Introduction of internationally recognized regimes to join international conventions such as the Universal Copyright Convention (UCC)	December 31, 1986
2nd Revision	– Revision of relevant provisions following the Revision to the Government Organization Act	December 30, 1989
3rd Revision	– Revision of relevant provisions following the Revision to the Government Organization Act	December 27, 1990
4th Revision	– Change of names of relevant Acts with the enactment of the Library Promotion Act	March 8, 1991
5th Revision	– Revision of relevant provisions following the Revision to the Government Organization Act	March 6, 1993
6th Revision	– Extension of protection term of copyright neighboring rights and imposition of more rigorous penalties, etc.	January 7, 1994
7th Revision	– Change of names of relevant Acts following the Revision to the Libraries and Reading Promotion Act	March 24, 1994
8th Revision	– Revision of the Copyright Act to reflect the content of WTO TRIPS and bringing of the copyright protection level to international standards for accession to the Berne Convention	December 6, 1995

Enactment & Revisions	Description	Date of Promulgation
9th Revision	– Introduction of a hearing system for such cases as revocation of copyright trust management services	December 13, 1997
10th Revision	– Introduction of the right of interactive transmission, expansion of the scope of immunity for libraries, and imposition of more rigorous penalties, etc.	January 12, 2000
11th Revision	– Provision of sui generis protection of database production and clarification of the scope of responsibilities of online service providers, etc.	July 10, 2003
12th Revision	– Granting of the right of interactive transmission to performers and phonogram producers	October 16, 2004
13th Revision	– Change of names of relevant Acts following the Revision to the Library Act	October 4, 2006
14th Revision (2nd Complete Revision)	– Introduction of the concepts of public transmission and digital sound transmission – Change of the organization name to the Copyright Commission provided with more responsibilities. – Introduction of orders to collect, discard, delete and suspend illegal reproductions, etc.	December 28, 2006
15th Revision	– Revision of relevant provisions following the Revision to the Government Organization Act	February 29, 2008
16th Revision	– Granting of immunity to the National Library of Korea when it collects online materials for preservation purposes – Clarification of the scope of specialized recording formats for the exclusive use by people with visual disability, etc. – Introduction of the right to claim remuneration for public performances for performers and phonogram producers, etc.	March 25, 2009
17th Revision	– Integration of the Copyright Act and the Computer Program Protection Act – Establishment of the Korea Copyright Commission granted with more responsibilities. – Strengthening of measures to prevent illegal online reproductions etc.	April 22, 2009
18th Revision	– Change of names of relevant Acts following the Revision to the Act on the Advancement of Newspapers, etc.	July 31, 2009
19th Revision	– Reflection of the Korea–EU Free Trade Agreement	June 30, 2011
20th Revision	– Reflection of the Korea–US Free Trade Agreement	December 2, 2011
21st Revision	– Permission for reproduction for persons with hearing impairments	July 16, 2013

Enactment & Revisions	Description	Date of Promulgation
22nd Revision	– Permission to freely use public domain works	December 30, 2013
23rd Revision	– Modification of related provisions following the Revision of the Act on Sign Language	February 3, 2016
24th Revision	– Inclusion of digital sound sources in ‘albums’ and change ‘albums for sale’ to ‘albums released for commercial purposes’ – Establishment of the base for aggregates collection of album shows and modification of regulations on fair use – Preparation of the basis of establishment of the Korea Copyright Protection Agency	March 22, 2016
25th Revision	– Balanced reflection of rights holder’ and user’s interests in forming the Copyright Protection Deliberation Committee	December 20, 2016.
26th Revision	– Changing reasons for disqualification of copyright trust management service provider and copyright agency service provider in accordance with the revision of the Civil Act under which the adult guardianship is introduced	March 21, 2017
27th Revision	– Changing the available period of undistributed remuneration by organizations that distribute remuneration for school educational purposes from three years to five years after the announcement of remuneration distribution – Revising the law so that a certain percentage of undistributed remuneration can be accumulated and paid when information on the remuneration right holder is confirmed later	October 16, 2018
28th Revision	– Setting up a basis for immunity from copyright infringement when other works are incidentally included in the main subject in the process of filming, etc. – Promoting the use of works for which the intellectual property rights holders of the works stored in the public cultural facilities or his/her residence cannot be found	November 26, 2019
29th Revision	– Establishing ground rules for public transmission of copyrighted contents published in textbooks – Reorganizing regulations relating to compensation system for using a work for a class, and class support – Assigning copyright registration work to the Korean Copyright Commission, and establishing ground rules such as rules for rejection, objection, and ex officio cancellation of the registration – Reinforcing management and supervision of the competent authorities for copyright consignment service providers – Introducing an ex officio coordination system	February 4, 2020

Enactment & Revisions	Description	Date of Promulgation
30th Revision	– Integrating overseas copyright protection functions into the work of the Korea Copyright Protection Agency – Establishing legal grounds for establishing offices, branches, or dispatching expatriates in the Korea Copyright Protection Agency	December 8, 2020
31st Revision	– Deleting 'Limited Wards' from the grounds for disqualification as a copyright entrusted service provider	December 8, 2020
32nd Revision	– Restricting reappointment to the Korea Copyright Commission (one time) – Easy-to-Understand Legislation Project	May 18, 2021
33rd Revision	– Reorganizing related provisions according to the entire revision of the Library Act	December 7, 2021

II. Overview of the Copyright Act of Korea

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1. Purpose of the Copyright Act

The Purpose of the Copyright Act is to protect the rights of authors and the neighboring rights and to promote the fair use of works in order to contribute to the improvement and development of culture and related industries (Article 1).

2. Definition and Types of Works

‘Works’ shall mean creative productions in which human ideas or emotions are expressed (Article 2, sub-paragraph 1). The Copyright Act specifies nine types of works, namely: literary works, musical works, theatrical works, artistic works, architectural works, photographic works, cinematographic works, diagrammatic works, and computer program works (Article 4). All other creative productions that meet the requirements of works shall be protected by the Copyright Act.

3. Authorship and Copyright

In principle, authors shall be natural persons, yet exceptionally legal persons (corporations, organizations and other employers) may be considered authors (Article 9). The works

produced by legal persons are specifically termed as ‘works made during the course of duty.’ Copyright consists of moral rights and economic rights. Moral rights include the right to publicize, the right of paternity and right of integrity. Economic rights include the right of reproduction; the right of public performance; the right of communication to the public (including the right of broadcasting, the right of interactive transmission; 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. Creation and Transfer of Copyright

A. Creation of Copyright

Copyright exists the moment the work is created and it adopts the principle of automatic protection which does not require any procedures or formalities (e.g., presentation of a specimen copy, deposit or registration).

B. Transferability of Copyright

Economic rights may be transferred in whole or in part. However, an author’s moral rights are only owned by the author, so they can be neither transferred to nor inherited by another person.

5. Limitations on Authors’ Economic Rights

Authors’ economic rights are their rights to use their works exclusively. However, given that the works are created with direct or indirect support from society, unlimited recognition of authors’ exclusive rights may not be in the public interest and may even hinder cultural development; thus, economic rights can be limited in certain circumstances.

The Copyright Act of Korea stipulates limitations on economic rights for works other than computer programs set forth in Article 23 through Article 38 and those for computer programs set forth in Article 101-3.

6. The Term of Protection for Economic Rights

In principle, economic rights shall continue to subsist during the lifetime of the author and for 70 years after the death of the author. In the case of joint authorship works, the economic rights shall continue to subsist for a period of 70 years from the death of the last surviving author. In the case of anonymous or pseudonymous works, works created for hire, cinematographic works, computer programs, economic rights shall continue to subsist for a period of 70 years after they have been made public. The term of protection of the author's economic rights shall be calculated from January 1st of the year following the year the author died or the work is made public.

7. Statutory license

Under the statutory license, any person who, despite considerable efforts, could not identify or locate the holder of economic rights in a work or make contact even when the rights holder is known and thus is unable to obtain the authorization of the rights-holder for use of the work, may exploit the work upon obtaining the approval of the Minister of Culture, Sports and Tourism. The Korea Copyright Commission is entrusted with the function to grant a license on behalf of the Ministry of Culture, Sports and Tourism (Article 50, Article 130).

8. Effect of Copyright Registration

Legal protection of copyright is provided even when the copyright is not registered. Copyright registration is handled by the Korea Copyright Commission. If it is registered, however, the following legal benefits are provided:

A. Legal Presumption

A person whose real name is registered as the author of a registered work shall be presumed as the author of the work. A work for which its date of creation or the initial date of disclosure is registered shall be presumed to have been created or made public on the registered date. However, if a work is registered more than one year after its creation, it shall not be presumed to have been created on the date registered. In addition, when a registered work is infringed upon, it shall be presumed that the infringement has occurred due to negligence at least.

B. Priority of Rights between Conflicting Parties

In cases where a party is assigned with economic rights or the right to publication is created and if these rights are registered, the registered assignee or the registered publication right holder shall have opposing power against the duplicate assignee or the duplicate publication right holder.

9. Neighboring Rights

Neighboring rights are rights granted to those who have made capital investments or creative contributions in delivering copyrighted works to the public. The subjects of neighboring rights include performers, phonogram producers, and broadcasters. Performers have the right of indicating their names, the right of maintaining integrity, the right of reproduction, the right of distribution, the rental right, the right of public performances

(live performances), the right of broadcasting performances (live performances), the right of interactive transmission, the right of claiming remuneration for broadcasting commercial phonograms, the right of claiming remuneration for digital sound transmission, and the right of claiming remuneration for public performances of commercial phonograms. On the other hand, phonogram producers possess the following rights: the right of reproduction; the right of distribution, the rental right; the right of interactive transmission; the right of claiming remuneration for broadcasting commercial phonograms; the right of claiming remuneration for digital sound transmission; and the right of claiming remuneration for public performances of commercial phonograms. Broadcasters have the right of reproduction and the right of rebroadcasting.

Neighboring rights shall be protected for a period of 70 years from the time when the live performance is made, and the time when the phonogram is published in the case of phonograms, and for a period of 50 years from the time when the broadcast is televised in the case of broadcasts.

10. Remedies for Infringement

Persons whose copyrights have been infringed on may seek civil or criminal remedies. With respect to civil remedies, the copyright holder may file a lawsuit with the court against the alleged infringer to demand prevention of infringement, suspension of infringement, restitution of unjust enrichment, and remuneration for damages, etc. The time limit for claiming remuneration is 10 years from the date of the illegal activity, or three years from the date when the damage and the infringer are identified.

In the case of criminal remedies, copyright infringement is an offense subject to prosecution upon complaint by the copyright owner within six months from the date when the alleged infringer is identified. Therefore, the investigative authorities may not prosecute the suspect upon a complaint filed by a third party whose copyright has not been infringed. Yet, exceptions apply to cases where the copyrights are infringed for profit-making purposes

or repeatedly. If a person obtains with bad intent a reproduced program which has been made by infringing upon others' copyright and uses it in the course of performing his or her duty, such offense shall be categorized as a 'no-prosecution-contrary to victim's intent'¹⁾ offense.

Any person who infringes upon the economic rights of an author or a performer, etc., may be subject to imprisonment for up to five years, or a fine of up to 50 million won, or both. Any person who infringes upon moral rights may be subject to imprisonment for up to three years or a fine of up to 30 million won or both.

1) The 'no-prosecution-contrary to victim's intent' offense refers to an offense which is not subject to prosecution because the victim expresses the intention that he or she does not seek prosecution of the suspect.

III. International Trade Activities and Status of Membership of International Treaties

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1. Pursuing Trade Negotiations relating to Copyright

The increasing influence of the copyright industry in international exchanges has raised the importance of copyright in trade negotiations such as free trade agreements (FTAs) and multilateral treaties. And the establishment of the World Trade Organization (WTO) led to the conclusion of the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) in 1995, enhancing the importance of intellectual property rights in the free trade agreements concluded by the respective countries. As of December 2020, among the 16 FTAs signed between Korea and other countries, intellectual property rights are included as a separate chapter in all free trade agreements (FTAs), except for the Korea-ASEAN FTA. Among them, the Korea-U.S. FTA, the Korea-EU FTA, the Korea-Peru FTA, the Korea-Australia FTA, the Korea-Colombia FTA, the Korea-China FTA, and the Korea-Vietnam FTA, include various so-called 'TRIPS-Plus' provisions that go beyond the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) standards.

The Korea-EU Free Trade Agreement, concluded in July 2009, came into effect provisionally on July 1, 2011, and the provisions on criminal remedies specified in the chapter of Intellectual Property Rights came into effect on December 13, 2015. In particular, the Korea-EU FTA has extended the copyright protection period from 50 years to 70 years, to grant exclusive performance rights to broadcasting service providers, strengthen the protection of technical protection measures, and clarify the requirements for limiting the liability of online service providers, etc. In the meantime, key points of the Korea-U.S.

FTA that came into effect on March 15, 2012 include protection of temporary reproductions; introduction of fair-use provisions; introduction of exclusive publication rights; introduction of a procedure to request information on the alleged infringer; protection of encrypted broadcasting signals; anti-camcording; and expansion of the scope of infringement offences not requiring a complaint from the victim for prosecution.

In 2010, Korea held FTA negotiations with Australia, New Zealand, Turkey, and Columbia, respectively. An FTA with Turkey (basic agreement and trade agreement) was concluded in March 2012 and came into effect on May 1, 2013; while an FTA with Columbia was finalized in June 2012 and came into effect in July 2016. The FTA with Canada came into effect on January 1, 2015 while the FTA with Australia came into effect on December 12, 2014. Furthermore, the Korea–Vietnam FTA, the Korea–China FTA, and the Korea–New Zealand FTA, respectively, also came into effect on December 20, 2015.

The Korea–Central America FTA launched in 2015 was concluded in November 2016 and signed in February 2018, providing an extremely high level of intellectual property protection to five Central America countries (Costa Rica, Nicaragua, El Salvador, Panama, and Honduras), significantly exceeding TRIPS and taking into effect in four countries except Panama on October 1, 2019. Following this, in 2016, FTA negotiations with Israel were launched and it was signed in August 2019, providing an institutional mechanism for the spread of the Korean Wave in Israel.

The Regional Comprehensive Economic Partnership (RCEP), the world’s largest free-trade agreement, was officially signed on November 15, 2020, and came into effect on February 1, 2022. With the signing of RCEP, new provisions on intellectual property rights that were not included in the existing Korea–ASEAN FTA were introduced, thus laying the foundation for comprehensive copyright protection standards considering the unique characteristics of each respective country in the region.

The Korean government publicly announced its intention to join the Comprehensive and Progressive Agreement for Trans–Pacific Partnership (CPTPP) in December 2021. With respect to the 10 free trade agreements currently under negotiation, the first round of

negotiations for the Korea–Mercosur trade agreement commenced in September 2018, and were continued till the 7th round of negotiation in June 2021. After the first round of upgrade negotiations for the ‘Korea–Chile Free Trade Agreement’ began in November 2018, a fifth round of upgrade negotiations and two intersessional negotiations have taken place till June 2021. The ‘Korea–China–Japan Free Trade Agreement Negotiations’ that began in March 2013 have been continued till 2019, making a 9th round of negotiations. Furthermore, Korea and the Gulf Cooperation Council (GCC) agreed to resume Korea–GCC FTA negotiations after 10 years of hiatus in January 2021, and the 4th round of negotiations was held in March 2022, the 5th round in June, and the 6th round in October 2022.

In March 2022, Korea announced the resumption of the Korea–Mexico FTA negotiations and the Korea–Ecuador FTA negotiations. The 8th round of negotiations for the Korea–Ecuador FTA was held in November 2022. The FTAs with Mexico and Ecuador are expected to become a bridgehead for entering the Central and South American markets in the future.

〈 FTA Status of the Republic of Korea (Ministry of Trade, Industry and Energy) 〉

(As of February 2023)

Classification	Country	Current Status			Significance
		Began	Signed	Came into effect	
FTAs in effect (21 FTAs with 59 countries)	Chile	Dec. 1999	Feb. 2003	Apr. 2004	Korea's 1st FTA; Springboard for entry into the Latin American markets
	Singapore	Jan. 2004	Aug. 2005	Mar. 2006	Springboard for entry into the ASEAN markets
	EFTA ¹⁾	Jan. 2005	Dec. 2005	Sept. 2006	Springboard for entry into the European Union markets
	ASEAN ²⁾	Feb. 2005	Aug. 2006 (Trade in Goods Agreement)	Jun. 2007 (Trade in Goods Agreement)	First FTA concluded with the large economic bloc
			Nov. 2007 (Trade in Services Agreement)	May 2009 (Trade in Services Agreement)	
			Jun. 2009 (Investment Agreement)	Sept. 2009 (Investment Agreement)	

Classification	Country	Current Status			Significance
		Began	Signed	Came into effect	
	India	Mar. 2006	Aug. 2009	Jan. 2010	BRICS member; Mega market
	EU ³⁾	May 2007	Oct. 06, 2010	Jul. 1, 2011(Temporary) Dec. 13, 2015(Whole) * Temporarily applied for 4.5 years since July 1, 2011	Mega-advanced Economy
	Peru	Mar. 2009	Mar. 21, 2011	Aug. 1, 2011	Springboard for entry into Latin America, a region rich in natural resources
	U.S.A	Jun. 2006	Jul. 2007	Mar. 15, 2012	The world's largest Economy (based on GDP size)
		Jan. 2018 (Upgrade negotiation)	Sept. 24, 2018 (Upgrade negotiatio)	Jan. 1, 2019. (Amended Protocol)	
	Turkey	Apr. 2010	Aug. 1, 2012 (Basic and Trade in Goods Agreement)	May 1, 2013 (Basic and Trade in Goods Agreement)	Springboard for entry into Europe and Central Asia
			Feb. 26, 2015 (Trade in Service and Investment Agreement)	Aug. 1, 2018 (Trade in Service and Investment Agreement)	
	Australia	May 2009	Apr. 8, 2014	Dec. 12, 2014	Major market in Oceania
	Canada	Jul. 2005	Sept. 22, 2014	Jan. 1, 2015	Advanced economy in North America
	China	May 2012	Jun. 1, 2015	Dec. 20, 2015	Korea's largest trading partner (as of 2021)
	New Zealand	Jun. 2009	Mar. 23, 2015	Dec. 20, 2015	Major market in Oceania
	Vietnam	Aug. 2012	May 5, 2015	Dec. 20, 2015	Korea's fourth-largest investment destination (as of 2021)
	Columbia	Dec. 2009	Feb. 21, 2013	Jul. 15, 2016	Emerging market in Latin America
	Five countries in Central America ⁴⁾	Jun. 2015	Feb. 21, 2018	Mar. 1, 2021	Creating new markets in Central America
	UK	Feb. 2017	Aug. 22, 2019	Jan. 1, 2021	Maintenance of trade relationship between Korea and UK even after Brexit
	RCEP ⁵⁾	Nov. 2012	Nov. 15, 2020	Feb. 1, 2022	Contribution to Northeast Asian economic integration

Classification	Country	Current Status			Significance
		Began	Signed	Came into effect	
	Israel	May 2016	May 12, 2021	Dec. 1, 2022	Model for growth of Startup Nation
	Cambodia	Jul. 2020	May 12, 2021	Dec. 1, 2022	Contribution to expansion into the Southeast Asian market
	Indonesia	Mar. 2012	Dec. 18, 2020	Jan. 1, 2023	Contribution to expansion into the Southeast Asian market

1) EFTA (European Free Trade Association) (4 countries): Switzerland, Norway, Iceland, and Liechtenstein

2) ASEAN (10 countries): Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Singapore, Vietnam, Thailand

3) EU (27 countries): Austria, Belgium, Bulgaria, Croatia, Czech Republic, Cyprus, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden,

4) Central America (five countries): Panama, Costa Rica, Honduras, El Salvador, and Nicaragua

5) RCEP (Regional Comprehensive Economic Partnership Agreement) (14 countries excluding Korea): Korea, 10 ASEAN countries, China, Japan, Australia, and New Zealand

Classification	Country	Current status	Significance
Signature completed	The Philippines	Negotiations launched in June 2019 Five rounds of negotiations held between June 2019 and Jan. 2020 Announced conclusion of negotiations on Oct. 26, 2021 FTA signed on Oct. 26, 2021	Contribution to advancing further into the Southeast Asian market
Negotiations in progress	Korea–China–Japan	Announced negotiations commenced on Nov. 20, 2012 Negotiations conducted on 16 occasions between Mar. 2013 and Nov. 2019	Laying the foundation for Northeast Asian economic integration
	MERCOSUR ⁶⁾	Announced negotiations commenced on Aug. 5, 2018 Negotiations conducted over seven occasions between Sep. 2018 and Aug. 2021	The largest market in South America
	Russia	Announced negotiations on Korea–Russia Service and Investment FTA commenced in June 2019 Negotiations conducted on five occasions between June 2019 and June 2020	Springboard for entry into the Eurasian market
	Malaysia	Announced negotiations commenced in June 2019 Negotiations conducted on three occasions between July 2019 and Sep. 2019	Contribution to advancing further into the Southeast Asian market
	Ecuador	Announced negotiations commenced in Aug. 2015 Negotiations conducted on five occasions between Jan. 2016 and Nov. 2016 Announced negotiations commenced in Mar. 2022 Eight negotiations conducted in Nov. 2022	A resource-rich country, a bridgehead to enter the Central and South American markets
	Uzbekistan	Announced negotiations commenced in Jan. 2021 Negotiations conducted on two occasions between Apr. 2021 and Nov. 2021.	The largest market in Central Asia

Classification	Country	Current status	Significance
	Korea–ASEAN Apply free trade to more commodities	Execution committee held on nineteen occasions between Oct. 2010 and July 2022	Reflecting expansion of trade, and changes in trade environment
	Korea– India CEPA Upgraded	Upgrade negotiations conducted on nine occasions between Oct. 2016 and Nov. 2022	Improvement of concessions and country of origin requirements for major export items
	Korea–Chile FTA Upgraded	Upgrade negotiation conducted on six occasions between Nov. 2018 and Oct. 2021	Reflecting changes in trade environment
	Korea–China FTA Follow-up negotiation on Service and Investment	Follow-up negotiation on Services and Investment conducted on nine occasions between Mar. 2018 and Oct. 2020	Korea's largest services exporting country
	Guatemala Negotiation over Guatemala's joining in Korea–Central America FTA	Agreement commenced on Oct. 12, 2021 Senior member meeting held on Nov. 18, 2021	Largest trading partner in Central America, and bridgehead for entry into North and South America
	GCC ⁷⁾	Negotiations conducted on three occasions between 2007 and 2009 Negotiations suspended (due to reasons for GCC to reconsider FTA as a whole) in Jan. 2010 Agreed to resume negotiations in Jan. 2021 4th negotiations conducted (first negotiation after resumption) in Mar. 2022 5th negotiations conducted in June 2022 6th negotiations conducted in Oct. 2022	Resource-rich country, a bridgehead to advance further in the Middle East market
Negotiation resumed, began, and conditions created	Mexico	Agreed to sign Korea–Mexico SECA in Sep. 2005 SECA meetings conducted over three occasions and FTA negotiations suspended after holding two rounds of meetings between Feb. 2006 and June 2008 Resumption of negotiations announced in Mar. 2022	Major trading partners in Central and South America
	PA ⁸⁾	Reported to National Assembly in May 2018 ToR agreed to join as affiliate member country in Dec. 2020 Agreed to resume negotiations within the year in Jan. 2022	Emerging markets in Latin America
	UK	Korea–UK FTA Trade Committee agreed to conduct upgrade negotiations within the year on Feb. 7, 2022 ※ It is obliged to initiate upgrade negotiations within two years after entering into force (Jan. 1, 2021) under the Agreement	Securing a bridgehead in Europe

6) MERCOSUR (South America's Fractious Trade Bloc) (four countries): Argentina, Brazil, Paraguay, and Uruguay

7) GCC (Gulf Cooperation Council) (six countries): Saudi Arabia, Qatar, Kuwait, Bahrain, Oman, and United Arab Emirates

8) PA (Pacific Alliance) (four countries): Colombia, Mexico, Peru, and Chile

2. Participation in Global Efforts to Improve Copyright Laws

A. Signing of Copyright-related International Treaties and Conventions

Since it became the signatory of the Universal Copyright Convention in 1987, the Republic of Korea joined the Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms in 1987, the TRIPS Convention in 1995, the Berne Convention for the Protection of Literary and Artistic Works in 1996, the World Intellectual Property Organization (WIPO) and the WIPO Copyright Treaty (WCT) in 2004, upgrading Korea's Copyright Acts to the international level. Furthermore, in an effort to strengthen the rights of performers and producers of phonograms and further solidify international cooperation in the area of protection of copyright neighboring rights, the Korean government acceded to the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations and the WIPO Performances and Phonograms Treaty (WPPT) in 2008.

In 2015, the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled, was ratified.

In 2019, Korea sought to become a member of the Beijing Treaty on Audiovisual Performances organized by WIPO and deposited the subscription on April 22, 2020. The treaty took effect on July 22, 2020.

B. Forming Copyright-related International Rules

Furthermore, discussions on facilitation of access by persons with visual disability to published works, which had been launched in November 2003, were concluded in Marrakesh, Morocco, on June 27, 2013, with 600 participants including delegations from 160 WIPO member states and representatives from 57 intergovernmental organizations and NGOs with the adoption of the Marrakesh Treaty to Facilitate Access to Published Works for Persons

Who Are Blind, Visually Impaired, or Otherwise Print Disabled.

The Treaty includes the limitations or exceptions set forth in national Copyright Acts to the right of reproduction, the right of distribution, and the right of making available to the public to facilitate the availability of works in alternative format copies for persons with visual disability by authorized entities; permitting authorized entities to distribute legitimately produced accessible alternative format copies to an authorized entity or a beneficiary person in another Contracting Party; and the obligation to perform the three-step test on limitations and exceptions under the Berne Convention, TRIPS and WCT.

This is the first treaty to have adopted limitations and exceptions as principles, departing from the framework of the existing treaties on copyright protection. It carries significance in that it promotes balance between copyright protection and use of copyright and has come up with international norms for people with visual disability who had not benefitted from technological and cultural advancements in the past.

Korea not only contributed to the drafting of the treaty through active participation in the WIPO diplomatic negotiations in Marrakesh, but also to preparing domestic regulations to guarantee people with visual disability's access to published works. Korea signed the Marrakesh Treaty on June 26, 2014, deposited the instrument of ratification on October 8, 2015 in the WIPO general assembly, and became the 11th country to ratify it. The Marrakesh Treaty went into effect on September 30, 2016.

< Status of Korea's Conclusion and/or Accession to Copyright-related International Treaties and Conventions >

International Treaties and Conventions	Description	Year of Conclusion	Date of Accession
Convention Establishing the World Intellectual Property Organization	Stipulates the establishment of WIPO Signed when joining WIPO	1967	December 1, 1978
Universal Copyright Convention	Coordination between formality and non-formality concerning copyright protection (Application of © Mark) Most countries pursued non-formality, having little effect.	1952	October 1, 1987

International Treaties and Conventions	Description	Year of Conclusion	Date of Accession
Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of Their Phonograms	Provisions prohibiting unauthorized duplication of phonograms; Only single content is regulated; having little effect.	1971	July 1, 1987
Agreement on Trade-Related Aspects of Intellectual Property Rights; TRIPS	Some provisions of the Berne Convention and the Rome Convention are incorporated into TRIPS; Comprehensive provisions on copyright and related rights; It is possible to bring disputes among countries to the dispute settlement body; WTO's general principles such as National Treatment (NT) and Most-Favored-Nation Treatment (MFN) are applied.	1995	January 1, 1995
Berne Convention for the Protection of Literary and Artistic Works	Framework Convention on copyright; Protection provisions for copyright; Protection period: 50 years	1886	May 21, 1996
WIPO Copyright Treaty; WCT	Copyright protection in the Internet era; Treaty that has updated the Berne Convention to suit the digital age; Protection period: 50 years	1996	March 24, 2004
International Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations	Framework Convention on neighboring rights; Protection provisions for neighboring rights; Protection period: 20 years	1961	December 18, 2008
WIPO Performances and Phonograms Treaty; WPPT	Protection of performances and phonograms in the age of the Internet; Treaty that has updated provisions on performances and phonograms among the content of the Rome Convention to suit the digital age; Protection period: 50 years.	1996	December 18, 2008
Brussels Convention Relating to the Distribution Of Program-Carrying Signals Transmitted by Satellite	Sufficient obligatory provisions designed to prevent illegal distribution of program-carrying signals transmitted by satellites; Short excerpts or quotations are exceptions.	1974	December 19, 2011

International Treaties and Conventions	Description	Year of Conclusion	Date of Accession
Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled	Obligation to limit in national laws the right of reproduction, the right of distribution, and the right of making available to the public to facilitate the availability of works in accessible alternative format copies for people with visual disability by authorized entities; Authorized entities' right to distribute legitimately produced accessible alternative format copies to an authorized entity or a beneficiary person in another Contracting Party; Obligation to comply with the three-step test on limitations and exceptions under the Berne Convention, TRIPS and WCT.	2013	October 8, 2015
Beijing Treaty on Audiovisual Performances	Granting performers moral rights; Granting reproduction rights and distribution rights for fixed performances; Protection period has been extended to 50 years.	2012	April 22, 2020

3. Reinforcement of Cooperation for Information Exchanges with International Organizations and Respective States

Discussions on international-level multilateral treaties on copyright are mainly led by the World Intellectual Property Organization (WIPO). WIPO's Standing Committee on Copyright and Related Rights (SCCR), which deals with major agendas on copyright, has mainly discussed such agenda issues as protection of broadcasters, protection of rights of audiovisual performers and reinforcement of accessibility for people with visual disabilities. Discussions on the rights of audiovisual performers were concluded with the adoption of the Beijing Treaty on Audiovisual Performances in June 2012, and with the coming into effect of the Treaty in April 2020. Discussions on reinforcement of accessibility of people with visual disability were concluded with the adoption of the 'Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled' in June 2013. Discussion on protecting broadcasting business operators which started in 1998 for the first

time has been conducted in accordance with 2007 General Assembly mandate on protection of broadcasting business operators and the signal-based approach.

In May 2022, the 42nd SCCR was held in a hybrid format combining online and offline meetings. The SCCR stressed each country's position on the chairperson's plan, which grants broadcast organizations the right of simultaneous broadcasting, the right to transmit stored programs, and exclusive rights to signals prior to broadcasting – and the member countries shared information on their progress with policy research on restrictions, exceptions, and other issues.

With respect to international protection of traditional cultural expressions/expression of folklore, which is drawing attention as a new type of intellectual property, WIPO set up the Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Traditional Cultural Expression (IGC) at the General Assembly held in October 2000, and the first round of meetings was held in April 2001.

According to the 2013 General Assembly mandate, three rounds of meetings were held in 2014 on the subject of genetic resources, traditional knowledge, and traditional cultural expression. The 27th meeting held in March 2014 to discuss traditional cultural expressions dealt with effective international protection measures for traditional cultural expression, and the 28th meeting held in July provided a venue for in-depth discussions on the common issues of the three agendas. As the 2014 General Assembly failed to derive the IGC mandate, the 2015 meeting was not held. However, according to the 2015 General Assembly mandate, agreement was reached to hold two IGC meetings from 2016 to 2017 on genetic resources, traditional knowledge, and traditional cultural expression. In addition, based on the 2017 General Assembly mandate, a total of six rounds of meetings were held for the two years from 2018 to 2019. But in 2020, IGC could not hold the meeting due to the global pandemic of COVID-19, either. At the 44th meeting held in a hybrid format combining online and offline discussions in September 2022, attendees checked what discussions had taken place so far, and whether there were any changes in the positions of respective member states. With the 45th meeting held in December, full-fledged discussions commenced, but the providers of traditional knowledge and traditional cultural expression (who wanted to strengthen the

protection of traditional knowledge and traditional cultural expression) and the users who wanted to promote rational use – adhered to their conflicting positions in relation to the definition, protection requirements, and scope of protection.

The Ministry of Culture, Sports and Tourism has contributed a trust fund to WIPO since 2006 to support the development of the copyright sector and international cooperation. Starting with the establishment of the WIPO’s Trust Fund for the development of the copyright sector in 2006, trust funds were created in the field of respecting intellectual property rights in 2014 and an alternative dispute resolution system in 2018 to expand cooperation.

We are cooperating with WIPO’s Copyright Development Division and Building Respect for IP Division mainly to (1) raise awareness of the general public and right holders about copyright and neighboring rights, (2) strengthen capacity for copyright protection and management, (3) build a reliable environment through effective use of copyright, and (4) enhance regional and international cooperation in the fields of copyrights and neighboring rights. With WIPO’s Arbitration and Mediation Center, we are cooperating to (1) promote the use of the WIPO alternative dispute resolution system, (2) provide customized mediation and arbitration seminars and training programs for stakeholders, and (3) expand the pool of Korean experts for international dispute mediation and arbitration, etc.

More specifically, our cooperation includes (virtual) training for Korean copyright-related institutions, (virtual) training for copyright protection personnel in developing countries, and copyright workshops for specific countries and regions. And the MCST conducts projects for research on copyrights, and production of related guides and promotional materials. In addition, we are supporting the use of mediation system of the WIPO and encouraging the use of alternative dispute resolution systems by holding seminars on mediation systems and providing training to strengthen mediators’ capabilities.

In 2020, non-face-to-face projects such as research projects and data production/translation were expanded. The MCST produced cartoons (webtoons), added other language versions to copyright-respecting animations, and produced guidebooks in the field of

copyright enforcement to enhance public awareness of copyrights. We also supported the implementation of related treaties to enhance access to works by the people with visual disability and the establishment and reinforcement of the nation's centralized copyright management system. In addition, we supported research and study on alternative dispute resolution systems and implemented projects supporting the use of the WIPO mediation system to seek the resolution of copyright and content-related disputes and to improve understanding and utilization of alternative dispute resolution systems such as mediation and arbitration.

In addition, in 2020, the MCST shared the Korea's copyright experience and supported the development of copyright systems and public awareness in developing countries by holding online discussions with instructors in intellectual property law sectors (June), virtual discussions in the copyright enforcement sectors (June), online lectures on mediation systems (June), video conferences among Korea, China, Russia and small areas of Mongolia (July), virtual training for Asian publishers (October), and virtual discussions on national copyright for Bhutan and Bangladesh (September and November).

In addition to cooperation activities centered on WIPO, the Ministry attended the Intellectual Property Experts Group Meeting (IPEG) of the Asia-Pacific Economic Cooperation (APEC) held twice a year to introduce Korea's advanced copyright system, and to learn about the policies of other member countries, actively engaging in policy information exchange activities.

IV. Major Cases On Copyright

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A. A case involving the sale of computer program product keys without the permission of the copyright holder Supreme Court Decision 2021Da303134 (Main claim) Decided April 14, 2022, and 2021Da303141 Decided (Counterclaim)

Company ‘A’ has been selling product keys for the computer program in this case without the permission of Microsoft since 2018. Under Company A’s marketing scheme, program-users in this case downloaded the installation file from Microsoft’s website without purchasing a license separately, and then purchased only the product key sold by Company A and used it after authenticating the product key. The court of first instance ruled that the program user’s act of purchasing only the product key from Company A – while authenticating and using the product key, without purchasing a separate license – was an act of copyright infringement. The court ruled that it was not permitted under the license agreement, and that Company A’s act also amounted to aiding and abetting the copyright infringement. The second trial court upheld the ruling of the court of first instance.

The Supreme Court upheld the original ruling and dismissed the appeal, thereby reaffirming the previous ruling that selling product keys without the permission of the copyright holder may constitute an act of aiding and abetting copyright infringement. The Supreme Court reaffirmed that the product key furnished when selling a computer program or program license is a technological protection measure for verifying the right to install or use the computer program. It further ruled that if someone copies a program, and in the act

of copying the program infringes upon the copyright of the computer program, then the act of copying or distributing product keys to facilitate this may constitute an act of aiding and abetting program copyright infringement.

B. Case of duplicating data without authorization using a crawling program

Supreme Court Decision 2021Do1533. Decided May 12, 2022

The defendants are employees of a company that engages in accommodation reservation service business. The defendants developed their own crawling program and used it to access a server for mobile applications operated by a competing company, and copied information without permission including as the names and addresses of affiliated accommodation, names of rooms, original prices, discount prices, company addresses, arrival/departure times, and dates.

The Supreme Court ruled that the information collected by the defendants from the victim company's API server formed a part of the victim company's database related to accommodation; and that it is difficult to see that the above information has already fairly been open to the public; and that it does not seem that a significant cost or effort was incurred in collecting it; or that duplication of database conflicts with the victim company's normal use of the database or unfairly harms the victim's interests. Accordingly, the Supreme Court dismissed the appeal, and upheld the lower court's decision, which acquitted the defendants on all counts of the indictment.

C. Case involving 'Playback of medley song at Karaoke'

Supreme Court Decision 2019da283725 Decided November 17, 2022

The defendant is a trust service provider for music works, and the plaintiffs are music copyright holders and members of the defendant. The defendant entered into a trust agreement with the plaintiffs, under which the defendant collects royalties for using the plaintiffs' music works from the establishments, such as entertainment bars, group bars, and

karaoke (hereinafter “Yudanno”), and distributes the royalties to the plaintiffs according to specific standards. Thereafter, the defendant revised the distribution regulations for royalties for music works to exclude performance royalties based on log data from distribution when a medley song composed of several songs is played. With respect to such revision, the plaintiffs claimed damages on the grounds that the defendant’s revision of the distribution regulations for royalties for music works falls under a default in the trust agreement, or an illegal act that infringed on the plaintiffs’ copyright rights.

The Supreme Court upheld the original judgment which ruled that it cannot be seen that the revision of royalty distribution regulations, which only distributes performance royalties for songs included while playing medley songs on the ‘Yudanno’ karaoke system and excludes performance royalties based on log data from distribution, has significantly lost validity in terms of social norms and infringes on the essential content of copyright.

D. A case judging whether the use of a comfort woman statue in a picture book infringes on copyright **Seoul Central District Court 2021 Gahap 512773. Decided** **January 14, 2022**

The defendant company published a picture book focusing on a comfort woman statue erected close to the institution located in Jongno-gu, Seoul, and sold it on the open market. Accordingly, the plaintiffs filed a lawsuit against the defendant company, claiming compensation for damages and demanding the destruction of advertising materials and packaging containers for the book on the grounds of copyright infringement.

Regarding the authorship of the comfort woman statue, the court ruled that the expressive elements, such as the statue’s appearance, posture, and characteristics, contains characteristics provided as a result of the plaintiffs’ intellectual efforts; and that they were selected, arranged, and combined according to the plaintiffs’ production intention and were harmonized as a whole; and that it was a work of art because it could be considered to have characteristics or individuality that distinguished it from other sculptures – and that since the shape and expressive elements of the statue in this case were all included in the defendant’s

picture book photo, substantial similarity is recognized. Although the content of the picture book explains the meaning of the comfort woman statue, the defendants produced and sold the picture book for commercial purposes in this case, so it was acknowledged that the defendant utilized the statue commercially. Accordingly, the court denied the fair use of the works.

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Copyright Protection Activities

I . Responses to and Crackdowns on Copyright Infringements

II . Copyright Education and Public Awareness Activities

III . Copyright Protection Technology

I. Responses to and Crackdowns on Copyright Infringements

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1. Overview of Copyright Protection

The government pursues various activities for ‘thorough protection from copyright infringement’ as a reliable supporter for creative activities with the goal of ‘creating a copyright ecosystem promoting balance and coexistence.’ Moreover, it reinforced the responsiveness to infringements through advanced prevention activities for infringement and public-private cooperation through the Korea Copyright Protection Agency, which is an organization specialized in copyright protection. And furthermore, it established a foothold to create a customized response system according to changes in infringement types. The Korean government announced ‘measures to prevent copyright infringement through overseas sites’ in May 2018 due to the increasing number of overseas sites and more illegal reproductions being distributed through such sites due to reinforced crackdowns on domestic copyright infringement sites, especially for online distribution of illegal reproductions — and overseas sites are used as the main routes for distribution of illegal reproductions including copyright infringement through overseas sites regardless of areas such as Webtoons, broadcastings, movies, etc.

Specifically, through the planned investigations, access blocking, and copyright protection campaigns for illegal overseas websites, measures to prevent the distribution of illegal copies and increase the demand in the legal market were continuously implemented. In 2019, persons infringing copyright residing abroad were listed on the Red Notice of the

International Criminal Police Organization (INTERPOL)²⁾ and arrested and extradited to Korea through cooperation with Interpol. Since the MCST signed an MOU with Interpol in 2021, we have strived to crack down on globalized copyright infringement crime through international mutual assistance in criminal investigation and the establishment of mutual assistance systems – including arresting criminals residing in Morocco through international mutual assistance in criminal investigations during 2022.

After the introduction of public–private cooperation–based countermeasures for illegal copying online in 2017, the MCST requested Google to prevent blocked sites from being searched on Google sites in 2018. The request was expanded to domestic portal operators in 2019, resulting in an increase in the number of blocked sites to 23,531 in 2022. As of 2022, a total of 30 online service providers are participating in the public–private cooperation program, and the Korea Copyright Protection Agency, rights holders, and online service providers (OSPs) have established a cooperative system so that the illegal online copies can be deleted more quickly. Moreover, the MCST has been building and operating a joint–response system together with the Korea Communications Standards Commission to promptly block access to sites replacing the illegal overseas sites that have been previously blocked — and blocked 745 advertisements, which were posted on the blocked websites in order to prevent the profits generated by illegal advertising a main source of revenue of illegal sites in 2022.

In addition, the MCST encouraged SMEs and others to use genuine software to prevent offline copyright infringement, and continued law enforcement activities centered on hubs distributing the illegally copied music memory chips (SD cards). In particular, law enforcement on illegal copies of books was conducted mainly on college campuses, and now the MCST is focusing on the crackdown on the illegal copies of famous movies and animation characters that have been recently spreading rapidly.

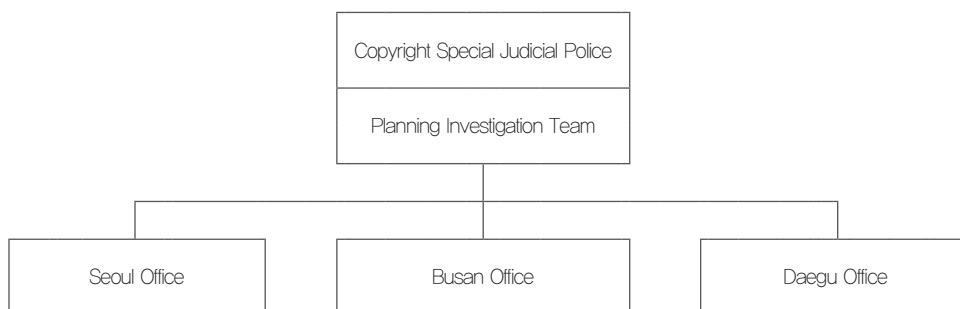
2) International Criminal Police Organization (Interpol) issues notices on major crimes such as Red Notice (Arrest and extradition of wanted criminals), Blue Notice (Confirming the whereabouts of crime–related persons), Green Notice (Providing information on convicted criminals), Yellow Notice (Confirming whereabouts of missing persons) and Black Notice (Confirming identity of persons accidentally killed), etc., among the 194 member countries.

2. Copyright Protection Policies and Activities

A. Specialization of copyright infringement investigation and advancement of investigation techniques

In situations where illegal reproduction both online and offline is committed secretly and becomes diversified, special judicial police specialized in copyright deployed in regional offices in Seoul, Busan, and Daegu are immediately responding to copyright infringement crimes at each base, centering on the Planning Investigation Team. The Planning Investigation Team is responsible for investigating crimes related to the copyright of digital contents such as movies, Webtoons, and games, while each regional office is investigating the infringement of SW copyright, thus strengthening the efficiency of investigation of copyright infringement.

〈 Organization of the Copyright Special Judicial Police 〉



Furthermore, the government is specializing in investigations into copyright infringement crimes by enhancing the operation of forensic techniques including supporting collecting and analyzing digital evidence in the investigation. The number of copyright infringement cases forwarded by the copyright special judicial police recorded 833 cases in 2011; 1,434 cases in 2012; 1,092 cases in 2013; 2,002 cases in 2014; 975 cases in 2015; 378 cases in 2016; 536 cases in 2017; 671 cases in 2018; 762 cases in 2019; 366 cases in 2020, 329 cases in 2021, and 262 cases in 2022.

B. Reinforcement of digital copyright infringement forensics

Digital Copyright Infringement Forensics refers to a process of investigating, collecting, forwarding, storing, analyzing and reporting the digital storage devices of copyright infringement offenders in accordance with a standardized procedure and method so that the relevant data can be used as digital evidence under the law. The Korea Copyright Protection Agency (KCPA) supports digital copyright infringement forensics, at the request of competent investigative organizations (special judicial police of the Ministry of Culture, Sports and Tourism, the prosecution services, the police, etc.) for technical support, by collecting and analyzing digital evidences.

In 2022, KCPA provided support for a total of 716 digital copyright infringement forensic investigations. KCPA supported the joint planned investigations between the Ministry of Culture, Sports and Tourism and the Police (including 18 regional police) on illegal websites that had distributed illegal copies by moving servers overseas to avoid domestic crackdowns, and blocked major illegal websites such as ‘Illegal Streaming Sites,’ which is the largest animation site in Korea, and ‘Torrent Heavy Uploader’, etc., and cooperated in arresting the illegal website operators to expand the mutual assistance system for scientific investigation to protect copyright.

In addition, it conducted forensic investigations of copyright infringement for 52 accounts that habitually uploaded unaffiliated illegal copies on Webhard, eradicating illegal copies from Webhard and encouraging the use of genuine contents. As such, it has prevented the copyright infringements in various distribution channels.

In 2020, the Korea Copyright Protection Agency established a digital forensic center equipped with an independent observer room, etc., so that persons involved in illegal cases can check the forensic process to effectively respond to copyright infringement crimes. At the same time, it established an international standard quality–management system in the field of digital forensics, and obtained ‘ISO/IEC 17025’ from ANSI National Accreditation Board (ANAB), an International Accreditation Organization, thus improving reliability in the digital forensic procedure and the results.

In addition, the Korea Copyright Protection Agency operated the ‘Reproduction tracking management system (ICOP-T)’ to analyze the distribution status of illegal copies by media in real time, and has been utilizing the ICOP-T for digital copyright infringement forensics. In 2020, it developed automatic search and registration functions to crack down on new illegal distribution on Torrent (website), and extended the number of servers to expand the monitoring target of illegal copies distribution sites. As such, it improved the efficiency of digital copyright infringement forensics.

C. Creation of a fair-use environment for copyrighted software

The Korea Copyright Protection Agency supports law enforcement and inspection on illegal software of judicial agencies, and strengthens its expertise by advancing law enforcement-related technology every year to protect the software industry and create an environment for fair use of software. The government strives to spread the culture of using licensed software to the private sector by leading the use of licensed software in the public sector. It strives to induce public institutions to check the actual status of software use at the respective institutions, and conducts site inspections at the institutions vulnerable to illegal use. In 2022, the Korea Copyright Protection Agency supported self-checks on a total of 3,257 public institutions and conducted site inspections at 90 institutions.

In addition, the Korea Copyright Protection Agency offers education for software copyright managers to improve their ability to manage software in the public sector. Since 2021, education & training has been provided online due to the COVID-19 pandemic and 9,153 software copyright managers attended the education & training sessions in 2022. By focusing on contents necessary for business work including SW copyright and litigation cases, font license, etc., it received great reviews from the participants.

D. Planned investigation into new types of copyright infringement

As the distribution/use environment of works is changing rapidly due to the recent development of digital technology, new types of contents and distribution platforms are emerging. As a result, the methods of distributing illegal reproductions have also become

more complicated and diversified, and the copyright special judicial police have been conducting planned investigations into the online distribution of illegal reproductions on Webhard, Torrent, and streaming link sites — in line with newly emerging types of copyright infringement.

In 2020, competent authorities – such as the Ministry of Culture, Sports and Tourism, the National Police Agency, and the Korea Communications Commission – conducted a third round of joint crackdowns on overseas sites that infringe copyright, thereby reinforcing the continuity of investigations into overseas sites and alternative sites that are continuously created and evolving. Furthermore, cooperation with the National Police Agency, a competent agency, was conducted in order to investigate heavy uploaders who distribute obscene adult webtoons through illegal webtoon sites and Telegram. Exchanges and cooperation with relevant organizations have been strengthened to preemptively block illegal behavior within the market ecosystem, including sharing digital forensic marks with copyright-related organizations to protect movie VOD works that are rapidly distributed through IPTV and OTT. In particular, we actively responded to new copyright infringements by arresting the operator of website ‘Ani24,’ which uploaded and distributed over 40,000 animation video works while operating an illegal animation website through a server installed overseas, and shutting down the site. We also conducted a planned investigation into the rampant illegal private game servers and shut down five major illegal game servers to protect the legal game market, which has been driving the 4th industrial era during the COVID-19 pandemic environment. As such, in a situation where K-Wave contents are actively expanding into overseas markets, we have taken strong measures to prevent illegal distribution of copyrighted works from becoming an obstacle to the expansion of Korean Wave.

In 2021, the MCST and the National Police Agency cooperated with INTERPOL to jointly investigate websites for copyright infringement that distributed illegal works through overseas servers, and took up 207 operators (arrested four persons) and mass registrants (heavy uploaders) of 47 websites, such as ‘oo comics,’ ‘ooTV,’ ‘oo rics’ etc., and closed 34 illegal websites. In addition, the MCST firstly listed on red notice illegal website operators who translated and distributed Korean webtoons in large quantities abroad, and cooperated with

the relevant country's investigative agency through INTERPOL and arrested (closing websites) the operators, which was the first achievement made through public-private cooperation among the MCST, the National Police Agency and INTERPOL based on DRM-based technical protection measures, and anti-copying pattern (watermark) technology.

Prosecutor's Office, and the Korean Broadcasting System (KBS) organically cooperated to identify (arrest) Chinese criminal offenders who transmitted broadcasting programs of Korean regular broadcasting companies and 28 comprehensive programs channels in real-time without permission — using an illegal broadcasting viewing device (EVPAD), dozens of satellite broadcasting receivers and real-time Internet transmission servers. As such, the government responded to a new type of copyright infringement crime through collaborative investigations.

In 2022, the Ministry of Culture, Sports and Tourism and the National Police Agency, in collaboration with the International Criminal Police Organization (INTERPOL), investigated copyright infringement websites that distributed illegal works through overseas servers, and arrested and transferred a Moroccan national criminal, who operated the famous overseas illegal website 'Sky o o,' jointly with the relevant country's investigative agency, and arrested four operators of illegal web-novel sharing sites such as 'o o Coffee,' and eight accomplices.

E. Online/offline countermeasures for copyright infringement

The Korea Copyright Protection Agency has integrated management of copyright infringement information by controlling the illegal copies inspection system. In particular, the 'copyright infringement responding All-source Situation Room' ('All-source Situation Room') was established in 2018 to support real-time observation and prompt responses. In 2019, the All-source Situation Room upgraded its functions to expand emergency protection targets, manage on-site prevention and counteractivity information in real-time, and improve the overseas website management system infringing on the 'Korean Wave.'

An advancement project carried out in 2019 allowed an All-source Situation Room to expand its ability to respond to copyright infringement online based on existing public data to

include major genres such as video, game, publishing, cartoon/webtoon, music, software, and domestic TV beyond making emergency response focused on movies.

In addition, the Korea Copyright Protection Agency has been operating the Illegal Contents Obstruction Program (ICOP), which automatically monitors illegal copies online. After the establishment of the Korea Copyright Protection Agency (on September 30, 2016), the KCPA has continued to support the administrative measures against online illegal copying in accordance with Article 133-3 of the Copyright Act — rather than focusing on the role of requesting suspension of reproduction or interactive transmission (Article 103 of the Copyright Act) and to improve the system. In this regard, the Korea Copyright Protection Agency has carried out ① establishment of a search program in 2017, development of a Web Hard monitoring function (1st stage, evidence collected), and establishment of an All-source Situation Room linkage system; ② expansion of web hard monitoring scope in 2018, upgrade of illegal copies posting information collection function (3rd stage, evidence collected), and establishment of a linkage system for deliberation; ③ advancement of search program in 2019, monitoring of unstructured sites (overseas) and improvement of detailed system functions; ④ provision of statistics on illegal uploads by website from 2020 to 2021, expansion of the scope of monitoring of unstructured sites (overseas), improvement of works identification function, and improvement of detailed function of system.

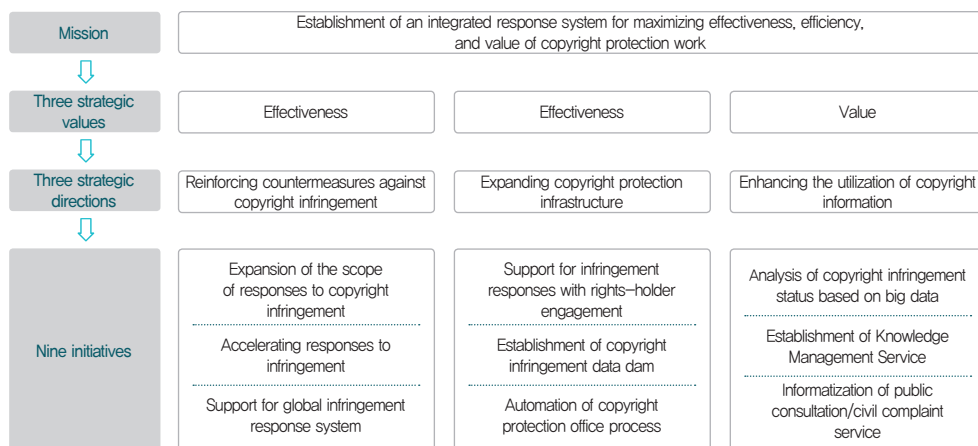


〈 Evidence Collection of ICOP Illegal Copies Screen (Three-stage) 〉

In detail, the response time according to website changes was shortened. And the Korea Copyright Protection Agency strived to enhance efficiency in identifying the current status by providing statistics on illegal upload by site so that the information collected from the ICOP system could be understood in a timely manner.

However, as prompt countermeasures against copyright infringement are required due to the illegal webtoons and video contents flowing into Korea from overseas, the Korea Copyright Protection Agency carried out business process reengineering (BPR), and launched an information strategic plan (ISP) for the full integration and reorganization of existing information systems with the aim of improving limitations due to the aging information system,³⁾ and individual operation for ensuring effective and efficient responses to various types of copyright infringement.

Based on three strategic directions and nine initiatives – including △Strengthening countermeasures against copyright infringement; △Expanding copyright protection infrastructure; and △Enhancing the utilization of copyright information derived under the ISP – we have promoted the establishment of an integrated response system for copyright infringement (Stage 1) in 2022 to ensure rapid ‘Detection–Response–Analysis’ of illegal copies in a one–stop manner.



〈 Direction of Establishment of an Integrated Response System for Copyright Infringement 〉

By completing the first stage of establishing an integrated response system for copyright infringement, existing problems have been improved – such as expanding the scope of infringement response; speeding up the response; automating work support; recognizing copyrighted works based on feature points of webtoon and video; standardizing the database

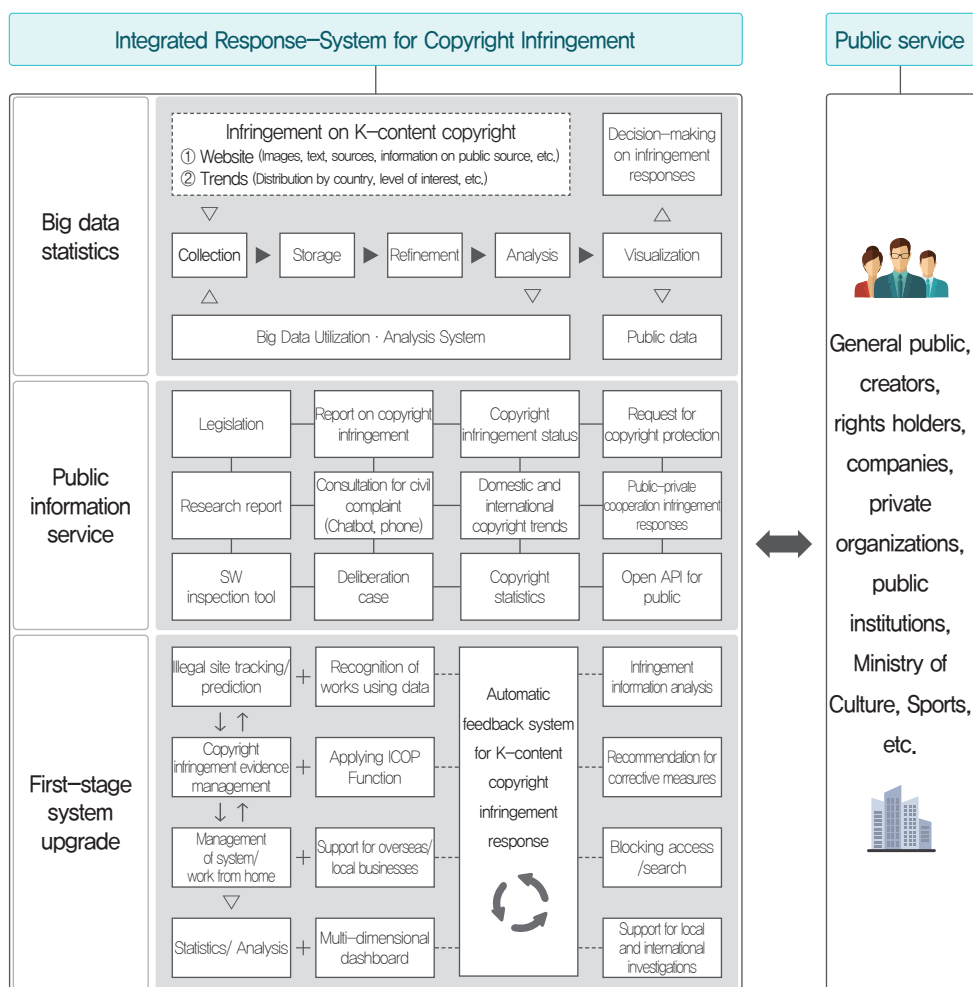
3) Establishment of information system: Illegal Content Obstruction Program(ICOP) (2008), Review system (2009), ICOP–T (2011), Prezi (Copyright infringement–response comprehensive situation room (2017)

of copyrighted works, and expanding public data linkage.

Classification	2021	2022 (Stage 1)	2023 (Stage 2)	2024 (Stage 3)
Details	Setting up ISP	Establishing Platforms	Upgrading Platforms	Expanding Platforms
		Expanding the scope of infringement response Monitoring system	Utilizing big data Statistical system	Response to domestic and foreign infringements Business portal system
		Information collected from human resources and systems Review system	Providing copyright information Public service	Overseas expansion of K-contents Business portal system
		★ Each system built in each stage is built in parallel as one integrated response-system for copyright infringement		

〈 Main details of stage-wise integrated response-system for copyright infringement 〉

We have expanded the scope of responses to domestic and international copyright infringements, established a foundation for prompt business support, and created the environment necessary to enhance efficiency in establishing the second-stage system (big data statistics, construction of public information provision services, etc.) through standardization of copyrighted works DB, and expansion of public data linkage.



〈 Conceptual Diagram of the Second-stage Integrated-Response System for Copyright Infringement 〉

The Korea Copyright Protection Agency monitors illegal copies online in accordance with Article 133-3 of the Copyright Act and recommends that online service providers (OSPs) take corrective measures⁴⁾ after consideration by the Deliberation Committee.

The Korea Copyright Protection Agency made 675,910 recommendations for corrective measures after monitoring online illegal copies in 2022, which was an increase of 1.7%

4) 1.Warnings to reproducers or interactive transmitters of illegal copies, etc.; 2.Deletion and suspension of interactive transmission of illegal copies, etc.; 3.Suspension of accounts of reproducers or interactive transmitters who have repeatedly transmitted illegal copies, etc.

compared to the previous year. When examining the details of the total number of recommendations for corrective measures, there were 339,555 cases of warnings, plus 335,911 cases of deletion/transmission suspensions, and 444 cases of account suspensions.

F. Analysis of distribution environment for illegal copies and encouragement of distribution of copyrighted works

Every year, the ‘Annual Report on Copyright Protection’ is published, analyzing the use of illegal reproductions and copyrighted works both online and offline. The Annual Report on Copyright Protection introduces the usage status and industry trends by content (music· film· broadcasting· publishing· game· webtoon) and shows the results of an awareness survey on copyright protection.

In addition, ‘C STORY,’ a webzine, is distributed every other month to inform the general public and academia/industry of various domestic and international copyright protection issues and information; and a monthly webzine is distributed to ensure the timeliness of the latest key issues. ‘C STORY’ contains contributions from academia and industry on major issues of copyright infringement, as well as news and interviews on copyright protection. In addition, major issues are selected among the articles contained in ‘C STORY’ to publish ‘KCOPA Report’ every year to provide copyright protection information to overseas copyright-related organizations.

In addition, the Korea Copyright Protection Agency has been publishing the report on “Overseas Copyright Protection Trends” to introduce trends in policies, technologies, and laws related to overseas copyright protection. “Overseas Copyright Protection Trends” is a periodical publication of the Korea Protection Agency that provides information on the website, blog, and webzine of the Agency twice per year with semi-annual research results. The report published in the form of a booklet is distributed to the relevant organizations, copyright-related experts, and the general public interested in copyright protection. In 2022, Volumes 37 and 38 of “2022 Overseas Copyright Protection Trends” were published, containing the expert analysis reports on overseas copyright protection issues in 14 countries, including the United States, the UK, and Australia.

In 2021, the Korea Copyright Protection Agency searched the latest trends related to overseas copyright protection, published the 35th issue in the first half of 2021 and the 36th issue in the second half of 2021, respectively. In the first half, it selected major keywords such as NFT, ISD and streaming to provide the latest trend information related to 12 overseas copyright protection cases. In the second half of the year, the KCPA selected 12 major issues in seven countries including the USA, UK, France, Japan, Singapore, Italy, and China to provide relevant information. As such, the Korea Copyright Protection Agency regularly provides in-depth information on overseas copyright protection by country and subject through “Overseas Copyright Protection Trends.”

The Korea Copyright Protection Agency grants ‘Copyright OK’ logo (mark) to companies who sell, distribute, and serve contents in a legal way by confirming the online/offline copyright relationship. The KCPA also carried out the ‘Copyright OK’ project, through which it designates licensed contents sellers. The purpose of the ‘Copyright OK’ project is to create a healthy copyright ecosystem by raising consumers’ and sellers’ awareness of copyright, and helping consumers to safely use contents.

In 2022, a total of 68 companies including 21 online companies and 47 offline companies were designated as companies that can use the Copyright OK mark. Accumulatively as of the end of December 2022, there were a total of 607 companies including 286 online sites and 383 offline stores appointed as Copyright OK mark users.

3. Overseas Copyright Protection and Exchange & Cooperation Activities

A. Strengthening international copyright exchange and cooperation to enhance public awareness of overseas copyright protection

The Ministry of Culture, Sports and Tourism and the Korea Copyright Protection Agency respond to copyright infringement to protect overseas copyright, and the Korea Copyright

Commission holds copyright forums between the governments of Korea–China, Korea–Japan, Korea–Thailand, Korea–Philippines, and Korea–Vietnam, respectively, every year to strengthen cooperation with the main countries where the ‘Korean Wave’ is advancing.

The Seoul Copyright Forum has every year since 2008 been the forum for global issues related to copyright issues, domestic and international legislative trends, and copyright policies, seeking countermeasures to those issues. It is the largest event for copyright in Korea, discussing the latest copyright issues raised in each country around the world. In 2022, the Seoul Copyright Forum was held under the theme of ‘System for fair enjoyment and fair use of culture system: Achievements and challenges,’ with the participation of experts in copyright, industry, and academia from the United States and Europe – participating in an international discussion on issues related to fair use. The Seoul Copyright Forum is recognized as a representative international forum in the field of copyright, contributing to raising Korea’s international position as a leading country in copyright protection.

The Korea–Japan Copyright Forum (held in December 2022), which marked its 14th anniversary in 2022, has become one of the major events between Korea and Japan leading discussions on copyright issues, and the Korea–China Copyright Forum, held after the signing of the MOU between Korea and China in 2006, marked its 16th anniversary in 2022 – providing a venue for mutual understanding on copyright and exchange between the two nations. In addition, the copyright forum between Korea and Southeast Asia, which has been expanded to Vietnam in 2010 and the Philippines in 2011, following the first Korea–Thailand Copyright Forum in 2008 – was expanded to the Korea–Philippines Copyright Forum (in September); and the ‘Korea–Vietnam Copyright Forum (in November); and the Korea–Thailand Copyright Forum (in November) in 2022.

In the meantime, Korea’s copyright offices overseas are establishing and operating an effective support system in each country through cooperation with local government agencies (China Copyright Protection Center; Thailand Intellectual Property Office; Philippine Optical Media Commission; Vietnam Broadcasting and Electronic Information Agency, etc.) by closing illegal websites and blocking access to respond to infringements in each country, and contributing to raising local copyright awareness by holding local copyright briefings and

copyright campaigns. In particular, overseas offices are cooperating with local embassies and public offices such as cultural centers, as well as related organizations such as the Korea Tourism Organization, the Korea Creative Content Agency, the Korea Film Council, and the Korea International Trade Association — to protect overseas copyrights, and promote the legal use of Korean contents.

In addition, efforts to protect the right-holder and to effectively promote the creation, protection, and utilization of copyrights based on the policy encouraging fair use of copyrighted works by advancing [Copyright Act] have led to the development of Korean cultural contents. Accordingly, more governments agencies in less-developed countries in terms of copyrights are keen on visiting Korea for training. Accordingly, the Ministry of Culture, Sports and Tourism is operating various training programs jointly with the World Intellectual Property Organization (WIPO).

WIPO STUDY VISIT (Study Visit to the Korea Copyright Commission in the Republic of Korea) is one of the representative programs. The MCST has held the program every year since 2007, and expanded it into WIPO Study Visit to the Copyright Related Institutions in Korea since 2017. This is intended to share Korea's copyright system and development experience with officers in charge of copyright policy from other countries in the regions of the Asia-Pacific, Central and South America, the Middle East, and Africa — contributing to the advancement of the copyright legal systems and management systems of participating countries. Unfortunately, however, the event was not held in 2020 due to the COVID-19 pandemic, but in 2021, it was held online to share the Korean copyright system and related experiences to support small and medium-sized contents companies. In addition, since 2012, the Interregional Workshop on Copyright Enforcement has been held to provide an in-depth program specialized in copyright protection enforcement for copyright enforcement officers around the world, striving to create a friendly environment for content protection. In particular, in 2022, we held the 1st Copyright Workshop for Music Creators and Startups, the 2nd Korean Copyright System Workshop to Support Music Industry Startups, the 2nd Asia-Pacific High-Level Conference, the 1st Copyright Clinic (Brunei), and the 2nd Copyright Clinic (Nepal), co-hosted by the Ministry of Culture, Sports and Tourism and WIPO. It was supervised by the Korea Copyright Commission to provide country- and industry-specific

programs to policymakers in the copyright field, and to small and medium-sized enterprises (SMEs) in developing countries and to share Korea's copyright legal system.

B. Expanding provision of information on overseas copyright

The Korea Copyright Commission operates an 'Overseas Copyright Information Plus' website, which provides information on copyrights of major foreign countries to support overseas expansion of Korean works. It provides copyright information on various countries including the USA, China, Thailand, the Philippines, and Vietnam, and plans to expand the target countries every year. It also offers online legal advice regarding overseas copyright laws and provides information on foreign contents-related companies (in China, Thailand, the Philippines and Vietnam), drawing positive responses from the users.

Overseas Copyright Guide



< Main Screen of 'Overseas Copyright Information Plus' Website >

In 2022, the Overseas Copyright Information Plus website provided 125 items of information on overseas copyright trends and specialized data, and guidebooks on copyright rules of 21 advanced countries, and newsletters were also sent out every month. In addition, the website informed users of seminar schedules including international events such as the Seoul Copyright Forum, the Korea-China Copyright Forum, and the Korea-Japan Copyright Forum – to provide users with a wide range of information on the latest trends in copyright.

II. Copyright Education and Public Awareness Activities

2022 Annual Report on Copyright in Korea

1. Overview

Developments in information technology in the era of the 4th Industrial Revolution, such as artificial intelligence (AI), big data, augmented reality (AR), and virtual reality (VR), have blurred the lines between creators and users. The copyright ecosystem is rapidly changing, accordingly. The Ministry of Culture, Sports and Tourism (MCST) has conducted customized education and promotions for each target group that required copyright awareness increase in order to protect the rights and interests of authors and create an environment for fair use of copyrighted works. The MCST has also strived to create a fair copyright use culture by strengthening the understanding of the copyright system and copyright management capabilities in each sector of industry and society related to copyright.

A project providing education on copyright has been conducted by operating face-to-face and non-face-to-face customized copyright education programs for each consumer, and of developing copyright education content, and systems. In order to raise awareness of copyright and strengthen professional capabilities, we have provided 121,779 training sessions from 2009 to 2022, with the participation of 6,271,926 persons who completed customized copyright training. In an effort to strengthen infrastructure, we focused on developing distance education content and building systems for various targets, while cooperating with municipal and provincial offices of education in copyright education, strengthening copyright education through efforts to incorporate it in elementary, middle, and high school curricula, providing on-the-job training for teachers to manage copyright at schools and develop training and

guidance capabilities. This has helped in strengthening the foundation for copyright education for youth including the development and distribution of experiential education materials.

The Korea Copyright Commission obtained official approval as a ‘Distance Education Training Center under the Korea Copyright Commission,’ and later as the ‘Distance Lifelong Education Center’ – introducing a new ‘Lifelong Learning Account System’ to revitalize lifelong education.

In addition, the Korea Copyright Commission is contributing to the advancement of copyright awareness by carrying out various activities to improve copyright awareness – such as various campaigns using mass media and public participation contests – in order to raise the people’s level of copyright awareness and promote the fair use of copyrighted works.

2. Copyright Education Activities and Outcomes

A. Education Raising Awareness of Copyright

Education to raise copyright awareness was conducted in various forms, including offline education (on-site copyright education, copyright experience classes, etc.) and online education (distance copyright academy, distance lifelong education center, distance education training center).

1) On-site Copyright Education Program

The On-site Copyright Education Program for youth is an education program in which instructors visit the schools on request to deliver special lectures. The program is conducted to respond to the demand for copyright education in elementary, middle, and high schools nationwide and to enhance the youth copyright index through expansion of copyright education.

〈 Status of On-site Copyright Education Program Operation (Youth) 〉

Classification	2009 ~2017	2018	2019	2020	2021	2022	Total
No. of persons educated (person)	2,914,150	392,626	332,620	357,679	295,714	223,037	4,515,826
No. of education sessions (session)	54,503	11,207	9,538	7,333	8,259	7,691	98,531

Young copyright instructors trained by the Korea Copyright Commission visit schools to offer education free of charge. Students can learn about the basic concepts and definition of copyright in daily life tailored for youth, precautions to take in the changing copyright-protection environment, etc., in a friendly manner – so that they can be equipped with a proper understanding and attitude toward copyright.

On-site copyright education for adults is a program that provides customized on-site training to elementary, middle, and high school faculty and staff, and working-level officers of corporates and groups. In 2022, training was conducted a total of 232 times for a total of 10,490 persons.

〈 Status of On-site Copyright Education Program Operation (Adults) 〉

Classification	2009 ~2017	2018	2019	2020	2021	2022	Total
No. of persons educated (person)	175,755	14,739	14,984	10,611	15,013	10,490	241,592
No. of education sessions (session)	3,130	292	280	271	322	232	4,527

In particular, cooperation in copyright education was strengthened for the cultural arts, public sector, and university sectors that are vulnerable to copyright infringement. The MCST strived to strengthen the practical awareness of copyright among those working in the field, and to create an ecosystem for fair use of copyrighted works in the cultural arts and public sectors. Copyright education in the cultural arts sector started with five pilot operations in the metropolitan area in 2013, and has been expanded nationwide to provide education over a total of 54 sessions in 2021 for 1,730 persons.

2) Operating Copyright Experience Class

Copyright Experience Class is a program in which teachers provide copyright education for a certain period of time (six sessions or more) to strengthen awareness of copyright by giving opportunity to teachers and students to experience copyright-related issues through special activities (creative experience activities, etc.) within the regular curriculum. The education class is operated as an experiential program where students are taught to recognize the importance of copyright while engaging in creative activities.



〈Copyright Experience Class〉

Starting with 20 classes in the metropolitan area in 2006, it has gradually expanded nationwide to provide 283 classes in elementary, middle, and high schools, at home and abroad by 2022. In particular, to operate the class first we selected one overseas school and 84 schools in vulnerable areas such as islands, remote areas, and areas with declining populations.

〈 Status of Operation of Hands-on Copyright Classes by Year 〉

Classification	2006 ~2017	2018	2019	2020	2021	2022	Total
No. of classes	1,888	308	292	276	290	283	3,337
Number of students (persons)	85,747	11,079	11,499	12,748	13,213	9,119	143,405

3) Education on Copyright under the Conditional Deferred Prosecution System

Copyright education conditional deferred prosecution system refers to a system under which prosecutors at the competent prosecutor's office provide copyright education opportunities

to minor copyright infringers and suspend indictment of those who complete the education. The agency in charge of suspending indictments on the condition of copyright education reverted from the Korea Copyright Commission to the Korea Copyright Protection Agency from January 1, 2020. Thereafter, in 2022, group education was resumed with the ease of social distancing imposed due to the COVID-19 pandemic, and it was conducted in parallel with online real-time video education. As of 2022, a total of 805 persons requested the Korea Copyright Protection Agency to provide training, and a total of 25 group-training sessions and online real-time video training were conducted, with a total of 636 persons completing the training.

The decrease in the number of those requesting training under the copyright education conditional deferred prosecution system can be interpreted as meaning that the education on copyright is having an effect. It can be seen as an indication that copyright awareness has been enhanced through continuous copyright education and promotion, and a mature copyright culture is being disseminated further.

Meanwhile, the ‘System to Dismiss Complaints against Juveniles, which dismisses the complaint without an investigation even if the complaint is filed in cases where a person who infringed copyright is a juvenile and a first-time offender, was temporarily operated for one year from March 1, 2009 to February 28, 2010. Considering the positive effects of the system, the operation period of the system has been extended by one year annually since then, and has been extended and operated indefinitely from March 1, 2018.

〈 Status of copyright education conditionally deferred prosecution system by year 〉

(Unit: person)

Classification		2008 ~2014	2015	2016	2017	2018	2019	2020	2021	2022	Total
Number of training requests	Adults	24,747	3,022	1,376	924	631	475	434	510	795	32,914
	Minors	827	23	22	27	2	8	10	11	10	940
	Subtotal	25,574	3,045	1,398	951	633	483	444	521	805	33,854
Persons completing the training	성인	21,067	2,343	1,979	933	692	482	229	476	625	28,826
	Minors	750	23	26	30	10	6	4	14	11	874
	Subtotal	21,817	2,366	2,005	963	702	488	233	490	636	29,700

4) Training to Strengthen the Copyright Education Base

In order to lay the foundation for copyright education and to raise public awareness of copyright, the Korea Copyright Commission is providing copyright training for municipal and provincial offices of education, copyright training for textbook compilation organizations, and copyright training for broadcasting writers.

Copyright training for municipal and provincial offices of education has been conducted every year since 2008, while conducting copyright training for textbook compilation organizations every year since 2009, and copyright training for broadcasting writers every year since 2010, directly and indirectly contributing to cooperation in copyright education in related sectors and improving awareness of copyright. In 2022, a total of 28 persons participated in copyright training for municipal and provincial offices of education, and 83 persons participated in copyright training for broadcasting writers, thus laying the foundation for strengthening copyright education.

〈 Status of training to strengthen copyright education foundation by year 〉

Type of training	Classification	2008 ~2017	2018	2019	2020	2021	2022
Training for provincial and provincial offices of education	No. of persons trained (persons)	613	86	70	—	33	28
	No. of training sessions (session)	11	2	2	—	1	1
Training for textbook compilation organizations	No. of persons trained (persons)	811	28	22	—	35	—
	No. of training sessions (session)	16	1	1	—	1	—
Training for broadcasting writers	No. of persons trained (persons)	234	24	30	—	26	83
	No. of training sessions (session)	8	1	1	—	1	2

* Training for textbook compilation organizations in 2022 was not held due to internal circumstances of the co-organizer.

5) Non-Face-To-Face (online) Copyright Education

The Korea Copyright Commission provides distance education programs on 'Distance Education Training Center,' 'Distance Copyright Academy,' and 'Distance Lifelong Education

Center' websites — so that teachers, youth, parents, college students, and the general public can conveniently attend copyright education without time and space restrictions. In addition, the Korea Copyright Commission allows a large number of learners easier access to copyright education through 'joint use of educational content,' which provides content to private companies and public institutions that want to use the content of the Distance Copyright Academy, so that 371,922 persons could complete the training by 2022.

〈 Status of non-face-to-face(online) copyright education by year 〉

Course	Classification	2007 ~2017	2018	2019	2020	2021	2022	Total
Distance Education Training Center	No. of persons trained (persons)	80,341	5,015	12,401	12,532	8,387	5,129	123,805
Distance Copyright Academy and Distance Lifelong Education Center	No. of persons trained (persons)	39,823	6,648	10,725	23,227	44,802	64,725	189,950

The 'Distance Teacher Job Training Course' for teachers, which was launched in 2007 and officially approved by the Ministry of Education as the 'Distance Education Training Institute under the Korea Copyright Commission' in 2010, has been contributing to the expansion of copyright education opportunities for teachers, and to ensuring the effectiveness of youth copyright education at school. In 2022, a total of 14 courses were operated, including 12 courses of the 15-hour program and two courses of the 30-hour program, and a total of 123,805 teachers completed them from 2007 to 2022.

〈 Status of operation of copyright distance job training courses for teachers by year 〉

Classification	2007 ~2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	80,341	5,015	12,401	12,532	8,387	5,129	123,805

The 'Distance Copyright Academy,' and 'Distance Lifelong Education' courses, which are operated for a variety of learners such as teenagers, the general public, and college students, provide customized education for each learner to raise public awareness of copyright and strengthen the copyright protection capabilities of professional personnel.

To educate the youth, courses were organized for lower and upper grades of elementary school, and for middle and high school students. By operating a curriculum customized for the level of each student grade, we strived to raise youths' understanding of copyright, thus improving their copyright awareness, including the proper use of copyrighted works.

〈 Status of operation of youth courses
(Joint use of Distance Copyright Academy and educational contents) by year 〉

Classification	2009 ~2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	10,927	322	130	96,588	26,251	157,340	291,558

Education for the general public included copyright in daily life, copyright for Internet/entertainment, and copyright in company/school courses, with the opening of a course for beginners in copyright education. We provided education on various copyright cases that can be encountered in daily life, types of copyrighted works, and understanding of the rights of creators. This enabled the general public to acquire copyright knowledge and expand awareness of copyright infringements that may occur in everyday life, thereby contributing to the prevention of copyright disputes.

〈 Status of operation of courses for the general public
(Joint use of Distance Copyright Academy and educational contents) by year 〉

Classification	2009 ~2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	67,122	28,595	24,983	22,676	104,735	135,310	383,421

In order to prevent copyright disputes that may arise during college life, such as assignments and papers, education for college students was organized with a focus on common sense on copyright, and plagiarism prevention, for the legitimate use of copyrighted works. The curriculum includes 'Copyright Notes for College Students,' and 'Course for Plagiarism Prevention and Copyright 101,' and the general education course on copyright that provides college students with information they need to know, utilizing video material.

〈 Status of operation of courses for college students
(joint use of Distance Copyright Academy and educational contents) by year 〉

Classification	2009 ~2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	20,909	1,806	1,695	27,894	67,553	66,870	186,727

To train copyright industry workers, we subdivided training related to copyright issues and usage guides into courses on fonts, performance rights, and software management, providing more detailed practical knowledge and training on the latest issues.

〈 Status of operation of courses for industrial workers
(Distance Copyright Academy) and Distance Lifelong Education Center by year 〉

Classification	2009 ~2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	6,207	495	1,223	6,116	13,307	16,037	43,385

6) Course for Enhancement of Performance in Copyright Field (Consortium for HRO Ability Magnified Program)

The educational courses offered to improve job performance of workers engaged in copyright such as the Copyright Culture School (operated since 1988) and Copyright Academy (operated since 2005) have been changed into the Consortium for HRO Ability Magnified Program (Strategy field) project since 2015. This educational course, named the Course for Enhancement of Performance in Copyright Field, is an intensive training program for copyright that are operated with a maximum of 20 individuals in each course, targeting the workers of enterprises (and organizations) on contract with the Korea Copyright Center. In 2022, a total of 21 courses including 'Copyright law 101,' 'Securing publishing copyright,' 'Writing textbook and copyright,' 'Introduction of legal consultation on copyright,' 'Practical copyright contract in the field of comics,' 'Religious broadcasting and copyright,' 'Copyright understanding through case study,' 'One day copyright law,' 'Plagiarism and copyright,' 'Media and copyright,' 'Practical response to copyright dispute,' 'Main issues in copyright contracts,' 'SW copyright license,' 'Platform and copyright,' 'Copyright case by field,' 'K-content overseas expansion and copyright,' 'Copyright case by field (music field, video

field), ‘Art/design copyright case and contract,’ ‘Broadcasting media copyright case and contract,’ and ‘In-depth Study of Copyright Law’ — were provided over a total of 26 sessions, with 436 persons completing the course.

〈 Status of Completion of the Course for Enhancement of Performance in the Copyright Field 〉

Classification	2015 ~2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	1,030	518	471	354	359	436	3,168
Number of courses (number)	50	21	20	25	25	26	167

B. Nurturing Copyright Experts linked to Universities

1) Operation of Specialized Copyright Courses for Creative Talent

The project of operating specialized copyright course for creative talents, in collaboration with universities, was launched in 2016 to foster creative talent with copyright knowledge in the field of culture and arts. Under the project, courses specialized in copyright were offered at universities (graduate schools) to support creative talents in various fields, including culture and arts to acquire integrated knowledge of copyright and the ability to create value and solve problems related to copyright. A total of six universities, namely: Gyeongsang National University, Sejong University, Chonnam National University, Chosun University, Hongik University, and Korea National University of Arts, selected through a public contest, opened 32 copyright specialized courses in 2022 and trained 1,309 persons.

〈 Status of operation of specialized copyright course for creative talents by year 〉

Classification	2017	2018	2019	2020	2021	2022	Total
No. of persons trained (persons)	1,203	1,097	1,248	1,457	1,139	1,309	7,453
Number of courses (number)	24	26	27	28	23	32	160

2) Education Nurturing Digital Forensic Experts

The development of science and technology under the 4th Industrial Revolution is converging with culture and art, creating a new industrial ecosystem. Unlike the past, existing contents are changing in units of data, casting a new distribution environment in the contents industry and acting as a growth factor. However, copyright infringement online continues to occur under the changing cultural industry environment.

Copyright infringement online is occurring in the form of cybercrime, which is a converged form, such as illegal gambling and pornography, centering on illegally copies. Such online copyright infringement requires different investigation but the professional manpower to respond to it is lacking. Therefore, professional investigative personnel who have cultivated professional knowledge and capabilities that combine scientific technology, culture and art are required to preemptively respond to online copyright infringements that occur in line with the development of science and technology.

Accordingly, the Ministry of Culture, Sports and Tourism and the Korea Copyright Protection Agency are carrying out a project to nurture copyright-specialized digital forensic experts in order to respond to copyright infringements online. In September 2020, a new department for copyright and digital forensics was established under the Information Security Department of Korea University Graduate School to develop and operate curriculums in the relevant fields, support student scholarships, and provide a research environment for convergence capabilities such as copyright and digital forensics. By the second semester of 2022, a convergence curriculum (copyright and digital forensic) has been developed and provided to a total of 45 students with opportunities to develop talents suitable for responding to online copyright infringement. As such, the project has been carried out with the goal of producing excellent human talents with convergence capabilities.

3. Construction and Operation of Educational Infrastructure

A. Research on Copyright Education and Development of Educational Content

1) Research on Copyright Education

The most effective way to cultivate knowledge and literacy about copyright among the youth is to provide copyright education in the regular curriculum. To this end, since 2006, we have conducted research on the current status of copyright education covered in textbooks to understand copyright-related issues that fit the needs of youths at each of the elementary, middle, and high school levels, and to reflect them in curriculums and textbooks. From 2006 to 2012, our research was focused on identifying copyright issues reflected in textbooks, and in 2014, a quantitative survey was conducted on textbook content that could be linked to copyright education.

In line with the revision of the elementary and middle school curriculums in 2015, research was conducted to systematize copyright content that may differentiate copyright education content by subject in 2015, and research and analysis on the status of copyright-related content incorporated in the information subjects focusing on copyright was conducted according to the revised curriculum in the same year.

In 2016, we conducted a comprehensive study on mid- to long-term development plans for copyright education in response to changes in the copyright environment, looking into directions for universalization and specialization of copyright education and reconstruction of copyright education infrastructure.

In 2017 and 2018, respectively, research was conducted to develop copyright education materials in connection with subjects that contained copyright contents according to the 2015 revised curriculum, such as Korean language, morals, and ethics subjects. The teaching and learning materials derived from the research were provided through the Korea Copyright

Commission website so that school teachers could use them in their classes.

In 2019, a ‘Survey on Copyright Experts’ Demand,’ and research on a ‘Plan to Train Core Competency’ were conducted to identify the demand for copyright education as a professional competency required in the copyright industry and education sectors, and to find ways to internalize copyright education in school classes and in social education.

In 2020, we got a clear picture of how copyright content was incorporated in the text book according to the 2015 revised curriculum, and reviewed the ‘copyright-related units of technology and home economics subjects and information subject,’ and ‘general intellectual property’ textbooks, which are closely related to copyright, with the support of experts. In addition, we studied copyright-related curriculums, textbooks, and laws of six overseas countries (Japan, Australia, France, the UK, the United States, and Singapore) based on actual cases and presented implications that can be used as a reference in copyright education in Korea. Finally, based on the research results above, we selected 10 types of copyright education contents that students should learn, and developed teaching and learning materials centered on cases that can occur in their daily lives.

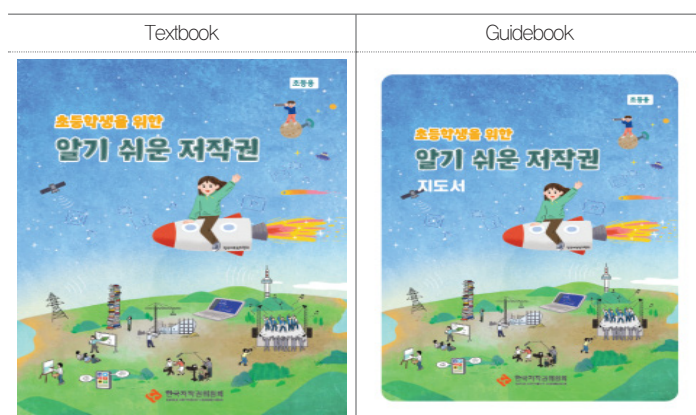
In 2021, in order to make middle and high school students more easily understand copyright and develop their interest, we published a standard textbook on copyright (‘Easy to understand copyright for (secondary education) youth’) by selecting issues that they may face in daily life in accordance with the copyright content system. In particular, along with basic knowledge about copyright, the textbook contains additional information such as copyright-related cases in daily life, laws and precedents, future job and career information, etc. We also developed and provided separate guidebooks for teachers including teaching methods for each target and learner to enable efficient education.

In 2022, we developed a standard textbook (‘Easy to understand copyright for elementary school students’) which was linked to various activities (including teaching materials) so that elementary school students (grades 5 and 6) can learn about copyright information they need to know easily with interest. We also developed a guidebook for teachers. In particular, we focused on encouraging students to become familiar with copyright issues that can be easily

encountered in their daily lives, and how to actively understand and apply it to develop capabilities that can be used in their own lives, rather than just passively accepting copyright knowledge and information.

〈 Status of Research on Copyright Curriculum Content 〉

Year	Study Subject/Topic	Target
2006	Social studies, Ethics, Practical courses (Technology & Home economics), Art	~12 grade
2007	Korea language, Music	Elementary students grades 1 to 10
2008	Test (Korea language, Disciplined life, Wise life, Happy life)	Grade 1 and 2
2009	Test (Happy life, Wise life, Disciplined life, Korea language, Social studies)	Grade 3 and 4
2010	Test (Korea language, Ethics, Social studies)	Grade 5 and 6
2011	Korea language, Ethics, Social studies, Technology & Home economics, Information & Computer	Middle school studentsgrade 1~3
2012	5th and 6th grade elementary school (Ethics), secondary (Ethics), tertiary (Ethics)	Elementary, middle, high school
2013	Research on development of copyright content for school	—
	Research on evaluation of copyright education for youth	—
2014	Research on actual status of copyright contents reflected in textbooks	Elementary, middle, high school
2015	Research on actual status of copyright contents reflected in IT (Software) textbooks	Elementary, middle, high school
	Study on selection and systemization of copyright education content by subject	Elementary, middle, high school
2016	Research on mid- to long-term plan to reflect copyright content in curriculum	Elementary, middle, high school
2017	Research on development of copyright education materials linked to Korean language curriculum	Elementary, middle, high school
2018	Research on development of copyright education materials linked to ethics subjects	Elementary, middle, high school
2019	Survey on demand for copyright experts and study on core competency training plans	—
2020	Research on actual status of copyright content reflected in textbooks and development of educational programs	Elementary, middle, high school
2021	Research on development of copyright standard textbooks for secondary education	Middle, high school
2022	Development of copyright standard textbooks for elementary education	Elementary



〈 Cover of Standard Textbooks Copyright on and Guidebooks for Elementary School Students 〉

In addition, we have published the 7th edition (revised edition) of the [Copyright Act for Practitioners], which reflects the enactment and revision of copyright-related systems and laws and regulations, and have produced and distributed Easy to Read Copyright Stories, a guidebook on copyright that gives easy explanations of basic knowledge about copyright, and how to properly use copyrighted works.



〈 Cover of Copyright Textbook and Introductory Guidebook 〉

2) Development of Online Educational Content

The Korea Copyright Commission has been developing content targeting various learners,

such as teachers, the general public, government officials, industrial workers, college students, and parents — in line with the purposes of copyright education. The KCC has structured the content to enable learners to participate in the training and education in consideration of their various educational purposes and needs by providing customized educational content by learning object, field (industry/job), and level. In particular, in 2022, the KCC developed and provided content in the form of microlearning so that learners can selectively, flexibly, and quickly understand and acquire the learning content they want.

In addition, the educational content is continuously updated every two to three years to reflect revised laws, recent trends, cases, and statistics — and since 2011, content for mobile learning has been developed and provided in line with the expansion of mobile educational environments and the popularization of smart devices. The KCC has also developed and distributed content for active self-directed education in various Internet environments, in order to enhance the learning convenience.

〈 Status of New and Renewed Copyright Online Content for Grown-ups in 2022 〉

Classification		Name of Online Course
New (5 types)	Faculty (3 types)	Copyright common sense you must know at school
		Upgrade your creative ability! Creating a copyright class focusing on student activities
		Understanding and utilization of copyright law in the smart education era
	Voluntary training (2 types)	One per day! Five-minute copyright training
		Good job, Copyright!
Updated (4 types)	Faculty (4 types)	Culture walk with copyright stories
		Guide and counseling tips for copyright at school with exemplary cases
		Copyright journey with melody
		Copyright! From theory to experiential classes

In 2022, five new types of distance education contents on copyright were developed and four types of previously developed distance education contents were updated. The new contents include ‘Copyright common sense you must know at school,’ and ‘Understanding and utilization of copyright law in the smart education era,’ which can be used to strengthen teachers’ basic copyright competency and to allow teachers to utilize it for student copyright education and guidance — as well as ‘Upgrade your creative ability! Creating a copyright

class focusing on student activities,’ which explains various educational methods that can be utilized in face-to-face copyright classes at school. All three courses are teacher job training contents developed for teachers to educate students on copyright in classes utilizing the contents.

Copyright voluntary training courses include ‘Good Job, Copyright!’— which provides copyright education through interviews with people in various copyright-related positions as well as related copyright knowledge, and ‘One per Day! Five-minute copyright training,’ which provides quick and easy understanding of basic copyright knowledge, was also developed.

Furthermore, the existing distance-education content was updated in line with the latest revised laws, cases, and precedents, and learning functions such as screens, videos, subtitles, manuals, and interfaces were updated to improve learning convenience.

New Contents	Updated Contents
	

〈 Some of the Copyright Online Content Developed in 2022 〉

B. Provision of Copyright Information and Operation of Education System

In order to overcome the temporal and spatial limitations of face-to-face education, and to meet the rapidly increasing demand for copyright education, the Korea Copyright Commission established the first system for nationwide copyright distance education in 2010. And in the same year, the KCC received approval from the Ministry of Education, Science and

Technology as a 'Copyright Distance Education Training Institute' to operate training courses for teachers. Accordingly, the 'first upgrade of the distance education system' was carried out, including improvements in essential functions to enable smooth operation of job training courses for teachers) across the country, elimination of redundant hardware equipment, and reorganization of the user environment for website users.

In order to strengthen copyright education for adults and create infrastructure for lifelong education for each lifecycle in accordance with the national lifelong education promotion policy, the distance education course was approved as a distance lifelong education facility

In, addition, both the Distance Education Training Institute website and the Distance Lifelong Education Institute website have acquired a 'Web Accessibility Quality Certificate,' and undergone annual reviews for renewal of certification, to improve website accessibility for information-vulnerable groups such as the disabled. We have strived to improve convenience of users of distance education through regular updates of functions.



〈 Copyright Distance Education Website 〉

1) Establishment and Operation of Copyright Education Application and Management System (copyright.or.kr/offedu)

Although offline copyright education has been conducted over 8,000 sessions, there are limitations in operating customized copyright education for the public due to the lack of a

management system for the entire process. In this regard, in order to systematically manage education and improve work efficiency, a copyright education system has been established and operated since 2022. Applicants for copyright education can receive guidance on various copyright education programs on the website, and check application results and reports on the website. In addition, a foundation for systematic education has been established through the digitalization of work processes such as assigning local instructors and managing education schedules after opening the education program.



2) Operation of Copyright Class Website (copyright.or.kr/education/educlass/main.do)

The Korea Copyright Commission has provided relevant services by reorganizing its website 'Youth Copyright Class (1318.copyright.or.kr),' which opened in January 2007 to provide various information and services regarding copyright for youth into the 'Youth Copyright Class (copyright.or.kr/education/educlass/main.do),' on the Korea Copyright Commission's education portal since 2014.

The website is equipped with copyright education content for youth, and also provides information for teachers on how to use copyright education programs, as well as information created in the forms of video, animation, and learning materials needed at school. The youth copyright class website can be utilized by anyone interested in youth copyright education, as well as by teachers who run copyright experience classes, and instructors who provide on-site copyright education to the youth.

C. Establishment of Next-generation Copyright Distance Education System

The Korea Copyright Commission established a distance education system in 2009 and has strived to contribute to raising copyright awareness, preventing copyright disputes, and improving the quality of life for teachers, industrial workers, the general public, and the youth. However, users who want to access the existing distance education system and to take their desired training must first go through complex procedures such as registering with three separate websites; and the system also had technical problems due to system aging, such as slow response-speed and limitations on the number of concurrent users.

In order to resolve such issues, in 2021, the KCC carried out a project to establish a next-generation copyright distance education system and built a 'Copyright e-Learning Center (edu-c-pyright.or.kr),' which integrated copyright education services that have been provided through three different systems by establishing 2020 ISP and collecting opinions from users and external experts. The 'Copyright e-Learning Center' has simplified the user menu so that anyone can easily select and listen to the lectures, and provided increased accessibility so that users can access the copyright education they want without registering as a member. If a user registers as a member, he/she can be recommended customized educational content tailored to his/her past learning history and interests. Going forward, we will provide a service where anyone who wants to take copyright education classes can easily use copyright education services in one place through the 'Copyright e-Learning Center.'

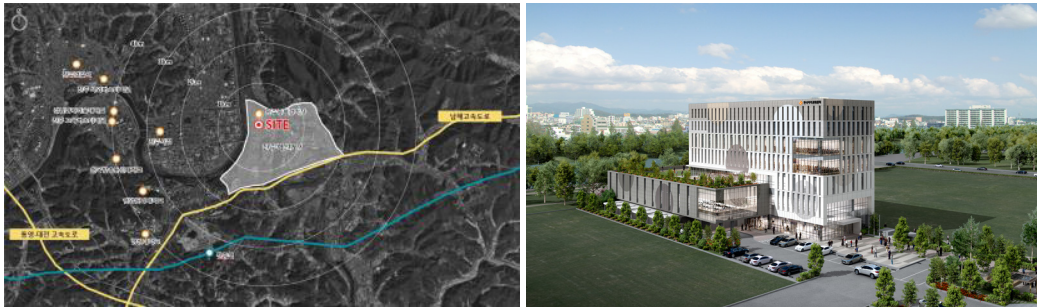


〈 Next-generation Copyright Distance Education System ‘Copyright e-Learning Center’ 〉

D. Construction of a Copyright Education Experience Center

1) Construction of the Copyright Education Experience Center

Starting with a feasibility study for the construction of an education and training center budgeted by the government in 2016, a project to establish copyright culture-based education and an experience facility for children, teenagers, and the general public was decided upon to be carried out with the consultation on-site selection and free use of site in 2017. The project name was changed in 2018 from “Construction of Copyright Education and Training Center,” to “Construction of Copyright Education Experience Center.” With the determination of the site for Jinju Innovation City Cluster 1-1 and conclusion of the Site Sales Contract in 2019, construction began in March 2021 after about a year of planning and design preparation through a Policy Expert Committee composed of experts and consumers in each field. Completion of the project (April 2023) took approximately two years and one month, and Korea’s only copyright specialized education and experience facility was built with a total project cost of 27,346 billion won (as of the end of May 2023), including land purchase costs.



〈 Location and Bird's-Eye View of Copyright Exhibition & Experience Facility 〉

The Copyright Education and Experience Center is an open/office complex building with a site area of 5,405.00m²/total floor area of 9,624.82m², with one underground floor and six above-ground floors. The main facilities of the Center include storage on the 1st underground floor, exhibition & experience office/civil service office on the 1st floor, classroom/copyright library on the 2nd floor, restaurant/garden on the 3rd floor, committee office facilities on the 4th and 5th floors, and auditorium/lounge on the 6th floor. The committee's office was relocated in May 2023.

〈 Overview of Construction of Copyright Education and Experience Center 〉

- Location : 15-2, Chungmugong-dong, Jinju-si, Gyeongsangnam-do (117 Soho-ro)
- Size : Land area 5,405.00m² / Total floor area 9,624.82m² (one underground floor, six above-ground floors)
- Project period : 2019 ~ 2023 (five years)
- Construction cost : Total project cost KRW 27,346 billion (including land purchase cost KRW 2,877 billion)
- Main facilities : Exhibition room, experience room, storage, classroom, copyright library, civil service office, office space, conference room, etc.

The exterior of the building was designed to comply with the landscape plan of Jinju Innovation City and to express its identity as a culture and arts center. Based on a circle motif, it expresses a rich and overflowing future image of the city. The color/size/placement of the circle represents the diversity and originality of the work, and its curved shape rises skywards. In addition, the originality and characteristics are highlighted with the color and the gradation from gray to black from the lower layer to the upper layer, and an image of a desiring rise and growth is created.

The Copyright Education and Experience Center faces southward to provide a view of the

adjacent Namgang River and Sunset Park as well as the comfortable business facilities, and was connected to the surrounding public institution's business facilities to secure accessibility to the front road. It was designed as a space for exhibitions, relaxation, and work by securing a connection to the park and an easy route for entry and exit. In particular, the Center considers users' access and convenience by placing exhibition, experience, and education spaces and a civil service office on the lower floors, and connects the ceilings of the first to third floors with an open hall structure to secure a sense of openness and natural lighting, creating a pleasant indoor environment.

The building consists of facilities for viewing and education to provide a pleasant environment for copyright exhibition, experience, and education. It is equipped with optimal temperature and humidity maintenance and fire extinguishing facilities for the preservation of copyrighted works, as well as cooling, heating and ventilation facilities to minimize any inconvenience to visitors. In addition, for efficient energy management, the building acquired eco-friendly certifications such as zero energy, green architecture, and barrier-free living environment. Moreover, it is equipped with efficient facility operation and a management system with the introduction of new and renewable energy solar power facilities, geothermal heating facilities, and automatic building control systems. As such, the Center was constructed as an excellent public institution.

〈 Progress of Copyright Education and Experience Center Construction Project 〉

Year	Details
2015	(September) Reflection of feasibility study cost for construction of government-designed education and training center (KRW 125 million)
2016	(August) Feasibility study on education and training center (August) Determination of free lease of land site for construction of education and training center (Jinju City) (December) Review of site location and area for construction of the education and training center (Jinju City)
2017	(April) Review of Chungmugong-dong Cluster 1-1 site in Jinju Innovation City (November) Jinju City, delivered final notice to the Ministry of Culture, Sports and Tourism of free lease of the Chungmugong-dong site
2018	(January) Change of project (training center → experience center) (October) Basic concept and feasibility study for building a Copyright Education and Experience Center (December) Determination of 2019 government's project budget: KRW 4.9 billion for construction of the experience center

Year	Details
2019	(February) Preliminary review of public construction project plan (National Public Architecture Support Center, Architectural and Urban Space Research Institute) (April) Promotion of divided use of Innovation City Cluster 1-1 site (Gyeongnam Development Corporation, Jinju City, Gyeongsangnam-do.) (September) Changing into district unit plan for Innovation City Cluster Site completed (October) Conclusion of contract for design service for educational and experience center (December) Conclusion of Cluster 1-1 Site sales contract (Ministry of Culture, Sports and Tourism—Gyeongnam Development Corporation)
2020	(March) Intermediate design (May) Detailed design (July) Local government's landscape review (Jinju City) (November) Public Procurement Service reviewed detailed design adequacy (total project cost target project) (November) Design service completed
2021	(March) Commencing construction of Copyright Education and Experience Center (June) Promotion of site boundary survey and first earthworks (August) Temporary suspension of construction due to unstable supply and demand of rebar (September) Resumption of construction and promotion of 2nd earthworks (December) Promotion of underground framing and geothermal facility construction
2022	(January) Promotion of foundation and basement structural work (April) 1st floor frame construction (walls, columns) and 2nd floor floor construction (May) 2nd floor framing construction (walls, pillars) and 3rd floor flooring work (June) 3rd floor framing construction (walls, columns) and 4th floor flooring work (July) 4th floor frame construction (walls, pillars) and 5th floor flooring work (August) 5th floor framing construction (walls, pillars) and 6th floor flooring work (September) Underground floor/6—above ground floors frame construction completed (December) Completion of internal finishing work
2023	(January) Completion of exterior construction (February) Completion of window construction (March) Completion of equipment, landscaping, and auxiliary civil engineering work (April) Finishing the works and test run (April) Completion of construction on April 17, approved for use on April 27 (May) Move-in completed on May 02

2) Establishment of Base for Copyright Exhibition & Experience Facilities

The Korea Copyright Commission is building a copyright exhibition and experience facility to establish the nation's only and first copyright cultural infrastructure.

The facility is structured to allow users to learn about copyright in an organic context through play-style exhibitions and experiences connected to daily life, rather than one-way learning, and an experience and learning program are designed taking into account the

level of demand to provide copyright education that cultivates qualities rather than simply providing knowledge. The KCC hopes to create an exhibition, experience, and educational environment that encompass the history, culture, and future of the copyright field and provide public-friendly copyright content to turn the facility into a hub cultural facility in the copyright field. In order to build an exhibition and experience facility successfully, an experts committee was appointed, consisting of 23 experts from each field (copyright, exhibition experience, data collection) for advice and policy users to meet the needs of consumers. The copyright exhibition and experience facility is scheduled to open in September 2023.

3) Collecting Physical Material on Copyright

In order to expand the base of copyright-related exhibitions and experiences, education, and research, all copyright-related data that are judged to be worth collecting and preserving are collected (open purchase and donation), and an external data collection committee and internal data collection committee evaluate the value of the collections with high reliability. A total of 243 pieces of data have been collected, and the collected data will be used for permanent exhibitions and special exhibitions within the exhibition and experience facility, and will be digitized and preserved in archives.



〈 Main Items Collected (Seen from left: Gutenberg Bible replica, Underwood Universal Portable Typewriter, and Introduction to Western Cities) 〉

4. Improvement of Copyright Awareness among Small and Medium-sized Enterprises

A. Support for Small and Medium-sized Enterprise Copyright Service

Even though the awareness-level of copyright in society has increased significantly compared to the past, it is true that one-person creative companies and small and medium-sized enterprises (SMEs) cannot understand copyright sufficiently, and it is difficult for them to hire personnel specialized in the field of copyright. For this reason, many individuals have trouble with copyright infringement or have difficulties in operating a company in the early stages of a business or starting a business. In particular, conflicts and disputes frequently occur due to unfair contracts related to the transfer and use of copyrights when trading the copyrighted works. In addition, the lack of awareness of commercial software is led to the exposure to potential risks such as legal risks and economic losses caused by illegal software use, and precautionary management is thus required.

To solve these problems, the Ministry of Culture, Sports and Tourism and the Korea Copyright Commission have launched and operated a project called the Support for Small and Medium-sized Enterprise Copyright Service providing copyright education, counseling, legal consultations, contract reviews, expert mentoring, consulting for software management system and support for commercialization of copyright for one-person creative companies and small and medium-sized enterprises since 2014. This project mainly consists of the Visiting Copyright Service which visits an actual site and provides copyright service that each SMEs need, and Operation of Regional Copyright Service Centers which closely supports local SMEs in each region.

1) Copyright Consultation at Industrial Site

‘Copyright Consultation at Industrial Sites’ provides copyright service that a company needs making a copyright expert visit an individual small and medium-sized enterprise in person by connecting a copyright expert and an individual enterprise. This provides service that

enterprises actually need — such as legal consultations, contract review and consulting by working-level experts in the industrial field, including copyright education and counsels.

This consultation service is provided free of charge, and the ‘Copyright Service Support Group,’ consisting of 211 experts in each field including lawyers, professors, patent attorneys and industry-wise working-level experts, was formed and operated to provide professional services. Furthermore, it is strengthening cooperation with the Ministry of Culture, Sports and Tourism, the Ministry of SMEs and Startups (Korea Institute of Startup & Entrepreneurship Development, Korea SMEs and Startups Agency), the Korean Intellectual Property Office (Korea Invention Promotion Association, Korea Institute of Patent Information), Rural Development Administration (Foundation of Agri. Tech. Commercialization & Transfer) — and regional SMEs support and promotion institutions nationwide, to encourage more one-person creative companies and SMEs to use the service.

2) Regional Copyright Service Centers

To expand the copyright service, which has till now been focused on the Seoul metropolitan area, the ‘Regional Copyright Service Centers’ were established under the SME promotion and support institutions in 15 major cities and regions (Seoul, Busan, Daegu, Incheon, Daejeon, Ulsan, Gyeonggi, Gangwon, Chungbuk, Jeonbuk, Jeonnam, Gyeongbuk, Gyeongnam and Jeju) between 2014 and 2022, so as to provide close support for regional SMEs in the copyright field.

Each of the Regional Copyright Service Centers have become a copyright supporter for SMEs in the region by providing copyright education and consultation, copyright expert mentoring, and companies in preparation and support for commercialization of copyright to resident companies and supported companies considering the characteristics of the main contents industries of the region. Furthermore, a SW asset management consultant visits a regional company in person, providing consultations on the software license management, contributing to expansion of the proper use of SW.

5. Public Awareness Program on Copyrights

A. Raising Public Awareness of Copyright

1) Publicizing Customized Enhancement of Copyright Awareness using Various Promotional Contents

The Korea Copyright Commission produced customized content, and carried out promotional activities using various media and communication channels to spread positive copyright awareness and raise copyright awareness of the public.

The Korea Copyright Commission has produced a promotional video highlighting positive factors that can improve public awareness of the reputation of copyrighted contents such as K-content, copyright surplus, and youth copyright awareness. The KCC selected and announced 'Top 10 Copyright Issues in 2022' through a public survey, produced the issues in the form of card news and videos to publicize them on social networks such as YouTube. In addition, the KCC produced informational videos that reinterpreted copyright-related cases occurring in people's daily lives, and videos that utilized entertainment program and quiz show format by discovering differentiated materials and topics that could induce interest in copyright. As part of this process, the KCC utilized the services of the creator 'Doti', who is known to have a high level of understanding of copyright, to provide accurate and correct information about copyright, as well as to induce a virtuous cycle leading to positive awareness of copyright. The KCC's promotional video is provided on 'Copyright TV,' the official YouTube channel of the Korea Copyright Commission.

The KCC also created a web poster that protects creators and encourages proper use in an effort to build empathy for creating an environment for proper copyright use and awareness, where anyone can become a creator in a world where copyright is respected.

In addition, the Commission waged a public campaign to increase public copyright awareness in conjunction with the "Kim Hyun-jung News Show," a CBS radio program, and raised positive awareness of copyright utilizing SBS YouTube channel, "SBS News," an

online channel with high influence. Furthermore, instead of non-face-to-face PR activities conducted due to the COVID-19 pandemic, the Commission focused on promotions by utilizing relevant facilities such as KTX express rail and subway stations, large-scale offline events such as the Busan International Film Festival, publications of related organizations, and electronic display boards at the Seoul Government Complex, and strengthened promotions for generations with low accessibility to media.



〈 Promotional video to raise copyright awareness 〉

In addition, we produced a web poster that protects creators and encourages proper use, and strived to spread understanding for creating an environment for a culture of proper copyright-use and a perception that anyone can become a creator in a world where copyright is respected.



〈 Web Poster Promoting Copyright Awareness 〉

Furthermore, we carried out customized media transmission by generation and medium to improve awareness of copyright, which plays a key role in expanding the global influence of K-content and establishing the media and content industry ecosystem.

In connection with “Kim Hyun-jung’s News Show (CBS),” which is an informative and reliable current affairs radio program (according to a radio media usage pattern survey conducted by the Korea Broadcast Advertising Promotion Agency in August 2020), we conducted a public campaign to increase public copyright awareness, enhancing positive awareness of copyright by utilizing the SBS YouTube channel, “SBS News,” which is an online channel with high influence. In addition, moving away from PR activities that were focused on non-face-to-face media due to the COVID-19 pandemic, we are strengthening publicity through promotions in KTX and subway stations, large-scale offline events such as the Busan International Film Festival, publications of related organizations, and electronic display boards at the Seoul Government Complex for related industries and generations with low media accessibility.



〈 Copyright Awareness Promotional Media 〉

2) Publicizing Copyright Policy through Media Diversification

The Korea Copyright Commission has produced and posted 10 video contents that provide concise information on the Commission's major projects in less than a minute by opening a new channel (YouTube Shorts) to post short-form content that is actively consumed by Generation Z, who have become major content consumers. In addition, the Commission has developed a plan to publicize copyright policies in various ways, such as using a radio program that is offering the visual as well, a public promotional medium, along with the newly emerged Metaverse platform for the Generation MZ, winning a lot of popularity, which led to a 33.1% increase in the number of subscribers to the PR channel compared to the previous year. Copyright policy promotional videos can be viewed on the Commission's YouTube channel and YouTube Shorts channel.



〈 Publicity of Copyright Policy through SNS 〉

On social networks such as Instagram and blogs, content that applied the copyright characters 'Changiagi, and Nanumi' to the latest trend memes and monthly online campaign events (14 times in total) were provided to enhance understanding of copyright policy and a friendly image. In particular, taking advantage of the characteristics of the media, the

Commission held a 'Dance challenge campaign' that combined a policy promoting CM songs with a cheerful melody and addictive choreography to raise public awareness of the projects and systems of the Commission.



〈 Online Campaign to Promote Copyright Policy 〉

To raise familiarity and awareness of the 'Changjagi and Nanumi' characters, which were developed to inform the public about copyright policy, the Commission, in collaboration with artist 'Memil', who is famous for emoticons such as Noljaom and Ompangi, produced 'Changjagi and Nanumi's KakaoTalk emoticons,' an improved drawing style. These characters were successfully distributed over 35,000 times in two rounds, with a total of 25,000 times used up in about 10 minutes during the first round of distribution.



〈 Copyright character emoticon 〉

3) Raising Awareness of Copyright Protection by Providing Infringement Prevention Information Focusing on Major Infringement Cases

Based on recommendations for corrective measures, deliberation cases, monitoring and consultation cases, the Korea Copyright Protection Agency selected major types of copyright infringement that occur in daily life and produced infringement prevention information videos for each case.

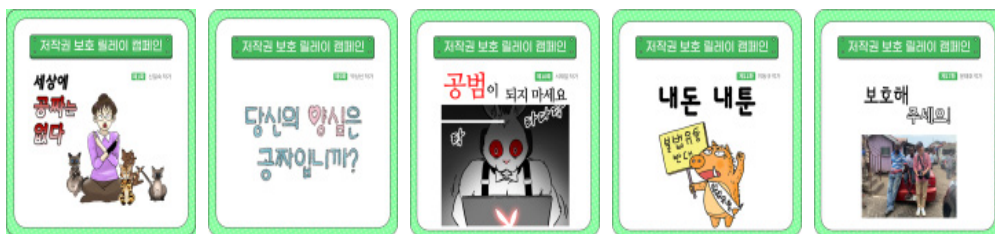
Videos containing the latest infringement cases have been produced such as 'Illegal scanning of university textbooks,' 'Copyright guide to keep in mind when trading NFTs,' 'Blog posts selling and exchanging 'secret cam' files of musicals,' 'Posts which transfer copies made for the production of Braille books without authorization,' etc. These videos can be viewed through online channels such as the Korea Copyright Protection Agency website, and YouTube channel (KCOPA TV).



〈Promotional content to raise awareness of copyright protection〉

4) Operating a Campaign to Raise Awareness of Copyright Protection Involving Creators

In order to eradicate illegal webtoons and raise readers' awareness of copyright protection, the Korea Copyright Protection Agency conducted the 'Copyright Protection Relay Webtoon Campaign' in which the webtoon authors personally highlight the seriousness of copyright infringement damages. Under the slogan, 'Don't read it, it's not okay, it's illegal!' 18 cartoonists from the Korea Cartoonists Association (including artist Shin Il-sook) participated to produce a total of 18 episodes. The episodes were posted on 12 webtoon platforms (Kakao Webtoon, Lezhin Comics, etc.), including companies designated as Copyright OK companies and companies affiliated with the Korea Cartoonists Association, and blog of the Korea Copyright Protection Agency.



< Operating a Campaign to Raise Awareness of Copyright Protection >

B. Copyright-related Contests

1) 15th College/Graduate Student Awards for Excellent Copyright Research Papers

In order to expand the base of research in the field of intellectual property rights by encouraging and motivating undergraduate and graduate students' interest in copyright research, the Awards for Excellent Copyright Research Papers have been held for undergraduate and graduate students since 2006.

In the 15th contest in 2022, individuals or teams of up to three people participated on any topic related to copyright, and a preliminary screening was conducted to improve the completeness of the papers, and the selected teams were supported with research grants and mentoring through workshops.

Among the papers covering a variety of topics related to copyright — including ‘Study on the new exemption rule for use of copyrighted works in the text and data mining process,’ ‘Study on whether web crawling violates copyright law,’ and ‘Reproduction of copyrighted works in the Metaverse from a perspective that it may infringe copyright,’ — a paper titled ‘A study on the concept of authorship under the Copyright Act and protection of modern art,’ by Yonsei University Law School student Seo Jun-hyuk received the top award. In addition, writers of a total of 10 papers received awards, including 1 Grand Prize, 2 Excellence Prizes, 3 Encouragement Prizes, and 3 Honorable Mentions, and winners were awarded certificates and scholarships.



〈 15th Excellent Copyright Research Paper Award Ceremony 〉

2) The 18th National Youth Copyright Writing Contest

The ‘National Youth Copyright Writing Contest’ has been held since 2006 to encourage the youth to respect copyright and establish a culture of proper use of copyrighted works through a writing contest under the copyright-related theme. A total of 1,521 writing works were submitted to this 2022 Contest, which is now marking its 18th anniversary, and among them, a total of 52 works were awarded. The honor of the Prime Minister’s Award went to a writing work, ‘The Art Museum is Alive (written by Lim Jiseon, Cheongshim International High School),’ which contains information about changes in copyright law and systems according to the times and technological development.



〈 18th National Youth Copyright Writing Contest Awards Ceremony 〉

3) Copyright Protection Short Video Contest

The Korea Copyright Protection Agency held a ‘Copyright Protection Short Video Contest’ in 2022 to raise social awareness of copyright protection by making the public directly produce and share videos containing messages to prevent copyright infringement. In the Contest, the public participated by creating ‘short videos’ that were produced to get closer to the public by solving the ‘copyright’ issue, which the general public may consider somewhat difficult, in a light and fun way.

A total of 172 works were submitted in the ‘1st Copyright Protection Short Video Contest’ in 2022, and a total of 25 films were selected as winners — including 21 works awarded main prizes (1 grand prize, 4 first prizes, 6 excellence prizes, 10 encouragement prizes) and 4 Popularity Awards through internal and external expert panel review and public evaluation. The honor of the grand prize (worth KRW 10 million in prize money) went to the work, ‘Copyright Protection, comes back to us (produced by Park Ha-seon),’ which visually presented a message that consumption ignoring copyright is an act that destroys the creative foundation of creators and eliminates their creative motivation with the theme of ‘the necessity and value of copyright protection.’ This short video can be found on online channels such as the Korea Copyright Protection Agency website and YouTube channel (KCOPA TV).

C. Publication of Quarterly Copyright and Monthly Copyright Culture magazines

1) Publication of Quarterly Copyright Magazine

Quarterly Copyright, which has led domestic copyright research since its creation in 1988, is the only academic journal on copyright registered with the National Research Foundation of Korea, securing specialty and identity as an academic journal specialized in copyright. It has played a significant role in copyright discussions for 35 years since its creation by leading issues on copyright. Quarterly Copyright has maintained its reputation both in name and reality as the most prestigious academic journal, contributing to the development of copyright protection.

Quarterly Copyright published in 2020 contained 28 papers, of which 21 were published. These papers contributed to accurately and rapidly delivering the latest copyright research trends and related information. As the only registered academic journal in Korea with specialty and uniqueness in the copyright sector, papers published in Quarterly Copyright are expected to be used as valuable material in the copyright research and related business.

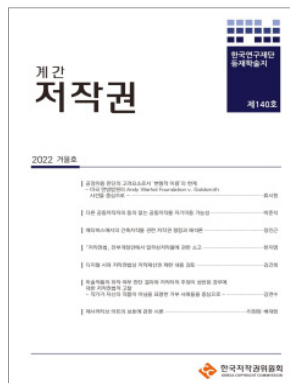
2) Publication of Monthly Magazine, Copyright Culture

The monthly magazine, Copyright Culture, is a renowned magazine specialized in copyright published for more than 28 years since it first appeared in September 1994. It is a periodical publication that offers balanced and useful information on copyright policies, issues, and trends from a neutral perspective that encompasses both creators and users.

In particular, we created a 'Cartoon' corner and a 'Copyright, I want to know about it' corner to allow readers to easily access the special topics, thereby drawing increasing attention to the topic and facilitating accessibility to the content. We also provide information that can stimulate readers' interest and that can be used in daily life such as the rapidly changing latest copyright-related technologies such as NFT and AI; experts' columns on industry and cultural trends; 'Invitation to Copyright' program where experts in the copyright-related

industry talk about copyright; and 'Copyright Tips' that teach common sense about copyright needed in daily life. As such, we strive to be equipped with professionalism and information based on popularity. Last year, a total of 27,600 copies were published on 12 occasions, and approximately 12,500 online newsletters were sent per month.

Going forward, the monthly magazine Copyright Culture will strive to enhance copyright awareness and communication in the field of copyright culture and to deliver sophisticated copyright information.



〈 Cover of *Copyright Quarterly* 〉



〈 Cover of monthly magazine, *Copyright Culture* 〉

6. Assessment and Outlook

In the copyright education sector, a total of 10,801 training sessions were provided in 2022 through the development and operation of educational programs tailored to the characteristics and needs of learners, and a total of 687,237 persons received copyright training. In 2022, in the Ministry of Education's evaluation of the operation of the distance-education training center, we received an 'excellent' rating, and were granted an Education Minister's award in recognition of our contribution to the development of the lifelong learning account system.

The copyright awareness of teenagers has improved steadily every year by more than 11.4 points to 82.5 points in 2022 from 71.1 points in 2010, the first survey year. It can be seen

that continuing copyright education has exerted a positive effect on the teenagers' copyright awareness.

In the meantime, the demand for increased copyright awareness and strengthening of professional capabilities is increasing in various fields such as one-person media, OTT, AI, blockchain, metaverse, and NFT — due to the development of new technologies, as well as copyright issues such as fonts and broadcasting formats. In addition to offering specialized training courses to respond to copyright issues and cultivate problem-solving capabilities, the beneficiaries of training must be continuously expanded through the exploration of training linked to local government-owned public facilities and related agency programs.

In addition, in order to respond to new educational demands such as non-face-to-face educational environments and competency-based education, we are developing copyright education curriculums centered on learners' participation, such as experience and discussion, and producing competency-based copyright content that supports the uniqueness of each learner, and learner-led voluntary learning in consideration of the necessity to provide lifecycle customized copyright education for all age groups.

Through the 'On-site copyright education,' we run the test operating of copyright education in connection with programs operated by educational and cultural facilities of public institutions in the local community, but now we plan to gradually expand and provide school education in depopulated areas as well as islands and mountainous areas to minimize the educationally underprivileged.

In addition, for the non-face-to-face (remote) copyright education, we plan to significantly improve user convenience by establishing and operating a new 'Copyright e-Learning Center' that integrates the three existing websites (Distance Education Training Center, Distance Copyright Academy, and Distance Lifelong Education Center). In particular, the Copyright e-Learning Center plans to support the social use of copyright education by operating educational courses linked to the lifelong-learning account system supervised by the National Institute for Lifelong Education.

The Korea Copyright Commission is striving to spread positive awareness and consensus on copyright through customized copyright publicity that encompasses all generations. The KCC produced a variety of customized promotional contents such as videos, publications, and web products according to the medium, standard, and target, and transferred them to media that anyone can enjoy regardless of generation, such as outdoor advertisements, transportation advertisements, SNS advertisements, publication advertisements, and TV and radio advertisements — and contributed to raising responsible copyright awareness among all age groups, including the MZ Generation. Going forward, the KCC plans to discover copyright issues that may arise due to technological developments and produce promotional content in a one-source multi-use manner to deliver copyright information that the public wants to know. By doing so, we will strive to create a culture of correct copyright use and resolve blind spots to the enhancement of copyright awareness.

III. Copyright Protection Technology

2022 Annual Report on Copyright in Korea

As the smart environment has been developing rapidly in recent years, the medium of copyright distribution is becoming more diversified and social networking services are now deeply integrated in people's everyday lives, thus expanding the possibilities of new types of copyright infringement. In order to effectively respond to this changing situation, the demand for copyright technology is on the rise while related industries are growing.

In order to actively deal with this new situation, the Ministry of Culture, Sports and Tourism has been pursuing copyright technology standardization projects and R&D projects.

1. Copyright Technology Performance Evaluation and Creation of a Foundation for Technological Measures

A. Copyright Technology Performance Evaluation

Copyright technology performance evaluation is a service providing standards to effectively block illegal contents distributed through Webhard and P2P by inspecting the current technological level of companies that have feature-based filtering technology. It aims to resolve social conflicts and create a healthy copyrighted work distribution environment by securing reliability of technology-level and distributing technological countermeasures.

In accordance with regulations under Article 22 of the Telecommunications Business Act and Article 29 of the enforcement decree of the same Act, technological measures specified in the Copyright Act must be applied to Webhard registration requirements to prevent illegal distribution of copyrighted works. The technological measures specified in the Copyright Act require technology to pass performance evaluation of the Korea Copyright Commission and to apply technologies that are valid after being evaluated — and to apply the relevant technologies to all copy and transmission-related devices and services of a business operator around the clock.

Following the implementation of the Webhard registration system, the Korea Copyright Commission established standards and guidelines for performance evaluation of feature-based filtering technology, and launched a pilot service from the second half of 2010. The KCC has to date issued a total of 190 performance evaluation certificates. Furthermore, the KCC builds performance-evaluation data set in accordance with changes of contents every year. Test contents used to verify the reliability of the performance evaluation consist of original contents and modified contents of the original data.

B. Operation of Technological Committee

The Technology Committee, which is established to provide advice and deliberate technical matters – including information on rights management, protection of copyright rights and distribution support – has held regular meetings with the Copyright Exchange at least once per year to provide copyright information as set forth in Article 66 of the Enforcement Decree of the Copyright Act. In 2022, the Technology Committee formed a technology sub-committee to deliberate agendas related to appropriateness and optimality of performance-evaluation results of the feature-based filtering techniques, and collection of copyright technology R&D royalties by holding a total of 14 meetings (from Jan. to Dec. 2022). The Technology Committee is composed of 20 experts from legal and academia circles, and other relevant institutions.

C. Support for Overseas Advancement of Copyright Technologies and Establishment of International Network for Exchange and Cooperation

The project to promote ‘Overseas advancement of copyright technology and to build international network for exchange and cooperation’ is aimed at building infrastructure necessary to support overseas advancement of copyright-related companies such as distributors of copyrighted works, copyright technologies and related systems from mid- to long-term perspectives. The purpose of the project is to form networks with copyright-related government organizations and industries of countries where Korean Wave contents are exported and to promote overseas advancement of related Korean industries such as copyright technologies and contents through vigorous exchanges and cooperation.

In 2021, offline business exchanges were changed into online business exchanges due to the COVID-19 pandemic, expanding the target countries from 8 to 14, and conducting other activities required for copyrighted technologies to advance into foreign markets. This had enabled us to expand the networks for domestic companies with copyrighted technologies to enter the overseas markets by signing three MOUs and two contracts with foreign companies.

Last year, we maintained project continuity to support the overseas expansion of companies with copyright technologies by promoting exhibitions and exchanges both online and offline. This reflected the domestic companies’ demands for overseas expansion following the relaxation of restrictions imposed due to the COVID-19 pandemic. We made utmost efforts to enable domestic companies with copyright technologies to achieve substantial results by providing them with customized support. To this end, we conducted strategic consulting at meetings with overseas communication experts for each company, assisted their participation in international exhibitions (2022 IBC in the Netherlands, 2022 it-sa in Germany), and held non-face-to-face consultations with overseas buyers using the Metaverse platform. We conducted exchanges with overseas buyers on a total of 166 occasions, and held discussions on contracts worth US\$3.88 million (estimated contract amount), which led us to sign six Memorandums of Understanding (MOUs) and nine Letters of Intent (LOI) with overseas companies to support the overseas expansion of domestic copyright technology companies.

D. Hosting International Copyright Technology Conference (ICOTEC)

Following its launch in 2011, the International Copyright Technology Conference (ICOTEC), the only copyright technology conference in Korea and abroad, has marked its 12th anniversary. ICOTEC has provided a venue for various information exchanges on the domestic and foreign copyright-related technologies and the future of the industries for the distribution and protection of copyrighted works, and it was held at the Four Seasons Hotel located in Gwanghwamun, Seoul, on Wednesday, November 2, 2022.

In 2022, under the theme of “Technical Challenges for Everyone’s Copyright,” experts from various fields related to copyright technologies — such as AI, web novels, music, and NFT — gave presentations on the development and future of the copyright technology industries. There were various presentations and discussions on the development of copyright technologies and current technological issues pertaining to the rapidly changing content usage environment.

ICOTEC 2022 was held offline and at the same time, it was broadcasted online via Zoom and YouTube. The Conference featured presentations by invited domestic and foreign copyright and protection technology experts, side events, copyright technology awards, and copyright technology lectures, etc.

E. Survey of Domestic and International Copyright Technology and Standardization Trends

As the digital technology industry rapidly changes, and the size of the copyright technology market expands, we have researched and analyzed domestic and international copyright technology and market trends. We then provide and use the results as basic data that supports copyright-related organizations and workers in the relevant industries for effective decision-making, such as establishing copyright policies.

In 2022, artificial intelligence (AI), big data, and games (NFT), the core IT of the 4th Industrial Revolution, were selected as major projects — and the following three studies were conducted:

A “Study on Current Status Analysis and Strategy Establishment to Lay the Foundation for Copyright Technology Research and Development Verification Project” was carried out to increase the innovation capacity of cultural technology companies, and establish a research and development system focused on technology accumulation and qualitative performance. The study results revealed the necessity for verification through follow-up research and development activities to verify the feasibility of commercialization of business results created through research and development of copyright technology, and to improve the chance of success in commercialization of technology.

Firstly, a “Study on the current status of core technology which protects game content copyright and measures to foster professional manpower” was carried out to identify copyright-related issues and the current status of professional manpower in the game contents industry, which has a competitive edge as a representative high value-added, export-driven industry. Through this study, it was found that we need to secure technology to preemptively respond to game content copyright infringement; and to foster convergent talents in technologies, laws, and policy sectors suitable to the characteristics of the convergence game industry.

Secondly, a “Study on how to apply copyright protection technology to big data (datasets, etc.)” was carried out to promote policies to foster data-based artificial intelligence and big data industries as new industry growth engines; improve laws, regime, and systems required to expand the base for sharing and utilizing data among industries; and establish a technological foundation to strengthen global cooperation. As a result of the study, four detailed topics — including data industry trends and major issues, big data industry trends and major issues, big data industry trends and major issues — were selected to analyze and present the trends in related technologies, laws, and systems.

2022 Annual Report on Copyright in Korea

Facilitation of the Use of Copyrighted Works

I . Creation of Environment for the Efficient Use of Works

II . Creation of an Environment for the Fair Use of Copyright

I. Creation of Environment for the Efficient Use of Works

2022 Annual Report on Copyright in Korea

1. Support for Facilitation of Copyright Business

A. Overview

With advancements in information and communication technology (ICT), the media using the copyrighted works have increased and distribution platforms have become more diversified. In this changing environment, a user needs to be able to easily search and use right management information such as copyrighted works and copyright holders in order to use copyrighted works in a convenient and stable manner.

The Korea Copyright Commission's Copyright Business Support Center provides a service that integrates the information system for finding rights holders and the copyright exchange pursuant to the Copyright Act, and collects and provides right management information of copyrighted work as a platform that connects copyright management companies and users – and it also provides one-stop support for copyright licensing (approval for usage).

B. Activities and Outcomes

1) Operation of the Copyright Business Support Center

In addition to copyright information search services, the Copyright Business Support Center provides ▲ 'Information on the copyright consignment management business system and service providers,' ▲ 'Copyright license that allow users to easily sign copyright license

agreements online,’ and ▲ ‘Services of searching for unknown copyright holders for the use of copyrighted works and public notices related to legal permission’ – to enhance the convenience of companies engaging in business using copyrighted works.

2) Collection and Provision of Rights Management Information on Copyrighted Works

The ‘Copyright Business Support Center’ systematically collects information on rights of copyrighted works from copyright management companies and copyright information of competent authorities, and continuously builds a relevant database to provide copyright search services to users.

〈 Establishment of Database on the Rights Management Information on Copyrighted Works 〉

(Unit: cases)

Classification		2008 ~2016	2017	2018	2019	2020	2021	2022	Total
Music	Domestic	4,044,710	327,181	476,634	636,715	1,176,330	3,384,188	2,794,693	12,840,451
	Overseas	457,339	—	—	—	—	—	—	457,339
Literary Works		1,299,075	62,408	6,110	18,765	1,585,074	1,595,377	3,287,079	7,853,888
Photographs		0	682,343	11,081	1,539	—	—	—	694,963
Broadcasting Scripts		66,180	2,036	—	—	7,468	—	—	75,684
News Articles		15,802,943	3,005,321	3,692,537	4,530,005	3,065,942	2,067,102	1,954,479	34,118,329
Films		31,202	409	761	778	950	550	591	35,241
Broadcasts		20,454	—	—	—	77,003	18,620	87,398	203,475
Public		27,943	—	—	—	—	—	—	27,943
Visual Arts		6,349	3,032	11,164	1,799	8	—	25,703	48,055
Total		21,756,195	4,082,730	4,198,287	5,189,601	5,912,775	7,065,837	8,149,943	56,355,368

※ The number of some ICN issuance cases is subject to change due to renewal or deletion of copyright rights management information.

3) Online Copyright Licensing and Support for Statutory Licenses

‘Copyright Licensing,’ a service provided by the ‘Copyright Business Support Center,’ supports ‘Signing of copyright license contracts’ between rights-holders and users, and ‘Manages details of the contract.’ As of 2022, the Copyright Business Support Center provides services in the fields of music (transmission, performance), literature, and news.

〈 Status of Online License Contract Support 〉

(Unit: Case)

Classification	2008 ~2016	2017	2018	2019	2020	2021	2022	Total
No. of Use	25,283	5,520	6,529	7,931	7,991	8,006	8,477	69,737

※ As for online license contracts in the music sector, only new contracts were included for the period between 2008 and 2009 and the 1st renewal of the contract for year 2010 and entirely renewed contracts after 2011.

※ Online license contracts in the literary works have been implemented since 2011, while online license contracts in the news works have been implemented since 2012.

4) Operation of a Substantial Search Support System

The 'Substantial Search Support System' is a system that supports the search of works created by unknown rights holders in cultural facilities. The System provides integrated search for works and archive services for works created by unknown rights holders in connection with the archive information system.

〈 Status of Operating a Substantial Search Support System 〉

(unit: case)

Classification	Search for substantial search support	Archive of works created by unknown rights holders
2022	158,153	2,045

※ Substantial Search Support System established (2021); service launched (2022)

C. Assessment and Outlook

The 'Copyright Business Support Center' has systematically collected and managed copyright information in various fields, such as music, literature, broadcasting, and news – and has laid the foundation for easier online use and processing of the information, serving as a bridge between rights-holders and users, thereby facilitating the appropriate use of copyrighted works.

However, license agreements are signed only in limited areas, requiring more participation of additional competent authorities, rights holders and users – as well as various support projects that collect and manage copyright information that is modified in real time – and

that make affiliated organizations systematically manage copyright information. In addition, we plan to continue our efforts to create a foundation for facilitating copyright-use by strengthening the collection and provision of rights-management information in various fields of copyrighted works, and improving user convenience through enhanced license agreement services.

2. Establishment of a System for Collecting Copyright-Use Information

A. Overview

Revised rules for collecting online sound source transmission fees took effect from January 2013. In this regard, in order to support transparent and fair settlement of copyright royalties, log-on information according to music sales of five online service providers started to be collected. From 2019, the subject of music usage information collection was subdivided by rights to establish an integrated computer network to check copyright-use information, to support transparent settlement and distribution of royalties to the rights-holders, such as copyright consignment management organization, and to compile industrial statistics on the use of copyrighted music. As such, a foundation has been laid for utilizing the collected information.

B. Activities and Outcomes

1) Expansion of Subjects of Copyright-Use Information Collection, etc.

Starting with usage information of five online music service providers in 2015, music usage information was collected from eight online music service providers, twelve store music service providers, and two karaoke service providers.

In 2022, broadcasting companies' music-usage information was monitored and collected from 36 companies and 175 channels (approximately 500 million cases).

〈Collection of Copyrighted Music Usage Information Over Three Years〉

Classification	2020	2021	2022	Total
Online (transmission)	93.6 billion	92.8 billion	84.4 billion	270.8 billion
At the Store (Daum Song, performance)	4.5 billion	9.2 billion	11.2 billion	24.9 billion
Karaoke (performance)	910 million	840 million	1,36 billion	3.11 billion
Music for broadcasting	—	—	50 million	50 million
Sub-total	99.01billion	102.84 billion	97.01 billion	298.86 billion

2) Establishment of Integrated Computer Network for Copyright Information, etc.

Information on the use of copyrighted music collected through the project of establishing a copyright–usage information–collection system has been compiled on a monthly basis, and then provided to four collective management societies that support the settlement of copyright usage fees. In addition, we are providing ‘Statistical Service on My Song Usage,’ which is log–on information collected on a daily basis, to the trust–management organizations such as the Korea Music Performers Association so that the member of the Association can easily check music usage status within the shortest possible time.

In addition, we have established ‘Composite board for copyright usage information,’ and a ‘Music data lab,’ to facilitate the use of ‘music copyright usage information,’ comprising a huge amount of data amounting to about 100 billion cases per year. The ‘Composite board for copyright usage information’ collects and analyzes music–usage information distributed in Korea on a daily basis (annual average of 100 billion pieces), and speedily discloses the collection status and analysis statistics. Music data lab generates 43 meaningful statistical data by analyzing big data based on music usage information, and provides the data to the music industry.

C. Assessment and Outlook

The Korea Copyright Commission is expanding the collection of copyright–use information by signing business agreements with competent authorities, etc., and is developing statistics using copyright–use information in cooperation with rights–holder groups and music online service providers – in order to expand the service from collection to utilization of copyright–

use information. The KCC also carried out projects to expand the provision of usage information.

In addition, The Korea Copyright Commission has continuously strived to secure transparency in the settlement and distribution of copyright–usage fees based on the usage information, and it will also strive to maintain a continuous cooperative relationship between collective management societies and business operators to provide information based on the actual usage information.

3. Universal Contents Identifier (UCI)

The Universal Contents Identifier (UCI) is a kind of code system that can manage and identify contents like ISBN of books we can often see. It is an identification system selected as a national standard to provide standardized information and support invigorated distribution of digital contents by granting unique and permanent codes to contents. UCI issues an identifier to identify an individual content and manages meta data of contents. It also plays an important role that makes exchange of information and distribution of contents by providing various kinds of information in the process of converting identifier in the digital network environment.

Contents that are deeply entrenched in our lives such as music, e-books and images, etc. are gradually subdivided and diversified in terms of types, along with quantitative expansion; and the distribution method and service provision method are also changing in a more convenient and diverse manner.

Now, the identification system is essential to use digital contents conveniently and effectively and to prepare a foothold for the continuous growth of the digital contents industry. UCI is standing in the middle of it.

4. Copyright Registration and Authentication

A. Copyright Registration

The copyright registration system is a system that enhances the convenience of ex post facto proof in copyright-related disputes and transaction safety when using copyrighted works by granting the legal power of inference and perfection rights to the registered right-holders for registered items. It also allows the general public to inspect the registered items, by registering matters related to copyright (name of an author, date of creation, date of initial publication, etc.) and matters on alteration of rights (transfer, restriction on disposal, exclusive right or publication, right of publication, establishment of a pledged right, etc.) in the copyright registry, which is the official record.

Since its introduction in 1957, the copyright registration system started to be equipped with the current system after the full revision of the Copyright Act in 1987. Copyright registration was entrusted to the Korea Copyright Commission by the Ministry of Culture, Sports and Tourism, the competent authority in charge of the registration, but the Korea Copyright Commission became the competent authority in charge of the registration according to the revision of the Copyright Act in 2020.

The Korea Copyright Commission has established a copyright registration system (www.cros.or.kr) to provide a registration service that can handle the entire process online — from application for registration to issuance of a registration certificate — and the Commission regularly collects opinions from the customers including individuals and corporations, to continuously improve on any inconveniences to users.

In 2022, we researched and translated the U.S. Practical Manual on Copyright Registration, strengthened professional capabilities through regular copyright education for registration practitioners, and strived to improve the quality of registration services. As a result, the total number of copyright registrations increased by approximately 2% (increase by 1,328 cases) — compared to the previous year, to 66,688 cases. In addition, we strived to improve business processing efficiency by improving functions of system preferentially reflecting the opinions

of registration system users and developing functions to simplify business processing.

B. Copyright Authentication

Copyright authentication is the service issuing a certificate for copyrights created by people, neighboring rights of copyright (demonstration/album/broadcasting) or database after a reputable authentication institution verifies a relationship of rights and duties. It is classified into ‘certification on right,’ confirming that a person has a right to a copyrighted work, etc., and ‘certification to use,’ confirming that a person is permitted to use by a holder of the right.

The Korea Copyright Commission was designated as the first copyright authentication institution by the Ministry of Culture, Sports and Tourism on December 30, 2011 and started the copyright certification work in earnest since February 23, 2012. It was operated free of charge to promote the use of the system. Since then, as the copyright certification system has changed to focus on real demand and the number of issuances has increased, policy to impose commission that has been postponed started to be implemented from July 1, 2020 in part.

The Korea Copyright Commission issued 3,682 certificates in 2020. They were mainly used by contents companies doing business in China and Southeast Asia, which apply for the right certification to conclude a contents contract. The certificates were also used to take remedial measures for copyrighted works illegally distributed in overseas sites.

4. Statutory License

A. Overview

‘Statutory License’ is a system that allows any person who fails to identify the place of residence of the copyright holder, and therefore is unable to obtain any authorization for its exploitation to utilize the work by paying or depositing a remuneration to the Commission

after obtaining approval from the Minister of Culture, Sports and Tourism (Articles 50 to 52 of the Copyright Act). The operation of the statutory license system is entrusted to the Korea Copyright Commission in accordance with Article 130 of the Copyright Act and Article 68 (1) of the Enforcement Decree of the Copyright Act.

The Korea Copyright Act stipulates three cases that are eligible for applying for statutory licenses as follows: First, where any person, despite his or her considerable efforts, cannot identify the owner of an author's property rights of a work made public or place of residence, and therefore is unable to obtain the authorization of the author for its exploitation (Article 50 (1) of the Copyright Act); second, where a broadcasting organization which intends to broadcast a work already made public for the sake of the public benefit has negotiated with the owner of author's property rights but failed to reach an agreement (Article 51 of the Copyright Act); and third, if three years have passed after the date of the first sale of a commercial phonogram in the Republic of Korea and if any person who intends to produce a commercial phonogram by recording works already recorded on such a phonogram has negotiated with the owner of author's property rights but failed to reach an agreement (Article 52 of the Copyright Act). Statutory license applies *mutatis mutandis* to the use of performances, records, and broadcasts, which are works with neighboring rights, and also partially applies to the use of databases.

Articles 50 through 52 of the Copyright Act stipulate that the statutory license must apply *mutatis mutandis* to the use of not only the copyrighted works, but also music performances, music albums, and broadcasts that are neighboring works, and Articles 50 and 51 of the Act apply *mutatis mutandis* only to the use of databases.

B. Activities and Outcomes

In 2022, 223 copyrighted works were approved for use under the statutory license system. The total number of applications for statutory license reached 280 in 2022, thus breaking the record for the highest number since the system was introduced.

〈 Numbers of Statutory License Cases by Year 〉

Year	2002 ~2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	Total
No. of Cases	48	2	5	14	136	70	258	108	81	178	223	1,123

C. Assessment and Outlook

‘Statutory license’ is a system to prevent the dead storage of copyrighted works and create an environment for legal use in cases where a user is unable to use the copyrighted works due to the unknown location of the rights holder. In 2022, the Korean Film Archive applied for issuance of a statutory license to produce the classic film *The Hut* on Blu-ray, while the Women’s Human Rights Institute of Korea requested approval of use in order to upload Video of Kim Hak-soon’s First Public Testimony in 1991 to the Research Institute on Japanese Military ‘Sexual Slavery’s’ Archive 814. Accordingly, the statutory license system opens the way to the legal use of copyrighted works that could not be used even if desired, because the rights holder is unknown – and also reminded everyone of the utility of copyrighted works that are about to be stored without being used or disappearing, allowing various copyrighted works to be used again in the field.

Meanwhile, the statutory license system is expected to continue to be actively used in 2023. With the improvement of the ‘Rights holder search information system’ and the accumulation of reported approval for the use of statutory licenses, inquiries are continuing to be received from persons who wish to use copyrighted works created by unknown rights holders. In responding to this situation, we plan to find ways to speedily implement the necessary procedures, and conduct continuous research to promote the use of copyrighted works with unknown rights holders to establish a policy and institutional foundation.

6. The Software Escrow System

A. Overview

The software escrow is a system where the holder of a copyright deposits the source code and technical information with a trustworthy third escrow agent for a person allowed to use software (hereinafter referred to as ‘the licensee’) when transacting software and issue the copyright deposit so that a licensee may stably continue to use the SW in case the licensor cannot continue the maintenance of the SW due to discontinuation of the business, etc.

Subjects of software escrow include the source code and technical materials of the program subject to a license contract, and deposits include detailed information on source programs, execute programs, and object programs.

The escrow system allows the program copyright holder not to transfer his or her copyright and technical information to the licensee and retain his or her platform technology, while guaranteeing the use of rights such as stable maintenance and management rights to the licensee. This guarantees the trustworthiness on the technical information between the parties in the contract, while enabling smooth software transaction and business operation activities. In addition, in the case where domestic companies export technical information to overseas companies, the escrow system can enhance reliability and trustworthiness, thereby contributing to increase in export. It can also protect Korea’s software industry and secure international competitiveness by preventing technology leakage overseas.

B. Activities and Outcomes

Since 2009, the Ministry of Culture, Sports and Tourism and the Korea Copyright Commission have been stably operating the escrow system through continuous revision of related laws and systems, promotional activities, and establishment of an online software escrow system. As a result, a total of 12,652 escrow contracts have been signed, including 5,220 new contracts, 6,660 renewed contracts, 474 license holder registrations, 296 latest versions of escrow contracts, and two technology-verification service contracts.

〈 Escrow Agreements by Year 〉

(Unit: case)

Classification	2009 ~2014	2015	2016	2017	2018	2019	2020	2021	2022	Total
New Agreements	921	192	185	164	173	190	913	1,377	1,105	5,220
Renewed Agreements	1,096	273	324	376	396	417	454	1,309	2,015	6,660
Licensee Registration	271	35	23	21	34	10	34	37	9	474
Latest Version Escrow Agreement	99	21	27	25	12	17	21	40	34	296
Technology Verification	2	—	—	—	—	—	—	—	—	2
Subtotal	2,389	521	559	586	615	634	1,422	2,763	3,163	12,652

C. Assessment and Outlook

The use of the software escrow system in Korea, which had been launched in 1999, is steadily rising for its protection of trade secrets and key technologies of the developing businesses and guarantee of smooth use by user companies. In addition, the system promotes the stabilization of Korea's software industry by recommending the use software escrow when preparing the government's announcements and guidelines, and standard contracts. The Commission actively encourages companies to use the software escrow system by reshuffling the system, such as applying a discounted escrow fee to start-ups, ventures, and innovative SMEs, and exempting fees for the deposit of the latest version up to twice per year.

II. Creation of an Environment for the Fair Use of Copyright

2022 Annual Report on Copyright in Korea

1. Promotion of Use of Public Domain Works

A. Overview

With public opening, sharing, and collaboration becoming universal, the methods for creating contents have been changing, and the environment for using contents has undergone rapid changes due to the development of ICT and the wide use of smart devices such as smartphones, tablet PCs, and cloud services. As such, paradigm changes in the production and use of contents have sharply increased the demand for resources required for contents creation. Accordingly, expanding public domain works where one-man companies, and small and medium-sized contents companies can now freely use contents as source materials without worrying about copyright have getting importance to protect copyright thoroughly for current and future creators.

The Korea Copyright Commission has been carrying out various projects that can substantially support contents companies by continuously collecting, identifying, and providing public domain works. First, the Commission has signed an MOU with the Korea Education Broadcasting System (EBS) for works in the field of photographic images, which are in high demand in industry and academia, and collected around 20,000 high-quality works by supporting the digitalization of un-broadcasted images and photos. Furthermore, MOUs were signed with Europeana and the U.S. Digital Public Library (DPLA) so that various overseas public domain works can be used freely in Korea, and Application Programming

Interface (API) was linked to 46 portal websites that provide public domain works, such as the New York Public Library, and NASA, to provide 450 million domestic and overseas public domain works on an 'Open Public Domain (<https://gongu.copyright.or.kr>)'. In addition, the convenience of users of public domain works has been enhanced through the curation on public domain works, streaming of video works, improved web accessibility, and improved user interface.

The Korea Copyright Commission opened the public domain works creation experience center in Korea Job World so that users can directly create and experience derivative works using public domain works in order to facilitate the use and enhance awareness of public domain works. Currently, three types of public domain works creation experience programs including graphic designer and broadcasting station experience are operated for youth and children. In addition to this, the KCC carries out promotion project to raise awareness of public domain works through national copyrighted treasure hunt, relay copyright donation ceremony, contest for public domain works creation, and public domain works conference.

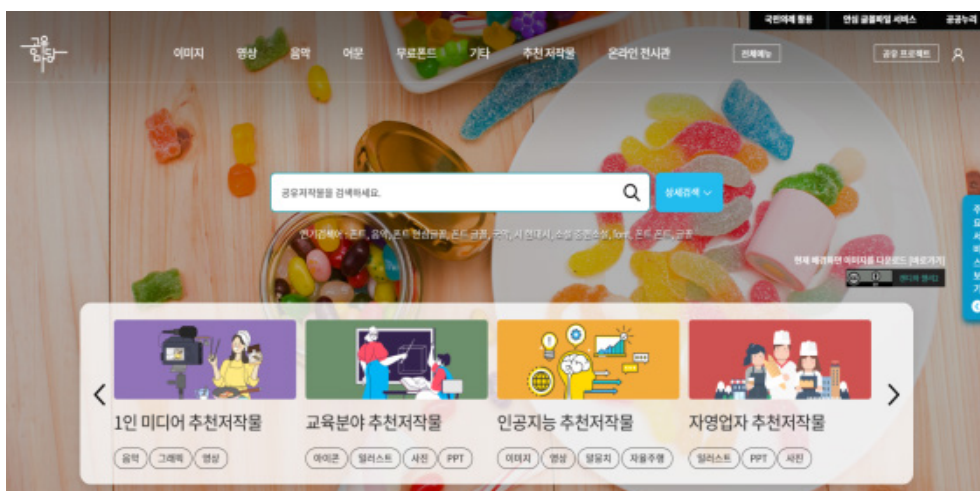
B. Activities and Outcomes

1) Expansion of Services at the Portal Site for Public Domain Works (Public Domain)

Public domain works refer to the works that can be used by any person without copyright issues. The types of public domain works include expired works where the period of copyright protection for the work has expired, donated works whose copyrights have been donated to and owned by the government, creative common license works where the copyright holders apply licenses to his/her works for free use under specific conditions, and public domain works (KOGL) where the government, local governments or public institutions possess all intellectual property rights or they created on business.

'Public domain works' are being provided in the 'Public Domain (<http://gongu.copyright.or.kr>)' so that anyone can freely use them. Public Domain carries out the project focusing on creating a convenient environment for the public to freely use public domain works without worrying about copyright and making it easy to use for creative

activities. In particular, Public Domain strengthens its search convenience and stability so that users can easily find and use the public domain works they want. In particular, this year, autonomous driving and spoken-language corpus artificial intelligence (AI) source data that can be used without worrying about collection costs or copyrights were collected and provided through the Public Domain in order to revitalize the AI industry. In addition, in order to induce visits to the Public Domain, the KCC curated the public domain works so that users can easily find the works they want to use, and served the recommended public domain works by theme (one-person media, education, self-employed people, etc.) on the main screen of the Public Domain. The KCC has also developed and provided an ‘Online exhibition hall’ so that a creator can share his or her works or plan and display the works in person. Moreover, the Public Domain is going to be improved further, so that general users, creators, and small and medium-sized content companies can increase the use of public domain works



〈 Portal Site for Public Domain Works, 'Public Domain' 〉

The Korea Copyright Commission provides approximately 820,000 public domain works – including about 45,000 literary works, 162,000 artistic works, 20,000 music works, 581,000 photographic works and 10,000 cinematographic works – through the Public Domain. In particular, subjects of public domain works provided have been expanded to include background music, sound effect and illustration, etc., which are very useful to the creators, SMEs specialized in culture contents and single-person media industries.

In 2022, about 15.63 million public domain works were used through a service for viewing and downloading the original text. The number of users has been steadily increasing every year since the statistical survey started in 2007 recording 150,000 users. The steady increase can be attributable to the increase in demand for public domain works, which are the original resources necessary for creation due to the use and creation of one-person media, the metaverse, and creative platforms, and the changed service environment, leading to an increase in its use in various fields.

〈 Status of Database Construction of Public Domain Works in the Public Domain 〉

(Unit: cases)

Classification	2006 ~2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	Total
Literature	28,013	11,697	4,761	1	—	197	220	15	132	613	45,649
Art	95,309	26,615	14,105	556	1,250	1,996	6,525	8,297	4,257	3,755	162,665
Music	794	2,355	4	129	278	607	5,340	6,373	2,114	2,068	20,062
Photo	93,586	261,479	54,964	22,354	56,825	47,564	13,229	8,860	10,588	12,197	581,646
Video	—	9	3	612	850	1,113	1,065	1,047	47	5,934	10,680
Program	—	—	—	—	2	2	10	3	2	6	25
Total	217,702	302,155	73,837	23,652	59,205	51,479	26,389	24,595	17,140	24,573	820,727

2) Exploration of Public Domain Works in the Private Sector and Expansion of Services

As capabilities to utilize public domain works are emerged as a core capability of the industrial development of the country, the Korea Copyright Commission has launched a new project to digitalize works in the private field with great value for preservation and build and provide them into a database.

The Korea Copyright Commission has continuously strived to discover and collect public-domain works possessed by the private sector, and from 2017 to 2018, the KCC had collected and served landscape photos taken by the renowned artists including U.S. broadcast video and photographic works for documentaries held by the Korea Educational Broadcasting Corporation, photographs of the Korean War, and photos by artist Shin Mi-sik. From 2019 to 2020, the Commission newly arranged and performed Christmas carols with expired copyright protection period, and released them via the Public Domain. In 2021, with the increase of

distance learning resulting from the COVID-19 pandemic, the Commission produced and provided illustrations, icons, and document formats that are highly useful in the educational field. In 2022, the KCC refined, processed, and reclassified the public domain works so that they could be used in the artificial intelligence industry, establishing about 30,000 source data. The Commission produced about 1,300 public domain works, focusing on background music, sound effects, and illustrations through the demand analysis, and provided them through the Public Domain.

On the other hand, as the conditions of use of free font files provided by domestic portal sites are not accurately specified, resulting in a rapid increase in copyright disputes involving the general public — conditions of use of free font files have been reviewed and collected to provide 200 types of free font files on Public Domain.

Furthermore, in order to prevent copyright disputes over free font files and to support various creative activities, starting with the handwritings of writer Kim Hoon; novel writer Park Kyung-ri; the independence fighter Ahn Jung-geun (in celebration of the 100th anniversary of the March First Independence Movement and the establishment of the Provisional Government); and film director Kwon Take Lim – were donated to produce font files in 2017. In 2022, the handwriting of Sohn Ki-jeong, a marathon gold medalist at the 1963 Berlin Olympics, was donated and produced as a font file. In addition to the font file of famous persons, six font files (Eunyoung font, Dodamdodam font, Murukmuruk font, and Chassam font, Jeongbeom font and Signbord font) that were selected through the contest were produced and distributed so that they can be used in daycare centers and schools and by small businesses. The font files produced by the Commission are provided free of charge via the Public Domain and free font website, and they are also loaded into Hancom Office of Hancom, Inc. which signed a business agreement with the Commission to raise awareness of public domain works.

3) Raising Awareness of Public Domain Works and Enhancement of Public Relations

To facilitate the use of public domain works, it is important not only to collect and provide the works but to create a virtuous cycle by enhancing the public awareness so that the public can actively recognize and utilize the public domain works and create new copyrighted works

to make public domain works more abundant. To this end, it is necessary to more actively promote public domain works.

The Korea Copyright Commission has hosted the ‘Contents Contest for Public Domain Works,’ a competition for works created using public domain works, to raise public awareness of the correct use of public domain works since 2009. Initially, the name of contest was the ‘Contest for Remake’ which boosted recycling of expired copyrighted works, but in 2013, it was renamed as ‘Contents Contest for Public Domain Works’ to promote utilization of expired, donated, public domain works, and CCL-applied copyrighted works, and to add more creativity to the participating works.

The contest focused on smartphone ringtones and backgrounds in 2014; on phototoons⁵⁾ and motiongraphics⁶⁾ in 2015 and 2016; on photo calligraphy; mobile New Year’s cards and background music/sound effects and songs in 2017 and 2018; and on background music and video in 2019. In 2020, the Korea Copyright Commission held a contest in the field of background music and singing in cooperation with ‘Naver Audioclip’ – while holding a contest for writing in cooperation with Kakao ‘Brunch,’ in 2021. The Commission held a contest for a vlog and monographic jointly with ‘DIA TV,’ a platform for one-person media.

In addition, the Commission has operated the relay-copyright donation campaign since 2016 to spread the copyright sharing culture. Starting with photographer Nam Sang-wook, the first relay copyright donor, photographer Seo Won-soo, artist Choi Gyeong-i, writer Hong Geum-pyo, and writer Park Gyu-jin donated their works. Since 2019, socially prominent writers have been selected as honorary donors⁷⁾, and a total of 16,577 donated works have been provided to the Public Domain.

5) Phototoon: A compound word of ‘photo’ and ‘cartoon,’ cartoons made of photos instead of drawings

6) Motiongraphic: A moving image of photos or pictures made with computer program effects

7) In 2019, actor and writer Lee Gwang-ki and actor and singer Jinyoung were selected as honorary donors in – while the bereaved family of the late composer Lee Kyo-sook, who donated the song ‘Salute to the Flag’, the Navy Military Music Honor Battalion, where the deceased served as the 6th military music captain, and actor Kim Nam-gil – were selected as honorary donors in 2020. In 2021, music source of Arirang, whose copyright has expired and which is newly produced as a cheer song was donated, and singer Yoon Do-hyun and SBS Video Mug were selected as honorary donors. In 2022, the music source of newly arranged and reproduced ‘Walk into the Light’ whose copyright has expired was donated; and singer So Hyang and the Seoul Philharmonic Orchestra were selected as honorary donors.

In addition, the Commission produced quizzes on public domain works as well as video and sound sources using the public domain works with the help of famous YouTube creators including buzzbean11, Yum cast, Lee Su-geun, Sleepground, Copy Chu, KIMDAX, chu, Ha Seok-jin, Liner, etc. who have subscribers of various age groups. These works were uploaded on the Public Domain as works marked with 'Creative Commons License' and 'Donated Works,' providing opportunities for the general public to more easily understand the public domain works.

4) Operation of the Public Domain Works Creation Experience Center

In the working-level committee at the Forum on Transformation of Public Domain Works into Creative Resources 2014, the necessity for a space to create and experience the public domain works for promoting a copyright sharing culture, and the use of public domain works were proposed. To this end, the Public Domain Works Creation Experience Center where children and youths from five to 18 years of age can experience various public domain works was opened at Korea Job World. In consideration of the level of the targets, the Public Domain Works Creation Experience Center contains two Children's Experience Centers where children from ages 5 to 10 have experience, and 1 Youth Experience Center for participants from 11 to 18 years.

The Children's Experience Center operates a broadcasting station and a design center. In the broadcasting station, children can announce news related to the public domain works and produce videos as announcers, broadcast reporters, weather forecasters, and cinematographers by themselves. After having the 40-minute experience, children can make CD file recording their images. In the design center, children can become book designers themselves and create book covers using the public domain works. Children can easily understand the concept of copyright and public domain works in the process of creating derivative works using the public domain works. In addition, the number of people that the design center can accommodate has increased from eight to 10 as the center was relocated and expanded through interior work.

At the graphic design company which is a youth experience center, the youth can become

graphic designers, media content designers, and character designers to design graphics and characters using public domain works. In particular, in 2021, a course to develop unique character emoticons utilizing the public domain work was added. A total of 12 students participated in experiencing activities under the guidance of qualified copyright instructors for one hour. In 2021, a mock trial program with the theme of copyright-related disputes was also added to the court experience center.

The annual visitors to the Public-Domain Work-Creation Experience Center numbered 42,300 in 2016; 38,659 in 2017; 40,403 in 2018; and 40,948 in 2019 – averaging approximately 40,000 visitors each year. From 2020 to 2021, the number of users of the public domain works creation experience center was reduced to 11,982 in compliance with the government guidelines due to the COVID-19 pandemic. In 2022, the number of users, which had been reduced due to COVID-19, increased again from the second half of the year to 24,719 persons. On-site experience programs such as ‘Decorating a pop-up book’ and ‘Making emoticons’ are operated so that people can experience various activities using public domain works.

C. Assessment and Outlook

Recently, with the increase in single creators and creative platforms, anyone can become a content creator, and so, it has become more important to collect and provide high-quality public-domain works that can be freely used for creation without fear of copyright infringement. In this respect, the KCC has directly produced and distributed fonts that account for a large proportion of copyright disputes, and this can be seen as having great significance in collecting artificial intelligence (AI) source data and contributing to revitalizing the AI industry.

Going forward, the Korea Copyright Commission will make continuous efforts to collect and release public domain works that can actually be used in various ways in creative and industrial sectors while actively exchanging opinions with companies, institutions, and experts in fields with high demand for public domain works.

2. Establishment of the Foundation for Utilization of Open-Source Software

A. Overview

Open source software, which was created through the GNU Project led by the Free Software Foundation (FSF) in 1984, refers to software whose source code is open to the public. In other words, it refers to software which anyone can freely use, reproduce, distribute or modify in general. Typical examples include Linux kernel and related GNU software, Apache web server, Chrome web browser, My-SQL Database system, Java, Python, PHP (Hypertext Preprocessor), Perl language, and Eclipse. More open source software is under development worldwide. With the environmental changes and technological advances in the software industries, the use and base of open source software has been developed in various fields such as Cloud (open stack), Big Data (Hadoop), mobile (Android, Tizen), IoT (Internet of Things), and AI (TensorFlow) to the extent that it can be seen as the core of technologies. It is now expanding to overall industrial sectors.

In the era of the 4th Industrial Revolution, the advantages and importance of open source software has been highlighted. The leading open source ecosystem has been formed toward the direction of developing and growing open source software beyond the utilization of developed open source software. The size of global open source markets is expected to grow to about KRW 42 trillion. Open source software developed in Korea includes ‘Tajo,’ a data warehouse’s platform, ‘S2Graph,’ a dispersion graph database, and ‘Cubrid,’ a database management system.

B. Activities and Outcomes

1) Establishment and Operation of the Open source License Information System

The Ministry of Culture, Sports and Tourism has built the foundation for utilizing open source software in an effort to support the prevention of copyright infringement on open source software since the 2nd half of 2008. The establishment and operation of the Open

source Software License Information System (OLIS) has been pursued in the following areas: △Building a database such as open-source software project information and source codes and expansion of collection; △Enhancement of the open source software license comparison/analysis/inspection service (hereinafter referred to as 'CodeEye'); △Development of user-customized Web services tailored to the Open source Software License Information System (OLIS) website; and △Introduction of equipment and laying the foundation for externally linked services amid system expansion. Establishment of the open source software database was launched in 2008 and since 2017, only source codes have been collected following an improved test method. The status of the database building is as follows:

〈 Status of Database on Open source Software 〉

(Unit: 10,000 cases)

Classification	2009 ~2016	2017	2018	2019	2020	2021	2022	Total
Opensource SW Project Information	230	—	—	—	—	—		510
Opensource Software Source Code	14,820	32,470	13,940	5,730	6,000	1,700	150,000	224,660

Open-source software-related information collected through the establishment of databases and expanded collection every year is provided through websites like CodeEye and OLIS, and the quality and reliability of services provided is being improved through the establishment of a database. CodeEye, which had been developed since 2009, launched official service in the second half of 2010. With the construction of the open source software source code database and increase in the amount of use, the demand for improved CodeEye and source code DB has also increased.

Accordingly, starting with the redesign of the open-source software source code database in 2017, the CodeEye inspection engine algorithm was developed in 2018, and an automatic collection tool for open-source software source code and an independent network prototype version for use in places where security is required were developed in 2019. Next, in 2020, an automatic collection tool for the open-source software source code was added and an inspection tool usable on an independent network was developed. In 2021, programming

languages available for inspection were additionally collected and developed to support 16 languages – and in 2022, a function was developed to provide an open-source software web test service with statistical data.

〈Usage Status of Inspection System (CodeEye)〉

(Unit: case)

Classification	2009 ~2016	2017	2018	2019	2020	2021	2022	Total
Number of CodeEye use	7,302	3,113	5,149	7,309	10,475	14,961	21,401	69,710

Since 2009, the Korea Copyright Commission has been operating the OLIS site for the purpose of providing various open source software license information, consultation, and information on national and international trends to domestic developers, as well as service on the inspection system. The OLIS site provides a summarized data of 80 kinds (based on the annual OSI (Open source Initiative) certified open source software license) source software licenses, comparison data between Korean translation and English documents, guidelines on open-source license and how to respond to open source license-related disputes.

In addition, the Korea Copyright Commission has provided open-source software licenses consulting service customized to each company considering the development environment and issues faced by SMEs that develop and utilize open source software since 2013. And the KCC has developed and distributed educational materials and operated specialized training courses for developers, law professionals and college students since 2015.

KCC produced a 'Comprehensive guidebook on open-source software license' and provided visiting education on open-source software licenses for teenagers in 2018, and provided 'Open-source software license education for software-oriented college students' in 2019. Then, in 2020, the Commission provided 'Open-source software license education for college students due to COVID-19'. The KCC translated 108 OSI-certified Open-source SW licenses in 2021 and designed and produced an open-source software license inclusion relationship (tree) diagram in 2022.

〈 Major Service Usage Status by Year 〉

(Unit: case)

Classification	2009 ~2016	2017	2018	2019	2020	2021	2022	Total
OLIS visitors	3,235,396	205,177	486,581	507,876	720,763	1,464,950	1,857,284	8,478,027
Consulting service	661	340	241	241	262	200	142	2,087

In addition, through the OLIS site, the Korea Copyright Commission provides information required by the domestic software development companies that use open source, and induces autonomous license management through CodeEye. These allow companies to effectively verify whether their software violates the open source software license policies or not, and easily understand the complicated open source software license information. In addition, the KCC has developed and operated a consulting business and professional training courses to help small software developing companies to understand utilization of open source software and licenses; and to prevent open source software license-related disputes in which small and medium-sized software developers are involved in advance, thereby reducing development costs. Such efforts of the Korea Copyright Commission are recognized to have contributed to enhancing the competitiveness of domestic software technology, expanding open source software throughout the software industry, and fostering related industries.

2) Raising Public Awareness of the Open source Software License

To raise awareness of open source software licenses and prepare the foundation for instilling a copyright culture, the Korea Copyright Commission has carried out various education and publicity projects for people since 2009. Furthermore, in 2015, education to train license experts was differentiated by subject by launching the open source software license education course and publishing textbooks. The Commission also conducted training for patent attorneys in collaboration with the Korean Patent Attorneys Association.

In 2021, the KCC conducted various projects to improve the awareness of open-source software licenses including an open-source software licenses conference; production of leaflets informing about open source software licenses; online and offline promotions and campaigns for open-source software licenses; professional consulting on open-source software licenses; education on open-source software licenses; and visiting education for the

college students on open-source software licenses.

The conference is held every year with subjects covering intellectual property rights to open source software and license issues in the open source industries. In 2022, 'Karen Sandler' from the United States participated as an online presenter due to the COVID-19 pandemic, and delivered a presentation on the topic of 'New issues in open source disputes (consumers vs. companies)' – and in Korea, Professor Lee Min-seok of Kookmin University, and presenters from LG Electronics and Hyundai Motor Company gave presentations on open-source strategies and plans, respectively, under the theme of 'Open-source software education in universities,' 'Artificial intelligence and open source licensing,' and 'Establishment of Open Source Compliance at Hyundai Motor Group,' respectively.

In addition, the Korea Copyright Commission strived to maximize the effectiveness of the public awareness-raising project by establishing a mutual cooperation system with competent authorities that perform software-related works; and carrying out publicity targeting the developer community through online media such as Google GDN. We supported future developers by providing books on 'Open-source software stories with comics' and providing education on open-source software licenses to IT departments and leading software schools, and collaborated with the Army and Cyber Operations Command to provide open-source software licenses education in the defense field. In addition, the Korea Copyright Commission distributes license-related magazines every month to continuously create an environment for proper use of open source software.

C. Assessment and Outlook

The domestic open-source software market size in 2022 was KRW 348.2 billion, and it is expected to grow to KRW 486.7 billion by 2025⁸⁾. With the increased use of open-source software by the public sector and large enterprises, the ratio of open source software use by small and medium-sized Korean software companies is also expected to gradually increase. However, domestic companies are exposed to potential risks of legal disputes due

8) NIPA, 2020 Opensource SW market trend research

to insufficient understanding on open-source use and its licenses and lack of understanding of legal accountability. Accordingly, the Korea Copyright Commission has been building and operating the nation's only open-source software data warehouse, while operating an OLIS site that utilizes it, and providing CodeEye services. In addition, the Korea Copyright Commission provides customized services befitting to the environment and issues faced by the companies, including services analyzing source codes that are difficult to resolve with license inspection and training on license to raise awareness of related persons through a consulting service specialized in open-source software licenses. The number of visitors accessing the OLIS site and the number of inspection service users are steadily increasing every year and demands for license consultation are also increasing. However, the number of domestic experts who can respond to various open-source software copyright issues is short, and the awareness and proper use of open-source software licenses is also lacking.

3. Facilitation of the Use of Public Copyrighted Works

A. Overview

The Korean New Deal, announced on July 14, 2020, presented a comprehensive plan for overcoming the economic crisis resulting from the COVID-19 pandemic and shaping a new future for the nation. In particular, the Digital New Deal, one of the New Deal policies, presented a strategy to develop the data economy based on ICT that Korea has proudly developed, such as its world-class e-Government infrastructure and services. The Digital New Deal was conceived to dramatically increase the productivity of all industries by increasing the utilization of data, which indicates that data and materials produced by the public sector is becoming increasingly important. Moreover, it is expected that the passage of the 'Three Data Acts' at the National Assembly will lead to the creation of a new ecosystem that actively utilizes data.

The category of valuable data includes lots of public domain works, which are unstructured data contents. Korea has been actively allowing the public to use copyrighted works or works

produced by the state, local governments, and public institutions since 2012, and the opening and utilization of such public domain works seem to become more important in line with this trend.

To expand the openness of public domain works, the government amended the Copyright Works Act to lay the groundwork for public domain works to be used freely by the general public who is the owner of the public domain works under Article 24-2 of the Copyright Works Act since July 1, 2014. Since then, the government announced (September 21, 2015) the policy to enhance utilization of public domain works so as to enhance free use of various public domain works possessed by public institutions in earnest in 2015. In 2016, the Public Domain Works open support center under the Korea Cultural Information Service Agency was established to provide professional consulting services on policy on the free use of public domain works, KOGL⁹⁾ policy, and policy for IPR to public institutions through specialized attorneys, and to provide one-stop service for application of KOCL such as legal consultation, visiting education and workshops, etc. in order to actively promote the openness of public domain works. In addition to this, the service which allows the public domain works to be searched and used on KOGL (kogl.or.kr), an official portal site, is provided. Moreover, the government carries out diverse policy support so that the people can exploit the public domain works, and that the SMEs can release product using public domain works with the support for PR and legal consultation. As such, the government utilizes the public domain works to create high cultural and added economic value.

1) Domestic Status

The Ministry of Culture, Sports and Tourism opened its portal site (kogl.or.kr) in March 2012 to facilitate the use of public domain works by the private sector⁹⁾; and at the same time, introduced the 'KOGL site,' a Creative Commons License for public domain works to actively support the people's use of public domain works. In 2014, as the Copyright Act was amended stipulating that works produced and published by the state and local governments for

9) Korea Open Government License (KOGL) which indicates the legal license for public domain works is a system introduced to promote the use of public domain works, and it is the simplified mark for 'legal license and its scope of public domain works.'

business purposes or works whose copyrights are wholly owned by state or local governments in accordance with a contract can be used without permission (Act No. 12137, published on December 30, 2013, and enforced on July 1, 2014), the government announced the ‘Policy to promote the use of public domain works,’ and the ‘Guidelines for the management and use of copyrights in public domain works’ (Notification of the Ministry of Culture, Sports and Tourism No. 2015–43, announced on Dec. 24, 2015/ 2019–6 Issue, partially amended on Jan. 31, 2019).

Based on this, the KOGL center was opened in 2016, and the ‘Degree of participation in the free use of public works policy’ was quantified and reflected in the joint evaluation index of local governments between 2017 and 2018, expanding the KOGL system to local governments at the municipal level. In addition, since 2019, the qualitative indicator has been reflected as a ‘best practice for the opening and utilization of public domain works’ and efforts are being made to ensure fruitful results regarding its utilization.

2) Overseas Status

Countries around the world are also competitively introducing open and sharing policies for public domain works in different ways. The United States opens only works produced by public officials or employees of the federal government to the public; but the copyright law of each state is different from Korea’s copyright law in that works produced by the state government are protected by the copyright law depending on individual states. Since March 2009, the United States has opened ‘most of the works of the federal government’ through the ‘Data.gov’ site, precluding copyright protection. The German Copyright Law stipulates that ‘Government’s works that fall under laws, orders, government proclamations, judgments, etc. are absolutely deemed to be excluded from copyright law protection.’

Other government works published for ‘public interest’ are also subject to restrictions on copyright protection, and the principle of prohibition on alteration and the obligation to specify the source. In addition, the UK developed the Open Government License (OGL) in September 2010, and opened most of the works that fall under ‘Crown copyright’ for free use. The range of works offered for free use varies from reports of institutions that are operated

in accordance with parliamentary legislation and orders of administrative agencies to maps, national statistics and census data, official documents (passports, etc.), information from government websites, software, and databases in which rights are processed. Currently, the UK authorities visit the companies and organizations every three years to promote the use of public domain works in various ways, by checking their works and providing some works for a fee. In 2009, Australia opened the public domain works of the federal and state governments under the conditions of the 'Creative Commons License ('CCL') to promote the use of public domain works by the public and businesses.

The European Union is already actively recommending the opening of public information in the EU member states through the Public Sector Information Reuse Directive announced in 2003. In particular, in 2015, the EU announced the Open Data Strategy ('ODS') to provide free public information to anyone through a single online channel. Japan opened the public domain works in a way that restricts the author's property rights the same as set forth in Article 24-2 of Korea's Copyright Act, but it reflects differently in terms that the scope and form of use are limited under the provisos of the law, which leaves room for state's control depending on the government's decision.

Japan also has developed and operated the 'openlabs.go.jp' site to open information held by administrative agencies for secondary use. The Organization for Economic Cooperation and Development (OECD) also emphasized the importance of the commercial use of public information in its 2006 report and adopted it as main agenda at the OECD Ministerial Meeting in 2008 highlighting efforts by each country. France and Taiwan are also presenting strategies to open their own public domain works by independently developing public licenses or utilizing existing private licenses. As such, the number of countries that apply licenses to public domain works and implement related policies is gradually increasing.

B. Activities and Outcomes

1) Support for Copyright Clearance for Public Copyright

Despite the increase in demand for public domain works in the private sector, the local

government, public institutions, the central ministries and the government are long in joining the openness of the public domain works. The biggest reason for the gradual openness of the public domain works, compared to the demand in the private sector, is the ambiguous rights relationship of public domain works. In response, the Ministry of Culture, Sports and Tourism has conducted a 'Project supporting for resolution of rights issues of public domain works,' which deals with ambiguous copyright issues through comprehensive legal license and transfer of copyright, providing legal consultation since 2012.

The purpose of the project is to select the support targets among applicants, analyze the creative form and contractual relationship of the applied works and resolve copyright issues legally and efficiently. In the first year of the project, from July to December 2012, a total of 15 organizations were selected and the rights-related issues of 470,000 public domain works were resolved. In the second project period from July to December 2013, a total of 20 organizations were selected for processing of the rights of about 2.29 million public domain works. In 2014, the project was renamed as the 'Project supporting the opening of public domain works', and verified the rights of 32 institutions and 2.7 million cases through customized consulting and visiting education services. In 2015, rights in 1.23 million cases were verified for 347 institutions while visiting education was conducted 25 times, and 30 customized consulting services were provided.

Since 2016, the Korea Cultural Information Service Agency (KCISA) has established the open support center for public domain works and planned open support services such as policy guidance, visiting education, and customized consulting to provide active services to applicants. As a result, in 2016, more than 1.6 million cases of copyright issues of the public domain works were handled for 65 institutions, consulting support was provided to 44 institutions, and visiting education was provided to 41 institutions. And in 2017, 275,000 cases of rights verification were handled for 36 institutions; customized consulting services were provided to 93 institutions; and visiting education was provided to 54 institutions. In addition, in 2018, 1,795,000 cases of rights verification were handled, while 154 cases of consulting, and training were conducted at 63 institutions. In 2019, the service supported all institutions having difficulties in opening the public domain works through the education on 496,000

cases of rights identification and 124 cases of consulting service at 31 institutions, training at 51 organizations, and visiting education programs at 70 institutions. Since 2020, the open support center has selected six institutions to firstly support excellent public domain works, verifying rights for 420,000 cases and securing rights for 220,000 cases to open excellent public domain works with few restrictions on public use. In addition, the open support center visited 86 institutions over 37 times in 2020, providing 1,253 legal advice and counseling services, and 60 consulting services.

Moreover, in 2020, with growing numbers of disputes over the use of fonts, the Center verified the legal relationship of fonts developed by the state, local governments, and public institutions, and opened 102 fonts with copyrights as safe fonts for the general public, contributing to the safe use of fonts. In order to improve the accessibility of the private sector, the Center collaborated with Hancom to install safe fonts in Hancom Office, resulting in more than 1.5 million downloads in 2020.

Such open support service induces trust management of public domain works that are difficult to open to the public through KOGL but whose rights have been verified, thereby providing a basis for efficient utilization of the public domain works whose copyright issues have been resolved by the private sector. In addition, public hearing and workshops for each region are held 2–3 times per year for the state, local governments, and public institutions to raise awareness in accordance with Article 24–2 of the Copyright Act, thus contributing to the spread of the KOGL system.

In particular, the ‘Visiting KOGL Education’ project was carried out in 2019 in consideration of the increased demand for opening public domain works from each institution, and active services were provided by dispatching professional instructors directly to the field. Of course, it is also contributing to the improvement of the public copyright management capabilities of each institution by designating ‘officers in charge of managing public domain works.’ In addition, since 2017, as the ‘Degree of participation in the free use of public works policy’ was reflected in the government’s joint evaluation as an evaluation index, the KOGL project was expanded to local governments at the municipal level. In addition, awards of the Minister of Culture, Sports and Tourism were given to institutions and persons with excellent opening

results of public domain works, encouraging continued participation in the policy.

2) Trust Management of Public Copyright

The trust management system of public copyright refers to the entrustment of overall rights of copyrighted works, which are professionally created by the state, local governments or other public institutions or managed after obtaining from a third party and managed by them, to copyright trust management organizations that are in charge of overall activities related to external licenses of the copyright on behalf of the public institutions.

One of advantages of trust management system for public copyright is that, as licenses for public copyrighted works and collection of royalties are handled by specialized organization, institutions possessing public copyrighted works can reduce manpower, costs and time required for handling copyright-related works, while users can obtain license on plural numbers of public domain works through a unified channel, making it more convenient to use high-quality and varied public domain works. Another advantage is a specialized and prompt response to infringement cases involving public copyrighted works. Trust management of public copyrights is also performed by the Korea Culture Information Service Agency.

3) Support for the Use of Open Public Copyrighted Works by the Public

Works opened with KOGL marks attached by the central and local governments and public institutions are available for integrated search and use on the KOGL site (kogl.or.kr) operated by the Korea Cultural Information Service Agency. KOGL opened approximately 17.31 million public domain works as of December 2010, of which type 1 KOGL works, which can be used most freely as they can be modified and used for commercial purposes, amounts to 9.45 million works (54.64%).

Public domain works include various types of works, including artworks such as picture books/traditional patterns, literary works such as case books/research reports, video works such as records on story-telling grandmothers and time-lapses in downtown Seoul, and font file-related works. The KOGL site has created a new item of 'Recommended public domain

works’ to increase access to a vast amount of public domain works and also provided services such as ‘Classification by type’ by images, videos, and 3D works.

Moreover, as roles of the public domain works for sourcing data for creation increase and utilization of the public domain works also increase by each industry such as TV program, film, PR, and commercial products, a project for ‘Re-filming or restoring copyrighted public domain works’ that the public and businesses can freely use are being implemented. With this project, approximately 35,000 high-quality photographic works were produced by 2016; and in 2017, as many as 3,652 works were added through the expansion of the business scope based on 3D data with high industrial utilization as it can be printed out on a 3D printer. In 2018, a total of 5,420 high-quality photographic works that people wanted were re-taken and restored after surveying the demands of private companies and users of the KOGL.

In addition, in 2019, in commemoration of the 100th anniversary of the Samil Independence Movement and the Provisional Government of the Republic of Korea, the photos and 3D images of the relics of the War Memorial of Korea and the Seodaemun Prison were created, while 3D images of basic Poomsae of Taekwondo were created, laying the foundation for utilization of the realistic contents industries. In 2020, in order to record and preserve the cultural value of our sound (traditional folk song), which is disappearing, sound contents with the value of cultural properties were further secured, expanding the sound source and video contents service lacking in KOGL, in collaboration with the Seoul Museum of Korean Folk Music. In commemoration of the 70th anniversary of the Korean War, unused preserved materials (analog photographic records, etc.) kept in the War Memorial of Korea were re-photographed, restored, and improved as high-quality public domain works, added to KOGL as type-1 public domain works.

Furthermore, the Ministry of Culture, Sports and Tourism has conducted the ‘Support Project for Small and Medium-sized Enterprises Utilizing Public Copyrighted Works’ since 2014 to support SMEs and one-person businesses with design consulting and promotion costs. As many as 89 companies utilized the service by 2020.

In 2020, five companies were selected and provided with commercialization subsidies,

customized consulting, public relations support, network formation between the companies, and common education. As a result, sales of supported companies and external support were increased, contributing to exploring of business models and creating added value.

C. Assessments and Outlook

As of the end of 2020, as many as 765 institutions had introduced the KOGL system, and the number of related institutions increased by 3 to 488 institutions from 485 in 2019. As the number of public domain works related institutions increases, the number of opened public domain works continues to increase, reaching 17.31 million, an increase of 3,860,000 from the previous year. As a result of establishing an open support center, reflecting evaluation indicators in joint evaluation system of the local governments, and continuously strengthening open support services and rights verification, the opening of public domain works continued to expand.

Emphasis should be placed on raising public awareness of the system so that the private sector and the industries can use these open public domain works as useful contents in line with the 4th Industrial Revolution. In this regard, exhibitions of public domain works were held through the online premium gallery services over 12 occasions in cooperation with Kakao Corp., a private platform, attracting 3.73 million visitors, while promoting cooperation with external companies by installing safe fonts in Hancom Office.

In addition, continuous improvement of the public website and search service should be pursued so that the public can conveniently use the public domain works, and at the same time, effective support for the private sectors who want to use public domain works should also be continued.

4. Remuneration System for Use in Schools for Educational Purposes, etc.

A. Overview

Copyright use remuneration policy is a system that regulates the benefits of user of copyrighted works and the copyright holder by allowing the use of copyrighted works without permission at an appropriate remuneration. The policy¹⁰⁾ relieved the copyright holder's limited property rights by providing remuneration, in consideration of the public nature of education. By limiting a copyright holder's property rights by law, the use of copyrighted works without permission is allowed for public purposes in schools, libraries, etc. with a provision of appropriate remuneration as determined according to the history of use of copyrighted works submitted by user.

Education is an activity that realizes public interest and the use of a variety of copyrighted works is essential for improving the quality of education. But if educational instructors had to separately request permissions for all the copyrighted works to be used, they would not only be greatly restricted by the time and financial burdens, but in some cases, they also would be unable to use certain works due to a lack of such permissions. This system thus seeks to vitalize use of copyrighted works while guaranteeing the quality of education.

The Korea Literature, Academic Works and Art Copyright Association (former Korea Reproduction and Transmission Rights Association) (KOLAA), as a 'copyright trust management agency' and 'organization receiving remuneration for purposes of school education, etc.' designated by the Minister of Culture, Sports and Tourism (designated in March 2008), is under the management and supervision of the Ministry of Culture, Sports and Tourism. Currently, KOLAA performs works of collecting, distributing, and managing the remuneration granted for four remuneration policies as approved by the Minister of Culture, Sports and Tourism in accordance with the Copyright Act Article 25 (1) and (2) (Compensation system for textbooks), (3) (Purpose of teaching), (4) (Purpose of supporting class) and Article 31 (5) (Compensation for libraries) (designated in October 2003).

¹⁰⁾ The Copyright Act (Seung Jong Oh, 2009)

B. Progress

The remuneration system for use in schools for educational purposes is five years into its term since it was seriously implemented in 2014. KOLAA, an organization receiving remuneration, appoints a survey specialized company and conducts a survey on the utilization of copyrighted works every year to fairly distribute remuneration paid by a university based on the number of students with block grants. A survey is conducted every year targeting approximately 20,000 full-time faculties of 100 universities among 80,000 full-time faculties of 400 universities nationwide.

In November 2022, the Ministry of Culture, Sports and Tourism released an administrative notice to revise the ‘Standards for compensation for use of copyrighted works for the purpose of school education applicable to an educational institution operated by the State or a local government (hereinafter referred to as “educational institutions”) as specified in Article 25 (3) 3 of the Copyright Act. The compensation standard will be applied with effect from January 1, 2023, and standards for ‘volume-rate payment’ – a payment method based on the amount of use, and ‘comprehensive payment,’ a payment method based on average amount of copyrighted work used – have been established based on the results of research on compensation standards for school education purposes, and through briefing sessions for educational institutions (National Museum of Korea, October 2022).

The standards for volume-rate payment for use of copyrighted works for school education purposes by educational institutions operated by the State or local governments are the same as those for universities, etc., and the standards for comprehensive payment was prepared on an hourly basis per student who takes face-to-face classes or remote classes – taking into account the characteristics of educational institutions where mid- to short-term classes are held, unlike universities, etc., which pay comprehensive compensation annually based on the type of university establishment and number of students.

The compensation system for use in schools for educational purposes which was first implemented in 2016, has started to distribute remuneration provided by education offices of 17 cities and provinces nationwide based on the inclusive number of students. For this,

it appoints a survey company and conducts a survey on the actual condition of the use of copyright works. The survey on the actual conditions is conducted separately, both online and offline, and the online survey is conducted targeting school education support websites (e-Learning Center, Teaching and Learning Support Center, Eduable, etc.) operated by 17 municipal/provincial offices of education and the National Institute of Special Education across the country, and the offline survey is conducted every four years by selecting ‘sample offices of education to be surveyed,’ and targeting school education support materials used in that year.

The compensation ratio for recipients has been improved and the rights and interests of creators have been strengthened through the continued and staged-increase of compensation for textbooks. In 2022, standards were announced for compensation to be paid by publishers of textbooks for reproduction, distribution, and public transmission of works published in textbooks to the extent that it is needed for the original purpose.

C. Future Outlook

Korea Literature Academic Works and Art Copyright Association, a compensation receiving organization, conducted various researches relating to compensation in 2022 – including research on establishing compensation standards for textbooks, research on establishing compensation standards for school education support purposes, and research on ways to improve the use of copyrighted works for school educational purposes in accordance with Article 25 of the Copyright Act. Based on the research results, we plan to improve the compensation system and standards from 2023.

In addition, in accordance with the notice on standards for compensation for use of copyrighted works for the purpose of school education applied to ‘educational institutions operated by the State or local governments,’ which is scheduled to be applied from 2023, the Korea Literature Academic Works and Art Copyright Association plan to carry out all related works, such as conclusion of agreements and collection of compensation according to the compensation calculation method selected by the educational institution and survey on the actual conditions.

5. Copyright Consultative Council

A. Overview

The Copyright Consultative Council was launched on September 22, 2009 to resolve or prevent disputes between stakeholders over major copyright-related issues, while seeking win-win solutions through the engagement of rights holders, businesses, and users.

In the initial stage, the Copyright Consultative Council consisted of a main consultative group (consisting of one representative member from rights holders, businesses, and users, respectively, and two persons representing public interest), a working-level consultative group, and the support team. The Korea Copyright Commission has supported operations of the main consultative group and the working-level consultative group. In 2013, regulations on the operation of the Copyright Consultative Group regarding its functions and organization were adopted to guarantee seamless operation of the consultative groups. Issues and agenda for discussion on various musical, literary, and cinematographic works were selected by the manpower pool consisted of representatives from right holders, businesses, consumers and persons representing public interest. The size of the consultative group was determined considering the importance of the issues.

As such, the Copyright Consultative Council selects pending issues for discussion on copyright every year and operates a consultative group meeting to prevent disputes among stakeholders and to seek ways for win-win cooperation, thereby contributing to the development of the copyright industry.

B. Activities and Outcomes

In 2021, the ‘Music Industry Development Committee’ worked as the Copyright Consultative Council. The Music Industry Development Committee was launched in April 2016 based on the rules of the Ministry of Culture, Sports and Tourism for the discussion on major issues raised in the music industry. The third term of the Music Industry Development Committee started on July 17, 2020 (will end on July 16, 2022) following the 1st term (April 2016 ~ March 2018)

and 2nd term (April 2018 ~ March 2020). As an advisory body for the Ministry of Culture, Sports and Tourism, the Music Industry Development Committee collects the opinions from stakeholders, including right holders and business operators, on pending issues in the music industry.

In 2021, the Music Industry Development Committee carried out a research project on the collection of copyright usage fees for online concerts, in which people's interest has increased due to the COVID-19 pandemic. As the result of the research project, the Music Industry Development Committee presented its opinion on the usage fee collection for online concerts and who should pay the usage fee, which was discussed by all committee members.

On December 15, 2021 (Wednesday), the Music Industry Development Committee held a seminar both online and offline at the Tmark Grand Hotel Myeongdong to announce final research results on the collection of copyright fees for online concerts, which has been a pending issue, and present on verification result of music transmission fee settlement data. The Music Industry Development Committee held a seminar to provide an opportunity to share the Committee's activities with peoples from various industries.

The OTT Music Copyright Committee held a meeting at the National Folk Museum of Korea on May 27, 2021 to resolve consistent conflicts between right holders and users after the Ministry of Culture, Sports and Tourism approved the regulations on the collection of music copyright usage fees on OTT (over the top video services). The Committee consisted of seven music copyright organizations (Korea Music Copyright Association, The Korean Society of Composers, Authors and Publishers(KOSCAP), Korea Music Performers Association, Recording Industry Association of Korea, Korea Music Contents Association, Korea Entertainment Producer's Association, Record Label Industry Association of Korea), eight OTT operators (Naver, LG Uplus, Watcha, Kakao Entertainment, KT, Wave, Coupang, Tving), public interest members (Professor Hwang Seung-heum of Kookmin University, Professor Ko Jeong-min of Hongik University), the Ministry of Culture, Sports and Tourism, and the Korea Copyright Commission.

The OTT Music Copyright Committee played a role in resolving conflicts surrounding music

copyright usage fees and finding win-win solutions for right holders and users. The Korea Copyright Commission acted as an operating secretariat to mediate disputes between right holders and users for about seven months, and deliberate the interpretation recommendation of public interest members by listening to the opinions 24 times and holding experts consultation meetings twice.

C. Assessment and Outlook

The Music Industry Development Committee serves as a channel for constant communication among stakeholders on current issues faced by the music industry, and collects various opinions from rights holders and users on major issues in the music industry.

The Music Industry Development Committee is composed of members who have abundant knowledge and experience in the music industry representing rights holders, users, and public interests, listening to their opinions as a communication venue for stakeholders upon occurrence of issues. Going forward, the Copyright Consultative Council will be operated with the goal of opening a 'win-win opportunity' based on trust to induce the participating parties to voluntarily and actively solve problems. To this end, it will identify various copyright-related issues in a timely manner and continuously work as a forum for discussion on the selected agendas.

2022 Annual Report on Copyright in Korea

Copyright Trust Management Organizations

I. Overview

II. Current Status

I. Overview

2022 KOREA COPYRIGHT WHITE PAPER

Copyright is the intangible right so it is difficult for copyright holders to manage the right by themselves and for users to receive permission to use from copyright holders individually. Moreover, when using large amounts of copyrighted works frequently or trying to use foreign copyrighted works, it is almost impossible for users to negotiate with copyright holders directly. Therefore, if copyright holders entrust a certain group or company with management of their rights, rather than managing by themselves, it would be more convenient for both copyright holders and users.

The copyright trust management group was formed based on the Copyright Act to satisfy such need. The Copyright Act specifies ‘the copyright trust management business’ as ‘business continuously managing the right trusted from a person holding a right as an author’s property right holder, an exclusive issuer, a publication right holder, a neighboring copyright holder or a holder of the right of a data base producer, including cases inclusively representing for use of copyrighted works, etc.’ The copyright trust management group allows the use of, collects royalties of and distributes a collective work trusted by an individual rights holder. It is operated with commissions occurring in this process. A person who wants to operate the copyright trust management business should obtain permission from the Minister of Culture, Sports and Tourism (Article 105 of the Copyright Act).

The Korea Music Copyright Association and the Korean TV & Radio Writers Association were authorized to provide copyright trust management services in 1988 for the first time in the nation. As of now, 12 groups in different fields have been providing trust management

services upon receiving permission for copyright trust management business from the Ministry of Culture, Sports and Tourism. In addition to copyright trust management, they strive to protect copyright protection and facilitate the use of copyrighted works through a variety of activities.

〈 Copyright Management by Copyright Organizations Related to Trust Management of Copyright in Korea 〉

Category	Organization	Rights under Management
Musical Works	Korea Music Copyright Association	Rights of music copyright holders (composers, lyricists, arrangers, music publishing companies)
	Korean Society of Composers, Authors and Publishers	Rights of music copyright holders (composers, lyricists, arrangers, and music publishing companies)
	Federation of Korean Music Performers	Rights of music performers (singers and performers)
	Recording Industry Association of Korea	Rights of record producers
Literary Works	Korea Literature, Academic Works and Art Copyright Association	Rights to copyright holders of literary, photograph, drama, video, and fine arts
	Korean TV & Radio Writers Association	Rights of radio and TV writers
	Korea Scenario Writers Association	Rights of movie scenario writers
	Korea Reproduction and Transmission Rights Association	Management of the reproduction right and transmission right of literary and art/photo works
Cinematographic Works	Korean Film Producers Association	Rights of film producers
	Movie Distributors Association of Korea	Rights of film producers
Broadcasting	Korea Broadcasting Performers Association	Rights of broadcasting performers (actors, voice actors, comedians, and broadcasters)
News	Korea Press Foundation	Rights of news writers
Public Works	Korea Culture Information Service Agency	Rights of public domain works (the government, local governments, public institutions) under the Copyright Act

II. Current Status

2022 KOREA COPYRIGHT WHITE PAPER

A. The Korea Broadcasting Performers' Association (KoBPRA)

The Korea Broadcasting Performers' Association (KoBPRA) was established in August 2001 to protect neighboring rights of broadcasting performers, including TV stars, voice actors, comedians, freelance broadcasters, and singers, and was authorized for copyright trust services on February 21, 2002.

KoBPRA signed a special agreement on the use of neighboring rights with nine local and private terrestrial broadcasting companies including KBS, MBC, SBS, EBS, OBS and 60 cable TV broadcasting companies as well as four general programming channels pursuant to Article 100 (3) of the Copyright Act. KoBPRA collects neighboring rights license fees when broadcasting companies reproduce, distribute, or transmit broadcast programs in which its members make an appearance. KoBPRA distributes the collected neighboring right license fees to its members. Moreover, KoBPRA has strived for revision of the Copyright Act to promote the rights and interests of broadcasting performers, while participating in cooperation projects with copyright-related organizations.

As of the end of 2020, members of KoBPRA numbered 11,967 persons, with 20 executives including the chairman. The secretariat has 18 full-time employees including the secretary-general.

As of the end of 2022, KoBPRA has 13,150 members with 20 executives, including the chairman. The Secretariat has 17 full-time employees including the secretary-general. The

total amount of annual usage fees collected in 2022 amounted to KRW 40,528,672,817, and of which KRW 40,474,646,435 was distributed in the same year.

B. The Korean TV and Radio Writers Association (KTRWA)

The Korea TV & Radio Dramatists Association was established in 1964 to promote friendship, rights and interests of TV and radio writers and development of broadcasting literature, and its name was changed into the Korean TV & Radio Writers Association (KTRWA) in 1970. Since obtaining a permit for copyright trust management services on September 20, 1988, KTRWA has managed copyright trust and protected the rights and interest of TV and radio writers who work in all fields of the broadcasting industry, including TV dramas, documentaries, entertainment, radio, and translation.

KTRWA collects and distributes royalties through copyright trust management, and supports research and writing activities to improve the level of broadcasting scenarios, and welfare. In 1988, it launched the 'Korea TV and Radio Writers Training Institute' to train writers and raise the level of broadcasting literature, which has become de facto the nation's first training institute for broadcasting writers. Every year, more than 80% of scenarios submitted to each broadcasting company for scenario contests are written by the trainees of the Korea TV and Radio Writers Training Institute. As of now, approximately 1,000 TV and radio writers trained at the Institute are actively working as writers in terrestrial, general programming, and cable TV channels.

KTRWA signed license contracts for the use of programs for re-runs, reproduction and distribution, transmission, and production of the derivative works made by terrestrial, general, cable, and IPTV broadcasting companies, as well as contracts with outsourcing production companies that produce and provide programs regarding direct sales of the programs.

As interest in and inquiries about remaking and playing Korean movies and dramas have increased significantly in other countries such as China, KTRWA has been signing contracts for use of works directly with the overseas broadcasters and production companies. As

of 2021, the amount of copyright royalty collected amounted to 25.1 billion won, and as contracts are renewed and newly signed with general programming, cable TV, and outsourced production companies, the amount of royalties collected is expected to steadily increase.

KTRWA strives to support the welfare of authors through various projects such as free medical checkup, support for family events, support for welfare expenses, and support for the use of condominium facilities. In addition, KTRWA carries out projects to support drama, documentary, radio, entertainment, and translation research groups by genre to assist its members in researching and writing.

Furthermore, it holds seminars and conferences in cooperation with foreign countries such as China and Japan to raise the status of television screen writers, the core manpower in producing broadcasting contents, and to develop a broadcasting culture. In this regard, KTRWA digitized 31,000 broadcast scripts, which are important broadcast materials, and donated them to the National Archives & Records Service.

As of the end of 2022, KTRWA has 4,293 members, and is composed of 28 executives, including the 30th Chairman (Lim Ki-hong), and 19 employees of the secretariat composed of the management support team, trust business team, distribution management team, financial accounting team, education training team, copyright protection team, legal team and PR team.

C. The Korea Literature, Academic works and Art Copyright Association (KOLAA)¹¹⁾

The Korea Literature, Academic Works and Art Copyright Association (KOLAA, formerly the Korea Reproduction and Transmission Copyright Association 'KORRA') was established on July 1, 2000 and obtained permission for copyright trust management on November 14, 2000 — to protect the rights of authors and publishers and promote fair use of copyrighted works by entrusting management of rights to the reproduction, distribution, and public transmission

11) 'Korea Reproduction and Transmission Right Association' was renamed as 'Korea Literature, Academic works and Art Copyright Association' in January 2021.

of copyrighted works. In January 2021, the Korea Reproduction and Transmission Copyright Association was changed into the Korea Literature, Academic Works and Art Copyright Association for the purposes of protecting the rights and interests of copyright holders in the fields of literature, academics and the arts, and of contributing to the fair use of copyrighted works and the development of literature, academics and arts through the consigned management of copyrighted literature, academics and arts. It also merged with the Korea Literature and Academic Copyright Association in July of the same year and became the only copyright trust management organization in the field of literature, academia, and arts in Korea. Marking its 21st anniversary this year, KOLAA held a ceremony to proclaim its vision on July 1 to announce the expansion of the trust management scope and its growth following its integration with another organization. For the vision of 'Creating a healthy and useful copyright ecosystem for literature, academic, and arts,' KOLLA set the strengthening of members' rights and interests, promotion of the use of copyrighted works, and improvement of institutions and systems as key tasks. Currently, KOLAA has nine regular members including the Korea Music Copyright Association; Korean TV & Radio Writers Association; Korean Association of Academic Societies; Korea Scenario Writers Association; Korean Society of Composers; Authors and Publishers; Korea Press Foundation; The Photo Artists Society of Korea; Korean Fine Arts Association; PEN International Korea Office; and four associate members, namely, the Korean Writers Association, the Korean Novelists Association, Society of Korean Poets, and Writers Association of Korea. From 2025, individual trustees will also be accepted as regular members. KOLAA operates a board of directors composed of expert directors, directors recommended by regular members, and direct trustee directors, and the general assembly, the highest decision-making body in which representatives of KOLLA and regular members participate. The secretariat consists of one office and six departments including the trust business department, compensation business department, distribution management department, membership management department, IT department, and management planning department, with a total of 30 employees who handle overall tasks.

KOLAA intensively manages copyright property rights of authors who are the regular members as well as works directly entrusted by individual authors. As of 2021, KOLLA manages rights of about 62,500 authors who entrust the management of their rights. In

addition, it has continuously signed mutual management agreements so that users can legally use foreign works. In particular, it manages foreign works by concluding agreements with 30 countries, including the United States, United Kingdom, and Japan, and is expected to expand rights trust management and license management in the relevant field through activities as a regular member of international organizations IFRRO and CISAC.

KOLAA's main duties are divided into copyright trust management, compensation collection, and management of undistributed compensation. The tasks of copyright trust management include obtaining 'license for reproduction/distribution/public transmission/exhibition/performance/rental/right to create derivative works' of literary and academic works of art, 'license for reproduction/transmission of literature works such as music book, tele scripts, scenarios, news, etc.' and 'remedy for infringement.' It concludes licensing agreements for literature and image works used by reference book publishers and broadcasting companies, and expands collections of fees for unauthorized use so that users can legally use the copyrighted works. As such, KOLLA has steadily strived to increase the profits of rights holders. In addition, it has strived to guide the legal use of copyrighted works by concluding licenses agreement for copying the works using public photocopiers located on the campus and nearby copy shops, and for copying copyrighted works in government offices and companies. KOLLA has adopted various types of remedies depending on types of use, handling of rights, and infringement, etc. to increase income of copyright fee, and it is gradually expanding the number of users and rights holders by creating website for copyrighted image works. In addition to efforts to ensure legal and convenient use of copyrighted works, KOLLA is conducting activities to provide legal relief on behalf of the entrusted right holder against illegal use that occurs both online and offline. A lawsuit filed against the Korea Institute for Curriculum and Evaluation, claiming 'damages for illegal reproduction and transmission of trusted works,' is currently pending at the Supreme Court. The Korea Institute for Curriculum and Evaluation has posted CSAT, National Assessment of Educational Achievement, high school entrance exams, elementary/middle/high school qualification exams, elementary/middle school teacher appointment tests, local public official appointment test papers on its website and website of student evaluation support portal with works managed by KOLAA in trust in the form of acpassage. As a result, KOLLA filed a

lawsuit claiming damages.

KOLAA, as an organization collecting compensation, is in charge of receiving and distributing compensation according to the use of works in textbooks, teaching purposes, class support purposes, and use at the libraries. Compensation money for textbooks, libraries, class, and class support is designed to settle down the systems, such as ‘user education and preparation of guidelines’ and ‘guidance on distribution’. It has continuously conducted educational activities for right holders and users to enhance understanding of the system, and digitalized all distribution information so that right holders and users can conveniently handle related tasks. Compensation money for textbooks is used to secure detailed information on usage through a complete inspection, and library compensation money is used to distribute the money based on the details of usage in the library. The details of the compensation for the use of copyrighted works for class and class support are secured through a fact-finding survey on the usage every year.

KOLAA uses the undistributed compensation money to carry out various projects such as ‘creator support project (contest project)’, ‘creator and user education’, and ‘research on copyright management and utilization of textbooks’ to raise copyright awareness and support creators. As per ‘creator and user education,’ KOLLA conducted group education and online education simultaneously in 2022. The project for undistributed compensation is meaningful in terms of creating a sound copyright ecosystem as well as supporting creative activities by raising the awareness of copyright holders and users. In addition, it provides various domestic and international news and information through member newsletters, press releases, social networks, and websites on a regular basis to transparently and responsibly carry out the work of centralized copyright management and compensation collection organization so that stakeholders can quickly and accurately obtain information.

D. The Korea Scenario Writers’ Association (KSWA)

The Korean Scenario Writers’ Association (KSWA) was established in 1954 to protect the rights and interests of scenario writers, manage license for scenario works and contribute to the development of scenarios. It was authorized to provide copyright trust management

services on September 12, 2001 before ‘the Cinematographic Scenario Writers Association’ was changed into KSWA. After it was renamed as the Korea Scenario Writers’ Association in November 2002, KSWA started the copyright trust management and brokerage business in earnest.

KSWA is experiencing difficulties in securing copyrighted works for trust management due to the current practices in the film industry where copyright of scenarios is all granted to film production companies. However, KSWA has continuously engaged in other projects, including projects to protect the copyright of its members, research into scenarios and data investigation, granting awards to meritorious members and other projects to promote the welfare of its members.

KSWA adopted the standard scenario contract and announced it under the notice of the Minister of Culture, Sports and Tourism in October 2015 after five years of discussions and mediation with major groups in the movie industry, including the Korea Film Producers Association, the Producers Guild of Korea, Korea Film Directors Association and each investment companies, to protect the role and rights and interests of scenario writers in the movie industry.

In addition, it has nurtured many screenwriters through the ‘Video Writers Education Center’ established in 1992 as an affiliate, and produced many of the works of the trainees (writers), recording good results in various competitions. Filmed and dramatized works include ‘The Spy Gone North’ (produced by Han Jae-deok, 13th class), ‘Rampant’ (scripted by Hwang Jo-yoon, 13th class), ‘Psychopath Diary’ (written by Kim Hwan-chae, 2nd class), ‘Default’ (scripted by Eom Seong-min, 43rd class), ‘Dr. Prisoner’ (written by Park Gye-ok, 5th class), ‘Call’ (produced by Lim Seung-yong, 13th class), ‘Thirty-Nine’ (written by Yoo Young-A, 14th class), ‘River where the Moos rises’ (written by Han Ji-hoon, 8th class), ‘The Witch’s Diner’ (written by Lee Young-sook, 14th class), ‘My House’ (scripted by Yoon Ga-eun, 29th class), and ‘Sinkhole’ (scripted by Jeon Cheol-hong, 13th class), etc. Those movies and dramas were box office hits.

In 2021, KSWA was selected as a platform institution for the <2021 Creative+>, a contest

hosted by the Korea Creative Content Agency, and provided various programs to new scenario writers to help their advance into the film industry.

E. The Korea Press Foundation (KPF)

The history of the Korea Press Foundation (KPF, established in 1999) goes back to the Korea Press Center (established in 1962 as the 'Korea Newspapers Center'), the Korea Press Institute (established in 1964 as the Korea Press Research Institute), and the Korea Journalists Fund (established in 1974). KPF was relaunched with the consolidation of the Korea Newspaper Circulation Service and the Korea Commission for the Press in February 2010. KPF became the statutory organization pursuant to the Act on the Promotion of Newspapers, etc. which took effect around the same time.

The newly established KPF adopted four strategic goals of 'Enhancing public trust in journalism,' 'Enhancing self-reliance of the media industry,' 'Improving efficiency and public interest of the government and public advertisements,' and 'Pursuing socially valuable management that the public can recognize' for the development of news media in the digital age. KPF has approximately 224 employees. With respect to news copyright, KPF was authorized to provide copyright trust management services on June 7, 2006.

KPF has 101 media outlets from 94 companies including the Kyunghyang Shinmun and Kookmin Daily etc., while 11 media outlets from seven companies including Donga, Chosun and Joongang have joined in the form of substitute broadcasts since 2011. As of December 2022, a total of 112 media bodies from 101 companies are joining. KPF carries out a 'campaign to enhance news copyright awareness' 'PR campaign for news copyright,' and 'monitoring on actual condition of copyrighted new use', and implements 'development and operation of news market system,' 'operation of e-NIE program,' 'commercialization and development of news' to 'promote the paid use of news.'

Every year, KPF monitors the use of copyrighted news works targeting the websites of the government, local governments, public institutions, and corporates to protect the copyrighted news works, and informs illegal users of the monitoring results, encouraging fair use of news.

In 2022, a total of 28 out of 132 organizations that illegally used news changed their position as legal users, and three cases were arbitrated by the Copyright Committee.

In addition, KPF has continued to enhance public awareness of news copyright through public campaigns and publicity. In 2022, KPF switched their PR strategies from that of focusing on existing PPL to direct advertising. By switching into direct advertising on broadcasts, YouTube, and outdoors, the number of viewers for a single YouTube ad exceeded 10 million, thus appealing to advertising targets. It also operated the ‘News Copyright Keeper’ led by university student supporters for news copyright protection, and significantly enhanced public communication to raise awareness of news copyright by holding online quiz events for the general public.

KPF established the news market platform ‘News Store’ to promote the fair trade in the news copyright market, and enhanced convenience of users by combining news search and payment functions, which is linked to Big Data API, the largest news archive in Korea. In 2022, in order to promote the use of news data, KPF enhanced the value of news data and expanded the basis for paid news content by improving the usability of news data to enable rapid data-analysis for calculation of detailed specifications, such as the amount of news data by condition and automating the provision of original text.

KPF, which was selected as a collaborative institution for the free semester system by the Ministry of Education in 2014, contributed to enhancing the news literacy of students by disseminating ‘e-NIE (electronic newspaper application education)’ that can be linked to the free semester system with the full implementation from 2016 and increasing career experience using news contents.

In 2015, KPF was approved to join the Press Database and Licensing Network (PDLN), the global news copyright management organization. That has allowed KPF to benchmark the current status of news copyright management in countries around the world, and to collaborate with world-leading organizations on copyright management. In addition, KPF signed consignment management agreements with Factiva.com and the U.S. Copyright Clearance Center to sell Korean news in foreign countries and collect copyright fees.

Going forward, KPF¹² will constantly strive to raise public awareness that ‘news is copyrighted work to be protected’ and to establish a proper news distribution system for fair use of copyrighted new works.

F. The Movie Distributors Association of Korea (MDAK)¹²⁾

The Movie Distributors Association of Korea (MDAK) was established in 1999 to promote convenient and fair use of cinematographic works and to establish appropriate distribution order. MDAK was authorized to provide copyright trust management services on November 9, 2005. MDAK was granted the rights to perform the cinematographic works (films) through media by the Ministry of Culture, Sports, and Tourism (on November 9, 2005) and the right to provide comprehensive trust management service on September 11, 2013 and to provide copyright trust management service for cinematographic (films) works including right of performance, public right of transmission, right of reproduction, and right of distribution. MDAK, as a secretariat for the ‘Film Industry Council to Eliminate Illegal Reproduction,’ urged the online service providers specialized in special services to be equipped with the technology to prevent illegal reproduction, while striving to expand legitimate distribution as a secretariat for the ‘Film Industry Council to Eliminate Illegal Reproduction’ in 2007. In 2009, it participated in the ‘Good Downloader Campaign,’ a public awareness campaign for copyright protection as a steering committee member, leading the efforts to protect copyright of cinematographic works.

MDAK’s main activities include ‘trust management of cinematographic works, collection and distribution of copyright royalties,’ ‘reinforcement of crackdown on illegal cinematographic reproductions for copyright protection, and protection of the rights and interests of its members,’ ‘information management to facilitate the use of cinematographic works,’ and ‘suggestions for related bills and public awareness campaigns’. Currently, the operation of MDAK is suspended due to the management conditions.

12) The name was changed from the Korea Movie and Video Industry Association to the Movie Distributors Association of Korea on August 9, 2013.

G. The Korean Film Producers Association (KFPA)

The Korean Film Producers Association (KFPA) was established in February 1994 as a consultative body for active film producers in Korea. It joined the International Federation of Film Producers Associations (FIAPF) in 2001 and was authorized to provide copyright trust management services on November 9, 2005. KFPA created a new value-added market by providing legal online download services through the settlement of lawsuit with Digital Contents Network in 2009.

In addition, KFPA founded a monitoring center jointly with the Digital Contents Network and presented guidelines on OSP filtering.

KFPA also operates the organization fairly and transparently through annual general meetings held in February every year, and monthly operations meetings. KFPA distributes the collected fees to all trust members, prioritizing the benefits of trust members as a trust management service provider.

KFPA has strived to come up with policies and measures for industries to prevent unfair transactions within the industries such as monopolies for movie screenings and to create a reasonable production environment. Since 2014, KFPA has organized the first Korea Film Producers Association Awards, inviting many personnel in the industry and praising their hard work.

KFPA, in collaboration with Hancom, released 'Cine Hangeul,' an editor dedicated for movie scenarios, for the first time in Korea to increase the convenience in writing scenarios and to improve efficacy in the field of production. In addition, KFPA has contributed to the qualitative and quantitative growth of the Korean film industry through a wide range of projects involving Korea's film industry, including development of various standard contracts.

As of the end of December 2022, KFPA has 80 regular members, and eight executives, including the 14th chairman Lee Eun.

H. The Federation of Korean Music Performers (FKMP)

The Federation of Korean Music Performers (FKMP) was established in June 1988 to protect and manage neighboring rights of music performers. Since October, 1988 when it was designated as an organization eligible for collecting fees for broadcasting phonograms produced for sale by the Ministry of Culture, Sports, and Tourism, it has collected and distributed the fees. Then in November 2000, FKMP was authorized to provide copyright trust management services to collect and distribute the trust fees. Since then, FKMP has expanded its business boundaries as it was designated as a fee-receiving organization for digital sound transmission in 2008, and a fee-receiving organization for public performances of phonograms produced for sale in 2009, respectively. FKMP laid the foundation for further development by introducing a professional businessman system in 2012 for the first time among the music copyright trust management service providers.

The number of FKMP members surpassed 30,000 in early 2021, and the role and importance of FKMP in improving the rights and interests of music performers is growing day by day with 35,120 members as of the end of 2021. The main duties of FKMP are to collect and distribute the trust fees and compensation, to protect the rights and interests of music performers, to improve their status and welfare systems, to protect the rights of Korean music performers in foreign countries, to promote neighboring rights, and to exchange and cooperate with domestic and foreign music cultural organizations. As such, FKMP has carried out various tasks to protect the rights and interests of music performers as well as to collect and distribute copyright neighboring right fees for music performers.

The main tasks of FKMP are, of course, to “collect” and “distribute” the neighboring rights fees for music performers, but FKMP strives to protect and improve the rights and interest of music performers through various research and investigation projects to improve the status of performers, and seminars to revise copyright laws, and establish policies. In addition, in order to encourage music performers who are contributing to the development of the cultural industry, FKMP supports the related organizations or individuals through the activities, such as the ‘Good Music Stand Sharing Project,’ ‘Free Rental of Music Hall for Members,’ and ‘Ceremony giving Contribution Awards, Achievement Plaques, and Appreciation Plaques.’ In

addition, FKMP strives to support the welfare of music performers by providing (1) welfare money to senior members; (2) consolation money; and (3) expenses for congratulations and condolences to improve the welfare of music performers. FKMP is also actively supporting events and performances of related organizations while continuously maintaining the exchange and relationship with arts and culture organizations in Korea. At the same time, it is carrying out projects such as ‘Project for supporting small size events’ and ‘Project to support the production of music record with outstanding performance’ for music performers that are facing difficulties due to the protracted COVID-19 pandemic.

Hallyu (the ‘Korean Wave’), which started with the hit “Gangnam Style” 10 years ago, has now been leading the global culture, and Korean music performers are expanding their stage to the global market. Accordingly, FKMP is striving to protect the rights and interests of music performers abroad by steadily signing mutual contracts with overseas music performer collective management organizations. Starting with membership of the Societies’ Council for the Collective Management of Performers’ Rights (SCAPR) in May 2010, FKMP has strived to build global competency by understanding the operation processes of overseas organizations and overseas copyright trends through regular exchanges with overseas collective management organizations for neighboring rights, such as participating in annual general meetings and seminars. As of the end of 2021, FKMP signed mutual management agreements with 19 overseas collective management organizations in 18 countries, including Japan, the UK, and France and conducted mutual settlement of neighboring rights fees to protect music performers at home and abroad. In this global context where international settlement is becoming more active, FKMP has participated in the international performer and work database (IPD and VRDB) project established by the SCAPR for systematic and accurate settlement of royalties. This is expected to enable FKMP to establish a system befitting the heightened status of K-POP in the global market and contribute to expanding overseas collections through the development of new markets.

FKMP is also working on improving distribution. As distribution methods have changed from indirect distribution of neighboring rights fees to member organizations (from 1988 to 2001) to direct distribution to individual members (in 2002), the establishment of a database (DB) of information on performance rights of individual performers such as singers,

performers, and conductors becomes the main priority of FKMP. In this regard, FKMP has directly secured information on performances based on the album covers owned by the broadcasting companies by signing a business agreement with the broadcasting companies, while waging diverse ‘campaigns to secure the rights of performers,’ such as ‘operation of a website where the recording company can directly register performance information online when releasing the album,’ ‘operation of UCI matching and performance information registration review committee,’ and ‘project to provide detailed information on service providers, programs and services to the members by revamping its website.’ In addition to the efforts to directly secure performance information, FKMP has advanced the FKMP’ computing system and strengthened global linkage through the system upgrade project conducted from 2019 to 2020 and the Information System Strategic Plan (ISP), which has been in progress since 2021. And thanks to the music database refining projects, the number of songs under management, which initially was only 50,000, has increased to 1.6 million as of the end of 2021.

In addition, FKMP has continued to carry out various activities to distribute the undistributed amount of money despite its high average distribution ratio of over 70%. First of all, it has steadily carried out the project to find out information on performers and enhance the collection and distribution of the royalties efficiently, and identify the whereabouts of the individual rights holders for distribution of the royalties based on the music database secured. In addition, with respect to the broadcasting compensation (whose details on the usage are not compulsory), FKMP is actively striving to resolve undistributed royalties by securing transparency in collection and distribution through monitoring by professional companies appointed by separate budgeting and matching with music practice databases. In addition, it is fully committed to resolving undistributed payments related to overseas royalties by promoting mutual settlement with overseas collective management organizations and distribution of royalties through record companies and direct distributors of foreign music sources.

As a result of FKMP’s projects for efficient collection and distribution of royalties and resolution of undistributed royalties, FKMP’s collection of royalties in 2021 increased to 52.3 billion won despite the COVID-19 pandemic, and the amount distributed to right holders

surpassed 48.3 billion won. Furthermore, FKMP is actively and promptly responding to market issues that arise from time to time, such as ‘Over-the-top (OTT) media service,’ ‘YouTube Neighboring Rights Fee,’ and ‘Overseas Distribution for Performers,’ which have recently become hot topics, to protect the rights and interests of its members.

I. Korea Music Copyright Association (KOMCA)

The Korea Music Copyright Association (KOMCA) was established in 1964 to protect the rights and interests of music copyright holders and to promote the convenience of users of copyrighted musical works. It was authorized to provide copyright trust management services on February 23, 1988 by the Ministry of Culture, Sports and Tourism. KOMCA signs copyright trust management agreements with the copyright holders (members of KOMCA) and collects the copyright royalty from users of the musical works and distributes it to the copyright holders. The royalties are fully distributed to the members after deducting the management fees approved by the Ministry of Culture, Sports and Tourism, and the collection of the royalties is also conducted according to the collection regulations approved by the Ministry of Culture, Sports and Tourism.

KOMCA collected 288.5 billion won in copyright royalties in 2021. The number of members and trust contractors exceeded 43,000, and the number of copyrighted works under management reached 5,181,704 works.

In 2021, KOMCA collected 288.5 billion won in royalties, an increase of about 16% compared to the previous year, and since 2018, when it first surpassed the 200 billion won in royalty collection, its royalty collection is about to surpass 300 billion won in three years.

In 2021, KOMCA had great difficulty in collecting performance royalties due to the spread of ‘Omicron,’ a powerful variant of COVID-19, but the amount collected for transmission/reproduction/overseas usage increased compared to the previous year. In particular, the amount of transmission fee collected in 2021 reached 136.2 billion won, recording the highest amount in collection every year. The amount increased about 24% compared to the previous year, thanks to the global growth of streaming services, and the rapid progress of the video

media sector due to the impact of the COVID-19 pandemic.

In the meantime, the amount of royalties collected for reproduction also increased by 17.7 billion won compared to the previous year, showing dramatic growth. Despite the impact of the COVID-19 pandemic on the concert, there was high public interest in music, such as the performances of K-pop singers and the nationwide craze for trot, which has continued for years, influencing the release of new albums by trot singers and the revival of the LP record market, which increase the royalties for reproduction and enlarge the domestic music market.

In 2021, the number of new works registered with KOMCA reached 750,000, surpassing five million works in cumulative numbers, and the number of members also reached about 40,000 as of April 2021. In addition, KOMCA, as a board member of the World Federation of Copyright Organizations (CISAC), has attended international meetings, such as CISAC board meetings (in March, May, and December); communication expert group meetings (in February, September); CIS-Net roadmap-related interviews and projects (in April), seminar on music industry cue sheet organized by CISAC/ICMP/SPF (in April); regular general meetings (in May); half-yearly Asia-Pacific Committee meetings (in June, November), Asia-Pacific Music Creators Federation meetings (in January, May, November); webinar for retransmission channel database (in November); webinar of CIS-NET RHA webinar (in December), etc., — striving to strengthen the management of K-pop in foreign countries and international exchanges, KOMCA expects to be re-elected as a board member of CISAC.

J. The Recording Industry Association of Korea (RIAK)

The Recording Industry Association of Korea (RIAK) was established in 2001 to protect the rights and interests of phonogram producers. It was authorized to provide copyright trust management services on March 17, 2003 and has provided trust management service for neighboring rights of phonogram producers. As of the end of 2021, it is administering about 370,000 songs owned by 5,456 members (including legal entities).

Since 2019 when RIAK was authorized to provide copyright trust management services for neighboring rights of phonogram producers, the amount of trust fees collected exceeded 10

billion won for the first time, and overseas service usage fees, including fees collected from YouTube, significantly increased in 2021 recording 13.7 billion won, the highest amount in history. Keeping pace with the global era, RIAK signed direct contracts (agreement to use works under management) with Apple Music in 2009, Google YouTube in 2014, and Spotify, the world's largest music streaming service in 2021, building international networks required to provide smooth overseas service of trust music. For the future, RIAK plans to expand the collection of overseas service fees.

RIAK is striving to create a music market where various musical works made till now coexist and harmonize through the production of LPs for music under trust management and the re-release of digital records in line with the expansion of the LP (vinyl) market, which is catching on with the 'MZ' generation. In addition, RIAK, as a neighboring rights trust management organization, is taking the lead in revitalizing the music market and creating a transparent distribution environment. In line with the rapidly changing music market, RIAK strives to enact and revise the usage fee collection regulations in order to create a fair and smooth distribution service environment in the music market.

RIAK established a Music Integrated Management System ('MIMS') under the vision of 'promoting distribution of music' to solve the issues of high costs and time incurred by record producers in the process of distributing music and started to provide MIMS service on May 3, 2018. MIMS was established with the goal of standardizing the music database and centralizing the scattered counters for ISRC and Music, UCI, which are the standard identification codes. It provides music database registered with the system to anyone in the academic and industrial fields. As of December 31, 2021, MIMS has 9,957 cumulative subscribers and 969,520 registered music, and it is mainly used for issuance, management, and inquiries of IC.

In May 2021, RIAK was transferred the Korea Music Data Center project, which has been implemented by the Korea Creative Content Agency, with the aim of systematically collecting and classifying Korean music data to establish online and offline archives, and to enhance the people's rights to enjoy culture. Since then, it has disclosed some of archived music sources (LP, tape, CD, etc.) to the public on the KMDC archive website so that academic and

industrial fields can utilize them, and it has stably stored the physical albums in the storage room located in the basement of the Olympic Hall. In addition, it opened the exhibition hall on the first floor of the Olympic Hall and exhibited the works, such as 'Rise of Korean Wave,' 'Nam In-Soo Special Exhibition,' 'Seotaiji, The History' 'Singing Memories,' (2014~2015), 'The Chronicles of Stars- Creating an Idol Myth' (2016~ 2018) — and now, it operates an archive room focusing on experiences and relaxation, providing opportunity to listen to music by medium (LP, tape, CD, etc.) and solve music quizzes under the theme of 'Music becomes part of daily life.' In order to expand the archive of popular music and improve the accessibility of archived data, RIAK reorganized the KMDC Archive website in 2021, and it plans to promote the reproduction project for reel tapes to strengthen the archive and to establish a specialized archive room.

K. The Korea Culture Information Service Agency (KCISA)¹³⁾

The Korea Culture Information Service Agency (KCISA) was established in 2002 to lay the groundwork for a creative knowledge-based information society and to enhance cultural competitiveness by providing support for promotion of cultural informatization and the computerization project of organizations and institutions under the Ministry of Culture, Sports and Tourism. As an organization in charge of informatization under the Ministry of Culture, Sports and Tourism, KCISA has integrated and managed public information in the cultural field since 2011. The majority of public information currently managed by KCISA is the public domain works. KCISA, as a public institution producing public domain works, is also engaged in various activities to facilitate the use of public domain works by the general public. In particular, since it was authorized by the Minister of Culture, Sports and Tourism on September 23, 2013, it has been providing trust management services for public domain works entrusted by the government, local governments and public institutions. KCISA supports the private sectors to actively use the public domain works including the statues of King Sejong and the Great and Admiral Yi Sun-sin on Gwanghwamun Square in Seoul; 3D database of the Cultural Heritage managed by the Cultural Properties Administration; the

¹³⁾ Changed its name from Korea Culture Information Center to Korea Culture Information Service Agency in January 2015

smart city platform software of the Incheon Free Economic Zone Authority; research on the application of the international standard Korean curriculum of National Institute of Korean Language; and the HSQ/NQ (sanitary/safety/nutrition index) management program for children's cafeterias in Siheung City.

KCISA operates a public copyright trust management system (www.alright.or.kr) to establish a more effective and convenient basis for using trusted public domain works. It provides information on the rights and licenses of trusted public domain works so that users can obtain information on the works they want to use.

In addition, KCISA has simplified the process of getting licenses for the public domain works to enhance the utilization of public domain works, and distributed 'Kوجل', a system indicating free license for public domain works, to contribute to the development of the cultural industry through the operation of the Kوجل website (www.kوجل.or.kr), an integrated searching site for public domain works.

L. The Korean Society of Composers, Authors, and Publishers (KOSCAP)

The Korean Society of Composers, Authors, and Publishers (KOSCAP) was authorized to provide music copyright trust management service on September 12, 2014 by the Ministry of Culture, Sports and Tourism in accordance with the music copyright collective management organizations expansion policy adopted by the Ministry of Culture, Sports and Tourism, and started its service on September 15, 2014.

At the beginning, KOSCAP adopted the 'Selective Management System,' which allows copyright holders to select part or all of copyright property rights such as reproduction, performance, broadcasting, and transmission rights, etc. at their own will or exclude them from the trust. As a result, KOSCAP allowed the copyright holders to trust or exclude part of the reproduction right from the scope of trust. In addition, KOSCAP's 'Selective Management System' was approved by the Ministry of Culture, Sports and Tourism on November 17, 2017, and KOSCAP strived to broaden the range of choices for copyright holders by amending

the 'Selective Management System,' which restricted the application only to the part of the reproduction rights, to expand the scope of application so that the members can choose the works to be entrusted for reproduction, transmission or uploading to the webcasting. In addition, in February 2019, it allowed the copyright holders to select the scope of management for each song and in July 2019, it also provided more choice to the copyright holders to exclude the performance and broadcasting rights from the scope of trust management.

Moreover, KOSCAP introduced the professional businessman system adopted by countries with advanced copyright culture, such as the USA, U.K., Germany, France, Japan, and Hong Kong, to enhance expertise of the management of KOSCAP while building a complementary management system between the representative and the chairman of the board of directors. It also prevents the chairman of the board of directors from recommending the executives and from hiring their members and relatives as secretariat staff in accordance with the articles of incorporation and internal regulations.

In 2021, KOSCAP joined CISAC (Confederation Internationale des Societes des Auteurs et Compositeurs), an international federation of copyright organizations, and was allowed to collect the royalties for works used abroad. In addition, KOSCAP has developed the CWR system, and collected and matched the International Standard Recording Code (ISRC) to facilitate the collection and distribution of overseas royalties.

2022 Annual Report on Copyright in Korea

Appendices

I . Copyright Statistics

II . Main Activities in 2022

III . Directory of Major Organizations

I. Copyright Statistics

2022 Annual Report on Copyright in Korea

1. Number of Copyright Education Programs by Year and Category

Classification		Name of project		2009 ~2017	2018	2019	2020	2021	2022
General education	Youth	Hands-on Copyright Class (1)	No. of times	1,769	308	292	276	290	283
			No. of participants	80,584	11,079	11,499	12,748	13,213	9,119
		Copyright Research School (1)	No. of times	177	—	—	—	—	—
			No. of participants	134,201	—	—	—	—	—
		Mobile Copyright Education (1)	No. of times	54,503	11,207	9,538	7,333	8,259	7,691
			No. of participants	2,914,150	392,626	332,620	357,679	295,714	223,037
		Performance of creative works on copyright	No. of times	47	—	—	—	—	—
			No. of participants	18,398	—	—	—	—	—
		Deferred prosecution for copyright infringement (1)	No. of times	17	—	—	—	—	—
			No. of participants	668	10	6	—	—	—
		[Online] Youth distance education	No. of times	93	23	35	321	802	626
			No. of participants	10,927	322	130	96,588	26,251	157,340
		Sub-total	No. of times	56,606	11,538	9,865	7,930	9,351	8,600
			No. of participants	3,158,928	404,037	344,255	467,015	335,178	389,496
	Adult	Hands-on Copyright Class (2)	No. of times	19	3	3	2	4	4
			No. of participants	1,416	200	166	19	253	248

Classification		Name of project		2009 ~2017	2018	2019	2020	2021	2022
		Copyright Research School (2)	No. of times	5	—		—	—	—
			No. of participants	4,863	—	—	—	—	—
		Mobile Copyright Education (2)	No. of times	3,130	292	280	271	322	232
			No. of participants	175,755	14,739	14,984	10,611	15,013	10,490
		Deferred prosecution for copyright infringement (2)	No. of times	439	36	30	—	—	—
			No. of participants	26,322	692	482	—	—	—
		SW management system distribution training	No. of times	50	—	—	—	—	—
			No. of participants	2,377	—	—	—	—	—
		Nurturing Professional Talent Linked to University	No. of times	22	24	27	28	25	26
			No. of participants	1,236	1,112	1,337	1,281	1,283	1,241
		Opening of liberal arts for copyright courses in university curriculum	No. of times	97	—	—	—	—	—
			No. of participants	7,989	—	—	—	—	—
		[Online] Copyright distance education for general public	No. of times	1,561	464	1,288	1,183	1,529	833
			No. of participants	67,122	28,595	24,983	22,676	104,735	135,310
		[Online] Distance education for college students	No. of times	188	27	33	86	197	278
			No. of participants	20,909	1,806	1,695	27,894	67,553	66,870
		[Online] Lifelong Education Center (General public)	No. of times	92	31	34	93	120	114
			No. of participants	306	19	26	80	57	29
		Sub-total	No. of times	5,603	877	1,695	1,663	2,197	1,487
			No. of participants	308,295	47,163	43,673	62,561	188,894	214,188
Professi- onal	Adult	Teacher job training	No. of times	17	2	3	1	3	4
			No. of participants	559	66	78	24	38	41
		Copyright Culture School	No. of times	21	—	—	—	—	—
			No. of participants	549	—	—	—	—	—
		Copyright Academy	No. of times	69	—	—	—	—	—
			No. of participants	1,566	—	—	—	—	—
		Public official training	No. of times	1	2	2	—	—	—
			No. of participants	14	55	19	—	—	—

Classification		Name of project		2009 ~2017	2018	2019	2020	2021	2022
		Training on consortium strategy	No. of times	50	21	20	25	25	26
			No. of participants	1,030	518	471	354	359	436
		On-site Professional Training	No. of times	1	—	—	—	—	—
			No. of participants	22	—	—	—	—	—
		Young instructor training for education group	No. of times	9	1	—	1	—	1
			No. of participants	284	32	—	32	—	15
		Training on remuneration of education group	No. of times	24	5	4	4	3	6
			No. of participants	1,105	260	238	217	275	631
		SW asset management consultant training	No. of times	1	—	—	—	—	—
			No. of participants	9	—	—	—	—	—
		Tutor training on distance education content	No. of times	4	1	1	1	—	1
			No. of participants	85	36	19	5	—	8
		[Online] Distance education for the general public (Industrial worker)	No. of times	713	200	212	209	258	293
			No. of participants	6,207	495	1,223	6,116	13,307	16,037
		[Online] Teacher Distance training	No. of times	364	48	69	126	238	154
			No. of participants	77,614	5,015	12,401	12,532	8,387	5,129
		[Online] Public official distance training	No. of times	571	36	52	56	95	225
			No. of participants	9,162	4,474	8,499	13,437	34,193	61,061
		Sub-total	No. of times	1,845	316	363	423	622	710
			No. of participants	98,206	10,951	22,948	32,717	56,559	83,358
Cooper- ation (Others)	Adult	Culture and arts for SMEs	No. of times	19	—	—	—	—	—
			No. of participants	653	—	—	—	—	—
		Textbook writing staff training	No. of times	16	1	1	—	1	—
			No. of participants	811	28	22	—	35	—
		Training for personnel at municipal and provincial offices of education	No. of times	11	2	2	—	1	1
			No. of participants	598	86	70	—	33	28
		Broadcast writer training	No. of times	4	1	1	—	1	2
			No. of participants	96	24	30	—	26	83

Classification	Name of project	2009 ~2017	2018	2019	2020	2021	2022
	University librarian training	No. of times	1	1	1	1	1
		No. of participants	29	34	39	78	84
	Air Force Training Command Instructor Training	No. of times	3	—	—	—	—
		No. of participants	142	—	—	—	—
	Copyright Education Forum	No. of times	6	—	—	—	—
		No. of participants	100	—	—	—	—
	Copyright cultural contents training for practitioners	No. of times	2	—	—	—	—
		No. of participants	46	—	—	—	—
	Cooperation among copyright organizations	No. of times	7	—	—	—	—
		No. of participants	207	—	—	—	—
	Sub-total	No. of times	69	5	5	1	4
		No. of participants	2,682	172	161	78	216

2. Numbers of Registrations by Year and Subject Matter

(Unit: Case)

Year		1987~2017	2018	2019	2020	2021	2022	Total
Category								
Works	Literary	47,378	4,481	4,858	5,907	6,242	6,331	75,197
	Musical	16,883	2,229	2,037	2,610	2,647	2,781	29,187
	Theatrical	552	55	123	73	124	140	1,067
	Artistic	99,502	13,403	16,149	21,237	24,247	22,515	197,053
	Architectural	2,927	66	67	89	96	71	3,316
	Photographic	19,898	1,123	1,238	1,492	2,817	3,918	30,486
	Cinematograph	13,986	2,098	1,943	1,915	2,643	2,275	24,860
	Diagrammatic	6,679	466	704	992	1,064	1,575	11,480
	Compilation	27,078	2,985	3,060	4,423	5,708	4,908	48,162
	Secondary	8,929	623	1,353	1,456	1,397	1,024	14,782
	Program	283,092	16,210	15,198	18,650	17,779	17,689	368,616

Year		1987~2017	2018	2019	2020	2021	2022	Total
Category								
Neighboring rights works	Broadcast	—	—	—	1	—	—	1
	Performance	266	33	5	4	49	68	425
	Phonogram	7,281	1,077	236	2,897	332	3,083	14,906
Database		985	70	92	139	215	310	1,813
Total		535,436	44,919	47,063	61,885	65,360	66,688	821,351

3. Dispute Conciliation Cases by Year and Subject Matter

(Unit: Case)

Category Year	Literary	Musical	Theatrical	Artistic	Architectural	Photographic	Cinematographic	Diagrammatic	Compilation	Secondary works	Neighboring Rights Works	Database	Computer Program	Total
1988~2015	449	167	7	260	7	272	49	11	57	3	107	5	383	1,777
2016	28	9	—	11	—	9	1	—	2	1	—	—	19	80
2017	66	7	—	2	—	5	—	—	2	—	—	1	9	92
2018	49	10	—	10	—	8	6	—	4	—	—	—	36	123
2019	15	6	—	11	—	41	4	1	6	—	—	2	30	116
2020	33	9	—	12	—	6	5	—	12	—	—	—	7	84
2021	27	12	1	11	—	16	4	—	7	—	2	—	35	115
2022	21	6	1	16	—	23	3	1	2	—	—	—	30	103
Total	688	226	9	333	7	380	72	13	92	4	109	8	549	2,490

4. Application for Appraisal on Copyright Infringements by Year

(Unit: Case)

Classification	2010~2015	2017	2018	2019	2020	2021	2022	Total
Application	431	57	62	53	49	46	75	773
Appraisal	274(124)	53(35)	37(21)	39(23)	44(26)	10(5)	56(15)	—

5. Software Escrow Services by Year

(Unit: Case)

Classification		1999~2016	2017	2018	2019	2020	2021	2022	Total
Deposit Contract	1,591	164	173	190	913	1,377	1,105	1,377	5,513
	1,855	376	396	417	454	1,309	2,015	1,309	6,822
	510	21	34	10	34	37	9	37	655
	3,956	561	603	617	1,401	2,723	3,129	2,723	12,990
Others	192	25	12	17	21	40	34	40	341
	5	—	—	—	—	—	—	—	5
	197	25	12	17	21	40	34	40	346
Total		4,153	586	615	634	1,422	2,763	3,163	2,763

※ The establishment of Intellectual Property Rights Information Database has transferred the data on integration of homepage (July 2009)

6. Collection and Disposal Results of Illegal Copies Offline

Classification	Item	2018		2019		2020		2021		2022	
		Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces
Music	Music tape	186	56	136	14	24	—	74	—	53	—
	Music CD		3,406		1,129		179		1,022		293
	File		1,399,282		697,824		91,739		265,713		150,939
	Others		—		—		—		—		—
	Sub-total	186	1,402,744	136	698,967	24	91,918	74	266,735	53	151,232
Video	VCD	38	—	36	—	8	—	13	—	25	—
	DVD		861		410		170		4,970		3,375
	File		520		928		—		1,487		309
	Others		—		—		—		159		—
	Sub-total	38	1,381	36	1,338	8	170	13	6,616	25	3,684
Publication	Book	302	3,047	261	2,178	9	42	3	57	28	146
	File		12,498		4,516		—		3		9
	Others		—		—		—		—		—
	Sub-total	302	15,545	261	6,694	9	42	3	60	28	155
Game	CD	—	—	—	—	—	—	—	—	—	—
	Game chip		—		—		—		—		—
	File		—		—		—		—		—
	Others		—		—		—		—		—
	Sub-total	—	—	—	—	—	—	—	—	—	—

Classification	Item	2018		2019		2020		2021		2022	
		Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces
Character	Stationary	4	—	22	—	1	—	1	—	3	—
	Toy		18,265		—		—		—		—
	Others		—		747		91		604		38
	Sub-total	4	18,265	22	747	1	91	1	604	3	38
Total		530	1,437,935	455	707,746	42	92,221	91	274,015	109	155,109

7. Correction Recommendation for Illegal Copyright Works Online

(Unit: Case)

Classification		Annual Results	No. of Correction Recommendations		
			Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions
2009	Total	35,345	13,466	21,840	39
	Webhard	33,644	12,612	20,995	37
	P2P	773	579	194	—
	Portals, etc.	928	275	651	2
2010	Total	85,085	42,794	42,200	91
	Webhard	82,413	41,458	40,864	91
	P2P	2,140	1,070	1,070	—
	Portals, etc.	532	266	266	—
2011	Total	107,724	54,504	53,106	114
	Webhard	101,359	51,282	49,963	114
	P2P	1,041	522	519	—
	Portals, etc.	5,324	2,700	2,624	—
2012	Total	250,039	130,304	119,560	175
	Webhard	135,961	72,516	63,270	175
	P2P	344	172	172	—
	Portals, etc.	113,734	57,616	56,118	—
2013	Total	170,867	86,455	84,412	—
	Webhard	41,909	21,850	20,059	—
	P2P	32	16	16	—
	Portals, etc.	128,926	64,589	64,337	—

Classification		Annual Results	No. of Correction Recommendations		
			Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions
2014	Total	296,360	150,722	145,638	—
	Webhard	45,371	24,122	21,249	—
	P2P	36	18	18	—
	Portals, etc.	250,953	126,582	124,371	—
2015	Total	264,982	133,146	131,768	68
	Webhard	137,460	69,147	68,245	68
	P2P	—	—	—	—
	Portals, etc.	112,892	56,676	56,216	—
	Streaming websites, etc.	14,630	7,323	7,307	—
2016	Total	298,277	152,766	145,329	182
	Webhard	233,015	1,196,990	112,843	182
	P2P	42	21	21	—
	Portals, etc.	62,197	31,243	30,954	—
	Streaming websites, etc.	3,023	1,512	1,511	—
2017	Total	554,843	291,574	263,034	235
	Webhard	496,862	262,422	234,205	235
	P2P	1,342	671	671	—
	Portals, Community	55,300	27,806	27,494	—
	Torrent, Streaming websites, etc.	1,339	675	664	—
2018	Total	571,416	294,934	276,230	252
	Webhard	499,349	258,778	240,331	240
	P2P	—	—	—	—
	Portals, Community	70,952	35,604	35,348	—
	Torrent, Streaming websites, etc.	1,115	552	551	12
2019	Total	671,759	344,914	326,607	238
	Webhard	591,909	304,745	286,926	238
	P2P	—	—	—	—
	Portals, Community	79,846	40,167	39,679	—
	Torrent, Streaming websites, etc.	4	2	2	—

Classification		Annual Results	No. of Correction Recommendations		
			Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions
2020	Total	694,560	349,998	344,322	240
	Webhard	626,457	315,401	310,816	240
	Portals, Community	67,206	34,148	33,058	—
	Streaming websites, etc.	897	449	448	—
2021	Total	664,400	333,072	331,088	240
	Webhard	533,737	267,199	266,298	240
	Portals, Community	128,889	64,942	63,947	—
	Streaming websites, etc.	1,774	931	843	—
2022	Total	675,910	339,555	335,911	444
	Webhard	622,137	312,530	309,163	444
	Portals, Community	52,405	26,313	26,092	—
	Streaming websites, etc.	1,368	712	656	—

○ Based on Copyright Act Article 133-3

○ Targeted providers of online services through which illegal copyrighted works are distributed.

II. Main Activities in 2022

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Date	Main Activities
March 3	Groundbreaking Ceremony of Copyright Education Experience Center
March 25	2020 Copyright Research Results Presentation
April 16	Briefing session by invited experts to support overseas expansion of Korean works
April 23	Training on prevention of sexual violence and trafficking for copyright experts
May 24	2021 National Police Agency Cyber Investigation Unit Copyright Training
May 25	Online training for Korean copyright-related organizations
May 28	Korea Copyright Commission and Korea Arts Council signed a Memorandum of understanding (MOU)
May 31	Copyright education for cultural artists
June 2	Joint integrity training for 5 public institutions
June 3	COVID-19 Prevention and Integrity Campaign
June 11	2021 Copyright Academic Conference
June 18	2021 First Copyright Case Study Conference
June 23	2021 Customized web exchange for overseas expansion of Korean works
June 25	2021 Theme Seminar for Copyright Law
August 12	2021 Second Copyright Case Study Conference
September 14	2021 Korea-Thailand Copyright Forum
September 15	The 11th Korea-China Video Copyright Cooperation Exchange Meeting
September 16	The 9th Korea-China Music Copyright Cooperation Exchange Meeting
October 6	The 3rd Copyright Sharing Seminar
October 26	Anti-corruption training in the second half of 2021 (October)
October 28	2021 Seoul Copyright Forum
November 3	2021 ICOTEC (International Copyright Technology Conference)

Date	Main Activities
November 8	2021 Customized web exchange for overseas expansion of Korean works (2nd meeting)
November 19	2021 Korean Software Appraisal Society Fall Conference
November 24	2021 Korea–Philippines Copyright Forum
November 25	Public Domain Works and Open Source SW Licensing Conference
November 25	The 2nd Korea–Vietnam Video Copyright Cooperation Exchange Meeting
November 30	2021 Korea–Vietnam Copyright Forum
December 5	Establishment of copyright electronic adjustment system
December 7	The 13th Korea–Japan Copyright Forum
December 9	Seminar on next-generation digital environment copyright policy
December 14	Traditional culture and copyright seminar
December 15	2021 Music Industry Development Committee seminar

III. Directory of Major Organizations

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Name of Organization	Address	Website	Phone Number (main)	Fax
Ministry of Culture, Sports and Tourism	15, Government Complex-Sejong, 388, Galmæ-ro, Sejong-si (30119)	http://www.mcst.go.kr	044-203-2000	044-203-3466
Korea Copyright Commission	117, Soho-ro, Jinju-si, Gyeongsangnam-do, Korea (52851)	http://www.copyright.or.kr	055-792-0000	055-792-0019
Korea Copyright Protection Agency	4F, 9F, 10F, Seoul Business Agency, 400 Worldcup Buk-ro, Mapo-gu, Seoul (03925)	http://www.kcopa.or.kr	1588-0190	02-3153-2709
Korea Federation of Copyright Organizations	7F, The PAN, 10, 58 gil, Worldcupbuk-ro, Mapo-gu, Seoul (03923)	http://www.kofoco.or.kr	02-2668-3700	02-2668-3702
Korea Software Property Right Council	6F&7F, Software Development Center, 447, Yeoksam-ro, Gangnam-gu, Seoul (06196)	http://www.spc.or.kr	02-567-2567	02-567-2933
Korea Creative Content Agency	35, Gyoyuk-gil, Naju-si, Jeollanam-do (58217)	http://www.kocca.kr	1566-1114	061-900-6015

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