

2017 Annual Report on Copyright in Korea

KOREA COPYRIGHT WHITE PAPER



2017

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The Korean Wave (Hallyu) is now making its way around the world beyond Asia including the Americas, Europe, the Middle East and Africa, and receiving a lot of popular attention in various fields including not only K-pop and dramas but also cosmetics, mobile messengers, cartoon characters, and Webtoons. The reason for such rapid growth and popularity of the Korean Wave is the reliable copyright system protecting creators and supporting the smooth use of copyrighted works.

The Ministry of Culture, Sports and Tourism has directed a lot of efforts toward improvement and development of the copyright system. The Global Innovation Policy Center (GIPC) under the American Chamber of Commerce rated the copyright environment of Korea highly, ranking it No. 5 in the world. Public officials in charge of copyright of many foreign countries visit Korea every year to learn more about our copyright system, proving that the status of Korean copyright has been significantly raised globally.

In 2017, various copyright policies were enforced under the vision, "Creation of a Copyright Ecosystem Promoting Balance and Coexistence." The scope of performing rights that can be exercised by music copyrighters was broadened by revising the Enforcement Ordinance of the Copyright Act to reinforce creators' rights and interests and provide just reward for their efforts. Public copyrighted works and public domain works were also expanded so that people can use copyrighted works free from copyright infringement.

In response to the changing copyright environment due to the development of big data, AI technology, etc., a study and review of the entire range of the copyright system were conducted. Also, a study was also carried out to develop and put various copyright technologies to practical use to apply new technologies including Block Chain to the field of copyright. We therefore expect Korea to become a globally competitive leader in copyright with its advanced copyright system and technology in the era of the 4th industrial revolution based on the results of this study.

To protect copyright robustly, we strengthened investigative and response capabilities for new types of infringements and made efforts to improve awareness with copyright education and promotion. Also, a cultural trade and cooperation division in charge of copyright protection and copyright-related international negotiations was established in November 2017. We will work in conjunction with foreign governments to

protect Korean Wave contents more strictly in foreign countries and strengthen capabilities for multilateral and bilateral copyright negotiation such as international treaties on copyright, the Regional Comprehensive Economic Partnership (RCEP), free trade agreements (FTA), etc.

In this white paper, copyright policies enforced by the Ministry of Culture, Sports and Tourism and their statuses are organized into a total of five chapters: Overview of copyright policies; Copyright protection and awareness enhancement; Invigoration of the copyright industry and its use; Copyright disputes and resolution; and Improvement of the copyright system. I hope this will be very helpful not only for copyright holders, users, people involved in the industry, and scholars, but everyone who is interested in and has an affection for copyright.

The Ministry of Culture, Sports and Tourism will continue to do its best to develop copyright and enhance our cultural industry. We sincerely appreciate your interest and the valued encouragement we have received in support of these aforementioned initiatives and policies.

Finally, I would like to extend my gratitude to all those who took part in publishing this white paper.

December 2018

Do Jong-hwan
Minister of Culture, Sports and Tourism





CONTENTS

Message from the Minister of Culture, Sports and Tourism	2
---	----------

Introduction to Government and Public Institutions Related to Copyright	7
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I . Ministry of Culture, Sports and Tourism.....	8
II . Korea Copyright Commission.....	12
III . Korea Copyright Protection Agency.....	15

Copyright Policy and Institutional Improvement	19
---	-----------

I . History of the Copyright Act of Korea.....	20
II . Overview of the Copyright Act of Korea.....	23
III . International Trade Activities and Status of Membership of International Treaties.....	29
IV . Major Legal Cases on Copyright.....	39

Copyright Protection Activities	45
--	-----------

I . Responses to and Crackdowns on Copyright Infringements.....	46
II . Copyright Education and Public Awareness Programs.....	57
III . Copyright Protection Technology.....	75

Facilitation of the Use of Copyrighted Works 83

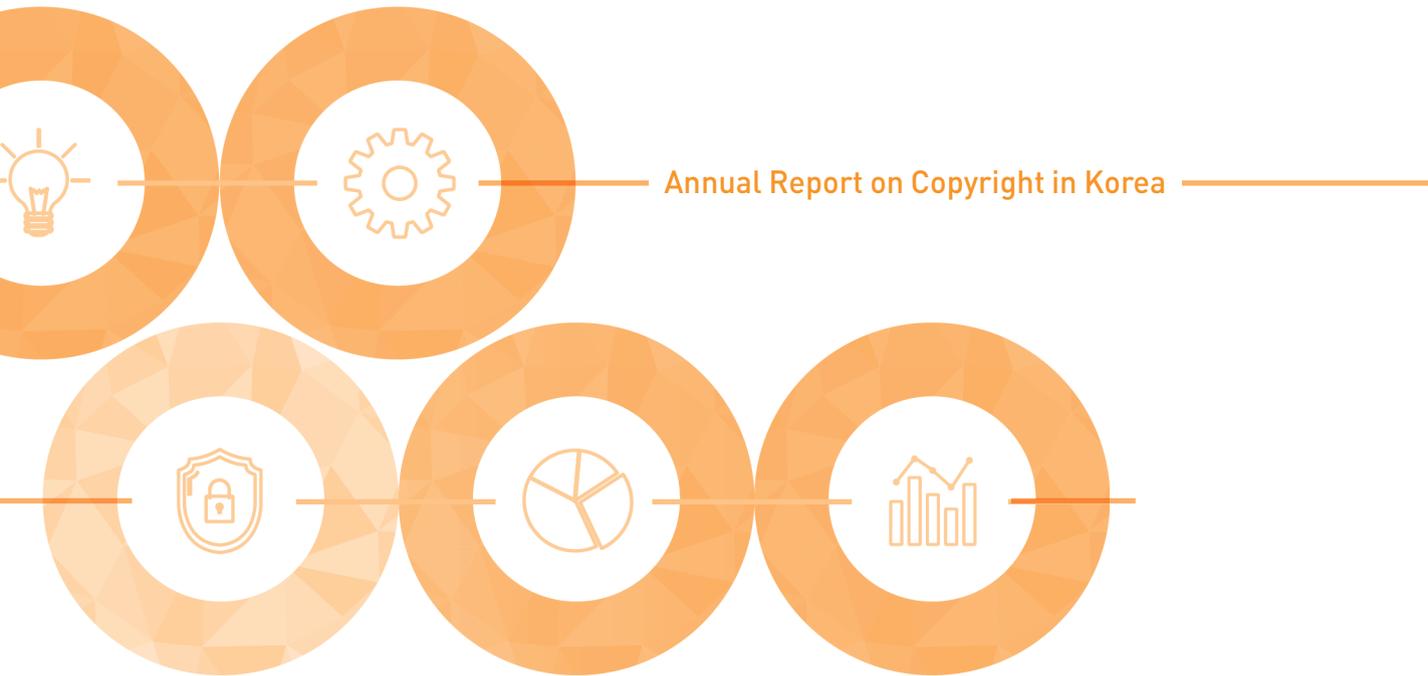
- I . Creation of and an Environment for the Efficient Use of Copyrighted Works 84
- II . Creation of an Environment for the Fair Use of Copyright 100

**Organizations Related to
Collective Management of Copyright** 123

- I . Overview 124
- II . Current Status 126

Appendices 149

- I . Copyright Statistics 150
- II . Major Activities in 2017 158
- III . Directory of Major Organizations 162



Annual Report on Copyright in Korea

Introduction to Government and Public Institutions Related to Copyright

I . Ministry of Culture, Sports and Tourism

II . Korea Copyright Commission

III . Korea Copyright Protection Agency



1

Ministry of Culture, Sports and Tourism

1 Organization and History

Currently, the government 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 system of organization with four divisions in the Copyright Bureau (Copyright Policy Division, Copyright Industry Division, Copyright Protection Division and Culture Trade and Cooperation Division).

With the advent of the digital network era, the creation, distribution, and usage of copyrighted works have become more 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 one team in charge of copyright matters and the staff number also increased from 10 to about 60.

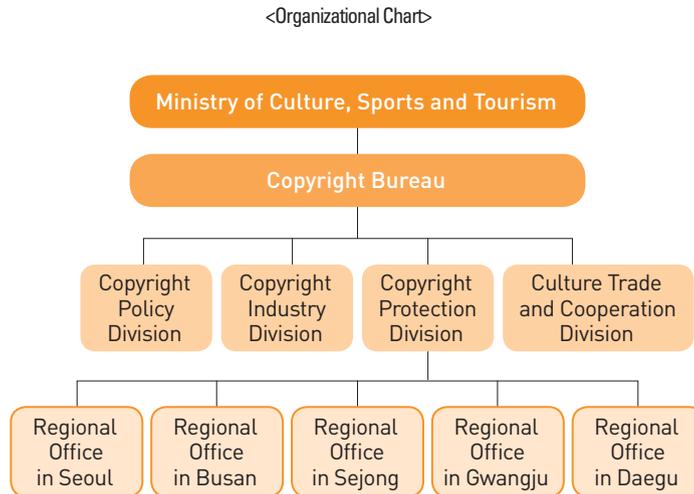
The human resource increase is primarily attributable to the appointment of a corps of copyright special judicial police officers. These police officers are assigned to regional offices in major cities of Korea (Seoul, Busan, Sejong, Gwangju and Daegu) and their major responsibility is to crack down 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 Policy Directorate General" 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" promoted to "Copyright Protection Division"
August 2012	Culture & Trade Team established in the Copyright Policy Bureau
November 2017	The Copyright Policy Bureau was changed to 'Copyright Bureau' and the domestic 'Culture Trade and Cooperation Division' was established.

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



※ Organizational Chart as of 2017

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; Administrating 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 five regional offices)	Crackdown on distribution of illegal reproductions online/offline; Administrating 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.
Culture 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 2017

In order to create a healthy copyright ecosystem in which the establishment of a virtuous cycle of creation-distribution-use will help to realize the Creative Economy, while allowing for comfortable creation, convenient distribution, and free use, the government set its policy goal to be “Creation of a Copyright Ecosystem Promoting Balance and Coexistence.” The government decided to pursue five main projects: (1) Advancing the copyright system and awareness to respond to the changing environment; (2) Strengthening the rights and interests of creators and preparing a just reward system; (3) Creating a fair, transparent, and efficient copyright distribution system; (4) Enhancing creation resources and use convenience of copyrighted works; and (5) Establishing a close domestic/overseas copyright protection network.

2

Korea Copyright Commission

The Korea Copyright Commission is one of the key public organizations in Korea dedicated to copyright-related affairs. It plays a pivotal role in the protection of copyright, promotion of the legitimate use of works, and development of 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 public awareness of 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.

1

General Facts

- Date of Establishment: July 23, 2009
- Number of Staff: 96
- Basis for Establishment: Article 112 of the Copyright Act

•History

- July 1, 1987 Establishment of the Copyright Commission for Deliberation and Conciliation (formerly "Copyright Commission")
- August 2000 Delegation of additional responsibilities (copyright registration, statutory license, compensation 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

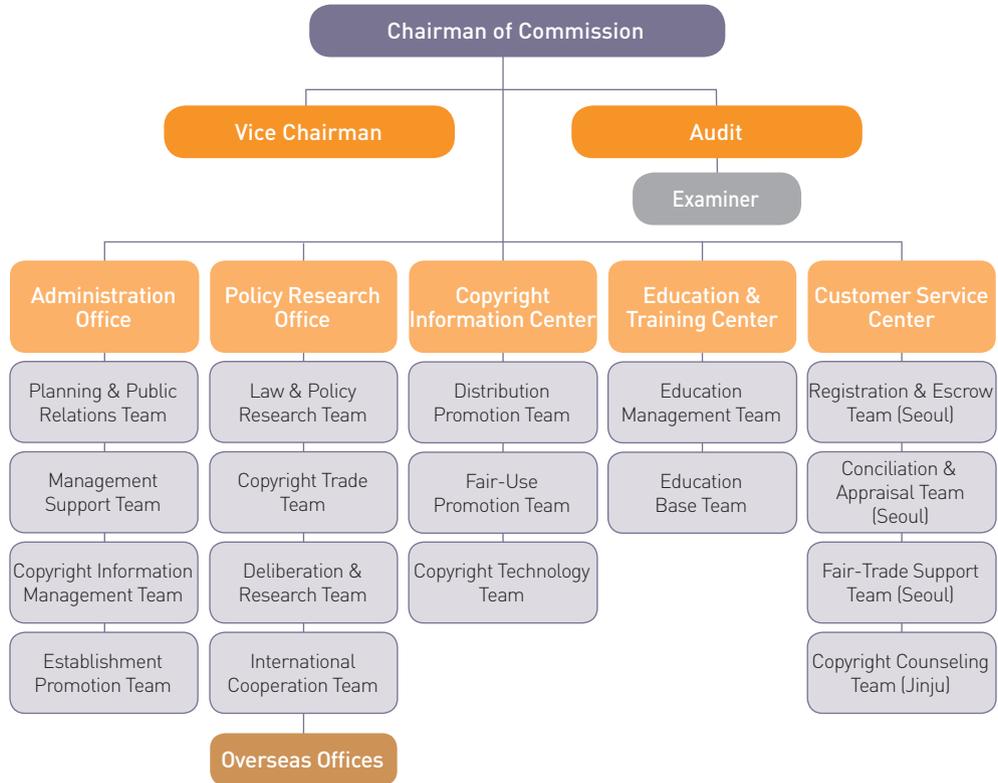
•Main Functions

- Operation of the dispute resolution system, including mediation and conciliation of copyright disputes
- Fair deliberation on fees and royalties of collective 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
- Copyright technology R&D, etc.

2

Organizational Chart

(One department, one office, two centers, one institute/17 teams)



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



3

Korea Copyright Protection Agency

The Korea Copyright Protection Agency is a copyright protection general agency contributing to the growth of the cultural industry and the development of the national economy by establishing a distribution order of copyright works and protecting creative activities. It supports the establishment of policies and effective law enforcement by the government 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 conducts various prevention programs to prevent infringement by researching copyright protection technology to deliberate issues regarding copyright protection and respond to environmental change.

1 General Status

- Date of establishment: September 30, 2016
- Number of employees: 69
- Basis of establishment: Article 122-2 of Copyright Act

• History

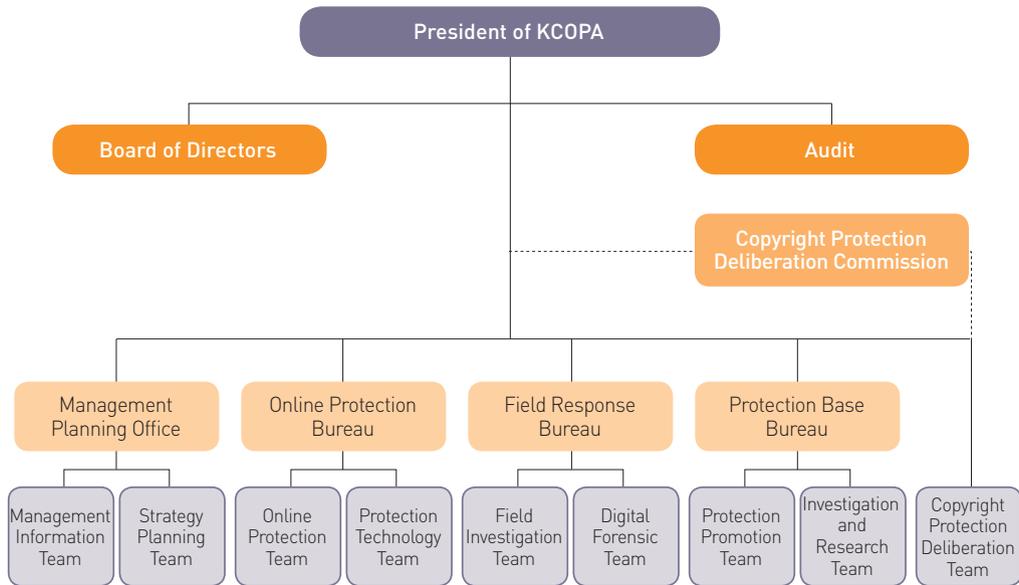
- April 2005: Founded the Copyright Protection Center
- November 2005: Consolidated into the Copyright Commission for Deliberation and Conciliation
- February 2007: Transferred to the Korean Federation of Copyright Societies
- June 2007: Designated as an illegal replicated article crackdown committed 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))

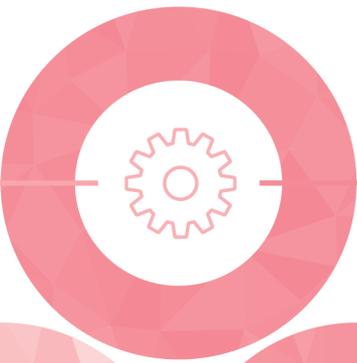
• Main Business

- Support establishment of and enforce policies for copyright protection.
- Examine the real condition of copyright infringement and prepare statistics.
- Research and develop copyright protection technology.
- Support investigation of copyright infringement and crackdown on desk jobs.
- Deliberate corrective orders by the Minister of Culture, Sports and Tourism.
- Deliberate requests to provide information on replicators and senders.
- Request corrective recommendations to online service providers and corrective orders to the minister of culture, sports and tourism.
- Collect, discard and delete offline illegal replicated articles.
- Request to block access to overseas copyright infringement sites.
- Establish and operate a copyright infringement comprehensive response system.
- Monitor distribution of domestic and overseas online illegal replicated articles by operating home-working monitoring personnel.
- Support technology for SW crackdown and inspect and educate SW utilization status.
- Operate an online illegal replicated article automatic monitoring system.
- Operate a system to support forensic investigation on digital copyright infringement
- Designate an online/offline genuine contents seller (copyright OK designation project).
- Hold international copyright technology conferences and international copyright protection personnel development workshops.

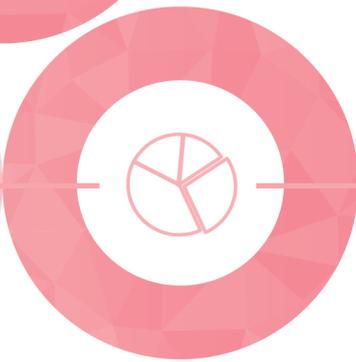
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Organizational Chart (One office, three bureaus, nine teams)





Annual Report on Copyright in Korea



Copyright Policy and Institutional Improvement

- I . History of the Copyright Act of Korea
- II . Overview of the Copyright Act of Korea
- III . International Trade Activities and Status of Membership of International Treaties
- IV . Major Legal Cases on Copyright

1

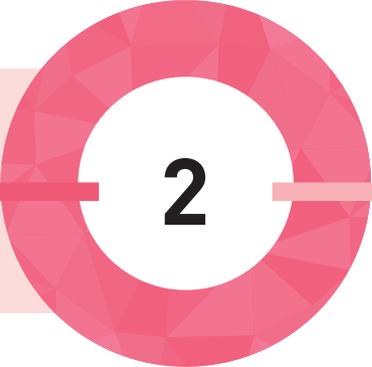
History of the Copyright Act of Korea

Since its enactment in 1957, the Copyright Act of Korea has undergone amendments 26 times, including full amendments in 1986 and 2006, 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 & Amendments	Description	Date of Promulgation
Enactment	- Enactment of the Copyright Act of Korea	January 28, 1957
1st Amendment	- Introduction of internationally recognized regimes to join international conventions such as Universal Copyright Convention (UCC)	December 31, 1986
2nd Amendment	- Amendment of relevant provisions following the amendment to the Government Organization Act	December 30, 1989
3rd Amendment	- Amendment of relevant provisions following the amendment to the Government Organization Act	December 27, 1990
4th Amendment	- Change of names of relevant Acts with the enactment of the Library Promotion Act	March 8, 1991
5th Amendment	- Amendment of relevant provisions following the amendment to the Government Organization Act	March 6, 1993
6th Amendment	- Extension of protection term of copyright neighboring rights and imposition of more rigorous penalties, etc.	January 7, 1994
7th Amendment	- Change of names of relevant Acts following the amendment to the Libraries and Reading Promotion Act	March 24, 1994

Enactment & Amendments	Description	Date of Promulgation
8th Amendment	- Amendment of the Copyright Act to reflect the content of WTO TRIPS and bringing of the copyright protection level to international standards for the accession to Berne Convention	December 6, 1995
9th Amendment	- Introduction of a hearing system for such cases as revocation of copyright collective management services	December 13, 1997
10th Amendment	- 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 Amendment	- Provision of sui generis protection of database produces and clarification of the scope of responsibilities of online service providers, etc.	July 10, 2003
12th Amendment	- Granting of the right of interactive transmission to performers and phonogram producers	October 16, 2004
13th Amendment	- Change of names of relevant Acts following the amendment to the Library Act	October 4, 2006
14th Amendment (2nd Complete Revision)	- Introduction of the concepts of public transmission and digital sound transmission - Change of the organization name to the Copyright Commission granted with more responsibilities. - Introduction of orders to collect, discard, delete and suspend illegal reproductions, etc.	December 28, 2006
15th Amendment	- Amendment of relevant provisions following the amendment to the Government Organization Act	February 29, 2008
16th Amendment	- 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 visually impaired persons, etc. - Introduction of the right to claim remuneration for public performances for performers and phonogram producers, etc.	March 25, 2009
17th Amendment	- 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 Amendment	- Change of names of relevant Acts following the amendment to the Act on the Advancement of Newspapers, etc.	July 31, 2009

Enactment & Amendments	Description	Date of Promulgation
19th Amendment	- Reflection of the Korea-EU Free Trade Agreement	June 30, 2011
20th Amendment	- Reflection of the Korea-US Free Trade Agreement	December 2, 2011
21st Amendment	- Permission for reproduction for persons with hearing impairments	July 16, 2013
22nd Amendment	- Permission to freely use public works	December 30, 2013
23rd Amendment	- Modification of related provisions following the amendment of the Act on Sign Language	February 03, 2016
24th Amendment	- 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 Amendment	- Balanced reflection of understanding between a holder of a right and a user when composing a copyright protection deliberation commission	December 20, 2016
26th Amendment	- Change of grounds for disqualification of copyright trust administrators and copyright brokers in accordance with the revision of the civil law introducing an adult guardianship system, etc.	March 21, 2017



2

Overview of the Copyright Act of Korea

1 Purpose of the Copyright Act

The Purpose of the Copyright Act is to protect the rights of authors and the rights related to them 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, 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 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

1) 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).

2) Transferability of Copyright

Economic rights may be transferred in whole or in part. However, moral rights are only owned by the author; thus they are neither transferred to nor inherited by another person.

5 Limitations to Authors' Economic Rights

Authors' economic rights are their rights to use their works exclusively. However, given that 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 to economic rights for works other than computer programs in Article 23 through Article 38 and those for computer programs 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 50 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 50 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 50 years after they have been made public. The term of protection of the author's economic rights shall be calculated from the beginning of the year following the date 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 the work's exploitation, 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:

1) 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.

2) Priority of Rights between Conflicting Parties

In case a party is assigned with economic rights or the right to publication is established and these rights are registered, the registered assignee or the registered owner of the publication rights shall prevail over 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 have 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, 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 made in the case of broadcasts.

10 Remedies for Infringement

Persons whose copyrights have been infringed 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 compensation for damages, etc. The time limit for claiming compensation 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 investigation 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-contra-ry to victim's intent"¹⁾ offense.

Any person who infringes upon economic rights of an author or a performer, etc. may be subject to imprisonment for not more than five years or a fine of not more than KRW 50 million or both. Any person who infringes upon moral rights may be subject to imprisonment for not more than three years or a fine of not more than KRW 30 million or both.

1) The "no-prosecution-contra-ry 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 want the prosecution of the suspect.

3

International Trade Activities and Status of Membership of International Treaties

1 Korea's Active Pursuit of and Participation in Trade Negotiations

As of December 2017, intellectual property rights are included as a separate chapter in all free trade agreements (FTAs) among the 15 FTAs signed between Korea and foreign countries, 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 stipulate many TRIPS-Plus provisions that go beyond TRIPS negotiation criteria.

Key points of the Korea-U.S. FTA that went into effect in March 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 prosecuted ex officio.

In 2010, Korea held FTA negotiations with Australia, New Zealand, Turkey and Columbia, respectively. An FTA with Turkey (basic agreement and trade agreement) was settled in March 2012 and went into effect on May 1, 2013, while an FTA with Columbia was settled in June 2012 and went into effect on July 2016. An FTA with Canada went into effect on January 1, 2015, and an FTA with

Australia went into effect on December 12, 2014. Furthermore, the Korea-Vietnam FTA, the Korea-China FTA, and the Korea-New Zealand FTA also went into effect on December 20, 2015.

In 2016, FTA negotiations were held with Ecuador and Israel, respectively, and official negotiations were held a total of five times with Ecuador, and twice with Israel. Furthermore, negotiations were launched in 2015 regarding a Korea-Central America FTA, which was concluded in November 2016. As a result, an extremely high level of intellectual property protection, significantly exceeding TRIPS, could be provided.

Besides, multilateral FTA negotiations including Korea-China-Japan FTA and RCEP (Regional Comprehensive Economic Partnership) were continuously promoted in 2017.

< FTA Status of the Republic of Korea >

(As of December 2017)

Phase	Country	Status	Significance
FTAs in effect (15 countries)	Chile	Negotiations were launched in December 1999; FTA was signed in February 2003; FTA went into effect in April 2004	Korea's 1st FTA; Springboard for entry into the Latin American market
	Singapore	Negotiations were launched in January 2004; FTA was signed in August 2005; FTA went into effect in March 2006	Springboard for entry into the ASEAN market
	EFTA (4 countries)	Negotiations were launched in January 2005; FTA was signed in December 2005; FTA went into effect in Sept. 2006. ※ Switzerland, Norway, Iceland, Liechtenstein	Springboard for entry into the European Union market
	ASEAN (10 countries)	Negotiations were launched in February 2005; Trade in Goods Agreement was signed in August 2006 and went into effect in June 2007; Trade in Service Agreement was signed in November 2007 and went into effect in May 2009; Investment Agreement was signed in June 2009 and went into effect in September 2009. ※ Indonesia, Malaysia, Vietnam, Myanmar, the Philippines, Laos, Cambodia, Brunei, Thailand, Singapore	First FTA concluded with the large economic bloc
	India	Negotiations were launched in March 2006; FTA was signed in August 2009; FTA went into effect in January 2010	BRICS member; Mega market

Phase	Country	Status	Significance
FTAs in effect (15 countries)	USA	Negotiations were launched in June 2006; FTA was signed in June 2007; Additional negotiations were concluded in December 2010; Agreed documents were signed and exchanged in February 2011; FTA went into effect in March 2012	Mega advanced economy
	EU (28 countries)	Negotiations were launched in May 2007; FTA was signed in October 2010; FTA tentatively went into effect in July 2011. *The intellectual property rights execution article did not go into effect. FTA went into effect completely in December 2015.	The world's largest economy (based on GDP)
	Peru	Negotiations were launched in March 2009; FTA was signed in March 2011; FTA went into effect in August 2011.	Country rich in natural resources; Springboard for entry into Latin America
	Turkey (Framework Agreement, Agreement on Trade in Goods)	Negotiations were launched in April 2010; FTA was initiated in March 2012; FTA was signed in August 2012 FTA went into effect in May 2013.	Springboard for entry in Europe and Central Asia
	Australia	Negotiations were launched in May 2009; FTA was signed in April 2014. FTA was initiated in February 2014 and signed in September 2014. FTA went into effect in December 2014.	Country rich in natural resources; a major market in Oceania
	Canada	Negotiations were launched in July 2005; FTA was signed in September 2014 FTA went into effect in January 2015	Advanced economy in North America
	China	Negotiations were launched in May 2012. FTA was signed in June 2015. FTA went into effect in December 2015	Korea's largest trading partner; Securing East Asia economic bloc
	New Zealand	Negotiations were launched in June 2009; FTA was signed in March 2015. FTA went into effect in December 2015	Key market in Oceania
	Vietnam	Negotiations were launched in September 2012. FTA was signed in May 2015. FTA went into effect in December 2015	Korea's third-largest investment destination
	Columbia	Negotiations were launched in December 2009; FTA was signed in February 2013. FTA went into effect in July 2016.	Country rich in natural resources; an emerging market in Latin America

Phase	Country	Status	Significance
FTAs Concluded (1 country)	Central America (6 countries)	<p>Negotiations were launched in September 2015. Substantial agreement was announced in November 2016.</p> <p>The provisional FTA was signed in March 2017.</p> <p>※ Five countries: Panama, Costa Rica, Honduras, El Salvador, and Nicaragua</p>	Advancement into new markets in Central America
FTAs under negotiation (5 cases)	Korea-China-Japan	<p>Launch of negotiations was announced in November 2012.</p> <p>Negotiations were launched in March 2013 (the first negotiation was held).</p> <p>By December 2017, a total of 12 official negotiations and five between-session negotiations were held.</p>	Preparation of the basis for Northeast Asian economic integration
	RCEP (16 countries)	<p>Negotiations were launched in May 2013 (the first negotiation was held).</p> <p>By December 2017, a total of 20 official negotiations were held.</p> <p>※ 16 countries: Korea, Japan, China, India, Australia, New Zealand, ASEAN (10 countries)</p>	Contribution to East Asian economic integration
	Israel	<p>Negotiations were launched in June 2016 (the first negotiation was held).</p> <p>By December 2017, a total of five negotiations were held.</p> <p>The second negotiation was held in December 2016.</p>	Model of creative economy
	Ecuador	<p>Negotiations were launched in January 2016 (the first negotiation was held).</p> <p>By December 2016, a total of five official negotiations were held.</p>	Country rich in natural resources and springboard for entry into Latin America
	Upgrade of the Korea-Chile FTA	<p>Launch of negotiations to upgrade was announced in November 2016.</p>	Changes in the trade environment were reflected.

Phase	Country	Status	Significance
Negotiations resumed and conditions created (Four cases)	Mexico	Negotiations were resumed after upgrading the previous SECA to a FTA in December 2007. The second negotiation was held in June 2008. It was agreed to hold a preliminary consultation in November 2016.	Bridgehead for the North, Central American market
	GCC	Negotiations were resumed in July 2008. Negotiations stalled after holding the 3rd negotiation in July 2009. ※ Six GCC countries: Saudi Arabia, Kuwait, United Arab Emirates, Qatar, Oman and Bahrain	Countries rich in natural resources, most preferred by companies (as of 2015)
	MERCOSUR	A preliminary consultation was completed in March 2017. A public hearing was held in April 2017. The importance of speedy commencement of negotiations was agreed in December 2017. ※ MERCOSUR: Argentina, Brazil, Paraguay, Uruguay and Venezuela	The largest market in South America
	EAEU	The Korean-EAEU government consultative body was held (three times) from 2016 to 2017. Installation of a joint administrative work group was agreed in September 2017. ※ EAEU: Russia, Kazakhstan, Belarus, Armenia and Kyrgyzstan	New market with high growth potential and geopolitical value

2 Reinforcement of Copyright-related International Cooperation

Discussions about an international level multilateral treaty 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 visually impaired persons. Discussions on the rights of audiovisual performers were concluded with the adoption of the Beijing Treaty on Audiovisual Performances in June 2012. Discussions on reinforcement of accessibility of visually impaired persons 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. In 2010, countries closely cooperated to facilitate early conclusion of the ACTA and meetings were held in Mexico in January, New Zealand in April, Switzerland in June and the United States in August. Two sessions were also held in 2017 and each country’s understanding of the treaty for protection of broadcasting organizations was enhanced.

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 Folklore (IGC) at the General Assembly held in October 2000 and discussions are currently under way as of 2017.

The Korean government participated in WIPO’s small area workshop held in Shanghai, China in June 2017. This workshop shared knowledge related to the latest copyright issues and trends of four Northeast Asia countries including Korea, Russia, Mongolia and China and enhanced the degree of understanding. The Korean government also promoted its film industry and copyright system and established a foothold to strengthen international cooperation in the future with human interchanges with Asian countries. In September of the same year, the Korean government held the 6th “Interregional Workshop on Copyright Enforcement,” co-hosted with WIPO every year since 2012. With these initiatives, the Korean government laid the groundwork to protect its contents advanced overseas while training professional personnel in the field of international copyright protection and enforcement and strengthening a copyright-related international position.

In addition to collaborative activities led by WIPO, the Korean government also attends the Intellectual Property Experts Group Meetings (IPEG) under the Asia-Pacific Economic Cooperation (APEC), which are held twice a year to introduce Korea’s advanced copyright system and gain insights into the policies of other member states, being engaged in vigorous exchange of policy information.

3 Status of Membership 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, bringing Korea's Copyright Acts up to international standards. 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, while joining the Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite in 2011.

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

The Korean government has also actively participated in multilateral negotiations to conclude the Anti-Counterfeiting Trade Agreement (ACTA), contributing to the formation of international norms. The ACTA negotiations were launched in Geneva, Switzerland, in June 2007 based on a draft jointly drawn up by the United States and Japan. In 2010, countries closely cooperated to facilitate early conclusion of the ACTA and meetings were held in Mexico in January, New Zealand in April, Switzerland in June, and the United States in August. As a result, the treaty text was provisionally agreed in Tokyo, Japan, in October 2010, and the final text was released in December 2012. Korea officially signed the ACTA on October 1, 2011.

ACTA provided the regulations on intellectual property rights (execution of civil and criminal cases and in digital environment), with participation by 11 countries including Korea, the USA, Japan, the EU, Australia, Canada, New Zealand, Singapore, Switzerland, Mexico, and Morocco (33 countries when EU member countries are counted).

ACTA was originally proposed to resolve the problems regarding the products violating the rights of trademarks or copyrights crossing the borders. However, as the discussions progressed, the agreement came to include a wide range of contents related to execution of intellectual property including civil and criminal executions, measures for borders, and execution of intellectual property rights in digital environments, which was not specified in the TRIPS Agreements. The Korean government has been leading discussions as a prominent country in copyright to effectively protect the copyrighted works in the digital environment particularly by actively participating in the negotiations on ACTA.

Furthermore, discussions on facilitation of visually impaired persons' access to published works, which had been launched in November 2003, were concluded in Marrakesh, Morocco, on June 27, 2013 featuring the participation of 600 people 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 provided 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 visually impaired persons 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 Treaty is the first treaty that has 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 visually impaired persons 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 is preparing domestic regulations to guarantee visually impaired persons' 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 into Copyright-related International Treaties and Conventions >

International Treaties and Conventions	Description	Year of Conclusion	Date of Accession
The Convention Establishing the World Intellectual Property Organization	<ul style="list-style-type: none"> • Stipulates the establishment of WIPO • Signed when joining WIPO 	1967	March 1, 1979
The Universal Copyright Convention	<ul style="list-style-type: none"> • Coordination between formality and nonformality concerning copyright protection (Application of © Mark) • Most countries pursued non-formality, having little effect. 	1952	October 1, 1987
The Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of Their Phonograms	<ul style="list-style-type: none"> • Provisions prohibiting unauthorized duplication of phonograms; • Only single content is regulated; having little effect. 	1971	July 1, 1987
The Agreement on Trade-Related Aspects of Intellectual Property Rights; TRIPS	<ul style="list-style-type: none"> • 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
The Berne Convention for the Protection of Literary and Artistic Works	<ul style="list-style-type: none"> • Framework Convention on copyright; • Protection provisions for copyright; • Protection period: 50 years 	1886	May 21, 1996
WIPO Copyright Treaty; WCT	<ul style="list-style-type: none"> • 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 Treaties and Conventions	Description	Year of Conclusion	Date of Accession
International Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations	<ul style="list-style-type: none"> • Framework Convention on neighboring rights; • Protection provisions for neighboring rights; • Protection period: 20 years 	1961	December 18, 2008
The WIPO Performances and Phonograms Treaty; WPPT	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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
Beijing Treaty on Audiovisual Performances	<ul style="list-style-type: none"> • Granting performers moral rights; • Granting reproduction rights and distribution rights for fixed performances; • Protection period has been extended to 50 years. 	2012	-
Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled	<ul style="list-style-type: none"> • 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 visually impaired persons 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

4

Major Legal Cases on Copyright

1 Supreme Court August 31, 2017 Ja 2014Ma503 Decision Immediate Appeal Against the Decision on the Violation of the Copyright Law[Gong2017Ha, 1903]

[1] Intent of regulations of Section 1 of Article 20 of the Copyright Law and Section 1 of Article 46 of the Enforcement Ordinance of the Copyright Law / When a special type of online service provider takes “necessary measures” provided for in Section 1 of Article 46 of the Enforcement Ordinance of the Copyright Law, whether or not it should be regarded as necessary measures under Section 1 of Article 104 of the Copyright Law are taken (active) and whether or not it can be decided differently for no other reason than that it actually causes the result of illegal transmission (passive)

2

Supreme Court October 26, 2017 Ruling 2016Do16031 Decision Violation of the Copyright Law · Obstruction of Business · Interference with a Public Official in the Exercise of His Duty by Fraudulent Means [Gong2017Ha, 2229]

[1] Intent of legislating Item 1 of Section 1 of Article 137 of the Copyright Law / Whether or not a crime under the above regulation is established once a copyrighted work is announced indicating a person who is not a writer as the writer (active) and whether or not it is the same even though a person who is not a writer and the actual writer agreed on such announcement (active in principle)

[2] Definition of “announcement” under the Copyright Law and whether or not a crime under Item 1 of Section 1 of Article 137 of the Copyright Law is established even though a copyrighted work indicating a false writer was announced before (active)

3

Supreme Court August 18, 2017 Ruling 2015Do1877 Decision Dereliction of Duty · Violation of the Computer Programs Protection Act [Gong2017Ha, 1820]

[1] Intent of legislating Item 2 of Section 4 of Article 29 of the previous Computer Programs Protection Act / Whether or not a person who made a computer program violating the computer program copyright by reproducing/remaking can be punished for violation of the above article (passive)

4

**Supreme Court November 23, 2017 Ruling 2015Da2017 Decision
Confirmation of the Non-existence of Debt Due to a Copyright ·
Confirmation of the Non-existence of Debt Due to a Copyright/
Confirmation of the Non-existence of Debt Due to a Copyright/
Compensation for Damage (Other) [Gong2018Sang, 4]**

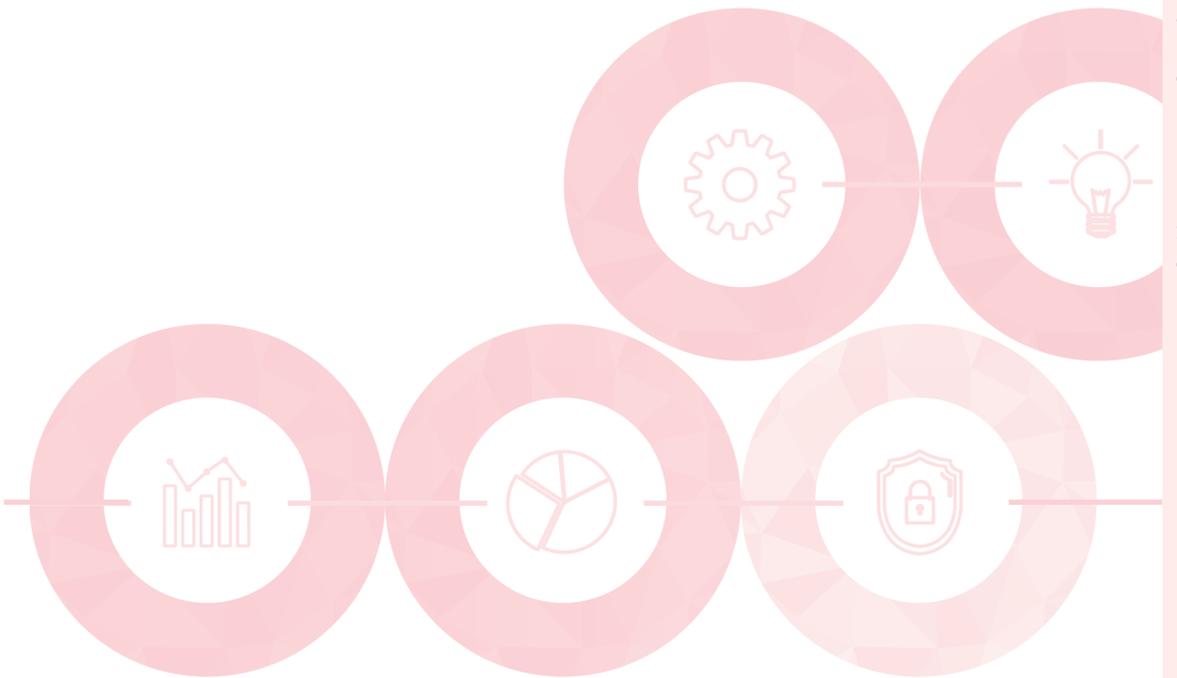
- [1] Whether or not installation and use of a program in a secondary storage including a computer hard disk drive (HDD) by a person who is permitted by a copyright holder to reproduce a computer program by installing are applicable to the use of a copyrighted work under Section 2 of Article 46 of the Copyright Law (active) and whether or not violation, by a user permitted to reproduce, of the using method or condition of a program that is arranged with a copyright holder under the contract infringes the reproduction right of a copyright holder (passive)
- [2] Whether or not using a program by loading in RAM, a main memory unit, while a user runs a computer program installed in a secondary storage including an HDD is applicable to “temporary reproduction” specified in Section 22 of Article 2 of the Copyright Law (active) / Intent of specifying exemption provisions for temporary reproduction in Article 35-2 of the Copyright Law while including temporary reproduction in the concept of reproduction in Section 22 of Article 2 of the same law and the scope of temporary reproduction that can be exempted under the above provisions.

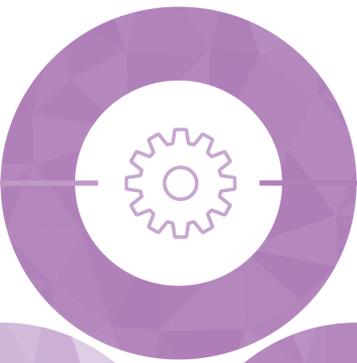
5

**Supreme Court November 9, 2017 Ruling 2014Da49180 Decision
Compensation for Damage [Gong2017Ha, 2296]**

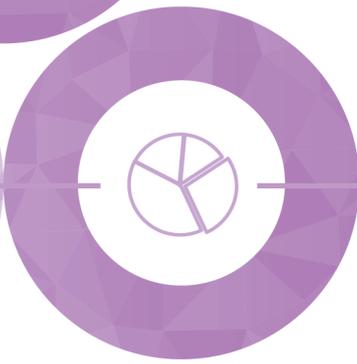
- [1] Definition of “creativity,” which is the requirement of “the copyrighted work” provided for in Section 1 of Article 2 of the Copyright Law / Whether or not so called “reality TV programs,” produced by including situations made by casts based on a sketchy plan without a specific script, can be protected as a copyrighted work (active) and items to be considered when deciding on the creativity of a reality TV program

- [2] Criteria of judging whether or not there is an actual similarity between two copyrighted works and whether or not thoughts including ideas or theories or feelings themselves are subject to the protection by copyright (passive in principle)
- [3] Definition of the term, “widely recognized in the country;” prescribed in Item (D) of Section 1 of Article 2 of the Unfair Competition Prevention and Trade Secrets Protection Act
- [4] When a person makes unfair profits and violates a competitor’s interests worth legal protection by illegally using a competitor’s results accomplished with his considerable effort and investment, whether or not it is applicable to an illegal act under the Civil Law (active).



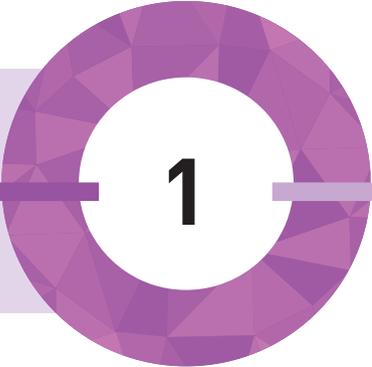


Annual Report on Copyright in Korea



Copyright Protection Activities

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



1

Responses to and Crackdowns on Copyright Infringements

1 Overview of Copyright Protection

The government promoted “establishment of a close domestic/overseas copyright protection net” with the goal of “creation of a copyright ecosystem promoting balance and coexistence” and reinforced the copyright protection execution power through the Korea Copyright Protection Agency. And furthermore, it expanded investigations into copyright infringements, especially carrying forward planned investigation by copyright special judicial police officers to actively respond to copyright infringements and illegal reproductions of characters by illegal overseas sites that relocated servers overseas due to strengthened crackdowns on domestic copyright infringement sites. It also enhanced year-round planned crackdowns to stop the use of illegally copied software in advance as illegal software that can be easily downloaded on Webhard, Torrent, etc. are indicated as a main reason of using illegally copied software.

The government is also trying to protect copyright of Korean Wave contents and prepare the foundation for legal distribution. Starting from the office in Beijing, China, established in April 2006, it opened overseas offices in Bangkok, Thailand; Manila, the Philippines; and Hanoi, Vietnam. Overseas offices have been providing legal consultation and copyright infringement rectification measures to respond to illegal distribution and copyright infringement of Korean contents in foreign countries. They also have been performing various tasks including support for private exchanges to activate

legal distribution and proceeding active exchanges/cooperation such as providing information on copyright protection and use by holding copyright forums together with foreign governments and major organizations concerned.

2 Copyright Protection Policies and Activities

1) Specialization of copyright infringement investigation and advancement of investigation techniques

Copyright special judicial police officers assigned to regional offices in Seoul, Busan, Sejong, Gwangju and Daegu are working from each base to immediately respond to copyright infringements under the circumstance where online and offline illegal reproduction is vocalized and diversified. Each regional office is reinforcing the efficiency of investigation into copyright infringements by taking full charge of crackdowns on copyright infringement within the appropriate jurisdictions.



< Organization and Jurisdiction of the Copyright Special Judicial Police >

Furthermore, the government is trying to specialize investigations into copyright infringement crimes by enhancing the operation of forensic techniques including supporting investigation by collecting and analyzing digital evidence. 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 and 536 cases in 2017.

2) Reinforcement of digital copyright infringement forensics

Digital copyright infringement forensics mean a series of processes of investigating, collecting, forwarding, storing, analyzing and reporting the digital storage of a copyright infringement offender according to a standardized procedure and method so that relevant data can have a legal ability as digital evidence. The Korea Copyright Protection Agency supports digital copyright infringement forensics by request of a competent organization for investigation (special judicial police of the Ministry of Culture, Sports and Tourism, the prosecution and the police) for technical support.

It supported a total of 440 digital copyright infringement forensic investigations in 2017. The results of the previous planned investigation showed that most infringement sites have overseas servers so the planned investigation into overseas sites including Torrent, illegal cartoon sites, etc. was implemented as a priority in 2017. It also increased the effect of eradicating illegal SW by supporting digital copyright infringement forensics on accounts habitually uploading SW crack versions on Webhard and tried to fundamentally block distribution and traffic in illegal reproduction by connecting online and offline forensics on companies distributing characters, scanned books and DVDs.

In 2017, the Korea Copyright Protection Agency automated the heavy uploader tracking and evidence collecting function of the online illegal reproduction distribution analysis system for copyright infringement sites including Torrent, Webtoon and streaming links and furthermore, secured credibility of digital evidence and improved the ability to collect and analyze evidence in various environments by developing the digital evidence certification program with the National Forensic Service.

3) Creation of a fair use environment for software copyright

To protect the SW industry and reduce illegal reproduction of SW, the Korea Copyright Protection Agency is promoting support tasks for SW crackdowns and checks by judicial agencies and strengthening expertise including advancing crackdown-related technology every year. The government is aiming to spread the culture of using licensed software to the private sector by leading it in the public sector. It is trying to prevent SW copyright disputes by leading public institutions to self-check the actual state of SW use at each institution and conducting site inspections of vulnerable institutions. The Korea Copyright Protection Agency supported self-checks of a total of 2,750 public institutions and carried out site inspections of 260 institutions in 2017.

Besides, it offers education for people in charge of software copyright to improve the ability to manage SW autonomously in the public sector. In 2017, a total of 26 lectures were held nationwide (capital area, Gyeonggi area, Gangwon area, Chungcheong area, Gyeongnam and Gyeongbuk area, Jeonnam and Jeonbuk area, and Jeju area), with 1,827 people participating in these lectures. Lectures, focusing on contents necessary for work including SW copyright and litigation cases, font license, etc., have been highly rated by participants.

The Korea Copyright Protection Agency distributes Inspector, a software self-diagnosis program that can be used by anyone including companies, institutions and individuals, at no cost so as to support SW management in the private sector and prevent SW copyright infringement. Inspector can be downloaded on the website of the Korea Copyright Protection Agency. In addition to this, it is promoting activities to prevent illegal reproduction by reinforcing the cooperative system in the SW protection field such as the Supreme Prosecutors' Office and Korea Software Property Right Council and carrying on a SW protection campaign (Classroom Using Genuine Products) targeting elementary grade-schoolers to root out illegally reproduced SW.

4) Planned investigation into new types of copyright infringement

The copyright special judicial police have been conducting crackdowns on illegal copy and transmission of copyrighted works on the Internet following diversifying infringement types such as Webhard, Torrent, streaming link sites, etc., in Korea. Due to increasing copyright infringements distributing illegal reproductions via illegal overseas sites because of intensified domestic crackdowns, the planned investigation was held.

An illegal overseas site means a site operated after moving a server to another country where the administrative power and investigation authority of Korea cannot be exercised to avoid a domestic crackdown, unlike Webhard operated with a server in Korea. The government encountered limitations on cracking down on copyright infringement through overseas sites because it is difficult to take executive action and specify a site operator. However, the copyright special judicial police investigated eight overseas sites that distributed illegal reproductions and referred six operators to the prosecution based on the experience of arresting the operator of an illegal overseas site that shared a lot of literary works through assiduous investigations in 2017.

5) Online/offline copyright infringement responses

The “Copyright infringement comprehensive response system” was newly developed in 2017 to manage and analyze information on copyright infringement comprehensively by connecting the informatization system operated within an institution, and to act as a copyright infringement response control tower based on the emergency response cooperating system with a related institution including a copyright company and the copyright special judicial police. The copyright infringement comprehensive response system (hereinafter “the comprehensive response system”) supports infringement conditions of emergency response copyrighted works²⁾ to be understood and handled

2) Emergency Response Copyrighted Works: Copyrighted works, such as film works currently out in theaters or scheduled to be, or musical works scheduled for official announcement that have suffered great damage by distribution of illegal reproductions and are acknowledged by KCOPA to require urgent measures.

quickly while comprehensively managing, in real-time, information on online copyright infringements collected in “the deliberation information system,” supporting executive measures including corrective recommendations, “the online illegal reproduction distribution analysis system,” supporting digital copyright infringement forensics, and “the illegal content obstruction program (ICOP).”

The Korea Copyright Protection Agency recommends correction³⁾ to an online service provider (OSP) after deliberation of the copyright protection deliberation commission after monitoring illegal reproductions online in accordance with Article 133-3 of the Copyright Law. There was a total number of 554,843 corrective measures in 2017, which was 86.0% higher than the previous year. This is because it hired 295 employees monitoring infringements from home, including disabled people who are second-class citizens, women on career breaks, multi-cultural families/near poverty groups and unemployed young men, to monitor online illegal reproductions for corrective measures.

<Results of Corrective Recommendations on Online Illegal Reproductions>

(Unit: Case)

Classification	2016	2017	Increase or Decrease Year-on-Year	
			Case	Rate of Increase or Decrease (%)
Musical Works	9,204	39,283	30,079	326.8
Cinematographic Works	277,020	423,981	146,961	53.1
Literary Works	231	16,622	16,391	7,095.7
Games	16	19,631	19,615	122,593.8
Comics	8,176	46,467	38,291	468.3
SW	3,448	8,624	5,176	150.1
Total	298,277	554,843	256,566	86.0

※ The status of corrective recommendations is the figure adding up warning, deletion and transmission interruption and account suspension.

※ “Case,” which is the unit of the figure, means the number of cases giving corrective recommendations to OSPs.

3) 1. Warning to a copier/transmitter of an online reproduction 2. Deletion or interruption of transmission of illegal reproductions, etc. 3. Suspension of an account of a copier/transmitter who transmitted illegal reproductions repeatedly

The Korea Copyright Protection Agency is commissioned by the Minister of Culture, Sports and Tourism to collect, discard and delete reproductions infringing the copyright or equipment, devices and programs made to incapacitate technological protection measures of copyrighted works. The results of collecting and discarding offline illegal reproductions in 2017 showed a total of 1,282 cases, recording 4,152,847 items. Especially, illegal reproductions of music and images are significantly reduced compared to the previous year. It seems that this is because the change in the method of using copyrighted works from using CDs or DVDs to downloading or streaming copyrighted works in the form of digital file is reflected in the offline illegal market.

< Results of Collecting and Discarding Offline Illegal Reproductions >

Classification	2016		2017		In crease or Decrease Year-on-year(%)	
	No. of Classes	No. of Articles	No. of Classes	No. of Articles	No. of Classes	No. of Articles
Musical Works	920	7,678,109	575	4,066,941	▼37.5	▼47.0
Cinematographic	432	84,028	157	13,761	▼63.7	▼83.6
Literary Works	456	21,443	503	34,980	10.3	63.1
Games	-	-	-	-	-	-
Characters	10	33,218	47	37,165	370	11.9
Total	1,818	7,816,798	1,282	4,152,847	▼29.5	▼46.9

※ “Case,” which is the unit of the illegal reproduction crackdown figure means the number of exposures and “item (quantity)” means the number of exposed reproductions.

6) Analysis of the illegal reproduction distribution environment and encouragement of distribution of legal copyrighted works

“The Annual Report on Copyright Protection,” which analyzes the size of online/offline illegal reproduction market and the size of infringement of the legal copyrighted work market has been published every year. Moreover, C STORY has been published bimonthly to provide information related to domestic distribution of illegal reproductions and crackdown statistics. “Overseas Copyright Protection Trends” had been published quarterly since December 2009 after investigating trends related to overseas copyright protection/crackdowns. It is now published as an e-newsletter since 2011 to provide timely information. “KCOPA Report” (English version of C STORY), which is a

specialized magazine to provide information on copyright protection to overseas institutions and the foreign media, was also founded in June 2015.

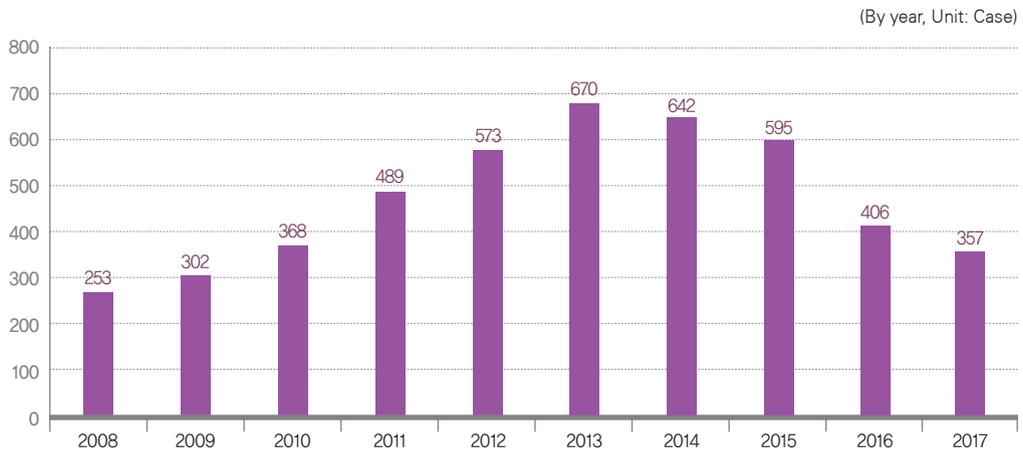
The Korea Copyright Protection Agency has been operating Copyright OK since 2017, combining two projects to expand specialization and appointment, a project that had been operated since 2009 to appoint a clean site, an online legal site, and the offline authentic contents seller certification project which was promoted from 2015. It certifies online/offline companies appointed as Copyright OK as a Copyright OK company by giving the Copyright OK logo (mark) and supports them to improve awareness through internal and external PR.

Through these efforts, a total of 152 companies, including 40 online and 112 offline, were newly appointed in 2017. As for the accumulative records at the end of December 2017, there are a total of 1,184 companies appointed as Copyright OK, comprising 216 online sites and 968 offline stores.

3 Copyright protection overseas and exchange & cooperation activities

1) Creating local copyright protection and an environment for legal use

The Korea Copyright Protection Agency provides specialized consultation by connecting overseas offices and law offices to protect copyrights of our contents overseas, and supports customized remedial measures depending on the situation such as preserving evidence on major infringement issues, sending warning letters, applying for administrative punishment and providing legal support for civil and criminal actions. It also provides companies that have expanded their business abroad with legal support service connected with local law firms, supporting a total of 406 overseas copyright advice and consultation in 2016, and a total of 357 in 2017. Besides, it is actively trying to create a favorable environment to protect copyrights of our cultural contents and help them advance overseas by expanding cooperative exchanges with the local government and major competent institutions.



< Status of Legal Consultations by Overseas Copyright Centers >

2) Facilitation of use agreements through Korean contents copyright authentication in China

The office in Beijing, China, is performing a job of verifying Korean copyright information in China since it was recognized by the National Copyright Administration of China as "a foreign certification body"⁴⁾ in November 2006. Copyright certification in China is mainly used when confirmation by a holder of right is required to crack down on copyright infringement, copyright certification is required to register a copyright and copyright confirmation between contracting parties is required to conclude a contract to permit the use of a copyrighted work. Right certification to crack down on copyright infringement is also used as proof to verify that the person is a holder for crackdown and administration punishment or while litigating.

4) In addition to the Korea Copyright Commission, the Motion Picture Association of America (MPA), the International Federation of the Phonographic Industry (IFPI), the Software Alliance (BSA), and the Recording Industry Association of Japan (RIAJ) were recognized by the National Copyright Administration of China as foreign certification bodies.

The office in Beijing and the National Copyright Administration of China have been continuously discussing expansion of the scope of certification into the field of other contents besides music and image contents. If the scope of certification is expanded, it is expected that more Korean wave contents could advance into China as a procedure to verify the holder of a right required for distribution contracts in China of various Korean Wave contents, and infringement responses are thus simplified.

3) Strengthening international copyright exchange and cooperation to create overseas copyright protection environment

To strengthen copyright exchanges and cooperation with the main countries where the Korean Wave is advancing, the Seoul Copyright Forum and copyright forums between the governments of Korea-China, Korea-Japan, Korea-Thailand, Korea-Philippines, Korea-Vietnam and Korea-Indonesia have been promoted every year. The Korea-China Copyright Form (July), which was the 13th forum in 2017, and the Korea-Japan Copyright Forum (December), which was the 9th forum in 2017, have become international events leading copyright issues in Asia. Furthermore, efforts to protect our copyright in Southeast Asian countries have been made by enhancing exchange and cooperation with each country in Southeast Asia by holding the Korea-Philippine copyright forum in June 2017, followed by the Korea-Thailand copyright forum, the Korea-Vietnam copyright forum in November, and the Korea-Indonesia copyright forum in November.

And the Ministry of Culture, Sports and Tourism is providing various copyright training programs, including the WIPO STUDY VISIT program which invites people dealing with copyright policy in various countries and introduces copyright-related laws and systems of Korea, and the WIPO-MCST-KCOPA Interregional Workshop on Copyright Enforcement, which invites people dealing with copyright protection in each country, in cooperation with the World Intellectual Property Organization (WIPO).

4) Expansion of provision of information on overseas copyright

The Korea Copyright Commission operates a site, "Overseas Copyright Information Plus," to provide information on copyrights of major foreign countries. It provides information on contents-related overseas (China, Thailand, the Philippines and Vietnam) industry, as well as information on copyright guides of major countries including the United States, China, Japan, Thailand, the Philippines, Vietnam, etc. and copyright-related information such as overseas copyright trends, etc. It also offers online legal advice regarding overseas copyrights. With these services, users' satisfaction is increasing.

In 2017, "Overseas Copyright Information Plus" provided information on 459 overseas copyright trends and specialized materials and copyright-related information of 15 countries including China and others in Southeast Asia. With this, it not only provides specialized copyright information such as each country's copyright-related legislation, registration, infringement responses and institution information at all times but also offers online and telephone counseling for the use of foreign copyrighted works and infringements on overseas copyrights. In addition, it informs of schedules of copyright-related international events such as the Seoul Copyright Forum, and Korea-Japan, Korea-China, Korea-Thailand, Korea-Vietnam copyright forums and seminars, etc. and posts related materials. It sent out seven newsletters in 2017, providing a wide range of information on the latest trends in copyright and areas of concern by country.

2

Copyright Education and Public Awareness Programs

1 Overview

In order to create a healthy “copyright ecosystem,” in which authors are respected and high-quality works are smoothly distributed and consumed, it is necessary to improve relevant laws and systems, develop IT technology and lead awareness and attitudes of people toward the desired direction. Accordingly, the Ministry of Culture, Sports and Tourism has concentrated its policy capabilities on education and public awareness programs designed to raise awareness of the importance of copyright, and has implemented a wide range of policy measures.

Projects aimed toward promoting copyright education have been implemented mainly in two aspects online and offline: development and operation of diverse education curriculums; and enhancement of infrastructure such as development of high-quality education contents and establishment of effective systems. Education curriculums have been specialized in two areas: namely, education on prevention of copyright infringement; and education to train professional personnel. A total of 3,566,034 persons were educated online and offline under the programs from 2009 to 2017. In order to enhance the infrastructure, efforts were put into contents development of various distance learning education and system establishments, and cooperation of local education offices. The copyright education base for youth has been fortified by reflecting copyright-related contents in textbooks of elementary, middle, and high schools, and developing and distributing textbooks for hands-on education in schools.

On the other hand, public awareness programs are designed to boost citizens' awareness of copyright protection and achieve a culture of legitimate use of copyrighted works. The public awareness initiatives have been implemented in the form of a range of campaigns via various media channels and participatory contests to raise copyright awareness in everyday life, contributing to advancement in copyright awareness.

2 Copyright Education Activities and Outcomes

1) Infringement-prevention education and cultural education

Education programs on prevention of copyright infringement have been implemented in three categories: education for youths education for the general public and education pertaining to suspensions of prosecution conditional upon the receipt of copyright education designed for copyright infringers.

(1) Copyright Education for Youths

A. Hands-on Copyright Classes

Hands-on copyright classes are an education project in which copyright education is provided in school classes set aside for discretionary activities in the regular school curriculum for a certain amount of hours (more than six hours) in order to enhance awareness of teachers and students on the importance of copyright. The project is mainly operated with experience-based programs designed to help students recognize the importance of copyright while being engaged in hands-on creative activities.



< Hands-on Copyright Class Activity Site >

Starting in 2006 with 20 classes in the capital area, the classes were gradually expanded nationwide, resulting in 209 classes operated in 2017.

< Status of Operation of Hands-on Copyright Classes by Year >

Classification		2006 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
No. of Classes		434	99	100	193	195	294	283	290	1,888
No. of individuals educated	Students	19,927	5,827	6,997	8,996	8,790	12,762	11,558	10,890	85,747
	Teachers	391	79	74	148	195	294	283	290	1,754

B. On-site Copyright Education Program

The On-site Copyright Education Program for youth is an education program in which instructors visit the schools on requests 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 youth awareness through expansion of copyright education.

< Status of On-site Copyright Education Program Operation (Youth) >

Classification	2008 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
No. of individuals educated	343,333	294,035	354,868	354,299	376,330	393,063	396,460	416,027	2,928,415
No. of Education Sessions	2,177	3,008	3,016	7,981	8,314	8,940	10,418	10,636	54,490

Young copyright instructors trained by the Korea Copyright Commission visit the schools to offer education free of charge. Students can learn basic concepts and definition of copyrights in daily life tailored for youth, cautions to take in the changing environment, etc. in a friendly manner and be equipped with proper understanding and attitude towards the copyright.



< On-site Copyright Education Program >

C. Online Copyright Education for Youth

To raise the youth's copyright awareness and create a culture for clean copyright use, online copyright education has been provided free of charge and regularly since June 2011. The education comprises a total of four types - for the lower grades in elementary school; for the upper grades in elementary school; for junior high schools; and for high schools. It organized copyright issues occurring in various environments by level and based on actual cases so as to be understood easily.

The online copyright education for the youth consists of three sessions for each course. It helps youths obtain basic knowledge of copyright and better understand how to use copyrighted works cleanly. A total of 10,927 youths completed the course until 2017 since the online copyright education for the youth was started in June 2011.

Furthermore, it operates a separate website for the education of the youth, leading them to study actively. It also has a video type course, enabling teachers to use it as education material in the class.

(2) Copyright Education for the General Public

A. On-site Copyright Education Program

The On-site Copyright Education Program for adults is a customized education program for the teaching staff at elementary, middle, and high schools and employees in enterprises and organizations. A total of 300 sessions targeting 13,347 individuals were conducted in 2017.

< Status of the On-site Copyright Education Program Operation (the General Public) >

Classification	2008 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
No. of individuals educated	55,105	21,473	18,844	16,951	18,292	14,855	18,937	13,347	164,457
No. of Education Sessions	778	403	358	371	313	274	354	300	3,151

Meanwhile, the On-site Copyright Education Program targeting cultural artists was launched to prevent disputes in the field and enhance response ability by making the cultural artists aware of the concept of copyright and necessary precautions when signing contracts, etc. Starting with 100 individuals educated in five sessions in 2013, a total of 1,140 individuals were educated in 2017 in 27 sessions.

B. Training to strengthen the copyright education basis

Trainings for the education officers started in 2008, while training for textbook authors started in 2009, and trainings for scenario writers started in 2010. Each training session was held once in 2017. These trainings contribute directly and indirectly to copyright education cooperation and enhancement of public awareness.

The Korea Copyright Commission offers training programs for copyright education and enhancement of public awareness, including copyright training for municipal education officers, textbook authors, and scenario writers.

C. Launching General Education Course on Copyright at Universities

In 2016, a project to launch a general education course on copyright at universities and graduate schools was started to cultivate creative talents with knowledge about copyright in the field of culture and arts by opening a course on copyright at universities and graduate schools. This project supports creative talents in various fields including the field of culture and arts to have knowledge integrated with copyright and ability to create awareness of copyright and solve problems. After inviting public participation, five universities were selected - Gyeongsang National University; Sangmyung University; Chonnam National University; Sookmyung Women's University; and Hongik University. In 2016, five universities opened and managed 11 courses; and in 2017, five universities managed a total of 24 courses.

D. Online Copyright Education for University Students and the General Public

Online education targeting university students and the general public focuses on educating students on basic knowledge of copyright and enhancement of understanding of proper use of copyrights works by learning various examples that can happen in their daily lives.

The courses for university students provide basic knowledge with common examples about copyright infringement that can occur at university, such as copying academic papers and reports so as to prevent the occurrence of copyright infringement. The courses for the general public include the proper use of copyrighted works in music, photographs, movies, and the Internet.

Online copyright education for university students, in particular, has collaborated with the general education projects in copyright in universities since 2013 to be provided as credit courses. Through cooperation with e-learning centers of 13 universities nationwide, the courses are offered for credit or extension courses for more university students to be equipped with basic understanding of copyright.

Also, the Korea Copyright Commission has promoted various copyright education cooperation efforts through e-learning support centers of universities and teaching learning development centers by participating in the Nationwide University e-learning Conference in 2016. The Commission has

worked hard to extend copyright education and enhance public awareness by making available places to promote copyright education.

The free monthly online education courses for university students and the general public consist of 15 sessions by course. An accumulative total of 22,694 individuals completed the courses from 2010 to 2017.

E. Online Copyright Education for School Parents

The online copyright education programs for parents of elementary school students and middle school students are operated to prevent the copyright issues that can occur in family and daily lives, and to educate the parents to give their children proper guidance regarding copyright. The courses are designed for parents to easily understand copyright knowledge through everyday life examples and to educate their children on the proper awareness of copyright.

The online education program for school parents that are offered free of charge since June 2011 consists of 3 sessions by course. An accumulative total of 1,325 parents completed the program as of 2017, making a good guideline for parents of elementary and middle school students who are vulnerable to copyright issues.

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

Cases of copyright infringement in internet space occur frequently with advances in information technology. They are particularly targeting literary works, images, musical works, and photographic works illegally uploaded on Internet blogs and community cafes run by youths and the general public who have insufficient understanding of the Copyright Act.

In the meantime, there was a case of a high school student in Damyang, Jeollanamdo committing suicide in November 2007 for being charged with uploading a downloaded literature file on a blog. In

response, the government introduced “suspensions of prosecution conditional upon the receipt of copyright education (hereinafter referred to as “Copyright Protection Education”) to prevent harmful effects caused by reckless filing of charges and establish an order for legitimate use of copyrighted works.

The “Copyright Protection Education” was launched in July 2008, operated by the Korea Copyright Commission commissioned by the Public Prosecutors’ Office.

In the initial stage, the “Copyright Protection Education” was administered only for teenagers (minors) selected from copyright infringement cases under the jurisdiction of the Seoul District Prosecutors’ Office. However, the scope of the “Copyright Protection Education” was extended nationwide in March 2009 and also included adults in addition to youths. In 2017, the Korea Copyright Commission administered the “Copyright Protection Education” to 963 (933 adults and 30 minors).

Meanwhile, a complaint rejection system filed against youths was temporarily operated for a year from March 1, 2009 to February 28, 2010, where, if the youth involved is a first-time offender with mild infringement, the complaint lodged against him or her is withdrawn without investigation. The system was deemed effective so since then, it has been extended by a year each year.

< Status of the “Copyright Protection Education” Operation by Year >

(Unit: Person)

Classification		2008 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
Classification	Adults	12,888	3,473	3,020	2,695	2,671	3,022	1,376	924	30,069
	Minors	558	82	103	50	34	23	22	27	899
	Subtotal	13,446	3,555	3,123	2,745	2,705	3,045	1,398	961	30,978
No. of Individuals Educated	Adults	10,889	2,581	2,760	2,395	2,442	2,343	1,979	933	26,322
	Minors	528	76	96	31	19	23	26	30	829
	Subtotal	11,417	2,657	2,856	2,426	2,461	2,366	2,005	963	27,151

2) Training of Copyright Professionals

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

The educational courses operated 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 switched to 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 for one to eight days with a maximum of 30 individuals in each course, targeting the workers of enterprises (and organizations) in contract with the Korea Copyright Center. In 2017, 405 individuals completed the nine courses offered in 20 sessions: Copyright Comprehensive Intensive Course (One session); General Introduction to Copyright (Three sessions); Understanding Copyright System (Two sessions), Copyright with Cases (Two sessions); Copyright Dispute Practice (1) (Two sessions); and Copyright Dispute Practice (2) (Two sessions).

<Status of Completion of the Course for Enhancement of Performance in the Copyright Field>

Classification	2015	2016	2017	Total
No. of Individuals Completing the Program	214 (Held 10 times)	411 (Held 20 times)	405 (Held 20 times)	1,030 (Held 50 times)

(2) Distance Teachers Training

For expansion of copyright education opportunities for teachers and effective copyright education for youth, a Distance Teachers Training course was developed and operated since 2007, in addition to Intensive Training Courses for Copyright Businesses. The course was entrusted to an external online training institute until 2009. However, after the Korea Copyright Commission was officially approved by the Ministry of Education, Science and Technology as a “copyright long distance education and training institute” in 2010, the Korea Copyright Commission has directly administered the online teacher training course since then.

The Distance Teachers Training consists of seven courses: five 15-hour courses, one 30-hour course, and two 45-hour courses. Since its establishment, a total of 80,341 teachers completed the course as of 2017.

< Status of Completion of Distance Teachers Training >

(Unit: Person)

Classification	2008 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
No. of teachers educated	9,340	10,526	13,813	7,426	10,848	9,267	10,473	8,648	80,341

(3) e-learning Copyright Education for workers in the field

Since 2010, online copyright education has also been provided to overcome the time and geographical limitations of offline education and to broaden opportunities for workers to learn more about copyright.

The online course for workers in the copyright industry was established and operated since 2010, targeting the workers in music, publishing, and Internet fields. A total of 16 education courses have been developed in 2017 and are being operated, as contents in various fields for workers in the industry of library, software, games, broadcasting, character design, mobile and contents export and for cartoon (webtoon), teenagers and senior creators. As a result, the numbers of individuals who participated in the courses stood at 675 persons in 2010; 778 in 2011; and 652 in 2012 but greatly increased to 5,149 in 2013; 8,761 in 2014; 14,869 in 2015; 16,545 in 2016; and 22,790 in 2017.

(4) Operation of Copyright Education Body

The copyright education body (a pool of lecturers) has been operated since 2009 to deal with the specialized, subdivided and increasing demand for copyright education. Copyright instructors consist of 'professional instructors' and 'beginning instructors' mainly giving lecturers for adults and 'youth instructors' taking charge of youth education. They are appointed for a period of 1 year.

< Status of Appointment of Copyright Instructors >

(As of 2017)

Classification	Specialized	Beginners	Youth	Total
No. of Instructors	70	62	128	260

In addition, instructor refresher training is conducted for obtaining new issues of the copyright field and other required knowledge and technology and for interaction among instructors. In 2017, youth instructor refresher courses were conducted (three times).

3 Improvement of Copyright Awareness among Small and Medium-sized Enterprises

1) Support for Small and Medium-sized Enterprise Copyright Service

Even though the awareness-level in society of copyright has increased significantly compared to the past, it is true that one-person creative companies and small and medium-sized enterprises cannot understand copyright sufficiently, and it is difficult for them to utilize personnel specialized in the field of copyright. Because of this, companies suffer more damages gradually by having difficulties caused by copyright infringements in the early stage of foundation or business. They experience conflicts and disputes frequently due to unfair contracts related to copyright transfer and use when trading copyrighted works. Also, due to insufficient awareness of SW and lack of management ability, they are exposed to potential risk factors including legal riskiness and economic losses, so they need to take steps to deal with such risks in advance, etc.

To solve these problems, the Ministry of Culture, Sports and Tourism and the Korea Copyright Commission have operated a project called “Support for Small and Medium-sized Enterprise Copyright Service,” providing copyright education, counseling, legal consultations, contract reviews, expert mentoring and support for commercialization of copyright for one-man creative companies

and small and medium-sized enterprises since 2014. This project is mainly divided into “Visiting Copyright Service,” visiting an actual site and providing copyright service that individual small and medium-sized enterprises require, and “Operation of Regional Copyright Service Centers,” closely supporting local small and medium-sized companies in each region.

(1) Visiting Copyright Service

The Visiting Copyright Service provides copyright service that a company needs by having a copyright expert visit an individual small and medium-sized enterprise in person. This provides an all-in-one service that offers services companies require such as copyright education and counsels, legal consultations, contract review and consulting by working-level experts in the industrial field.

This service is provided free of charge. The “Visiting Copyright Service Support Body” is composed of 110 experts in each field including lawyers, professors and working-level experts to provide professional service.

< Current Status of Provision of Visiting Copyright Service by Year >

Distinction	2014	2015	2016	2017
Copyright Education (session/person)	23(564)	34(548)	28(777)	38(1,144)
Counsel and Consulting (case)	126	140	145	158

(2) Operation of Regional Copyright Service Centers

Starting from selecting regional agencies in four major regions (Busan, Gyeonggi, Jeonju in Jeonbuk and Chungbuk) as “regional copyright service centers” from 2014 to expand copyright service supported based on the Seoul metropolitan area nationwide, it has been expanded to nine regions as of 2017 by selecting five additional regions (Jeonnam, Daegu, Gangwon, Daejeon and Jeju) so as to achieve close support for regional small and medium-sized enterprises in the copyright field.

The Copyright Service Centers of each area have been established as a copyright guide for regional small and medium-sized companies by providing copyright education and consultation, expert mentoring connecting a successful company and a preparing company and support for commercialization of copyright by considering the characteristics of each industry and resident companies of the area.

2) Support for SW Management System Consulting

The Ministry of Culture, Sports and Tourism reinforces activities of checking illegal reproductions of SW targeting the government, public institutions and small and medium-sized enterprises. They also promote activities to prevent copyright infringement caused by neglect of SW management and lack of awareness on copyright. In particular, small and medium-sized enterprises are exposed to potential risk factors including legal risks and economic losses due to use of illegal SW since they lack of awareness on SW and do not have management capacity. Therefore, it is required to reinforce management and response capacity for advanced prevention. For this, a consulting service for SW management systems is provided free of charge for small and medium-sized enterprises through the Korea Copyright Commission.

< Status of Provision of SW Management System Consulting Service by Year >

(Unit: case)

Distinction	2010	2011	2012	2013	2014	2015	2016	2017
SW Management System Consulting	68	81	48	40	60	504	488	526

* Source: Korea Copyright Commission (providing consulting by operating local SW asset management consultants from 2015)

4 Public Awareness Programs

1) Raising public awareness of copyright

(1) Promotion of spread of a copyright brand ‘Bandeut©’

To raise formation of “the correlation between copyright and me” and “the affinity with the campaign” among people, a key goal was set for “clean use of copyrighted works, my life becoming enjoyable,” and three campaign videos customized for each target of promotion were made. These videos targeted people in their teens to 30s and three episodes were made, for the youth, for college students and for worker. They delivered the meaning of the campaign easily and entertainingly using popular rappers and also helped people understand what the clean use of copyrighted works is friendly by organizing a video based on Webtoon for the youth, a movie for college students and a drama for workers. Videos made like this have been transmitted via the Smart Media Representative (SMR) platform and IPTV since September 2017.



Youth Episode – Rapper Kim, Seon-jae



College Student Episode – Rapper Heize



Worker Episode – Rapper Kisum

< Bandeut© Campaign Promotional Videos >

(2) Manufacturing and distribution of life-oriented copyright promotional contents

In May 2017, materials for copyright were used in TV programs so that people can easily learn about information on copyright in daily life. The web entertainment show, “Idol Drama Operation Team – Let’s Walk a Flowery Path Only,” was about seven girl group members creating a script themselves as writers and making it as a web drama. The last scene of it included a life-based copyright promotion providing information on copyright people can come across frequently in life. The produced videos were transmitted via cable TV KBS N, KBS World, Naver TV, YouTube, etc.

In addition, 40 college students interested in manufacturing video contents and copyright were selected and with their original materials and planning, 100 videos for copyright promotion were produced. Those videos were shared on the YouTube channel of the commission and personal SNS channels and played a role of leading creation of culture for clean copyright.

A lot of contents that can easily inform copyright like this will be provided to youth instructors and teachers in hands-on classes so as to be used for copyright education and promotion for the youth.

(3) Promotion of copyright with communication and participation

Timely information on copyright is delivered to people by constantly running communication-oriented SNS (Facebook, blog, YouTube) channels. In particular, in 2017, the corner broadcasting copyright-related events in real-time on Facebook was created and promotion communicating while increasing a subscription rate by improving a contents delivering method such as motion graphics using copyright characters, “Creator and Share.” Also, fun of and interest in copyright was aroused by operating the SNS participating corner continuously every month.

Moreover, to create a clean copyright culture, various campaigns were conducted leading people to participate in copyright consultation and clean use of copyrighted works in connection with large events by field including the World Book and Copyright Day (April 22~23), 19th Bucheon International Comics Festival (July 19~23), Jinju Namgang Yudeung Festival (October 1~15), 2017 KMPF

(November 10~12), and 2017 G-Star. In addition, the campaign, "You Are Mr. Bandeut!," encouraging clean use of copyrighted works was conducted with online distributors of sound sources, movies, webtoons, broadcasts, videos, images, etc.

2) Copyright-related Contests

(1) The 12th Copyright Research Paper Contest for Undergraduate and Graduate Students

Korea Copyright Commission has hosted a research paper contest for undergraduate and graduate students since 2006 in an effort to invigorate research on intellectual property and create a forward-looking research environment by instilling interest in copyright among students and motivating them to conduct research into the area.

In the 12th copyright research paper contest in 2017, papers were received addressing a variety of topics, including research on the validity and legal issues of introduction of the public lending right and new issues of computer games. The first prize was awarded to Kim Hyun-wook and Jung Myeong-jin of Yonsei University for their paper titled "Research on the Fair Use of Literary Writings."

A total of 10 prizes were awarded, including two second prizes, four honorable mentions and three selected papers. Prizewinners were awarded prizes and scholarships, in addition to an overseas training program, through which they can become familiar with Thailand's copyright policies and trends and explore the current status of and issues with Korean copyright protection policies.

(2) The 13th National Youth Copyright Writing Contest

The National Youth Copyright Writing Contest was launched in 2006 with an aim of encouraging young people to protect copyright and raise their awareness of proper use of copyrighted works in their lives through creative writing activities about the topic of copyright. In 2012, starting from the 8th contest, the WIPO Special Prize was added to the contest, further boosting its status. A total of 1,990 entries were submitted in the 13th writing contest in 2017. An essay titled "Good Intention, Good

Result” written by Park Seong-eun from Gimcheon Yulgok High School was selected as a grand prize winner (Premier Award) after going through the primary and secondary screenings. In addition, a total of 65 entries won prizes, including first-prizes, special prizes, second-prizes, honorable mentions, and selected works by categories of elementary, middle, and high schools.

(3) Publication of Quarterly and Monthly Magazines Copyright Culture

A. Publication of Quarterly Copyright Magazine

Quarterly Copyright, which has been leading domestic research on copyright since it was first published in 1988, is the only academic journal on copyright in Korea registered with the National Research Foundation of Korea, specializing in the copyright field, researching and analyzing the copyright issues to draw conclusions. Through continuous publication during the past 29 years, it has played a significant role in the development of copyright by publishing numerous excellent papers on copyright.

The Quarterly Copyright published 25 papers in 2017. These papers contributed toward accurately delivering the copyright research trends and related information. The papers published in the Quarterly Copyright will continue to be valuable materials in the copyright research and related business.

B. Publication of Monthly Magazine “Copyright Culture”

The monthly magazine Copyright Culture is a renowned magazine specializing in copyright published for over 20 years since it was first published in September 1994, a total of 280 issues were published until December 2017. It is a periodical that offers, with balance, useful information including copyright policies, issues, and trends from a neutral perspective embracing both creators and users.

To provide readers with timely copyright issues, Special Feature covered visions and strategies of copyright policies in the era of the 4th industrial revolution and tried to provide useful copyright information including learning about Olympics copyrights for the Olympic season. The monthly magazine Copyright Culture will contain and deliver much deeper information to form clean copyright awareness and consciousness.

5

Assessment and Outlook

With the environmental change of methods of creating and using copyrighted works represented by the 4th industrial revolution, copyright education and promotion are also diversified. It is expected that it would strengthen copyright ability internalize education by expanding training and special lectures for cultural artists and workers in each sector of society including teachers and public officials, while constantly expanding copyright education and promotion customized for previous consumers.

In response, the Ministry of Culture, Sports and Tourism will subdivide and specialize contents of copyright education keeping up with newly occurring copyright infringements and diversifying the environment for creation in the era of the 4th industrial revolution. The Ministry of Culture, Sports and Tourism will also eliminate hindrances to the health of the culture and art ecosystem caused by conflicts and disputes occurring throughout the process of copyright creation, distribution and utilization with technological development and expansion, develop and run copyright training courses needed in the field of official business, etc.

In particular, online copyright education has been realizing lifelong education on copyright in connection with the lifelong education promotion policy, granting an opportunity of lifelong education to the entire people. It is also expected to contribute to improvement of copyright awareness and creation of a culture for clean use of copyrighted works by expanding the target of the customized education course.

The Ministry of Culture, Sports and Tourism has set a key goal considering “the correlation between copyright and me” to reduce the sense of emotional distance of people toward copyright and been trying to form friendliness and sympathy toward copyright by making videos customized for each target of promotion and implemented promotion based on communication and participation. It is expected that such systematic, effective promotion of copyright in accordance with the mid- and long-term promotion strategy would be continued.

3

Copyright Protection Technology

As the smart environment rapidly develops in recent years, the medium of copyright distribution is becoming more diversified and social network services are deeply integrated in people's everyday lives, leading to the expansion of new types of copyright infringement cases. In order to effectively cope with the situation, the demand for copyright technology and related industries are also rising.

In order to effectively respond to this smart environment, the Ministry of Culture, Sports and Tourism has been promoting the copyright technology standardization project and the R&D project.

1 R&D Projects for Copyright Technology and Facilitation of Use of Copyrighted Works

Since 2011, the Ministry of Culture, Sports and Tourism has implemented R&D projects aimed to develop copyright technologies, including copyright protection of UHD, AR and VR contents, copyright protection for smartphone applications, e-Book DRAM compatibility, copyright infringement prevention and inspection software, and development of technology to protect copyright in a cloud computing environment.

In order to secure global competitiveness of copyright technology, copyright technology R&D projects have been implemented to develop core and service technologies necessary for copyright protection, service infrastructure, compatibility linkage, and fair use of copyright through collaboration among the industry, academia and research institutions in accordance with the “Copyright Technology R&D Basic Plan” (December 2011) In a bid to enhance competitiveness of core copyright technology and service innovation technology, key focus is placed on the development of copyright protection technology in the smart media environment, the development of technology to block illegal distribution and support legitimate distribution and the development of software copyright technology. In 2017, 16 tasks were carried out including seven new tasks to invigorate copyright protection and use of copyrighted works in response to the new distribution environment - including watermarking technology for diversified contents; publication and education copyrighted work extracting and categorizing technology; public domain works creation supporting technology, etc. In addition, two commercialization support tasks were carried out so that developed copyright technology can be applied to the industry without dying out.

< R&D Projects Undertaken in 2017 >

Classification	R&D Project Title	2017 Budget	Project Period
Copyright Technology Development	Development of Prediction and Detection for Prevention of Search for Related Copyrighted Works and Copyright Infringement	15 Bn\	3yrs (2015 ~ 2017)
	Development of the High Performance Watermarking Insertion and Detection System Applicable to Broadcasting in Real-time for Copyright Protection of UHD Broadcasting Contents	4 Bn\	3yrs (2015 ~ 2017)
	Interworking of Copyright Protection Technologies for Cloud-based Media Service and Development of Service Platform	4 Bn\	3yrs (2015 ~ 2017)
	Music Source and Video Automatic Monitoring Technology on Streaming Service in the Mobile Environment	4 Bn\	2yrs (2016 ~ 2017)
	Development of the Copyright Technology Framework with Optimized Efficiency of Resources based on SW for Mobile and IoT Devices	5 Bn\	3yrs (2016 ~ 2018)
	Development of Webtoon Copyrighted Work Identification Technology and Overseas Remote Monitoring Server Management Technology	5.5 Bn\	3yrs (2016 ~ 2018)
	Development of Technology to Secure Distribution Vitalization of Healthy Open Source SW in the Open Source SW License Protection Environment	7 Bn\	3yrs (2016 ~ 2018)
	Development of the Cloud-based iHDS (intelligent Hacking Detection System)	300 mil.	2yrs (2016 ~ 2017)
	Development of Contents Legal Distribution Technology Based on BitTorrent Applied with Copyright Technological Measures	300 mil.	2yrs (2016 ~ 2017)

Classification	R&D Project Title	2017 Budget	Project Period
Copyright Technology Development	Deep Learning Digital Watermarking Technology for Protection of Copyrights of Diversified Contents	150 mil.	3yrs (2017 ~ 2019)
	Development of Creation Support Technology Customized for Intellectual Information-based Image Public Domain Works	337.5 mil	3yrs (2017 ~ 2019)
	Development of Object-based Publication and Education Copyrighted Work Extracting and Classifying Technology	337.5 mil	3yrs (2017 ~ 2019)
	Big Data Smart Device App Crolling and Abb Embedding Font Copyrighted Works Monitoring System	0.25 mil	2yrs (2017 ~ 2018)
	Development of Blockchain-based Music Licensing Management Technology	0.25 mil	1yr (2017)
	Blockchain-based Digital Copyrighted Works Transaction Verification System	0.25 mil	1yr (2017)
	Development of Blockchain-based Digital Contents DRM Application Technology	0.25 mil	2yrs (2017 ~ 2018)
Support for Technology Commercialization	Establishment of National Standard DRM Applied Library E-book Platform and Expansion of Its Use	1 Bn\	1yr (2017)
	Development and Commercialization of the TUP Service Platform for Teachers/Professors for Analysis of Similarity of Literary Works, Infringement Prevention, Transfer of Transmission Tracking Technology	1 Bn\	1yr (2017)
Project Planning, Evaluation, and Management	Planning, Selection, Evaluation, and Management of R&D Projects	2.59 Bn\	1yr (2017)

As a result of performing copyright technology R&D projects in 2017, key technologies and services have been developed including technology of automatically monitoring sound sources and videos on the mobile streaming service, copyrighted Webtoon identification technology and overseas remote monitoring server management technology and technology to secure distribution vitalization of sound open source SW in the environment protecting license of open source SW. These technologies are contributing to invigoration of the copyright industry.

Copyright technology R&D helps to create a healthy environment for copyrighted works distribution by securing core copyright and service innovation technologies, in order to protect and promote copyrights in a newly developing smart environment with new contents and distribution channels. In the copyright technology R&D projects in 2017, patent applications for a total of 46 copyright technologies were filed (comprising 39 cases in Korea, and seven cases overseas) and patent registrations for 22 of them have been made, securing core copyright technologies.

< Performance of Copyright Technology R&D Patent and Technology Commercialization >

Classification	Patent			Technology Commercialization
	Patent applications	Patent registrations	Total	
2017	46 cases	22 cases	68 cases	18 cases

2 Copyright Technology Performance Evaluation and Creation of the Foundation of Technological Measures

1) Copyright Technology Performance Evaluation

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

In accordance with regulations under Article 22 of the Telecommunications Business Act and Article 29 of the enforcement ordinance of the same Act, technological measures in accordance with the Copyright Act should be applied to Webhard registration requirements to prevent illegal distribution of copyrighted works. The technological measures specified in the Copyright Act must pass performance evaluation administered by the Korea Copyright Commission, and only technologies that are valid within the date of evaluation validity must be applied. Also, the relevant technologies must be applied to all copy and transmission related devices and services of a business operator. The technologies also must be applied around the clock.

Following the implementation of the Webhard registration system, the Korea Copyright Commission established standards and guidelines of performance evaluation of feature-based

filtering technology and launched a pilot service starting from the second half of 2010. As of today, a total of 68 performance evaluation certificates have been issued. Furthermore, the Korea Copyright Commission builds a performance evaluation data set following changes of contents every year. Test contents used to verify the reliability of conduction of performance evaluation consist of original contents and modified contents which modified the original contents.

2) Technological Measures Application Service and Public Feature Information Database Service

“The Technological Measures Guidelines “that stipulate technological measure procedures and methods applied to “special-type online service providers (OSPs)” were prepared in October 2011. With the revision of the Telecommunications Business Act on November 20, 2011, OSPs’ social responsibility as contents distributors have been enhanced, including a shift from the reporting system to registration system exclusively for special-type OSPs and further reinforced registration requirements. However, copyright infringement cases have frequently occurred even among registered special-type OSPs due to problems associated with operation and management of technological measures. This has raised a need for guidelines on management categories requiring confirmation in the course of operation of technological measures and implementation of operation and management of voluntary measures. In response, the “Self-Check Guidelines on Technological Measures” were drawn up after six rounds of meetings from September to December 2012.

In the public feature information database construction and distribution service, the Korea Copyright Commission provides feature information to online service providers by extracting information on features of original contents and constructing database as a holder of a right does not want to provide original contents required to block illegal distribution of copyrighted works to online service providers. A total of 4,689 cases of public feature information database construction for broadcast contents were executed in 2017, of which 1,738 cases were attributed to the MBC and 2,951 cases to the SBS Contents Hub.

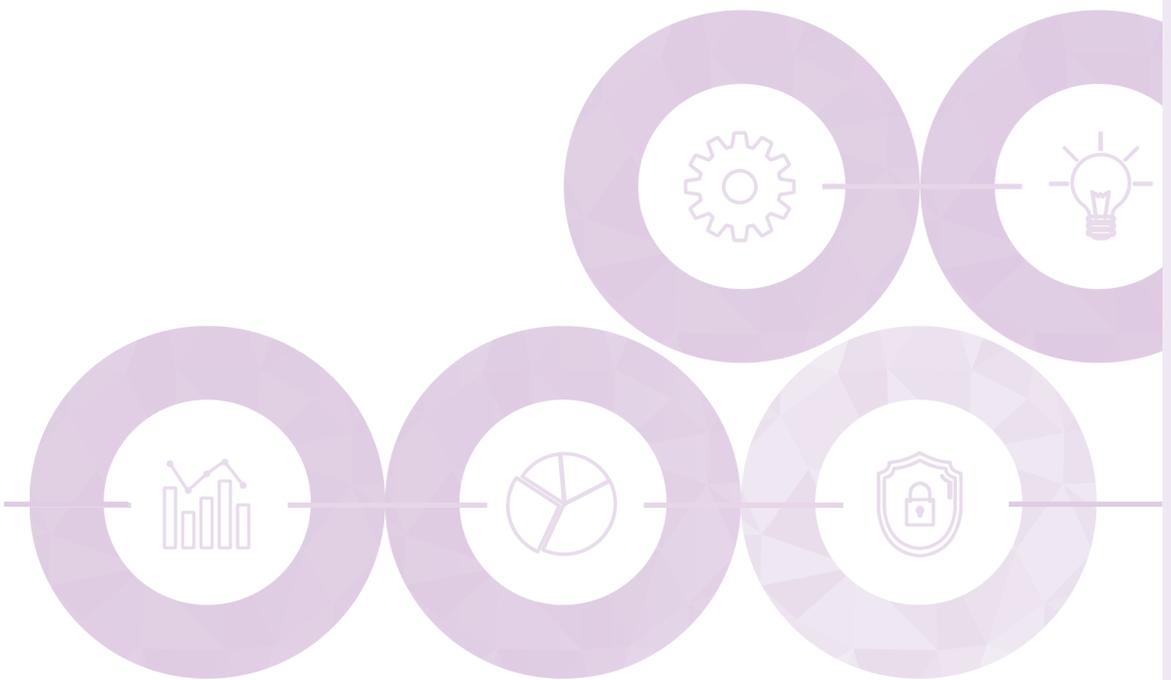
3) Operation of Technology Committee

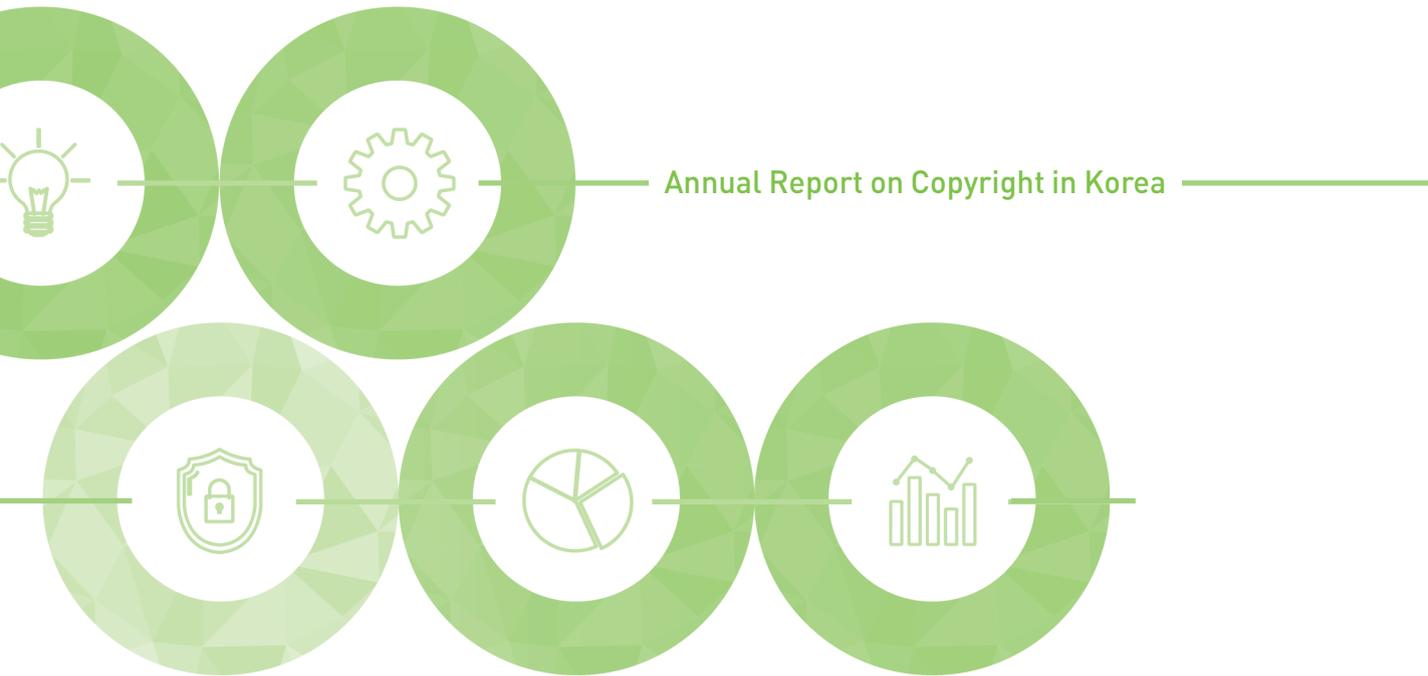
The copyright exchange, to provide copyright information prescribed by Article 66 of the Enforcement Decree of the Copyright Act, and the technology committee, composed to counsel and deliberate technical matters including protection of copyright rights management information and distribution support, held a regular meeting at least once every year. In 2017, the technology committee held a regular meeting (March) and a workshop (December). They also held a total of nine deliberations of bills (January ~ December) including a deliberation of bill related to the collection of copyright technology R&D royalties. The technology committee is composed of 19 experts from the legal circles, academia, and other relevant institutions.

4) 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 a support system necessary for overseas advancement of copyright-related companies such as distribution of copyrighted works, copyright technologies and related systems and supporting their expanded entry into overseas markets from mid-to-long term perspectives. The purpose of the project is to form networks with copyright-related government organizations and industries in Asian countries and to promote overseas advancement of related industries in Korea such as copyright technologies and contents through vigorous exchanges and cooperation.

In 2017, international cooperation activities aimed to promote overseas advancement of Korea's copyright technologies were carried out in the form of three operations of a copyright technology exhibition and five business exchange meetings targeting four countries (China, Japan, Vietnam and Singapore). With these, seven MoUs were concluded with overseas institutions (Vietnam, Shenzhen in China, etc.) to enhance overseas advancement of Korea's copyright technology companies. This business started from 2012 achieved the contract performance, involving five companies, and five cases (2.4 billion won) for the first time.





Annual Report on Copyright in Korea

Facilitation of the Use of Copyrighted Works

I . Creation of an Environment for the Efficient Use of Copyrighted Works

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



Creation of an Environment for the Efficient Use of Copyrighted Works

1 Support for Facilitation of Copyright Business

1) Overview

With advancements in information communication technology (ICT), the media for use of copyrighted works have increased and distribution platforms have become more diversified. Under such an environment, it is necessary to easily search and use copyright management information such as copyrighted works and copyright holders in order for users to use copyrighted works in a convenient and stable manner.

The Ministry of Culture, Sports and Tourism and the Korea Copyright Commission established the Digital Copyright Exchange in 2007 to provide integrated information on copyrighted works and support the users to utilize it to sign online copyright use contracts.

2) Activities and Outcomes

(1) Integrated Collection and Provision of Copyright Information

In order to collect and provide distributedly managed copyright information in a systematic way and use it jointly, it is imperative to develop a unique identification number system that allows users to identify individual copyrighted works as having the same information. To this end, the Korea Copyright Commission has developed the “Integrated Copyright Number (ICN) and established an integrated copyright information database, steadily expanding the scope.

<Establishment of the Integrated Copyright Information Database and the Numbers of ICN Issuance>

(Unit: case)

Classification		2008 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
Musical Works	Domestic (Existing)	543,428	58,031	1,427,781	85,542	45,173	28,245	27,390	157,347	2,372,937
	Domestic (Accumulated)	-	-	-	804,133	-	116,395	942,001	169,834	2,032,363
	Overseas	423,930	-	-	-	-	-	-	-	423,930
Literary Works		849,432	259,109	30,550	30,541	13,785	78,820	36,838	62,408	1,361,483
Photographs		-	-	-	-	-	-	-	682,343	682,343
Broadcasting Scripts		10,089	6,766	20,071	655	1	-	28,598	2,036	68,216
News Articles		-	2,409,269	1,400,588	2,933,643	2,504,919	3,606,638	2,947,886	3,005,321	18,808,264
Films		-	30,000	-	377	224	81	520	409	31,611
Broadcasts		-	5,255	-	13,207	1,927	65	-	-	20,454
Public		-	-	27,943	-	-	-	-	-	27,943
Visual Arts		-	-	6,349	-	-	-	-	3,032	9,381
Total		1,826,879	2,763,175	2,918,537	3,868,098	2,566,029	3,830,244	3,983,233	4,082,730	25,838,925

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

In 2017, a database for a total of 4.08 million items of integrated copyright rights management information was established and issued Integrated Copyright Numbers (ICN). With regard to musical works, since an integrated rights management information of 80 million cases was established to utilize in music transmission fee settlements in 2013, a total of 170,000 cases of rights management

information were added in 2017. The copyright rights management information collected are provided to the public via the website of the Korea Digital Copyright Exchange (www.kdce.or.kr). As of the end of 2017, the number of integrated copyright rights management information database entries and ICN issuances reached 25.84 million.

Integrated copyright rights management information consists of several meta-data. It is largely divided into information on copyrighted works and information on copyright holders (neighboring rights holders). The information on copyrighted works is further classified by genres of works. The sub-categories of the integrated copyright rights information DB are as follows:

< Example of Items for Integrated Copyright Management Information Database >

Classification		Sub-Categories
Information on Copyright works	Common	Titles, domestic/overseas, whether subject to copyright trust or agency or brokerage
	Musical Works	Lyric, composer, arrangement, singer, performer, audio source producer, album title, year of release, etc.
	Literary Works	Writer, translator, book title, country of publication, media format, publication date, etc.
	Broadcasting scripts	Subtitle, episodes, plots, date of original broadcast, time of original broadcast, channels, secondary broadcasting channels, TC information, etc.
	News	Sub-headlines, media companies, journalists, publication time, article links, etc.
	Films	Subtitle, genres, types of films, film rating, running time, year of production, release date, format information, etc.
	Broadcasts	Subtitle, episodes, plots, date of original broadcast, time of original broadcast, channels, secondary broadcasting channels, TC information, etc.
	Public Works	Format classification, meaning classification, paid or free of charge works, date of creation, etc.
Artistic Works	Subtitle, domestic/ international. classification, main materials, date of creation, date of collection, name of organization possessing the collection, structure and features, etc.	
Information on Copyright Holders (Neighboring Rights Holders)	Creators, right holders, representative, business registration number, collective management organizations, date of trust, stage name/pen name, etc.	

In order to expand and develop the Digital Copyright Exchange, it is essential to secure collaborative relationships with copyright collective management organizations and distributors. Accordingly, a total of 30 organizations have signed partnership MOUs or provided cooperation by offering information, etc., starting with four organizations in 2007 in the music industry. In 2014, one additional organization participated in the partnership.

The Korea Copyright Commission agreed with cooperative organizations and competent institutions on means for system improvement as well as procedures for information collection to collect and provide information on various fields through total 30 cooperation meetings. They also prepared plans to improve the Digital Copyright Exchange to support the growth of the contents industry by enhancing people's access to copyrighted works and encouraging creative will through operation of a Task Force Team (TFT) in which external experts participate.

< Added Partner Organizations with the Digital Copyright Exchange >

Classification	Organizations that have signed MOUs with the Digital Copyright Exchange	Field
2007	Korea Music Copyright Association (KMCA), the Korean Association of Phonogram Producers (KAPP), the Federation of Korean Music Performers (FKMP), and KBS	Musical Work
2009	Korean Society of Authors (KOSA), KRTRA (Korea Reproduction and Transmission Rights Association (KRTRA) (two organizations)	Literary Works
2010	Korean Film Council (KOFIC)	Films
	LOEN Entertainment, KT Music, Neowiz Internet, Soribada, CJ E&M	Musical Works
	Korea Press Foundation	News
	Korea Publishing Contents	Literary Works
2011	Korea Cable Television & Telecommunications Association (KCTA), Korea Broadcasting Performers' Association (KoBPRA), Armed Forces Broadcasting	Broadcasting
	Korea TV, Radio Writers Association	Broadcasting Scripts
	Sangwon Art Museum, Seoul Business Agency	Art Works (Image)
2012	Korea Publishers Society (KPA)	Literary Works
	Korea Fine Arts Association (KFAA)	Artistic Works
	Arirang International Broadcasting Foundation	Broadcasting
	Korea Music Content Industry Association (KMCI)	Musical Works
2013	Korea Business News TV, INet Broadcasting	Broadcasting
2014	Korea Culture Information Service Agency	Public

(2) Support for Online Copyright License Contract

The Copyright License Management System (CLMS) was developed to provide a one-stop service for license contracts between the right holder and the user, as well as management of details of copyright use. The CLMS service was launched in May 2008.

< Status of Online License Contract Signing >

Year	2008 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
No. of Use	1,107	816	988	1,718	4,195	4,384	4,858	5,520	23,586

※ As for online license contracts in the music sector, only new contracts were included for 2009, for 2010 or later, renewed contracts of 2 or more times in the same case were not included.

※ Online license contracts in the literary works were implemented, starting from 2011, while online license contracts in the news works were implemented, starting from 2012.

The Copyright License Management System (CLMS) expanded its services to include music reproduction, performance and broadcasting areas in 2009, music compensation (broadcasting and performance) and news license-related contracts in 2010. In 2012, the Integrated Copyright Management System and the Copyright License Management System were incorporated into the Digital Copyright Exchange (www.kdce.or.kr). A pilot project was launched in 2017 to enable brokers also to use the CLMS, which could previously only be used by copyright collective management organizations.

The number of copyright license contracts reached 5,520 cases in 2017, mainly in the areas of musical, literary and news works, increasing by 13% compared to the previous year. The pilot project for brokers achieved the result of 56 contracts signed.

< Types of Copyright License Available in the CLMS >

Musical Works	Transmission - Online games and animations with background music, homepage background music, ring back tones, corporate ring back tones
	Reproduction - Radio, satellite SO, audio PP, homeshopping PP, internet broadcasting, store music broadcasting, performance, etc.
Literary Works	Publication, duplication, transmission, broadcasting, performance, exhibition
	Compensation (Compensation for works for educational purposes, compensation for the use of libraries)
News Articles	Digital news service for general people, digital news charging details and news work license contracts with public organizations

(3) Building a Foundation for Collection of Integrated Musical Work Log Information

With provisions on online audio source transmission fees going into effect in January 2013, the Digital Copyright Exchange has been collecting and using log information of sales of sound sources was collected and used through five online music service providers, in an effort to support transparent and fair collection of copyright royalties.

< Status of Collection of Five Distributors' Log Information (As of December 31, 2017) >

(Unit: 1 million cases)

Distributors	LOEN	CJ Digital Music	NHN BUGS	GENIE MUSIC	Soribada	Total
No. of collection cases	45,418	5,814	5,145	9,547	774	66,698

Log information collected via the integrated music information collection system is aggregated monthly, and provided to four music trust groups after rights relations are cross-checked with the Korea Digital Copyright Exchange's integrated copyright database. The information will be used as data for copyright royalty settlement and distribution. Also, the Korea Music Contents Industry Association provides log information collected daily so as to be used in music ranking programs of broadcastings (SBS and MTV). It is also connected with Gaon Chart, the official music chart, to be used in music ranking broadcasts (on MBC, SBS, and MTV).

In 2017, the musical log information collection system promoted the enhancement of system performance by strengthening the link between a copyright collective management organization's rights management information, enhancing monitoring of the log information collecting process by stage (collecting->classifying->analyzing) and developing the function of searching the history of changes in copyright claims with operation and improved functions of the musical works log information collection system.

(4) Operation of “Find Copyright” Website

The “Find Copyright” Website (www.findcopyright.or.kr) is a website that provides copyright information and lists of copyrighted works that are qualified to receive undistributed compensation to help rights holders receive legitimate compensation. On the other hand, the website offers a copyright holder search service for users, to relieve users of difficulties they face when they are unable to find rights holders and thus fail to use copyrighted works they want.

Since its establishment (www.right4me.or.kr) in 2008, the website built a system designed to find people’s rights as well as copyright holders to replace considerable efforts made to track down right holders of works whose rights holders are unknown or missing and has been providing the service in the present form, as the simplified statutory license system went into effect with partial revision of the Copyright Act Enforcement Decree (Presidential Decree No. 23721, April 12, 2012).

The Copyright Find Service is divided into the “copyright information confirmation service,” which confirms copyright information and provides information on procedures and methods, if modifications are necessary, to help rights holders to receive legitimate compensation and the “confirmation service for works entitled to undistributed compensation” in which users can view information on copyrighted work entitled to undistributed compensation and information on procedures and methods is provided to help rights holders concerned to apply for compensation.

In addition, the Copyright Holder Find Service is divided into “copyright holder search service” in which copyright information such as copyrighted works under the management of copyright management organizations and copyright register are incorporated in a single location to help search copyright holders easily; the “considerable effort application service” in which Korea Copyright Commission makes considerable efforts to find copyright holders of works whose owners’ whereabouts are unidentified; and “statutory license approval application service” in which the use of works is approved through laws, if rights holders or their whereabouts are unidentified or parties concerned fail to reach agreement if a work is to be used for special purposes.

With the simplified statutory license system and compulsory registration system for orphan works taking effect in October 2012, the Korea Copyright Commission organized briefing sessions on the simplified statutory license system and collected opinions related to the operation of the system. Furthermore, the Korea Copyright Commission provided guidance on the simplified statutory license system and registration of orphan works, thereby supporting smooth operation of the “Find Copyright” service. As a result, the Korea Copyright Commission received 10,443,053 works under the trust service from 2012 to 2017.

In addition, the “Find Copyright Campaign,” which is implemented annually through portal sites and daily newspapers, is designed to publicize the importance of finding copyright and help copyright holders be compensated for their legitimate rights. The campaign offers an opportunity to raise awareness of copyright finding and overall aspects of copyright not only to trust administrators, but also to the general public.

In particular, in 2017, the Korea Copyright Commission staged the “Find Copyright Campaign” utilizing diverse media including monthly magazines of competent institutions related with copyright, newspaper advertisements and support for the operation of promotional booths. They also promoted the Find Copyright Information System Service by sending a handbook for registration of copyrighted works held in trust and educating trust administrators.

3) Assessment and Outlook

The Digital Copyright Exchange has laid the foundation for systematic collection and management of copyright information in wide areas encompassing musical works, literary works, broadcasting and news articles and facilitation of use and processing of the information online, thereby facilitating the proper use of copyrighted works. However, it is true that the number of participating organizations is still insufficient and the areas of contracts are still limited. Therefore, participation of greater numbers of right holders and users in such areas as images is required, while it is also necessary to conduct various projects for collection and management of copyright information, which is modified in real time, and systematic copyright information management by partner organizations.

In addition, there is a need for drawing up measures to prepare for shift towards the smart environment such as smartphones and tablet PCs, contents distribution related to latest technologies such as webtoons and Pokémon Go. In the process, involvement of stakeholders including various right holders is essential and building database on related information should be carried out on an ongoing basis.

As a business tool, the Digital Copyright Exchange needs to expand the scope of information collection not only to include information on the existing literary and musical works, but also to include information in various other areas. In addition, based on an assumption that it should prosper alongside the digital copyright distribution market, efforts should be made through consultations with relevant organizations to promote B2B (Business to Business) and Business-to-Consumer (B2C)-style transactions. If all of these conditions are in place and the Digital Copyright Exchange is stabilized, it is expected that the Digital Copyright Exchange will play a key role in serving as the foundation for facilitating transactions of copyrighted works in the private sector, complementing areas to which the private sector has no access, and establishing a culture of promoting the proper use of copyrighted works.

2 Universal Contents Identifier (UCI)

The Universal Contents Identifier (UCI) is a content management system that identifies an individual content with a specific number for effective distribution and utilization of identifiable resources, or standard between different identification systems. The UCI system is introduced to various fields including academia, music, e-publication, photograph, public information and national reports, each organization providing services utilizing UCI according to their needs.

As of the end of 2017, a total of 41 institutions, including 21 public institutions such as the National Assembly Library, the Korea Press Foundation, and the Korea Institute of Intellectual Property; and 20 private institutions including Chunjae Education, Imazins and Daewon Broadcasting were selected

and operated as Universal Contents Identifier (UCI) institutions by the UCI. A total of 270 million contents issue and use the UCI. In addition, the UCI issuance system (general.uci.or.kr) is operated to help individual creators and small businesses to easily have UCI issued via the website.

3 Copyright Registration and Authentication

1) Copyright Registration

Copyright registration is the system that promotes post proof convenience in copyright disputes and transaction safety when using copyrighted works by granting the legal power of inference to registered right holders for registered items and allowing general public to open registered items by registering certain items of copyright (name of an author, date of creation, date of initial publication, etc.) and items about alteration of a right (transfer, restriction on disposal, exclusive right or publication, right of publication, establishment of a pledged right, etc.) on the copyright registry which is the official book.

The Korea Copyright Commission was commissioned by the Ministry of Culture, Sports and Tourism, the competent authority, to perform works of copyright registration under Article 130 of the Copyright Act and Article 68 of the Enforcement Decrees of the Copyright Act.

In 2017, it conducted promotional activities by visiting institutions with a lot of registrations, institutions with SW research result registration, institutions with public copyrighted works and institutions promoting local cultural business and tried to increase the convenience of users of the copyright registration system by making and servicing the verbal subtitles version of the video guiding the registration system and procedure. It also tried to improve customer satisfaction by improving inconveniences deducted by accepting customer opinions constantly and reflecting on the online registration system.

Reinforcement of this customer-oriented registration service yielded a total of 40,623 cases of registration results in 2017, increasing by approximately 3.1% (1,223 cases) compared to the previous year. It is evaluated that people used the system more as their awareness of the copyright awareness improves. In particular, registration of copyright exceeded 40,000 cases per year for the first time since the copyright registration system was introduced. Registration under Article 53 of the Copyright Law, totaling 35,361 cases, accounts for 87% of annual registration and Article 54 Alteration of a Right and other alteration registrations, 5,262 cases, accounts for 13%.

2) Copyright Authentication

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

The Korea Copyright Commission was designated as the No. 1 copyright authentication institution by the Ministry of Culture, Sports and Tourism on December 30, 2011 and started the copyright authentication work in earnest since February 23, 2012. They offer their services free of charge for stable operation of the system.

The Korea Copyright Commission issued 779 authentication certificates in 2017 (including cases carried over from the previous year). They were mainly used by contents companies doing business in China to apply for certification of a right to conclude a distribution contract in China. They were also used to take remedial measures for copyrighted works illegally distributed in overseas sites.

4 Statutory Licenses

1) Overview

The statutory license system is a system that allows copyrighted works to be used after depositing a certain amount of compensation with the approval to use issued by the Ministry after putting in considerable efforts to find right holders of works when desiring to use copyrighted works for which right holders are known but their address is not.

Under the Korean Copyright Act (hereinafter referred to as “the Act”), three cases which are eligible for applying for statutory license are required as follows: First, where any person, despite his considerable efforts, cannot identify the owner of an author’s property rights in a work made public or his place of residence and therefore is unable to obtain the authorization of the author for its exploitation (Article 50 (1) of the 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 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 Act).

The provisions of statutory authorization of works apply not only to the use of works, but also to the use of neighboring works such as live performances, phonograms and broadcasting. In the case of the use of database, only the first and second cases apply. The Act states that the user must provide compensation or deposit to the holder of economic rights in the case of use of copyrighted works through a statutory license, and hold several procedures for notices and submission of suggestions to reflect the opinion of the holder of economic rights as much as possible.

Under the Copyright Act, the Minister of Culture, Sports and Tourism who is in charge of statutory license approval and compensation according to the Act, commissions the related tasks to the Korea Copyright Commission for fair and professional evaluation (Article 130 of the Act, Article 68, Paragraph 1 of the Act’s Enforcement Decree).

2) Activities and Outcomes

With the constant increase of the demand for use of the works in which the owner of the author's property rights is unknown, around 70 copyrighted works have seen the light of the day through the statutory license system. In 2017, there were more applications for statutory licenses for video or art works than anything else, as a result of providing customized promotion service after materializing targets for the promotion of the statutory license system and classifying them by industry. Efforts were made to promote use of the statutory license system in 2017 by strengthening communications continuously by informing officials of domestic film festivals about the statutory license system and gathering their opinions. As a next step, approximately 200 art works in which the owner of the author's property rights is unknown will go through a statutory license process until next year with work negotiation with the Government Art Bank of the National Museum of Contemporary Art regarding use of a large quantity of statutory licenses by art works.

< Numbers of Statutory License Cases by Year >

Year	1998 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
No. of Cases	39	3	6	2	5	14	136	70	275

3) Assessment and Outlook

Statutory license is a system that prevents copyrighted works from dying out and creates an environment for legal use as the government allows use instead of a copyright holder. Despite this great potential, the usage rate of the system was not high. However, the number of applications for statutory licenses has been increasing since 2016. It seems necessary to invigorate the use of the system to help orphaned copyrighted works with huge market value and potential to see the light again after CR known as the statutory license system.

This year, targets for the promotion of the statutory license system were materialized and customized promotion services were provided after classifying them by industry. Officials of domestic film festivals were the main targets. Promotional activities for the statutory license will be conducted more actively targeting other industrial groups from next year.

Furthermore, improving the system could result in accelerated use of orphaned works. Thorough research and study is needed by creating a network of relevant domestic and overseas literature and overseas practical affairs to improve the current statutory license system. And based on such researches on the system, it is necessary to move forward with continuing interest to use orphaned works efficiently by materializing a plan to revise the statutory license system suitable for our actual state.

5 The Software Escrow System

1) 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 issues the 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. The program copyright holder can deposit relevant materials with the Korea Copyright Commission by storing them in CD-ROM, DVD, etc. or uploading online with the deposit contract.

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 providing guarantee for the right of use for the licensee such as stable maintenance and management. 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 increased export. It can also protect Korea's software industry and secure international competitiveness by preventing technology leakage overseas.

2) Activities and Outcomes

From 2009 to 2017, the Ministry of Culture, Sports and Tourism and the Korea Copyright Commission have been enhancing the convenience of users and improving the services through modifications of related laws and systems, ongoing publicity activities, and providing online services by establishing the online SW escrow system, etc. They have also been reinforcing stability of the contracts through dualization of the deposit safe. As a result, a total of 4,055 escrow agreements have been signed. By type, there were 1,462 new agreements, 2,069 renewed agreements, 350 cases of licensee registration, 172 latest version escrow agreements, and two technology verification cases.

< Escrow Agreements by Year >

(Unit: case)

Year	2009 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
New Agreements	306	149	116	163	187	192	185	164	1,462
Renewed Agreements	223	182	212	224	255	273	324	376	2,069
Licensee Registration	100	62	22	37	50	35	23	21	350
Latest Version Escrow Agreement	30	20	21	15	13	21	27	25	172
Technology Verification	.	.	.	2	2
Subtotal	659	413	371	441	505	521	559	586	4,055

3) 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 the user companies. In addition, the system promotes the stabilization of Korea's software industry by recommending the use of software escrow by related government announcements and guidelines, and in standard contracts. The use of the software escrow system is expected to increase continuously in the future with greater demands for software escrow.



2

Creation of an Environment for the Fair Use of Copyright

1 Transformation of Creative Common License into Creative Resources

1) Overview

With opening, sharing and collaboration becoming universal, the method of creating contents is changing, while the environment for using contents encompassing smartphones, tablet PCs and cloud service is undergoing a rapid change. As a result of this paradigm change in production and use of contents, the demand for creative resources for creating contents also increased sharply. Accordingly, expanding public domain works where one-man companies and small and medium-sized cultural contents companies can freely use contents as source materials without worrying about copyright has been rising as a task as important as protecting copyright thoroughly for current and future creators.

Various projects that can substantially support cultural venture companies with constant collecting, discovery and provision of public domain works have been launched. Firstly, in the cases of photography and video fields which have high demand in the industrial and education circles, the Ministry of Culture, Sports and Tourism collected more than 20,000 high-quality works by entering into an MOU with EBS television and supporting digitalization of videos and photographs which were

not aired. In addition to this, it also has been providing 7,300 copyrighted works on 'Sharing Plaza (<http://gongu.copyright.or.kr>);' which is the portal site for public domain works, by signing an MoU with Europeana and DPLA so that various overseas public domain works can be freely used in Korea. Furthermore, it enhanced the convenience of users of public domain works by upgrading the search engine of the Sharing Plaza system, improving web accessibility and enhancing the user interface. To invigorate the use of public domain works and raise awareness, it opened a public domain work creation experience center at Korea Job World, and is operating three programs to experience public domain works including the program of experiencing the job of a graphic designer, of experiencing a broadcasting station, etc. for youths and children so that they can create and experience secondary copyrighted works themselves using public domain works. Besides, the project to promote raising of awareness of public domain works through Find Public Domain Works Treasure, relay copyright donation ceremonies, public domain works creation contest exhibitions, public domain works creation resource conferences, etc.

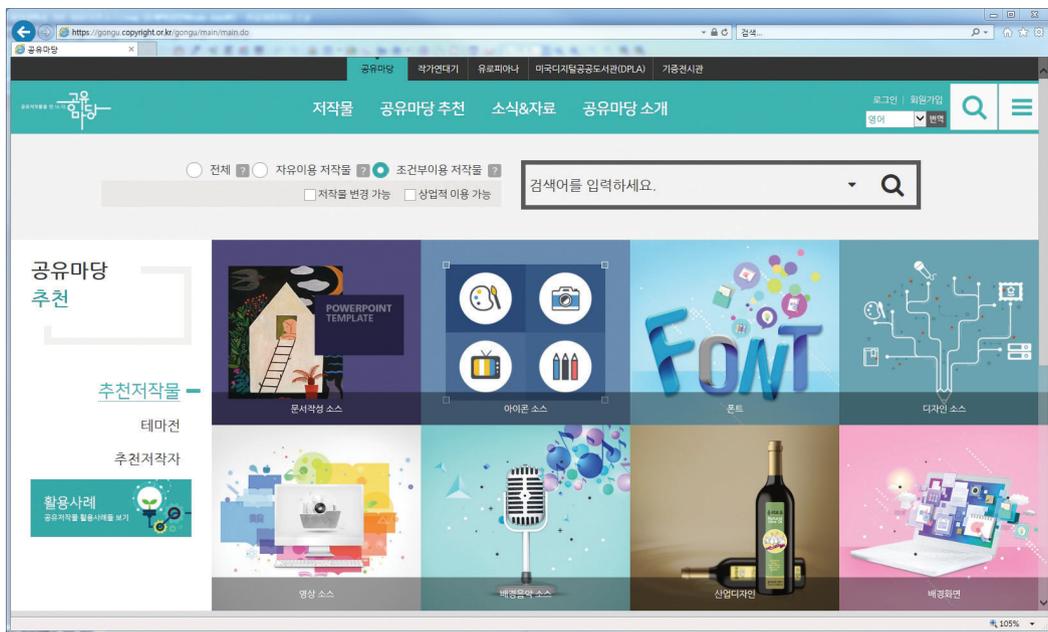
2) Activities and Outcomes

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

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 terminated; donated works where the copyrights have been donated to the country; creative common licensed works where the copyright holders have applied for licenses for free use under specific conditions; and public works where the nation, local governments or public institutions have all copyrighted works or they created on business. The Korea Open Government License (KOGGL), creative commons license, is used for public domain works so that people can verify the using conditions easily.

Public domain works are serviced through a public domain works portal site, Sharing Plaza (<http://gongu.copyright.or.kr>) so that anyone can use them freely. This year, the site has improved the integrated search service and search speed, and renewed the user interface for multimedia

copyrighted works, in order to enable more convenient use. A function to automatically issue the Universal Contents Identifier (UCI) has been upgraded for effective management and improvement of access method and search function. To secure the reliability of public domain works, the site has established a validity test system not only for the inspection of the metadata for public domain works, but also for original works in possession that are externally linked. This enables verification of the errors on the original public domain works that are externally linked.



< Public Domain Works Portal Site, Sharing Plaza >

Currently provided on Sharing Plaza are a total of 1,207,000 public domain works, including approximately 676,000 works with original copies such as 44,000 literary works, 137,000 artistic works and 489,000 photographic works; and approximately 531,000 public domain work linked information provided by KOGL, public domain works combined providing service of the Korea Culture Information Service Agency.

Regarding the number of usages of public domain works, approximately 4,410,000 public domain works were used through the service of 'See Original' and 'Download' as of the end of December 2017. This recorded the highest number of usages in annual statistics, starting from 150,000 cases in 2008.

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

With capabilities to utilize public domain works emerging as a core capability of the industrial development of the country, a new project has been launched to digitalize works in the private field with great value for preservation and build and provide them into a database. In this regard, 80,000 and 300,000 artistic and photographic works were made available through the Sharing Plaza in 2013 and 2014, respectively, in accordance with license conditions of their owners through an MOU with the Photo Artist Society of Korea, the Korea Art Association, etc. Based on the public-private sector demand roadmap for public copyrighted works drawn up in 2011 by the Collection and Sharing Subcommittee of the Forum on Transformation of Public Domain Works into Creative Resources, priorities were given to artistic and photographic works with highest demand for utilization that were discovered first and digitalized. Since then they constantly tried to discover and collect public domain works possessed by the private sector. Following last year, not-aired 20,000 cinematographic videos and photographic works which can be applied usefully in the field of education and the private contents industry have been collected and made available for service through an MOU with EBS this year.

자유이용허락 저작물(CCL)



장미 (4)



별을 기다리는 시간



코스모스꽃사진41



< Public Domain Works on Sharing Plaza >

Furthermore, as a private-public cooperating project, four institutions, namely, the Korea Copyright Commission, Naver, the Korean Bioinformation Center and the Biological Research Information Center, have been holding the Korean Peninsula Natural Ecology Picture Contest and sharing high-quality pictures of the natural ecology on the Korean Peninsula collected through the contest on Sharing Plaza to expand culture for sharing information on biological research resource images and spread the use of images of biological diversity on the Korean Peninsula based on culture for sharing, communication, and cooperation.

(3) Strengthening the Effectiveness of the Forum on Transformation of Public Domain Works into Creative Resources

The Forum on Transformation of Public Domain Works into Creative Resources (2011~2015) is an organization comprised of sharing project operating institutions, institutions possessing and using public domain works, and cooperating public domain works institutions and experts. The Forum, run by an operation committee and a working-level committee separated. However, they were integrated into the latter to actually draw up a plan to collect public domain works and facilitate their use. The subcommittee of three forums on public domain works was operated to take measures for sharing copyrighted works with overseas public domain works management organizations, technological improvements for facilitation of use of public domain works, and processing of the private self-registered works. Conferences on public domain works were held in the National Museum of Korea in 2016 and in COEX Intercontinental Hotel in 2017 to lead a discussion on public domain works focusing on domestic and overseas cases using public domain works.

(4) Raising Awareness of Public Domain Works and Enhancement of Public Relations

To facilitate the use of public domain works, it is important to not only 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.

Since 2009, “Public Domain Works Creation Competition,” a competition for created works using public domain works, is held in order to enhance the public awareness of public domain works and to facilitate their use. Originally the competition was named “Remake Competition” for recycling expired copyrighted works to create new works. In 2013, it was renamed to “Public Domain Works Creation Competition” to allow more varied use of expired, donated, public, and CC-applied copyrighted works and to accentuate the creativity of participating works. In 2014, the competition focused on ringtones and smartphone backgrounds, but the competition from 2015 to 2016 ran the competition on phototoons⁵⁾ and motiongraphics⁶⁾ with the intention to reflect the latest trend of copyright work creation and include more diverse stories of public domain works. In 2017, the competition ran the competition in the field of photocaligraphy, mobile New Year’s cards and background music/sound effects to increase utilization of public domain works.

(5) Opening and Operation of the Public Domain Works Creation Experience Center

In the working-level committee in the Forum on Transformation of Public Domain Works into Creative Resources 2014, necessity for a space to create and experience activities on public domain works was posed for facilitation of copyright sharing culture and the use of public domain works. To this end, creation experience center to experience public domain works was opened at the Korea Job World where children and youth from 5 to 18 years of age can experience various occupations. In consideration of the targeting subjects, the Public Domain Works Creation Experience Center is divided into Children’s Experience Center for participants from ages 5 to 10, and Youth Experience Center for participants from 11 to 18.

The Youth Creation Experience Center of public domain works is located in the experience room that replicates the experiences on the job of a graphic designer at a graphic design company. A person can experience becoming a book designer and making an actual book cover by designing

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

it oneself using public domain works. During 60 minutes of education, a total of 12 students carry out experience activities under the guidance of qualified instructors who have completed copyright education. In 2016, approximately 42,000 students participated and in 2017, approximately 38,000 students visited.

The Children Experience Center of public domain works has two experience rooms, a broadcasting station and a design center. At the broadcasting station, a program that covers a design center conducting activities using public domain works, or making videos introducing events related to public domain works is operated. During 40 minutes of experience, eight people can play the roles of anchors, reporters, directors of photography, etc., with the help of four operating lecturers. At the design center, a program where a book design experience made with public domain works is operated. Children make their own book covers by locating public domain works using a book cover making program that can be experienced easily. During 30 minutes of experience, eight children can experience all at once and three operating lecturers help them. In 2016, one video promoting public domain works and 240 experience contents (background images, characters, stationery designs, etc.) were made and provided to raise the quality of experience activities.

3) Assessment and Outlook

In this way, as part of its efforts to create jobs and realize a society of prosperous culture by fostering one-person firms and small-and-medium sized venture firms, the government has continued to expand its discovery and collection of high-quality public domain works. In addition, the Korea Copyright Commission plans to provide a broad base of public domain works to give opportunities to general public participating in the sharing activity of copyrights. Meanwhile, it will continue to put in efforts for the public domain works to be effectively transformed into resources for the public to use them more conveniently, through exchanging opinions with the institutions in possession and charge of use of public domain works.

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

1) Overview

Open source software, which was created by the GNU Project led by the Free Software Foundation “FSF”) in 1984, refers to software whose source code is open to the public. In general, it refers to software which anyone can freely use, reproduce, distribute or modify. 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. There is more open source software being developed worldwide.

In the “4th industrial revolution,” which is becoming a hot issue recently across the world, the advantages and importance of open source SW has been highlighted more and more. The leading open source ecosystem has been formed toward the direction of developing and growing open source SW beyond the stage of using developed open source SW. Open source SW developed in Korea includes Ostrich, a data warehouse platform, S2Graph, a dispersion graph database, and Cubrid, a database management system.

2) Activities and Outcomes

(1) Establishment and Operation of the Open Source License Information System

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 opensource 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 Establishment of Open Source Software Information Database >

Classification	~2012	2013	2014	2015	2016	2017	Total
Open Source SW Project Information	.	100 thousand cases	2.2 million cases	1.7 million cases	1.1 million cases	.	5.1 million cases
Open Source Software Source Code	.	50 million cases	90 million cases	5.3 million cases	1.5 million cases	324 million cases	471 million cases

(2) Raising Public Awareness of the Open Source Software License

The Ministry of Culture, Sports and Tourism has been promoting projects to create the foundation to use open source SW as a part of projects supporting prevention of copyright infringement of open source SW since the second half of 2008. Among projects, establishment and operation of the open source SW license comprehensive information system has been promoted by subdividing into the following areas: △ establishing database and expanding collection including open source SW project information, source codes, etc; △ strengthening the function of the open source software license comparison/analysis/inspection service (hereinafter referred as 'CodeEye'); △ developing the web service customized for users of the 'open source software license information system' site user' (hereinafter referred as 'OLIS'); and △ introducing devices for system expansion and preparing the foundation of service linked to the outside.

3) Assessment and Outlook

The size of the open source SW market in Korea in 2017⁷⁾ has a value of 183.4 billion won, which is expected to grow to 286.2 billion won by 2020. While public sectors and major companies introduce open source SW more actively, it is expected that small and medium-sized SW companies of Korea will make more use of open source SW. However, Korean companies are exposed to risks of potential disputes because of lack of understanding on the utilization and license of open source and awareness of legal responsibilities. In response, the Korea Copyright Commission has established and been operating the nation's sole Open Source Software Data Warehouse. They are operating the OLIS site and providing the CodeEye service to utilize the warehouse. Also, the open source SW license professional consulting service is being progressed with the customized service fitting to a company's environment and issues, from analysis of source codes difficult to resolve only with the license inspection service to license education to increase awareness of related parties. The number of OLIS visitors and the users of the inspection service are steadily on the rise every year and license counseling, inquiries and request for consulting service are also on the rise. However, there are unfortunately insufficient Korean experts who can respond to various issues of open source SW copyright. Correct awareness and use of open source SW licenses are also unsatisfactory compared to overseas cases.

As the base for the open source software industry is expanding in Korea, the interest in licenses and possibility of disputes is also increasing. In this current situation, it is necessary to continuously stage public awareness programs to create the environment for fair use of open source software, and to expand active training projects of professionals and database establishment projects to provide reliable information.

7) Size of the open source SW market and its prospect (National IT Industry Promotion Agency)
"Open Source SW Market and Trends" (2016)/National IT Industry Promotion Agency

3

Facilitation of the Use of Public Copyrighted Works

1) Overview

With the advent of the 4th industrial revolution where intangible knowledge elements such as creativity are playing a pivotal role, the importance of opening and utilization of data accumulated in public sectors is becoming more emphasized. At the same time, securing high-quality contents is emerging as a very important issue. Public domain works have been receiving attention as key industrial resources because they can be used as core source materials in the contents industry and database service industry. Contents companies or companies seeking new business models are actually using more and more public domain works. To satisfy this high demand, the government amended the Copyright Works Act to lay the groundwork for public domain works to be used freely under Article 24-2 of the Copyright Works Act. Since then, the government announced 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. From 2016, the government has been accordingly providing professional and convenience services to public institutions through specialized attorneys by installing the Public Domain Works Open Support Center in the Korea Cultural Information Service Agency. Along with this, the one-stop service that public domain works can be searched and used has been provided through KOGL (kogl.or.kr), a KOGL portal site. The government is also providing various kinds of political support, including promoting public domain works for people to use them and consulting support for small and medium-sized companies to release products using public domain works, so that public domain works can create high cultural and economic value-added.

2) Activities and Outcomes

(1) Support for Copyright Clearance for Public Copyright

Despite the increase of demand of public copyrighted works, the utilization of public copyrighted works by the private sector is not yet active. The biggest reason for the failure to effectively utilize public copyrighted works, compared to the demand, is the ambiguous rights relationship of public copyrighted works. In response, the Korea Copyright Commission has implemented a “project to support right clearance for public copyright” from 2012 which supports right clearance of public copyrighted works whose copyright relationship is ambiguous through comprehensive license and copyright transfer and provides even legal consulting service. This service was provided for a total of 128 institutions in 2017. Such open support service has become a foundation for public domain works of which copyright problems are solved to be used efficiently by the private sector by leading public domain works whose rights are verified into public domain works collective management or the KOGL system.

(2) Collective Management of Public Copyright

The collective 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 collective 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 collective management system for public copyright is that, as licenses for public copyrighted works, collection and distribution of royalties are handled by specialized organization, institutions possessing public copyrighted works can reduce personnel, costs and time required for handling copyright-related works, while users can obtain license on plural numbers of public works through a unified channel, making it more convenient to use public works. Another advantage is a specialized and prompt response to infringement cases involving public copyrighted

works. Collective 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

Copyrighted works opened after the nation, local governments and public institutions attached the KOGL mark can be searched and used comprehensively on 'the KOGL site (kogl.or.kr)' operated by the Korea Culture Information Agency. The KOGL opened approximately 10.19 million public copyrighted works as of the end of 2017. The copyrighted works that the KOGL Type 1 which can be used and modified commercially is applied to 5.46 million works including various forms of copyrighted works from photos and images such as Korean traditional patterns and historic photographs to literary works such as various press releases and research papers and image works such as Internet broadcasting works and VOD. To respond to people's increasing demand for contents provision and support utilization by people and companies, the Ministry of Culture, Sports and Tourism is conducting a project re-filming or restoring public copyrighted works that are in low-quality or the copyright issues are ambiguous. With this project, 40,000 high quality contents were produced by 2017. These contents are opened as the KOGL Type 1 so people can use it freely.

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 small and medium-sized enterprises and one-person businesses with design consulting and promotion costs. They released products utilizing public copyrighted works by supporting 60 companies by 2017. Accordingly, the Ministry continues to contribute to the Creative Economy by creating added value from private sectors by using public copyrighted works.

3) Assessments and Outlook

As of the end of 2017, the number of organizations introducing the KOGL system was approximately 707 organizations, increasing by 132 organizations compared to 2015. As the number

of openings of public copyrighted works increases continuously, it reached approximately 10.19 million cases. As more than 10 million public copyrighted works were opened in 2017 as a result of the efforts to expand policies including installing an open support center and reflecting the evaluation index of the government joint assessment, now, it is time to intensively promote the support for utilization by the public so that opened public copyrighted works can be practically utilized as a creative material in the public sector and industrial circles. It is necessary to improve people's awareness of the KOGL system through various systems and promote constant improvement of the KOGL site so that people can use public copyrighted works more conveniently. It also needs to expand effective support for start ups and small and medium-sized companies.

4 Compensation System for Use in Schools for Educational Purpose, etc.

1) Overview

Copyright use compensation policy is a system⁸⁾ that balances the benefits of the user of copyrighted works and the copyright holder by allowing the use of copyrighted works without permission at an appropriate compensation. The policy relieved the copyright holder's limited property rights by providing compensation, 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 compensation as determined according to the history of use of copyrighted works submitted by the user.

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

Education is an activity that realizes public interest and the use of a variety of copyrighted works is essential for an improvement of 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.

Institution of Copyright Use Compensation Policy for Educational and Similar Purposes designated by the Minister of Culture, Sports and Tourism (designated in March 2008), managed and supervised by the Ministry of Culture, Sports and Tourism. Currently, the KORRA performs collection, distribution, management tasks for four compensation policies approved by the Minister of Culture, Sports and Tourism: compensation for educational books in accordance with the Copyright Act Article 25 (Paragraph 1) and compensation for courses and course supports (Paragraph 2), and compensation for libraries in accordance with the Copyright Act Article 31, Paragraph 5 (enforced in March 2003).

2) Activities and Outcomes

The compensation system for use in schools for educational purpose is four years into its term since it was earnestly implemented in 2014. The survey on the utilization of copyrighted works also reached the last year of the 4-year plan (2014~2017). KORRA, an organization receiving compensation, selects a survey specialized company and conducts a survey on the utilization of copyrighted works every year to fairly distribute compensation 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 2017, in addition to the final survey on the 4th year of Period 1, a survey plan for Period 2 (2018~2021) was prepared and a sample was designed.

The Study on Preparation of the Standard to Grant Compensation for Educational Purposes related to “educational institutions operated by the government or local government bodies,” which are subject to application of use of copyrighted works for educational purposes, besides universities,

specified in Section 2 of Article 25 of the Copyright Law, was completed in September, 2017. The Ministry of Culture, Sports and Tourism and KORRA have set and been carrying forward the plan for system guidance and consultation between stakeholders to draw up the compensation standard to be applied to educational institutions operated by the government or local government bodies such as the National HRD Institution based on the above study result.

The compensation system for use in schools for educational purposes, in the second year since it was first implemented in 2016, has started to distribute first compensations according to the results of the 2016 survey on the utilization of copyrighted works (October 2016~June 2017). KORRA, an organization receiving compensation, enacted detailed rules for distribution after deliberation of the compensation distribution committee based on the survey result to prepare a fair and reasonable distribution plan. Compensation for 2016 decided based on the detailed rules for distribution has started the first distribution in December after publishing the distribution announcement (December 7, 2017).

The Ministry of Culture, Sports and Tourism gave administrative notice (November 6, 2017) for the revision of the Standards for Compensation for Use of Copyrighted Works of Books for Educational Purposes to be applied from 2018 to improve the compensation system for books for educational purposes. Main points of the revision include increasing the compensation standard by 20% compared to the standard of 2016 and creating a form of the annexed paper of the compensation claim waiver agreement.

3) Assessment and Outlook

When the compensation for books for educational purposes claim waiver agreement is created, it will help a user solve a dispute occurring while he uses another person's copyrighted work. It is also expected that illegal individual licenses of some copyright holders will be restricted within the compensation system which is the intellectual property right restriction.

Regarding the compensation for course purposes, the Period 1 entire compensation distribution

in accordance with the results of surveys of the past four years and the detailed rules for distribution will be conducted on a large scale. The survey of Year 1 of Period 2 (2018~2021) on the use of copyrighted works will be conducted newly based on the four-year survey experience. Furthermore, the Ministry of Culture, Sports and Tourism and KORRA will form a system guidance for users and stakeholders consultative body and start full-scale consultation to prepare a standard for compensation to be applied to “educational institutions operated by the government or local government bodies” under Section 2 of Article 25 of the Copyright Law.

Regarding the compensation for the purpose of supporting teaching, the deadline (July 23, 2018) for review on the compensation standard examination under the Regulation on Issuance and Management of Official Orders/Established Rules (No. 248 of the Presidential Directive) is coming up, A stakeholders consultative body to amend the announcement will be operated and through this consultative body, a reasonable improvement plan for collection and distribution of compensation for copyrighted works used for course support purpose will be drawn.

5

Copyright Coexistence Consultative Council

1) Overview

The Copyright Coexistence Consultative Council was launched on September 22, 2009 to prevent conflicts at the time of possible disputes over major copyright-related pending issues, while encouraging active participation by rights holders, businesses and users and seeking win-win solutions.

In the initial stage, the Copyright Coexistence Consultative Council consisted of a main consultative body (comprising one representative member from right holders, businesses, and users, respectively, and two representative members from public institutions), a working-level consultative group, and the support team. The Korea Copyright Commission has been providing practical support to ensure its smooth operation.

In 2013, however, there was a considerable change in the Copyright Coexistence Consultative Council. From this point, regulations on the operation of the Copyright Coexistence Consultative Group including its functions, organization and operation were actively drawn up. Modifications were made toward forming a manpower pool within the consultative group including representatives of right holders, businesses, consumers and public institutions by field when selecting pending or agenda issues such as musical, literary, and cinematographic works without any given numbers of members and the scale and participating members of the consultative group can be finalized depending on issues.

The Copyright Coexistence Consultative Group selects pending issues related to copyright each year and operate a consultative body to prevent conflicts among interested parties and to seek ways for win-win cooperation, thereby contributing to the facilitation of the copyright industry by creating a healthy copyright ecosystem.

2) Activities and Outcomes

In 2017, two copyright win-win consultative bodies, “the music industry development committee” and “the operating committee for establishment of the system monitoring music used in broadcasts,” were operated. In particular, the music industry development committee plays a central role in discussions regarding amendment to the regulations on collection of music source transmission fees. It held “the open forum on pending issues in the music industry,” in which stakeholders in the music industry exchanged their opinions actively. “The operating committee for establishment of the system monitoring music used in broadcasts” held meetings several times aiming at establishment of a system for fair and transparent use of broadcasting music. As a result, an agreement on the direction of system establishment has been reached and even the operating secretariat has been selected at the end of the year.

(1) Music Industry Development Committee

The Music Industry Development Committee held the committee of the whole eight times and the open forum on pending issues of the music industry four times in 2017. Like in 2016, various issues of the music industry were dealt with but among those, the main debate was about improvement of the regulations on collection of music source transmission fees.

The committee of the whole in the first-half focused on commissioning music industry-related research, along with presenting and discussing pending issues of each item throughout the music industry. The results of “research on the utility of window strategies in the music industry distribution method” and “research on overseas music industry statistics agencies” were reviewed. Based on these, base data to understand the current situation of the music industry and analyze in the future were created.

In the second half, the role of the music industry development committee came to the fore. At the time of announcing the report to the public on August 20, 2017 to commemorate the 100-day anniversary of the inauguration of the new government, the necessity of amending the regulation on collection of music source transmission fees was raised for a reason to protect the rights of creators, etc. Following this, a further meeting to discuss issues and items related to amendment of the regulation was requested with the intent to set a direction to amend the regulation on collection by gathering the opinions of stakeholders in the industry. In the committee of the whole continued later, topics regarding amendment of the collection regulation were announced and discussed, outlining items to be introduced when holding a further meeting.

The 1st Music Industry Pending Issues Open Forum was held in October 2017 with stakeholders including experts in institutions and the industry in relation to improvement of music source transmission fees and diversification of the structure of the music industry. More than 40 stakeholders in the music industry participated, exchanging various opinions with the common goal to seek a plan to create a fair music market industry. Since then, the music industry pending issues open forum was held four times, adding four more forums. Here, various issues related to improvement of the regulation on collection of music source transmission fees were presented from

the viewpoint of each stakeholder, serving as a momentum to understand and downplay differences of opinions.

(2) Operating Committee Regarding Establishment of the System Monitoring Music Used in Broadcasts

Holders of rights of four music trust administration groups and 37 users including KBS, MBC and SBS completed a definite agreement on “establishment of the system monitoring music used in broadcasts.” Therefore, the operating committee for establishment of the system monitoring music used in broadcasts was composed and launched on July 28, 2017 in accordance with the agreed contents. The operating committee was composed of five holders of the right, five users and five public representatives to decide opinions and policies regarding this project.

After several meetings, an agreement on a direction for system establishment was reached on April 18, 2017. After the agreement was reached, a discussion on selection of the operating secretariat was started in earnest. A method where the operating committee operates the operating secretariat and the monitoring system establishing company separately and the secretariat selects a monitoring company once the secretariat is selected. A method to procure and divide up expenses for operating the secretariat was also agreed upon. Through this, the procedure to establish a separate operating secretariat that enables stable, constant communications between the operating committee and the company establishing the system monitoring music used in broadcastings could be proceeded.

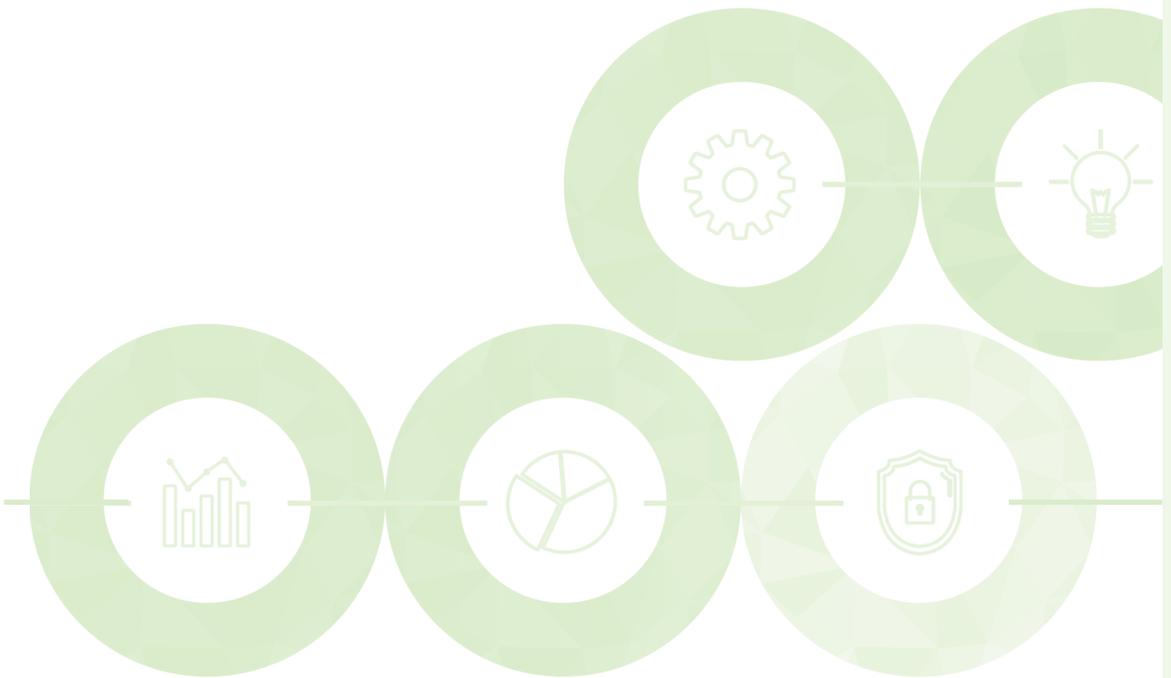
3) Assessments and Outlook

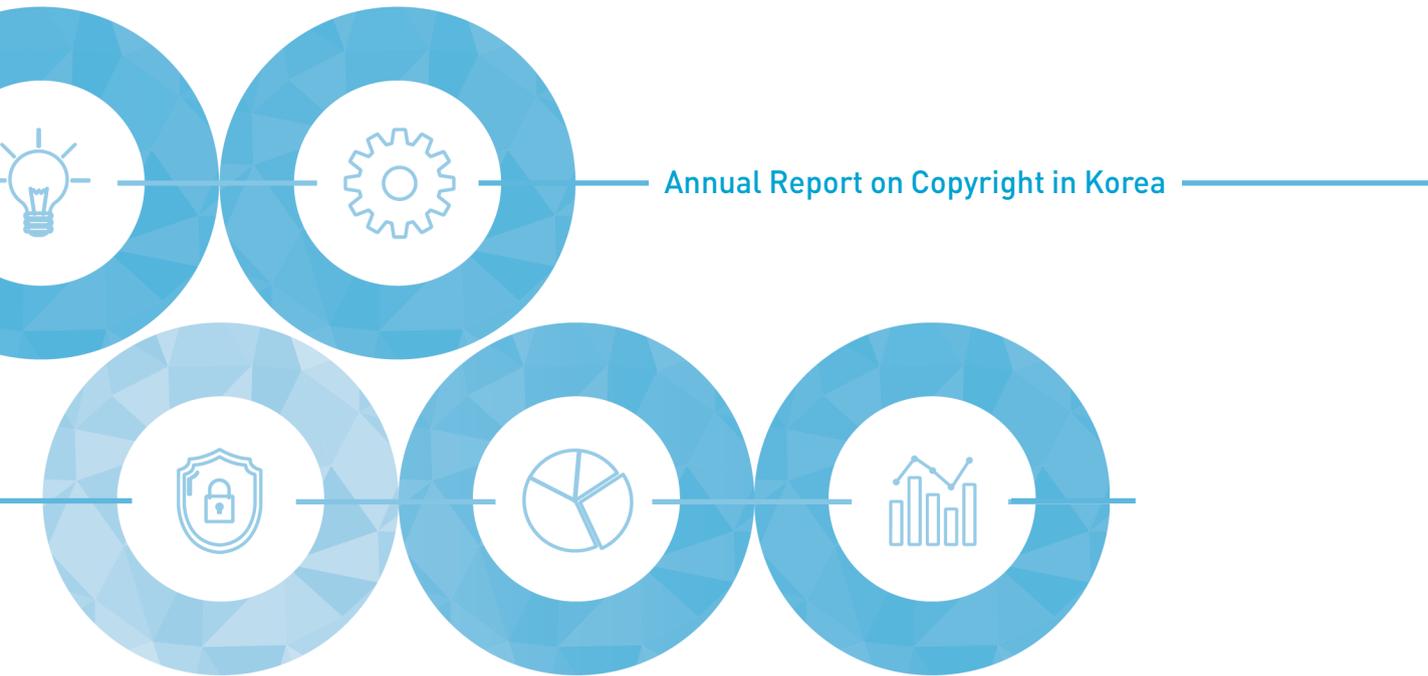
The music industry development committee can be considered as an important meeting body that draws the results of consultations by gathered stakeholders in the music industry express own opinions and make a concession. In particular, 2017 was a year when three key groups, rights holders, business operators and consumers, actively exchanged their opinions regarding amendment to the regulation on collection of music source transmission fees. Through this, matters to be considered

when amending the regulation on collection of music source transmission fees were discussed in depth.

For the operating committee for establishing a system monitoring music used in broadcastings, it seemed difficult to reach an agreement as the meeting was idle due to sharp conflicts between right holders and users. However, they could draw an agreement by understanding each other's situations and making a concession while going through several meetings. Also, in that process, visible results were achieved on the discussions about a direction for system establishment and establishment of an operating secretariat continued from the past year.

In this regard, the copyright win-win consultative body should discover various copyright-related issues in a timely manner and continuously prepare an opportunity to discuss items selected from those issues.



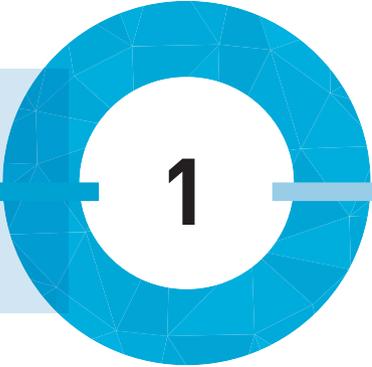


Annual Report on Copyright in Korea

Organizations Related to Collective Management of Copyright

I . Overview

II. Current Status



1

Overview

Copyright is an 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 collective management group was formed based on the Copyright Law according to this need. The Copyright law specifies “the copyright collective management business” as “business continuously managing the right trusted from a person holding a right as a 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 collective 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 collective management business should obtain permission from the Minister of Culture, Sports and Tourism (Article 105 of the Copyright Law).

The Korea Music Copyright Association and the Korean TV & Radio Writers Association were authorized to provide copyright collective management services in 1988 for the first time in the

nation. As of now, 13 organizations in different fields have been providing collective management services upon receiving permission for copyright collective management business from the Ministry of Culture, Sports and Tourism. In addition to copyright collective 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 Collective 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	Korean Society of Authors	Rights of authors of literary, play, video, art and photo works
	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	Public works (the state, local governments, public institutions)



2

Current Status

1 The Korean Society of Authors (KOSA)

The predecessor of the Korean Society of Authors (hereinafter referred to as “KOSA”) is the Korean Association of Authors which was established on May 19, 1984 to protect the rights of authors from illegal publication. As the need for its re-inauguration as a corporation was raised for the purposes of carrying out copyright protection and creation support activities in a systematic manner and boosting its public confidence, the name was changed to the Korean Society of Authors and it was officially launched on July 28, 1988 after receiving approval by the Ministry of Culture and Public Information (currently, Ministry of Culture, Sports and Tourism) for corporation establishment on July 13, 1988.

KOSA was authorized to provide copyright collective management services on March 16, 1989. Since then, it has managed copyrights of literary, dramatic, artistic and photographic works. Besides copyright collective management work, major activities of KOSA include copyright collective management, copyright infringement investigation, protection of rights and interests of right holders through public awareness programs such as seminars and publication of periodicals.

KOSA signed an MOU with the Korea Writers’ Association (KWA) to promote the rights of wider circles of copyright holders, while pursuing mutual cooperation with various organizations, including

the Korea Novelists Association and the Korea Children's Writers Association and signing MOUs with the Sangwon Museum of Art and Agricultural Museum to provide support for promoting the rights and interests of literary writers. Furthermore, through an MOU with Sangwon Museum of Art and Agricultural Museum in 2013, KOSA sought to construct a legal circulation system for copyrighted images by strengthening the protection of copyrighted images and further encouraging image copyright holders to join. In 2014, KOSA signed an MOU with the Vietnam Literary Copyright Center (VLCC) and joined the International Authors Forum. In 2015, KOSA signed an MOU with Spain Audiovisual Media Copyright Group (DAMA). In 2016, KOSA consulted with Japanese Association of Academic Copyright (JAACC) and discussed with American Copyright Permission Center on the copyright mutual management system to strengthen cooperation with overseas copyright groups.

Also, as the free-of-charge e-Book publication project supported by KOSA starting from 2011 was well-received among its members, KOSA published 800 works in e-book format by 2015. It is also conducting a project to provide support for publication of paper books to break down the unreasonable practices of unfair contracts, thereby establishing a fair distribution environment for copyrighted works. Furthermore, in 2015, users of copyrighted work were supported to improve their awareness of proper using of poems and activate legal use by creating database handling rights to vitalize use of poems as a part of the project of not-distributed compensation public interest purpose.

On the other hand, as of the end of December 2016, KOSA had 4,751 members (including 90 organizations) and managed 336,336 works. Thirteen executives including the 12th president Gwon, Dae-woo and six secretariat staff members work for KOSA.

2

The Korea Broadcasting Performers' Association (KoBPRA)

The Korea Broadcasting Performers' Association (hereinafter referred to as "KoBPRA") was established in August 2001 to protect neighboring rights of broadcasting performers, including TV actors, voice actors, comedians, freelancer broadcasters and singers. It was authorized to provide copyright collective management services on February 21, 2002.

KoBPRA signed a special agreement on the use of neighboring rights of its members with terrestrial and cable TV broadcasting companies pursuant to Paragraph 3 of Article 100 of the Copyright Act. Based on the agreement, it collects neighboring right license fees that arise when broadcasting organizations reproduce, distribute, broadcast or transmit broadcast programs where its members make an appearance from them and distributes royalties to its members. Moreover, KoBPRA has joined the effort to amend 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 2017, KoBPRA had signed MOUs with KBS, MBC, SBS, EBS, OBS and nine regional private broadcasting companies, as well as 56 CATV broadcaster channels and four general programming channels to protect the rights of its members. As of the end of 2017, the KoBPRA has 8,622 members and 17 executive members including board directors, two of whom work full-time, and auditors. There are 16 staff members in the secretariat, including the secretary-general.

3 The Korean TV and Radio Writers Association (KTRWA)

The Korean TV & Radio Writers Association (hereinafter referred to as “KTRWA”) started from the Korea TV & Radio Dramatists Association, established in 1962 to promote friendship between and the rights and interests of TV and radio writers and contribute to the development of national culture through the growth of broadcasting literature and changed its name to KTRWA in 1970. It was authorized to provide copyright collective management services on September 20, 1988, and since has performed activities such as copyright collective management and protection of rights and interest of TV and radio writers who work in the entire fields of the broadcasting industry, including TV dramas, documentaries, entertainment, radio, and translation.

KTRWA performs such activities as collection and distribution of royalties through copyright collective management, support for research and writing activities to improve the level of broadcasting scenarios, and welfare-related activities. In 1988, it opened the Korea TV and Radio Writers Training Institute to train writers and foster broadcasting literature, which is now a training institute for broadcasting writers worthy of its name. Every year, more than 80% of the participated works in scenario writing contest is submitted by the trainees at the Korea TV and Radio Writers Training Institute. Approximately 1,000 TV and radio writers produced at the institute are actively writing in terrestrial, general programming, and cable TV channels.

In addition, KTRWA also signed license contracts for the use of programs for re-runs, reproduction and distribution, transmission, and publication of the secondary works including terrestrial, general programming, cable, and IPTV broadcasting companies, as well as contracts with direct sales done by outsourcing production companies that produce and provide programs.

In the second half of 2016, the Association’s secretariat underwent organizational restructuring. As a result, work of calculating royalties has become more specialized and accordingly, a total of 23.7 billion won was paid annually as royalties in 2017.

Furthermore, it also signs direct contracts with overseas broadcasters and production companies as interests and inquiries about remakes of our dramas, plays, movie making are increasing significantly in foreign countries including China. The collected amount of copyright royalties as of 2017 was 20.6 billion won and is constantly increasing with renewed contracts and new contracts with total programming channels and cable TVs.

KTRWA seeks to support welfare through various projects including a free physical examination system, family event support, dismissal benefits support, support for use of a condominium, etc. as a member welfare project. Also, it is deploying a project to support associations for research on dramas by genre, composition documentaries, radios, variety shows and translation to help members' researching and writing/covering activities.

Meanwhile, KTRWA is actively participating seminars and conferences in collaboration with foreign countries including China and Japan, in order to enhance the prestige of TV and radio writers who are the key power in broadcasting contents production and to promote further development of broadcasting culture. KTRWA also created a database for approximately 31,000 broadcast scripts by trying to digitalize broadcast scripts which are the important broadcast records and donated it to the National Archives of Korea.

KTRWA is holding a copyright education and training project for radio and TV writers in partnership with the Korea Copyright commission. In June 2017, it held the 2017 radio & TV writers' workshop on copyright practice, in which various writers of each genre such as drama, variety shows, composition, radio, etc., participated.

As of the end of 2017, KTRWA had an accumulative 3,159 members. It consists of 27 executive committee members including the 29th chairman (Kim, Woon-kyeong) and 17 staff members at the Secretariat, which comprises a general administration team, copyright administration team 1 and copyright administration team 2.

4 Korea Reproduction and Transmission Rights Association (KORRA)

The Korea Reproduction and Transmission Rights Association (hereinafter referred to as “KORRA”) was established on July 1, 2000 to protect the rights of copyright holders and publishers and to promote the fair use of copyrighted works through collective management of rights on reproduction and transmission of copyrighted works on behalf of rights holders. It was authorized as a copyright collective management organization on November 14 of the same year.

Its ten regular groups members include the Korean Society of Authors, the Korean Publishers Association, the Korea Music Copyright Association, the Korean TV and Radio Writers Association, the Korean Association of Academic Societies, the Korea Scenario Writers’ Association, the Korean Society of Composers, Authors, and Publishers, the Korea Press Foundation, the Photo Artist Society of Korea, and the Korean Fine Arts Association. Its four associate group members include the Recording Industry Association of Korea, the Federation of Korean Music Performers, the Movie Distributors Association of Korea, and the Korea Broadcasting Performers Association.

KORRA is a collective management organization that manages reproduction rights and transmission rights of registered copyright holders and other individual copyrighted works.

The main tasks of KORRA include copyright collective management, compensation, and undistributed compensation public interest projects. Collective management refers to use authorization for reproduction and transmission of copyrighted works and infringement aid. KORRA consistently encourages legal use of copyrighted works by signing contracts regarding public copying machines at universities and surrounding copy stores, government offices, and businesses. KORRA is trying to increase income from royalties with relief plans such as various forms of use, process of a right and infringement and gradually expanding users and right holders of image copyrighted works through the KORRA image site. KORRA engages in legal relief activities regarding illegal uses online and offline in lieu of the copyright holders.

As an authorized compensation receiving organization, KORRA performs collection and distribution of compensation according to the use of copyrighted works for educational books, courses, course support, and libraries. Compensation policies for educational books, libraries, courses and course supports are becoming stabilized after continuous user education and distribution notifications. Ongoing training activities are performed to enhance understanding of the system. KORRA computerized all distributions so that right holders or users can handle related work conveniently. The breakdown of use of compensation for educational books is secured by conducting a complete enumeration survey on copyrighted works and the breakdown of use of compensation for libraries from a library to use for distribution. The breakdown of use of copyrighted works for courses and compensation for course support are secured by conducting a survey on the actual condition every year. In particular, as a four-year survey on the actual condition of compensation for course had been completed, KORRA is trying to minimize undistributed compensation with a plan to compile and distribute from August 2018.

In addition, in order to enhance the copyright awareness including support for creators, KORRA supports various projects for public interest including creator support projects (designated donation and contest project), education for creators and users, operation of the compensated copyrighted works deliberation committee, research on management and utilization plans for copyrighted works of textbooks, etc., utilizing undistributed compensation.

As of 2017, 42,000 people were trusted and have been processing rights accordingly. To ensure the legitimate use of foreign works, KORRA has signed mutual management agreements with 28 countries including the United States and the United Kingdom. It is expected that right trust and using permission in the relevant field would be expected by participating in activities of international organizations, IFRRO and CISSAC, as a regular member.

5 The Korea Scenario Writers' Association (KSWA)

The Korean Scenario Writers' Association (hereinafter referred to as "KSWA") was established to protect the rights and interests of scenario writers, offer collective management services such as licensing and management of scenario works on behalf of scenario writers, and contribute to the development of scenarios. It was authorized to provide copyright collective management services on September 12, 2001 when its name was the Cinematographic Scenario Writers Association. It was renamed as the Korea Scenario Writers' Association in November 2002 and started the copyright collective management and brokerage business in earnest.

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

For a typical result, KSWA has enacted the standard scenario contract by notice of the Minister of Culture, Sports and Tourism in October 2015 after five years of discussions by mediating interests with important groups of the movie industry, the Korea Film Producers Association, the Producers Guild of Korea, Korea Film Directors Association and each investment group, to protect the role and rights and interests of scenario writers in the movie industry.

KSWA has produced numerous scenario writers through its affiliated organization, the "Scenario Writers Training Institute" established in 1992. In 2017, scenarios written by scenario writers, who had been trained at the Institute, were made into films and among them, films "Prison (Na, Hyun, 12th Class)," "Memoir of a Murderer (Hwang, Jo-yoon, 13th Class)," "I Can Speak (You, Seung-hee, 27th Class)," "Coming Back (Jung, Sung-hee, 1st Class)," and "Rome 8:37 (Shin, Yeon-sik, 8th Class) were great hits.

6

The Korea Press Foundation (KPF)

The history of the Korea Press Foundation (hereinafter referred to as “KPF”) goes back to 1962 when the Korea Press Center was established. Later, three organizations whose predecessors were the Korea Press Center, the Korea Press Institute (1964) and the Korea Journalists Fund (1974) were integrated to launch the former Korea Press Foundation (predecessor of the current KPF) in 1998. In February 2010, the Korea Press Foundation was launched with the consolidation of the former Korea Press Foundation, the Newspaper Circulation Institute and the Newspaper Promotion Commission.

The KPF is pushing ahead with the following four policy tasks to promote the news media in the digital era: enhancing the class of journalism; provision of the public-oriented press and information system; securement of responsiveness to future environmental changes; and establishment of a sustainable management system. The related tasks are performed by approximately 180 staff members. With respect to news copyright, the KPF was authorized to provide copyright collective management services on June 7, 2006.

Eleven media outlets including Chosun, Joongang, Donga, etc. have been participating in this foundation since 2011 in the form of substitute broadcasts. All participating companies including these are 92 media of 82 companies (as of December 2017). KPF’s trust administration conducts prevention of news copyright infringement, holding news copyright education and workshops, monitoring of the actual condition of using news copyrighted works as a part of ‘news copyright protection’ activities. They also promote development of news products and solution and marketing for customers using news for ‘invigoration of charged use of news.’

Furthermore, the KPF is continuously promoting a project to improve news copyright awareness by conducting campaigns targeting the public and promoting in the media. The KPF is also operating “News Copyright Protector” (60 students), the graduate student supporters for news copyright protecting activities and promoting in the media by conducting infringement report campaigns and developing news items. In particular, the campaign conducted in 2017 using a public campaign site

on the portal received a lot of favorable responses with the news copyright quiz and the vow to use clean copyrights.

KPF, which was selected in 2014 as an institution cooperating with the free semester system of the Ministry of Education, contributed to increase of understanding of students on news literacy and enhancement of value of news for educational use by distributing e-NIE (electronic newspaper using education) which can be connected with the free semester system that will be fully implemented from 2016. Furthermore, they developed the news distribution service for libraries so that news database in the form of archive can be used in libraries nationwide including public libraries and university libraries.

KPF also provides service that people can easily use and professionally analyze news by releasing 'BigKINDS' service expanding KINDS, the existing news search system. It can be assessed that it improved the using value of news contents since it is the first news big data analyzing system not only in Korea but also in the world.

KPF will constantly try to make anyone have awareness that 'news is protected copyrighted work' and to establish fair use of news copyrighted work and the proper news distribution system.

7

The Movie Distributors Association of Korea (MDAK)⁹⁾

The Movie Distributors Association of Korea (hereinafter referred to as “MDAK”) was established in 1999 to promote seamless and fair use of cinematographic works and establish their distribution order. The MDAK was authorized to provide copyright collective management services upon receiving approval on right of performance by means of media among cinematographic works (films) from the Ministry of Culture, Sports and Tourism on November 9, 2005.

The MDAK was authorized to provide comprehensive collective management on September 11, 2013 and has been carrying out collective management activities for cinematographic (films) works including their right of performance, public right of transmission, right of reproduction, and right of distribution.

The MDAK has been taking the lead in protection of copyright of cinematographic works, acting as a secretariat for the “Film Industry Council to Eliminate Illegal Reproduction” in 2007 and striving to expand legitimate distribution of copyrighted cinematographic works. In 2009, it participated in the “Good Downloader Campaign,” a public awareness campaign for copyright protection as a steering committee member.

The MDAK’s main activities include collective management of cinematographic works, collection and distribution of copyright royalties, crackdown on illegal cinematographic reproductions for copyright protection, protection of the rights and interests of its members, information management to facilitate the use of cinematographic works, suggestions for related bills and public awareness campaigns.

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

At present, MDAK is striving to protect cinematographic works and to facilitate their distribution. As the nation's sole association for movie distributors, it places priority on researching investment and distribution policies of the film industry and developing relevant policies.

8 The Korean Film Producers Association (KFPA)

The Korean Film Producers Association (hereinafter referred to as "KFPA") was established in February 1994 as a consultative body for currently active film producers in Korea. It joined the International Federation of Film Producers Associations (FIAPF) in 2001 and was authorized to provide copyright collective management services on November 9, 2005. KFPA created a new value-added market by starting legal online download services after litigation and agreements with Digital Contents Network in 2009. It co-founded a monitoring center and provided OSP filtering guidelines.

KFPA also runs the organization fairly and transparently through annual general meetings in February and monthly operation meetings. KFPA prioritizes the profits of its members as of utmost importance and distributes all collected fees every month without exception.

KFPA furthermore regularly hosts "Forum for Improvement of Korea Film Industry Policy," "Seminar for Development of Fair Environment in Korea Film Industry," "Film Industry Studies," and "Townhall Meeting with Film Producers." KFPA seeks to stop unfair transactions like screen monopoly and to create a reasonable producing environment through alternative solutions in terms of the policy and the industry. In 2014, KFPA hosted the first Korea Film Producers Association Award, inviting many personnel in the industry and praising their hard work. KFPA, along with the Busan Film Commission, also launched the first Busan Film Investment Fund in 2013, supporting the planning and producing of films to this day.

KFPA is engaged in a wide range of projects involving Korea's film industry, including development of various standard contracts and wage and collective negotiations, thereby contributing to both qualitative and quantitative growth of the film industry in Korea.

As of the end of December 2017, KFPA had 81 companies as its members. There are eight executive members, including the 12th president Lee Eun, and two members of the secretariat working for the organization.

9 The Federation of Korean Music Performers (FKMP)

The Federation of Korean Music Performers (hereinafter referred to as "FKMP") was established in June 1988 to protect and manage neighboring rights of performers. In October of the same year, it was designated as a compensation receiving organization for broadcasting of phonograms for sale in October 1988. It was authorized to provide copyright collective management services on November 14, 2000 and has performed tasks to collect and distribute the trust dues and compensation for music performers. Later, the FKMP expanded its business boundaries as it was designated as a compensation receiving organization for digital sound transmission in 2008, and a compensation receiving organization for public performances of phonograms for sale in 2009.

As of the end of 2017, the FKMP had 17,000 performers as its individual members and six special members, including the Korea Singers' Association, the Singers' Committee of the Korea Entertainers Association, the Korea Musicians Association, the Korea Recording Musician Association, the Korean Traditional Music Association, and the Music Association of Korea. Its major activities include collection and distribution of copyright royalties and various remunerations, protection of rights and interests of music performers and improvement of their status, protection of rights of Korean music performers in foreign countries and publicity campaigns on neighboring rights.

While FKMP mainly collects and distributes copyright fees, it also conducts research to promote the status of performers and engages in activities that will protect the interest of performers through seminars that may lead to amendment of the Copyright Act and establishment of new policies. FKMP also awards various performers who have contributed to the advancement of the culture and supports relevant events. The members of FKMP are constantly increasing in the fields of singers, performers, traditional and classical musicians, making its name worthy of the central management organization.

With music performers going global with the Korean Wave and K-pop popularity, the FKMP is also expanding the scope of its activities to foreign countries by joining the Societies' Council for the Collective Management of Performers' Rights (SCAPR) and seminars, seeking to improve its global capabilities through collaboration with foreign neighboring rights collective management organizations. FKMP has signed agreements on mutual management and has conducted mutual payment and settlement with a number of foreign collective management organizations in Japan, Sweden, the Netherlands, the United Kingdom, Canada, Italy, and Spain.

The FKMP has invested much effort in improving distribution. As a result, it changed the method of distribution from indirectly distributing neighboring rights royalties to members as from 1988 to 2011 to directly distributing to individual members since 2002. Constructing a performance rights information database for individual performers like singers, instrument performers, and conductors came to be a main issue.

The FKMP developed various 'performer right campaigns' by directly securing information on performers using album covers possessed by broadcasters by signing the MOU with broadcasters, by sharing performer right information DB with the copyright exchange system and by establishing the system that members themselves access DB and verify and correct performer information. As a result of these efforts, the number of songs managed by the FKMP increased to approximately 1.8 million including the recently released albums, from 50,000 previously. The FKMP significantly improved the copyright neighboring royalty collection and distribution method by establishing vast music DB.

As a result of conducting the Find Performance Right Information project constantly, the music database containing approximately 1.8 million music items was established and accordingly, the method to collect and distribute fees of neighboring copyright has been improved dramatically. The collection result of 2017 has reached 37 billion won and the amount of money distributed to members is exceeding 32 billion won. The number of members has exceeded 17,000, becoming an important intensive management organization, composed of members in the field of singing and performing popular music, in the field of Korean classic music and in the field of classic, representing music performers.

10 Korea Music Copyright Association (KOMCA)

The Korea Music Copyright Association (hereinafter referred to as “KOMCA”) was established in 1964 to protect the rights and interests of music copyright holders. It was authorized to provide copyright collective management services on February 23, 1988 by the Ministry of Culture and Public Information (currently, Ministry of Culture, Sports and Tourism). The KOMCA signs copyright collective management agreements with the member copyright holders and collects the copyright royalty from the users of the musical works, and distributes it to the copyright holders. The royalty is fully distributed to the members except for the management fees approved by the Ministry of Culture, Sports and Tourism. The collection of the royalty is also performed according to the collection regulations approved by the Ministry of Culture, Sports and Tourism.

KOMCA collected copyright royalties worth KRW 147.4 billion in 2016, and KRW 176.8 billion in 2017. The numbers of its members and collective management agreement signatories broke through the 27,000 mark and the number of works under its collective management amounts to as many as 3,026,852.

In 2014, KOMCA reduced the broadcasting management fee from 12.5% to 9% and transmission fee from 14% to 9%. In 2015, they succeeded in reducing the management fee for performances in entertainment businesses, karaoke bars, and singing rooms from 22% to 19.5%. In addition, they plan to reduce the management fee for performances in entertainment businesses, karaoke bars and singing rooms from 19.5% to 17.5% and the management fee for stage performances from 19% to 11%. It is evaluated that KOMCA's will to contribute to creation of the environment that authors striving for creative activities in a poor environment can contribute to creative activities by additionally distributing royalties to members is contained in this constant reduction of the fee.

Furthermore, the KOMCA provides a monthly merit pay for establishing the association to senior members satisfying the certain criteria (as of 2017, a total of 434,500,000 won was paid to 195 senior members) for the purpose of quenching members' thirst for welfare and improving the quality of life by preparing the member welfare fund. It is planned to add flexible benefits through support for living expenses, medical expenses, etc. by preparing the additional budget work of 1.2 billion won in 2018.

KOMCA is also the main agent of aggregate collection. As aggregate collection of public performance rights was implemented in accordance with the amendment to Article 106 of the Copyright Law (March 22, 2016), KOMCA has established a related system and implemented aggregate collection since April 2017. KOMCA collects all performance royalties and performance compensation from eight business categories including bars, karaoke bars, karaoke rooms, etc. and business sites in the other categories of performance business and distributes those to each group of right holders including the Korean Society of Composers, Authors and Publishers, the Federation of Korean Music Performers and the Recording Industry Association of Korea.

KOMCA implemented a project to establish an ISWC self-issuing system to expand collection and distribution of royalties in foreign areas. ISWC is a permanent identification code granted to each song by CISAC to identify musical copyrighted works. When a Korean musical copyrighted work is used in a foreign area, it can identify information of the copyrighted work in real-time based on the code. Self-issuance of ISWC will be implemented fully in 2018 so it is expected that collection and distribution of royalties in foreign areas will be expanded and efficiency of related work will be increased.

KOMCA has been strengthening cooperation with overseas copyright administration groups to protect Korean music used in foreign areas based on this international system. As of December 2017, KOMCA signed a mutual administration contract with 56 groups in 52 countries in the field of performance/broadcasting right and 43 groups of 46 countries in the field of reproduction rights. They have been expanding their areas constantly.

11 The Recording Industry Association of Korea (RIAK)¹⁰⁾

The Recording Industry Association of Korea (hereinafter referred to as “RIAK”) was established in 2001 to protect the rights and interests of phonogram producers. It was authorized to provide copyright collective management services by the then Minister of Culture and Tourism on March 17, 2003 and has provided collective management of 310,000 songs owned by 3,577 members.

In addition to collective management of neighboring rights for phonogram producers, RIAK collects and distributes compensation for 3.32 million songs of 4,846 phonogram producers (including corporations), as it was designated as compensation receiving organization for broadcasting for commercial phonograms, digital sound transmission, public performances of commercial phonograms. Furthermore, it is proactively involved in copyright protection activities and crackdowns on illegal audio sources.

Meanwhile, in May 2011, the Korea Music Data Center project, which had been implemented by the Korea Creative Content Agency with the purpose of promoting the public’s right to enjoy

10) The name was changed from the Korean Association of Phonogram Producers to the Recording Industry Association of Korea on April 9, 2013

culture through the systematic collection of Korean music and the establishment of online/offline data center, was transferred to the RIAK Permanent and special exhibition halls and a data center are located on the first floor and the first basement floor in the Olympic Hall. In 2011, the “Korean Wave Soaring into the World” was staged and Nam In-su Special Exhibition was featured in 2012, followed by “Seotajji, The History” exhibition in 2013 and “Sing the Memory” in 2014~2015 and “The Chronicle of Stars Creating the Myth of Idols” and “The Chronicle of Stars II Creating the New Myth of Idols” in 2016~2017.

RIAK has been intensively cracking down online illegal musical source distributors including Webhard, Streaming and Torrent and wholesale dealers of illegal SC cards which caused a severe slowdown in the offline record market. It has been also conducting a campaign to root out distribution of illegal musical sources targeting retailers and ordinary citizens. RIAK is putting a lot of effort into activities to protect rights and interests of record producers and improve copyright awareness of the public by holding “the clean heart campaign,” promoting the market and use of legal contents by participating in the outdoor promotion of ‘Dream Concert’ which is held every year.

RIAK learns advanced cases of overseas copyright by interacting with collection groups of each country and tries to apply what they learn to the domestic market. They are also expanding their working area to overseas to improve the right of album producers in Korea by signing a mutual administration contract with Netherland, the United States, the UK and Hong Kong. RIAK will sign mutual administration contracts with various Asian and European countries in the future.

Based on such diverse projects and activities, RIAK shows an annual growth rate of 14.17% on average and is expanding the rights and interests of phonogram products at the forefront of the era of a transparent and new music business. It continues to make continuous efforts to become a leader in the global music industry.

The Korea Culture Information Service Agency (hereinafter referred to as the “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 among organizations and institutions under the Ministry of Culture, Sports and Tourism. As an organization in charge of informatization of Ministry of Culture, Sports and Tourism, KCISA has provided integrated management of public information in the cultural area since 2011. The majority of public information currently managed by KCISA as a nonclassified public institution belongs to public works and it also produces public works and thus it is engaged in various activities to facilitate the use of public works among the general public. Since it was authorized by the Minister of Culture, Sports and Tourism on September 23, 2013, it has been providing collective management services for rights of public works.

The KCISA operates a public copyright collective management system (www.alright.or.kr) to establish more effective and convenient foundation for use of public copyrighted works. The system provides copyright information and various functions to conveniently process the permission for use and distribution, the users may proceed with search and selection of the copyrighted works he or she wishes to use and make payments one-stop.

Furthermore, KCISA is distributing the Korea Open Government License (KOGL), which can enhance the utilization of public works and contribute to the advancement of the culture industry by simplifying license procedures. It is also operating the “KOGL (www.kogl.or.kr)”, a public work search portal website.

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

Types of License	KOGL Mark	Scope of License
[Type 1] Source marking		<ul style="list-style-type: none"> ● Source marking ● Commercial or non-commercial use is possible ● Secondary work production such as modification is possible
[Type 2] Type 1 + Prohibition of commercial use		<ul style="list-style-type: none"> ● Source marking ● Commercial use is prohibited. ● Only non-commercial use is possible ● Secondary work production such as modification is possible
[Type 3] Type 1 + Prohibition of modification		<ul style="list-style-type: none"> ● Source marking ● Commercial or non-commercial use is possible ● Prohibition of secondary work production such as modification
[Type 4] Type 1 + Prohibition of commercial use + Prohibition of modification		<ul style="list-style-type: none"> ● Source marking ● Commercial use is prohibited. ● Only non-commercial use is possible ● Secondary work production such as modification is possible

<The Korea Open Government License (KOGL) System (www.kogl.or.kr) >

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

The Korean Society of Composers, Authors, and Publishers (hereinafter referred to as “KOSCAP”) was authorized as a music copyright collective management organization on December 5, 2013, in align with music copyright collective management organizations expansion policy for lyricists, composers, and arrangers, adopted by Ministry of Culture, Sports and Tourism.

The organization changed its name from “Korea Music Copyright Holders Association” to “Korean Society of Composers, Authors, and Publishers” on February 24, 2014, and enacted key provisions including articles of incorporation at the 1st extraordinary general meeting on May 12, 2014. It received authorization from Ministry of Culture, Sports and Tourism for music copyright collective management on September 12, 2014, starting work on September 15.

KOSCAP is a music copyright collective management organization established to provide copyright holders with the right to choose that was not guaranteed under the former solitary collective management organization system, as well as to augment the rights of clients that was limited by unfair collective agreement clauses and articles of corporation. The foundation of KOSCAP has created a positive competition system that encourages efficiency and transparency of collective

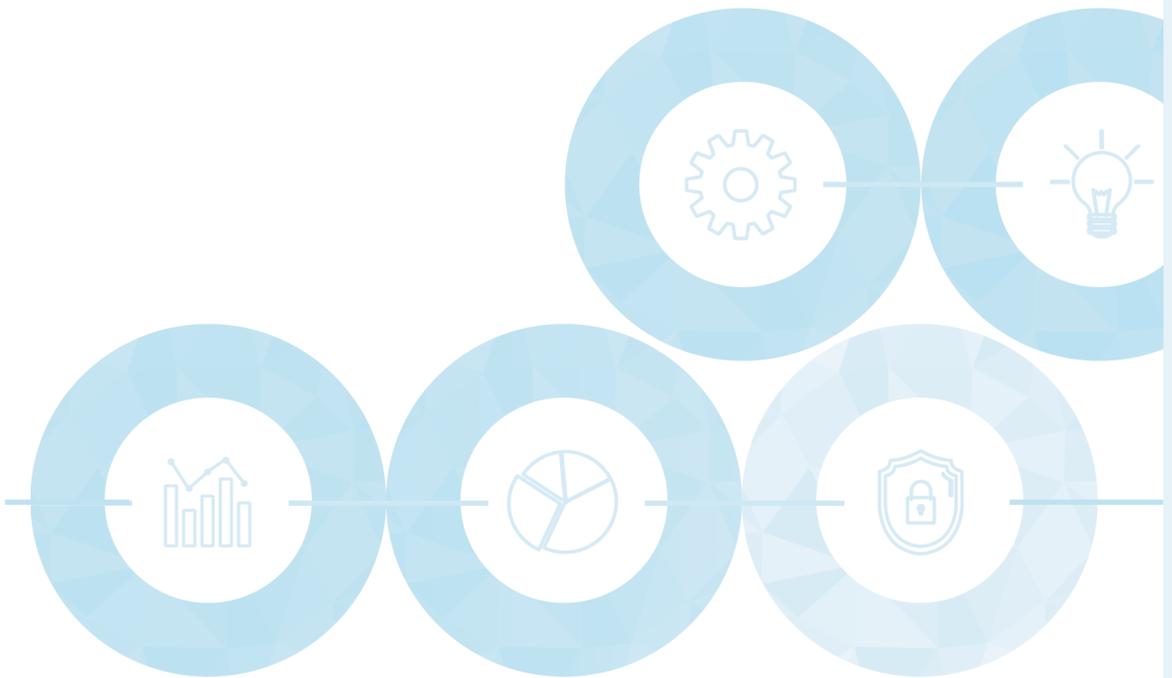
management operations. It has positively affected the music industry by also initiating policies for member recruiting and service improvements.

KOSCAP adopted the “collective scope selection policy” that allows for a part or the entire copyright for reproduction, performance, broadcast, and transmission to be included or excluded from the collective management according to the will of the copyright holder. This policy thus facilitates the inclusion or exclusion of a part of directly controllable reproduction right. Also, KOSCAP relaxed restrictions for admission and withdrawal and reduced contract renewal period from five years to three years, providing more opportunities to determine whether to continue the contract.

One of the main projects of KOSCAP is development of advanced monitoring system. Previously monitoring to identify music used in broadcasting media was based on sampling, which does not even show the title of the song and had low reliability and validity. KOSCAP is aiming to achieve accurate and transparent broadcast monitoring by improving upon the problems of the current system through developing an electronic-based monitoring system that extracts the DNA (Audio Finger Printing) of music and identifies the music used in broadcasts and conducting complete enumeration. Also, the KOSCAP established distribution policy, for broadcasting music writers who have received unfair treatment for a long time, which calculates the amount based on the contribution of the music instead of based on the type of music as was the case. The KOSCAP adopted policies to protect minority music genres by separating Korean traditional music, classical music, and religious music in a separate category from popular music when distributing.

At the same time, the KOSCAP is pursuing development of an online contract system with regards to performance right permission between the users around the country and the Society to decrease inconvenience in signing a contract and reduce related expenses.

Besides, KOSCAP is in the process of trying to change a variety of policies and systems to faithfully serve as a multiple music copyright organization like leading copyright regimes abroad, helping to regain the rights of music copyright holders that have been alienated from previous systems, and continuing to research policies for transparent and fair management of copyright.





Annual Report on Copyright in Korea



Appendices

I . Copyright Statistics

II . Major Activities in 2017

III . Directory of Major Organizations

1

Copyright Statistics

1 Number of Copyright Education Programs by Year and Category

Program Title	2008 ~2010	2011	2012	2013	2014	2015	2016	2017
Copyright Research School	84,044 100schools (nationwide)	36,120 43schools (nationwide)	32,760 39schools (nationwide)	1,982 9schools (nationwide)	2,599 9schools (nationwide)	-	-	-
Hands-on Copyright Class	18,594 394classes	5,906 (99 classes)	7,071 (100classes)	9,144 (193classes)	8,938 (195classes)	13,059 (294classes)	11,747 (283classes)	11,100 (290classes)
Special Area Teachers Training	230 (6 sessions)	79 (2 sessions)	58 (2 sessions)	46 (2 sessions)	57 (2 sessions)	40 (1 sessions)	74 (2 sessions)	50 (2 sessions)
Distance teachers Training	9,340 (24 sessions)	10,526 (35 sessions)	13,813 (50 sessions)	7,426 (59 sessions)	10,848 (55 sessions)	9,267 (48 sessions)	10,473 (42 sessions)	8,648 (56 sessions)
Operation of Distance Training Institute (General public)	1,036 (20 sessions)	1,365 (66 sessions)	1,788 (91 sessions)	5,257 (112 sessions)	9,020 (270 sessions)	15,053 (587 sessions)	16,761 (545 sessions)	23,049 (583 sessions)
Operation of Distance Training Institute (College students)	-	-	-	3,448 (37 sessions)	4,021 (22 sessions)	3,917 (49 sessions)	5,544 (45 sessions)	3,979 (35 sessions)
Lifelong ducation Centers (General public)	-	-	-	74 (6 sessions)	90 (26 sessions)	71 (25 sessions)	39 (19 sessions)	32 (16 sessions)

Program Title	2008 ~2010	2011	2012	2013	2014	2015	2016	2017
Operation of Distance Training Institute (Youth)	-	804 (2 sessions)	1,462 (2 sessions)	122 (4 sessions)	2,347 (11 sessions)	2,603 (24 sessions)	2,504 (26 sessions)	1,085 (22 sessions)
Operation of Distance Training Institute (Public Official)	471 (18 sessions)	232 (27 sessions)	255 (33 sessions)	1,365 (86 sessions)	1,324 (112 sessions)	1,385 (164 sessions)	965 (83 sessions)	3,165 (48 sessions)
Distance education Tutor Training	-	-	-	-	15 (1 sessions)	17 (1 sessions)	28 (1 sessions)	26 (1 sessions)
Liberal Arts Classes in Colleges	-	-	-	618 (10schools)	2,246 (20schools)	1,277 (19schools)	2,498 (34schools)	1,350 (14schools)
Copyright Academy	711 (32 sessions)	287 (11 sessions)	215 (9 sessions)	267 (10 sessions)	222 (11 sessions)	123 (6 sessions)	-	-
Copyright Culture School	429 (14 sessions)	61 (2 sessions)	85 (3 sessions)	83 (3 sessions)	69 (3 sessions)	-	-	-
Consortium Strategic Field Education	-	-	-	-	-	214 (10 sessions)	411 (20 sessions)	405 (20 sessions)
On-site Professional Training	-	-	-	-	-	22 (1 sessions)	-	-
Copyright Expert Forum	100 (6 sessions)	-	-	-	-	-	-	-
Copyright Instructor Training	237 (10 sessions)	167 (5 sessions)	171 (4 sessions)	81 (2 sessions)	205 (4 sessions)	180 (3 sessions)	212 (4 sessions)	207 (4 sessions)
SW Asset Management Consultant Training	-	-	-	-	-	9 (1 sessions)	-	-
Copyright Protector Education	11,417 (150 sessions)	2,657 (52 sessions)	2,856 (50 sessions)	2,426 (45 sessions)	2,461 (45 sessions)	2,366 (41 sessions)	2,005 (41 sessions)	963 (35 sessions)
Mobile Copyright Education	398,438 (2,955 sessions)	315,508 (3,411 sessions)	373,712 (3,374 sessions)	371,250 (8,352 sessions)	394,622 (8,627 sessions)	408,626 (9,226 sessions)	416,463 (10,797 sessions)	430,514 (10,963 sessions)
Culture Industry Working-level Staff Training	61 (3 sessions)	-	-	-	-	-	-	-
Teacher Trainers Copyright Education Workshop	224 (4 sessions)	45 (1 sessions)	23 (1 sessions)	53 (1 sessions)	64 (1 sessions)	45 (1 sessions)	60 (1 sessions)	99 (2 sessions)

Program Title	2008 ~2010	2011	2012	2013	2014	2015	2016	2017
Textbook Authors Workshop	265 (4 sessions)	135 (3 sessions)	212 (3 sessions)	14 (1 sessions)	71 (2 sessions)	54 (1 sessions)	36 (1 sessions)	24 (1 sessions)
TV and Radio Writers Workshop	-	-	-	-	22 (1 sessions)	21 (1 sessions)	22 (1 sessions)	31 (1 sessions)
Copyright Organization Cooperation	-	-	-	-	-	103 (4 sessions)	36 (1 sessions)	68 (2 sessions)
Public Field Copyright Education Program	86 (3 sessions)	-	376 (9 sessions)	277 (10 sessions)	300 (8 sessions)	-	-	-
Operation of Copyright Theatrical Troupe	8,125 (20 sessions)	10,273 (27 sessions)	-	-	-	-	-	-
SW Management System Distribution Education	2,377 (50 sessions)	-	-	-	-	-	-	-
Total	536,185	384,165	434,857	403,933	439,541	458,452	469,877	484,795

2 Numbers of Registration by Year and Subject Matter

(Unit: No. of Case)

Category	Year	1987 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
Works	Literary	17,536	3,612	3,742	3,658	5,867	4,192	4,616	4,155	47,378
	Musical	5,763	1,261	1,446	1,430	1,768	1,310	1,820	2,085	16,883
	Theatrical	114	20	24	58	35	127	48	126	552
	Artistic	37,910	5,179	7,092	7,938	8,195	10,519	11,344	11,325	99,502
	Architectural	2,215	246	57	131	61	52	91	74	2,927
	Photographic	16,333	281	507	447	373	335	508	1,114	19,898
	Cinematograph	6,108	374	505	626	2,266	1,859	1,089	1,159	13,986
	Diagrammatic	3,226	567	528	545	407	472	450	484	6,679
	Compilation	8,664	1,562	1,823	1,981	3,734	2,703	3,045	3,566	27,078
	Secondary	4,075	907	645	572	725	714	799	492	8,929
	Program	184,873	13,858	14,101	13,690	12,411	14,477	14,502	15,180	283,092
Others	-	-	-	-	-	-	-	-	-	0

Category	Year	1987 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
	Neighboring rights works	Performance	210	3	30	1	2	7	7	6
Phonogram		2,797	230	565	323	1,160	552	954	700	7,281
	Database	231	54	101	62	77	176	127	157	985
	Total	290,055	28,154	31,166	31,462	37,081	37,495	39,400	40,623	535,436

3 Dispute Conciliation Cases by Year and Subject Matter

(Unit: No. of Case)

Year	Category	Literary	Musical	Thea- trical	Artistic	Archi- tectural	Photo- graphic	Cinemat- ographic	Diagram- matic	Compilation	Secondary works	Neighboring Rights Works	Database	Computer Program	Total
	1988 ~2010		352	142	6	216	7	182	36	8	53	3	45	5	248
2011		26	1	-	11	-	7	5	2	-	-	11	-	19	82
2012		17	13	-	1	-	4	-	-	-	-	10	-	33	78
2013		23	4	1	6	-	5	5	1	1	-	22	-	33	101
2014		19	1	-	8	-	73	-	-	1	-	8	-	20	130
2015		12	6	-	18	-	1	3	-	2	-	11	-	30	83
2016		28	9	-	11	-	9	1	-	2	1	-	-	19	80
2017		66	7	-	2	-	5	-	-	2	-	-	1	9	92
Total		543	183	7	273	7	286	50	11	61	4	107	6	411	1,949

4 Application for Appraisal on Copyright Infringements by Year

(Unit: No. of Case)

Classification	2011	2012	2013	2014	2015	2016	2017	Total
Application	37	59	78	71	68	64	57	377
Appraisal	38(21)	33(9)	48(16)	49(21)	41(19)	31(22)	53(35)	
Internal, Joint Appraisal	21	2	-	-	-	-	-	

5

Software Escrow Services by Year

(Unit: No. of Case)

Classification		1999 ~2010	2011	2012	2013	2014	2015	2016	2017	Total
Deposit Contract	New Contracts	599	149	116	163	187	192	185	164	1,755
	Renewals	385	182	212	224	255	273	324	376	2,231
	Registration of Persons with the Right of Use	281	62	22	37	50	35	23	21	531
	Sub-Total	1,265	393	350	424	492	500	532	561	4,517
Others	Deposit of Latest Versions	75	20	21	15	13	21	27	25	217
	Technological Verification	3	-	-	2	-	-	-	-	5
	Sub-Total	78	20	21	17	13	21	27	25	222
	Total	1,343	413	371	441	505	521	559	586	4,739

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

6

Monitoring Performance of Illegal Reproductions by Type

(Unit: No. of Cases, No. of Pieces)

Classification	2008-2010		2011		2012		2013		2014		2015		2016		2017	
	Cases Pieces		Cases Pieces		Cases Pieces		Cases Pieces		Cases Pieces		Cases Pieces		Cases Pieces			
	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces
Music	45,422	15,106,520	28,993	2,039,991	37,344	3,998,851	67,161	3,428,417	87,336	3,698,703	202,397	3,809,227	81,275	2,526,614	36,000	-
Video	438,889	9,952,518	277,559	2,705,055	766,463	5,220,243	1,434,022	3,202,653	1,651,744	4,360,602	2,039,814	3,660,622	2,078,960	2,991,313	462,682	-
Publication	20,531	46,789,050	22,466	28,048,143	31,724	41,507,614	36,632	35,416,920	47,002	37,261,640	39,033	32,914,749	12,445	6,237,608	29,239	-
Online																
Game	47,421	287,333	25,958	179,672	31,451	114,101	56,050	82,156	45,706	50,007	13,384	34,046	6,764	6,914	18,156	-
Comics	6,215	17,504,414	16,430	53,337,106	28,562	125,482,653	46,557	86,151,503	64,949	96,327,928	46,911	76,962,139	31,343	17,350,445	38,917	-
SW	-	-	5,069	28,331	24,268	44,785	19,675	28,398	37,910	40,614	53,340	74,418	19,231	20,694	16,859	-
Sub-total	558,478	89,639,853	376,475	86,338,298	919,812	176,368,247	1,660,097	130,310,047	1,934,647	141,739,494	2,394,879	117,455,201	2,230,018	29,133,588	601,853	0

Classification	2008-2010		2011		2012		2013		2014		2015		2016		2017			
	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces		
Offline	Music	981	528,491	150	41,227	326	412,100	741	13,544,783	935	15,320,691	996	14,420,282	920	7,678,109	575	4,066,941	
	Video	2,089	1,020,575	435	211,491	535	209,539	596	184,107	382	380,419	527	106,748	432	84,028	157	13,761	
	Publication	1,860	48,669	489	16,541	537	17,224	460	13,225	392	33,576	510	16,697	456	21,443	503	34,980	
	Game	11	8,159	1	427	0	5	1	409	-	-	2	208	0	0	-	-	
	Character	-	-	-	-	1	1,085	0	29	-	2	5,030	10	33,218	47	37,165	-	-
	Sub-total	4,941	1,605,744	1,074	269,409	1,399	639,290	1,798	13,743,205	1,710	15,735,124	2,037	14,548,965	1,818	7,816,798	1,282	4,152,847	
	Total	563,419	91,245,579	377,549	86,607,707	921,211	177,007,537	1,661,895	144,063,252	1,936,357	157,474,618	2,386,916	132,004,166	2,231,836	36,950,386	603,135	4,152,847	

※ (Online) Number of deleted cases/pieces through monitoring of OSP with regards to copyrighted works the Copyright Protection Center has been entrusted with by the copyright holder (Based on Copyright Act Article 103)
 (Offline) Number of collected and discarded offline illegal reproductions that the Copyright Protection Center had been entrusted with by the Ministry of Culture, Sports and Tourism (Based on Copyright Act Article 133)

7 Online Illegal Copyright Works Correction Recommendations

(Unit: No. of Cases)

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, Community, etc.	532	266	266	-

Classification	Annual Results	No. of Correction Recommendations			
		Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions	
2011	Total	107,724	54,504	53,106	114
	Webhard	101,359	51,282	49,963	114
	P2P	1,041	522	519	-
	Portals, Community, 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, Community, 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, Community, etc.	128,926	64,589	64,337	-
2014	Total	296,360	150,722	145,638	0
	Webhard	45,371	24,122	21,249	-
	P2P	36	18	18	-
	Portals, Community, 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, Community, etc.	112,892	56,676	56,216	-
	Torrent, Streaming websites, etc.	14,630	7,323	7,307	-

Classification	Annual Results	No. of Correction Recommendations			
		Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions	
2016	Total	298,277	152,766	145,329	182
	Webhard	233,015	1,196,990	112,843	182
	P2P	42	21	21	-
	Portals, Community, etc.	62,197	31,243	30,954	-
	Torrent, 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	0
	Portals, Community, etc.	55,300	27,806	27,494	0
	Torrent, Streaming websites, etc.	1,339	675	664	0

※ (Based on Copyright Act Article 133-3)

※ (Targeted providers of online services through which illegal copyrighted works are distributed.)



2

Major Activities in 2017

Jan. 12 ~ 13	Held the copyright win-win consultative body (Music Industry Development Committee) workshop.
Feb. 2	Briefing session on the copyright support project for 2017 contents companies
Feb. 8	General meeting for establishment of the Copyright Overseas Promotion Association
Feb. 15	Held a briefing session on online copyright protection activities with creators.
Feb. 20 ~ 24	Promoted guidance and promotion to expand culture of using original characters (private and public joint street campaigns, etc.).
Feb. 21 ~ 23	Held a briefing session on support for copyright management in China and utilization of a standard contract (Seoul/ Busan).
Mar. 2 ~ 31	Carried forward a first-yearly special crackdown on publications at colleges.
Mar. 10	Held the opening ceremony of 2017 copyright protectors.
Mar. 21	Implemented integrated legal copyright work distributor appointment systems (Copyright OK).
Mar. 31	Held the copyright seminar celebrating the 60th anniversary of the enactment of the Copyright Law.
Apr. 6	Held the 24th Copyright Open Form with webtoonists.
Apr. 10	Concluded the MoU for SW protection (Korea Copyright Protection Agency – Korea Software Property-right Council).
Apr. 10 ~ 12	Held the WIPO ability strengthening workshop.
Apr. 18	Held the Korea-China Intellectual Property Rights Research Council Seoul forum.
Apr. 20	Culture and copyright policy conference
	Held the Korea-China game industry copyright cooperation exchange meeting.
Apr. 20 ~ 21	Held 2017 Copyright Remote Education Tutor Workshop
Apr. 22 ~ 23	Conducted the World Book and Copyright Day campaign.
Apr. 27	Held the workshop on vitalization of the music log information collecting system.
May 15	Held 'Copyright OK Reporters Opening Ceremony.'
May 17 ~ Nov. 30	Held 'Classroom Using Genuine Products' (total 10 times).
May 23	Published and distributed '2017 Annual Report on Copyright Protection.'

May 26	Jointly held 2017 Spring Conference of the Software Assessment and Valuation Society.
	Held 'the spring international conference on digital forensics.'
May 29 ~ Jul. 3	Transmitted a copyright web entertainment program, 'Idol Drama Operation Team.'
May 30	Held '25th Copyright Open Forum' with seniors and juniors in the music industry.
Jun. 7	Concluded the MoU with Air Training Command on promotion of mutual cooperation for copyright and accompanied development.
Jun. 8	Concluded the MoU with Busan Cultural Foundation on support for cultural artists, etc.
Jun. 9	Opening ceremony of the Bandeut copyright supporters
	Copyright Technology Business Exchange Meeting (Vietnam)
Jun. 13	Held 2017 Korea-Philippine Copyright Forum (Manila, Philippine)
Jun. 19	Held the 1st Education on Prevention of Copyright Infringement and Fair Trade
Jun. 21 ~ 23	Opening ceremony of the copyright service center in Daejeon
Jun. 21	Held the briefing session on comprehensive management of Chinese copyrights (Seoul/Jeju).
Jun. 22	Held the Korea-Thailand Copyright Workshop (Bangkok, Thailand)
Jun. 22 ~ 23	Held 2017 Workshop for People from Regional Culture and Art Groups.
	Held 2017 Academic Workshop for Appraisers.
Jun. 28 ~ 29	Held 2017 China/Southeast Asia Copyright Exchange Meeting for Small and Medium-sized Companies (1st - Game).
Jun. 29	Hold the Korea-China-Japan Copyright Network Workshop.
Jun. 30	Ceremony marking the 30th anniversary of the foundation of the Korea Copyright Commission
Jul. 3 ~ Aug. 28	Received contestants on the 12th Copyright Research Paper Contest for Undergraduate and Graduate Students.
Jul. 5 ~ 6	Held 2017 China/Southeast Asia Copyright Exchange Meeting for Small and Medium-sized Companies (1st - Broadcasting, etc.).
Jul. 6 ~ 7	Held the Public Domain Works Creation Resource Workshop.
Jul. 10 ~ Sep. 1	Received contestants on the 13th National Youth Copyright Writing Contest.
Jul. 11	Concluded an MoU with Sejong Office of Education and Jeju Office of Education on cooperation for copyright education.
Jul. 13 ~ 14	Held 2017 Workshop for Spread of Copyright Technology R&D Results.
Jul. 19	Held the 13th Korea-China Copyright Forum.
Jul. 19 ~ 23	Conducted the Bandeut [®] campaign and copyright protection campaign associated with 'Bucheon International Comics Festival.'
Jul. 20	Held the Korea-China Video (6th) and Music (4th) Copyright Cooperation and Copyright Technology Exchange Meeting (Dalian, China).
Jul. 20 ~ 21	Held the professional education course on open source SW licenses.
Jul. 28	Held the opening ceremony of the 9th Copyright Youth Instructor.
Aug. 14	Opened 118 Find Public Domain Works Treasures (background music and sound effect) to the public.
Aug. 16	Concluded the MoU with Jeonbuk Office of Education on cooperation for copyright education.
Aug. 16 ~ Sep. 15	Held the 9th Public Domain Works Creation Contest.
Aug. 16 ~ Aug. 31	1st Public Domain Works Utilization Support Contest

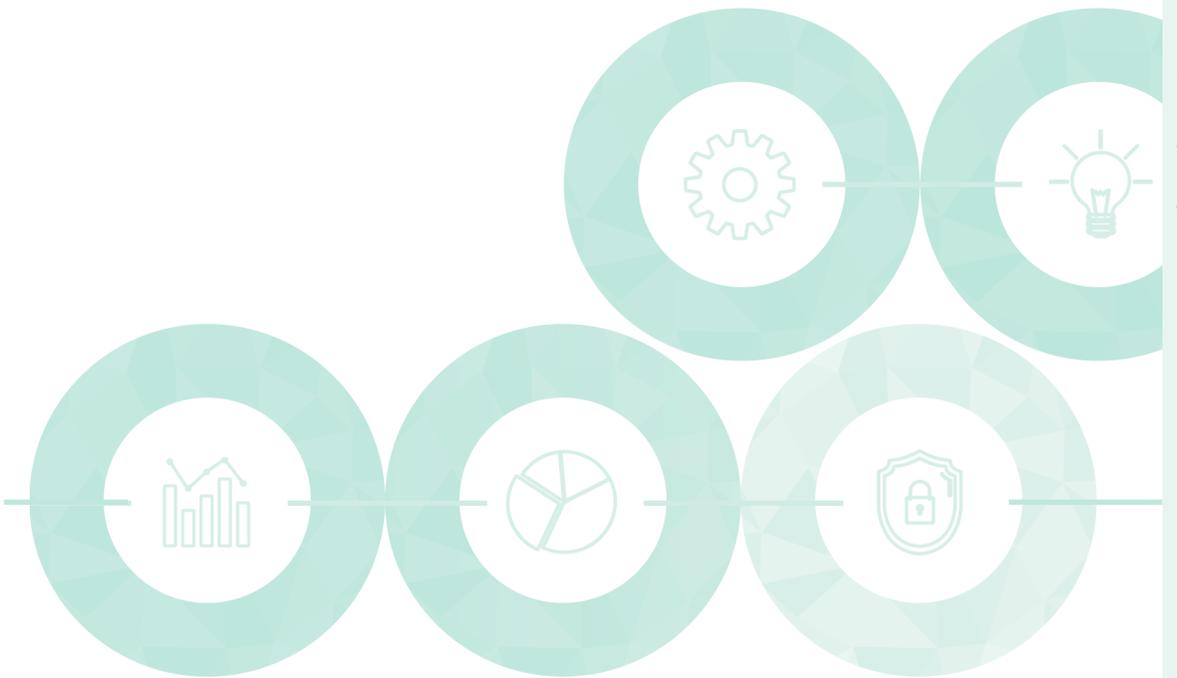
Aug. 17 ~ Sep. 22	Held the Joining Copyright Sharing Contest (pictures, Webtoons/illustrations and sound sources).
Aug. 23	Concluded the MoU for expansion of culture for copyright protection and use (Korea Copyright Protection Agency – Korea Internet Corporations Association).
Aug. 28 ~ Sep. 29	Carried forward a special crackdown on illegal reproductions of publications at colleges and promotion.
Aug. 29	Held the opening ceremony of ‘the support group for fair use and infringement prevention of copyright.’
Aug. 30	Concluded the MoU on copyright protection (Korea Copyright Protection Agency – Contents Overseas Distribution Promotion Association of Japan (CODA)).
Sep. 1 ~ Dec. 31	Transmitted Bandeut© campaign’s promotional videos.
Sep. 4	Opened a counselling office for the fair use and infringement prevention of copyright.
Sep. 6	Concluded the MoU on protection of copyright in the field of language and literature and image and establishment of a private-public cooperative system (Korea Copyright Protection Agency – Korea Reproduction and Transmission Rights Association).
	Opened the copyright donation mark to the public.
Sep. 7 ~ 8	Open Source SW License Experts Community Workshop
Sep. 8	Concluded the MoU with the Chungbuk Cultural Foundation on support for cultural artists, etc.
Sep. 13	Concluded the MoU for copyright protection in the field of Webtoon and establishment of a private-public cooperative system (Korea Copyright Protection Agency – Korea Webtoon Industry Association).
Sep. 14 ~ 15	Held the Korean Wave contents overseas distribution practice academy.
Sep. 18 ~ 21	Held 2017 International Copyright Protection Personnel Workshop.
Sep. 19 ~ 20	Held 2017 China/Southeast Asia Overseas Copyright Exchange Meeting for Small and Medium-sized Companies (2nd).
Sep. 21	Held ‘26th Copyright Open Forum’ for Future Broadcasters.
Sep. 25	Opened 550 Find Public Domain Works Treasures (illustrations) to the public.
Sep. 27	Held ‘the ceremony marking the 1st anniversary of the establishment of the Korea Copyright Protection Agency and Future Vision 2021 Proclamation Ceremony.’
Sep. 28	Held 2016 Korea-Vietnam Copyright Forum (Hanoi, Vietnam).
Sep. 30	Held the briefing session on legal distribution and damage prevention of contents business operators (Cebu, Philippine).
Oct. 10 ~ Nov. 28	Held the debate on expansion of pending issues in the music industry (4th).
Oct. 13	Concluded the MoU on protection of copyrights in classrooms of elementary□junior high□high schools (Korea Copyright Protection Agency – Korea Education and Research Information Service – Hancom – Korea Font Association).
Oct. 17	Held 2017 Seoul Copyright Forum.
Oct. 18	Public Domain Works and Open Source SW Licenses International Conference
	Concluded the MoU with the Digital Public Library of America (DPLA).
Oct. 23 ~ Nov. 16	Held the relay copyright exhibitions (3rd ~ 7th).
Oct. 25 ~ 27	Creation Workshop with Famous Writers
Oct. 26	Held the Korea-China Image Field Copyright Cooperation Hotline Exchange Meeting (7th).
	Held the briefing session on legal distribution and damage prevention of contents business operators (Manila, Philippine).
Oct. 30 ~ Nov. 3	WIPO STUDY VISIT

Nov. 1	Held '2017 International Copyright Technology Conference (ICOTEC).
Nov. 2	Held the WIPO-Korea Copyright Protection Agency Copyright Conciliation Seminar.
Nov. 3	Held the awards ceremony of the 12th Copyright Research Paper Contest for Undergraduate and Graduate Students.
Nov. 6	Selected as an organization designated to prepare statistics.
Nov. 9	Held 2017 Korea-Indonesia Copyright Seminar and CMO Legal Distribution Vitalization Exchange Meeting (Jakarta, Indonesia).
Nov. 9 ~ 10	Held 2017 Copyright Training for Metropolitan and provincial Offices of Education.
	Held 2017 Workshop for Digital Copyright Exchange-related Organizations.
Nov. 9 ~ 12	Conducted the Bandedu [®] campaign associated with 2017 Korea Music Performers Festival (KMPPF).
Nov. 14	Ministry of Culture, Sports and Tourism-Korea Copyright Commission-Korea Copyright Protection Agency Copyright Policy Practical Affairs Joint Debate
Nov. 16	Held a presentation on blockchain and copyright technology research and plan.
Nov. 16 ~ 17	Held the Korea-China Music Industry Cooperative Exchange MEeting (5th) and Seminar (Beijing, China).
Nov. 16 ~ 18	Conducted the Bandedu [®] campaign in '2017 International Game Show G-STAR.'
Nov. 17	Held '27th Copyright Open Forum' for the future of copyright protection policies.
	Held the award ceremony of the 13th Copyright Writing Contest for the Youth.
	The Open Source SW Licenses Comprehensive Information System (OLIS) obtained the Good Contents Service Certification.
Nov. 20 ~ 23	Workshop on Cooperation for Overseas Copyright Protection
Nov. 21 ~ 24	Public officials of the Vietnamese Ministry of Culture, Sports and Tourism visited Korea for training .
Nov. 22	Opened a copyright unfair trade counselling window.
Nov. 23 ~ 24	2017 Workshop on Strengthening of Cooperation for Operation of Universal Content Identifier (UCI).
Nov. 24	Ceremony of disbanding the Bandedu [©] Copyright Supporters
Nov. 27	Held the award ceremony of the 13th Copyright Writing Contest for the Youth.
Nov. 28	The UCI Comprehensive Management System (national.uci.or.kr) obtained 'Gold' for the data quality certification.
	'Copyright Statistics' was approved for the Official Statistics (No. 443001).
Nov. 30	Held the seminar to discuss core issues of SW copyright.
	Published the collection of cases of using copyright services by small and medium-sized companies.
Nov. 30 ~ Dec, 1	Held 2017 Local Copyright Service Centers Joint Workshop.
Dec, 4	Held the 9th Korea-Japan Copyright Forum.
Dec, 13	The open source SW license testing tool (olis.or.kr) obtained the web accessibility quality certification.
Dec, 14	Korea-China Scenario Copyright Cooperation Exchange Meeting (Beijing, China)
Dec, 20	Opened free fonts (KCC-Kimhooon Font, KCC-Eunyoung Font) to the public.
Dec, 23	Sharing Plaza obtained the web accessibility quality certification.
Dec, 31	The copyright integrated website (www.copyright.or.kr) renewed the web accessibility quality certification mark.

3

Directory of Major Organizations

Ministry of Culture, Sports and Tourism	15, Government Complex-Sejong, 388, Galmae-ro, Sejong-si (30119)	http://www.mcst.go.kr	044-203-2000	044-203-3466
Korea Copyright Commission	1F,3F,5F, LH building, 19, Chungui-ro, Jinju-si, Gyeongsangnam-do (52852)	http://www.copyright.or.kr	055-792-0000	055-792-0019
Korea Copyright Protection Agency	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	6F, 659 Gonghangdae-ro, Gangseo-gu, Seoul (07557)	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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