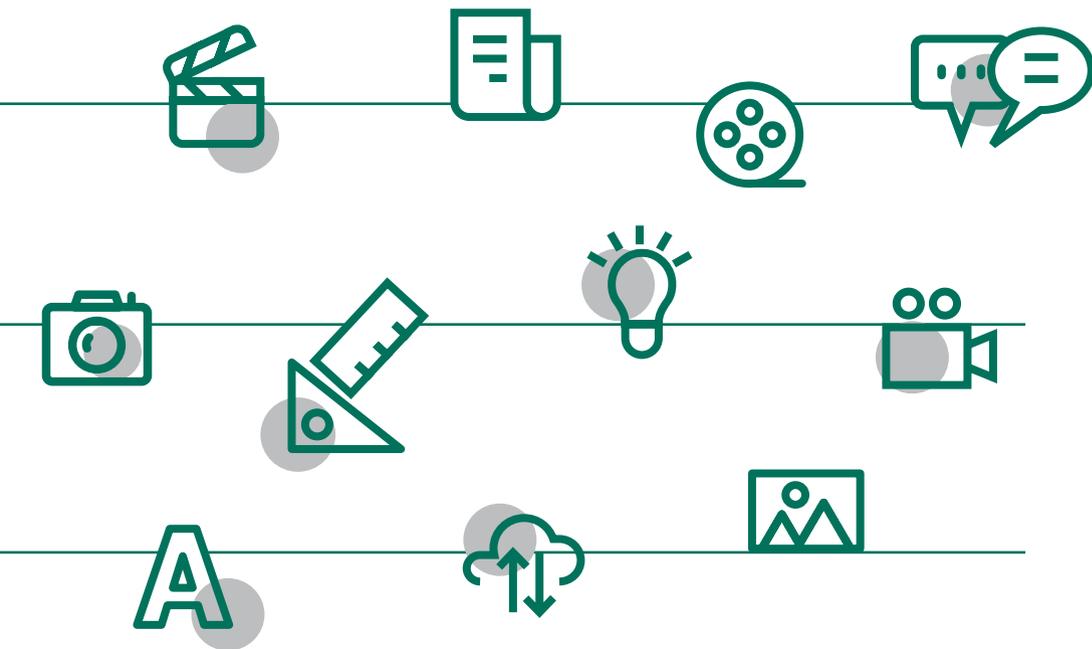


2018

Annual Report on Copyright in Korea

KOREA COPYRIGHT WHITE PAPER





Opening message

The rapid development of the digital technology has brought forth an environment in which we can easily create and share our own contents with people around the world without delay and this phenomenon has been contributing to the growth of our cultural industry as a whole. At the same time, there is a growing emphasis on the importance of copyright policies implemented by each country to generate an atmosphere in which the creative contents are continuously recognized for their value so that they can maintain their global competitiveness.

The Ministry of Culture, Sports and Tourism(MCST) of the Republic of Korea has been making its utmost to support the growth of Korea's unique contents represented by the Korean Wave. In this efforts, the MCST strengthened the rights of creators and laid the foundations for a fair copyright system through formulating copyright policies and systems that can accomodate and reflect the rapid changes of the digital technology. The Ministry has also sought to create a copyright ecosystem of balance and coexistence. These two elements are prerequisites for sustainable growth of content industry amidst rapidly evolving copyright environment including the advent of the 4th industrial revolution era.

As part of its effort to improve the copyright ecosystem of Korea in the form of enhancing the rights of the creators and ensuring fair compensation in the market, the Korean government expanded the scope of business premises which are subject to royalties for the music they play during their business hours. Moreover, the MCST increased the portion entitled to the right holders of music, namely authors, performers and phonogram producers, for the use of music for interactive transmissions from 60% to 65% of the total sales. The Ministry also raised the remuneration rate for the use of works for textbook-making purposes by 10% from the rate of 2016.

Meanwhile, the Korean government improved the threshold for the exploitation of the undistributed amount of royalties and remuneration by the collective management organizations by reinforcing the requirements for using undistributed royalties and remunerations for the public interest that are provided under the copyright law as well as establishing a new retention money system in an effort to establish a basis for fair distribution and facilitation of use of copyrighted works. The MCST reinforced its efforts to provide adequate information and assist transactions through the 'Digital Copyright Exchange Service' to facilitate use of copyrighted works.

The Korean government also attempted to come up with solutions to copyright infringing actions committed on foreign web sites since May 2018 to properly respond to the calls from the various stakeholders for the counter-measures to be adopted and implemented at the government level against online copyright

2018 Annual Report on Copyright in Korea

KOREA COPYRIGHT WHITE PAPER

infringement. As a result, 12 operators of web sites dedicated to distribution of illegal materials online had been arrested and 22 copyright-infringing web sites had been shutdown alone in 2018.

The Ministry is continuously making its utmost to reinforce Korea's international competitiveness in the field of cultural services and copyright. According to the Bank of Korea's '2018 Intellectual Property Rights Trade Balance' announcement made in May 2019, the trade balance of copyright recorded US\$1.4 billion surplus(the amount of surplus increased by US\$810 million compared to 2017). In cooperation with the relevant international organizations, the MCST has been assisting dispute resolution in the field of copyright and related rights.

This White Paper presents to you the copyright policies that had been implemented by the Korean government during the year of 2018 in the form of five separate chapters : (1)Overview of Copyright Policies; (2)Copyright Protection and Awareness Improvement; (3)Activation of the Copyright Industry and its Use; (4)Copyright Conflicts and Settlement; and (5)Improvement of the Copyright System. The Appendix is also provided in order to help readers to have glimpse of the relevant statistics and the general facts about copyright-related organizations in an attempt to be of assistance to those who are interested in copyright.

It is my sincere wish that this White Paper broadens readers' understanding on Korea's copyright system and industry and could be of useful reference to rightholders, users and researchers and employees in the cultural contents field as well as anyone with keen interest in copyright and related rights.

Korean movies and pop music have been exercising wider influences and enjoyed by people all around the world. I believe that the efforts made by the Korean government to raise the public awareness on the value of copyrighted works have in part contributed to this phenomenon.

The MCST will continue to push ahead with copyright policies to improve creative environment and to put on firm basis for a fair cultural ecosystem so that the content industry of Korea can work as one of the leading industry for the economic growth of the nation as well as the systemic foundation for the content industry.

December 2019

Minister of Culture, Sports and Tourism,
Dr. Park Yang-woo

박 양 우



CONTENTS

Message from the Minister of Culture, Sports and Tourism	2
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Introduction to Government and Public Institutions Related to Copyright	7
--	----------

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 to International Treaties	29
IV . Major Legal Cases on Copyright	39

Copyright Protection Activities	41
--	-----------

I . Responses to and Crackdowns on Copyright Infringements	42
II . Copyright Education and Public Awareness Programs	55
III . Copyright Technology	72

Facilitation of the Use of Copyrighted Works 79

- I . Creation of and an Environment for the Efficient Use of Copyrighted Works 80
- II . Creation of an Environment for the Fair Use of Copyright 95

Organizations Related to Collective Management of Copyright 115

- I . Overview 116
- II . Current Status 118

Appendices 141

- I . Copyright Statistics 142
- II . Main Activities in 2018 150
- III . Directory of Major Organizations 154



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

I.

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 Cultural 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.

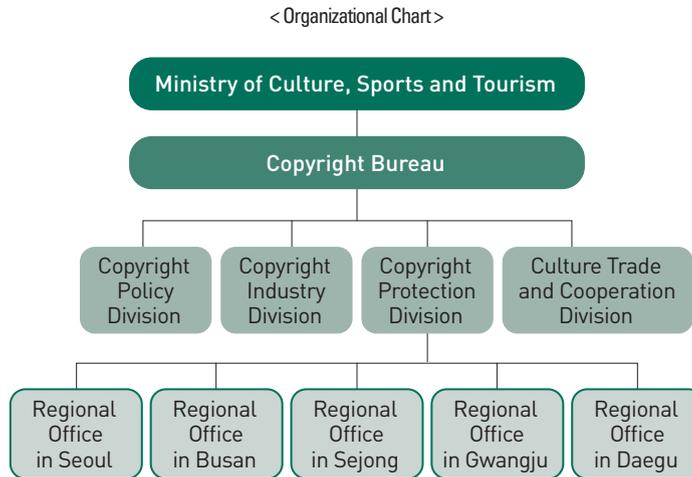
The human resource increase is primarily attributable to the appointment of a corps of copyright special judicial police officers. These police officers are assigned to regional offices in major cities of Korea (Seoul, Busan, Sejong, Gwangju and Daegu) and their major responsibility is to crack down 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 Protection Bureau" established
March 2008	Computer program protection-related affairs transferred from the Ministry of Information and Communication to the Ministry of Culture, Sports and Tourism
August 2008	Copyright Protection Team established
January 2009	Trade Cooperation Team established in the Copyright Policy Bureau
May 2009	Trade Cooperation Team integrated into Copyright Policy Division, "Copyright Protection Team" promoted to "Copyright Protection Division"
August 2012	Culture & Trade Team established in the Copyright Policy Bureau
September 2017	The Copyright Policy Bureau was changed to 'Copyright Bureau' and the domestic 'Cultural Trade and Cooperation Division' was established.

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



※ Organizational Chart as of 2018

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.
Cultural Trade and Cooperation Division	Cooperating with foreign governments and institutions; Managing/coordinating trade policies in the cultural sector including FTAs; Cooperating with copyright-related international organizations such as the World Intellectual Property Organization (WIPO); Protecting overseas copyrights

2 Policy Vision and Strategies for 2018

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 four main projects: (1) Strengthening the rights and interests of creators and preparing a fair and just rewards system; (2) Preparing a foundation to vitalize a fair copyright distribution-system; (3) Strengthening responses to domestic and overseas copyright infringement and raising pan-national awareness; and (4) Strengthening international competitiveness of cultural service-copyright.

II.

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: 98
- Basis for Establishment: Article 112 of the Copyright Act

•History

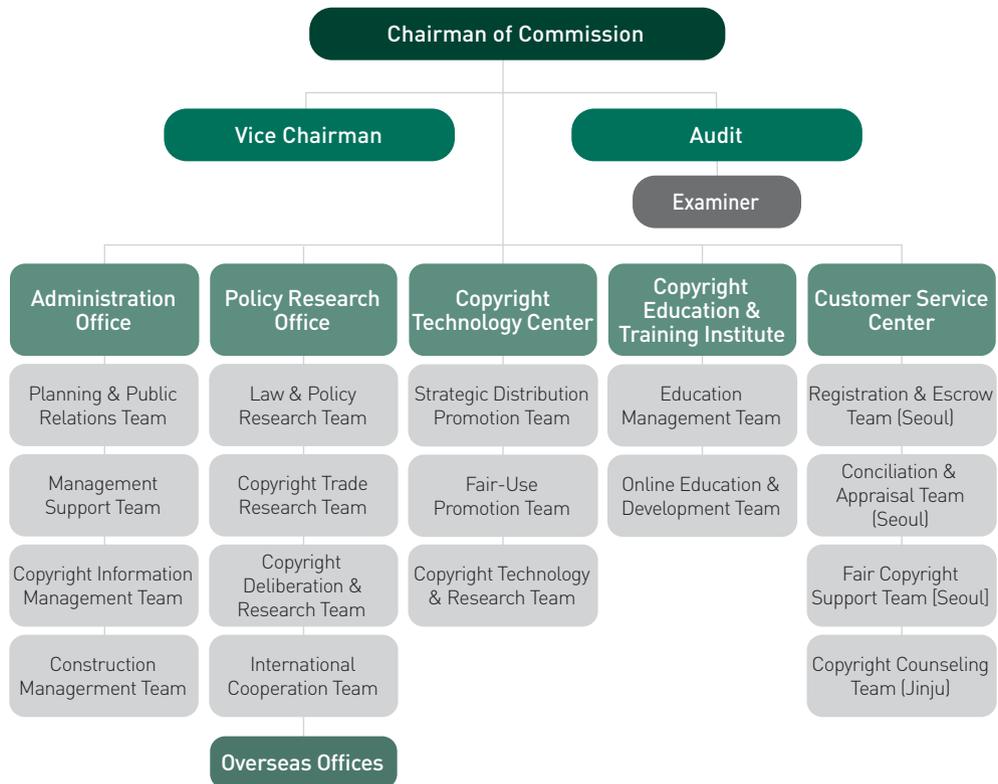
- July 1987 Establishment of the Copyright Commission for Deliberation and Conciliation (formerly "Copyright Commission")
- August 2000 Delegation of additional responsibilities (copyright registration, statutory license, compensation standards determination)
- December 1987 Establishment of The Program 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 2009 Launch of the Korea Copyright Commission by merging the Copyright Commission and the Computer Programs Protection Commission
- June 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)



III.

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: 95
- Basis of establishment: Article 122-2 of the Copyright Act

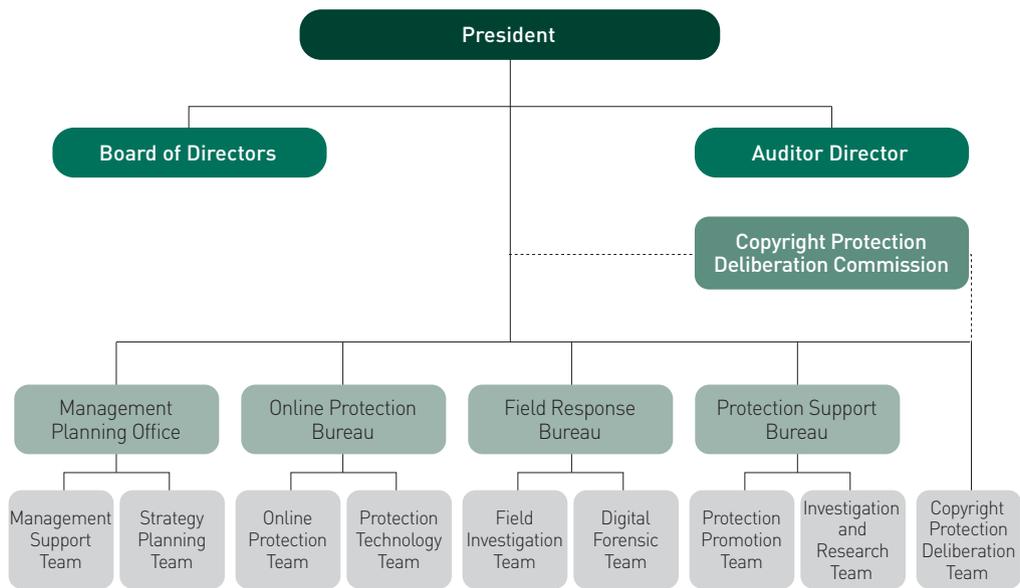
• History

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

2 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 to International Treaties
- IV. Major Legal Cases on Copyright

I.

History of the Copyright Act of Korea

Since its enactment in 1957, the Copyright Act of Korea has undergone amendments 27 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
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

Enactment & Amendments	Description	Date of Promulgation
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
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

Enactment & Amendments	Description	Date of Promulgation
24th Amendment	<ul style="list-style-type: none"> - 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	<ul style="list-style-type: none"> - 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	<ul style="list-style-type: none"> - 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
27th Amendment	<ul style="list-style-type: none"> - Change of when a compensation distribution group can use undistributed compensation to use for school education, etc. from 3 years to 5 years after announcement of compensation distribution - Amendment of the relevant provision to accumulate a certain percentage of undistributed compensation and allow the compensation to be paid to a person holding a right to compensation later if the information on him/her is verified 	October 16, 2018

II.

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.

III.

International Trade Activities and Status of Membership to International Treaties

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

As of December 2018, 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 2018)

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 September 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

Phase	Country	Status	Significance
FTAs in effect (15 countries)	India	Negotiations were launched in March 2006; FTA was signed in August 2009; FTA went into effect in January 2010	BRICS member; Mega market
	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 The ratification agreement on the revised protocol passed the National Assembly in December 2018.	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	Negotiations were launched in April 2010; FTA was initialed in March 2012; FTA was signed in August 2012 FTA went into effect in May 2013. The trade in service agreement and the investment agreement went into effect in August 2018.	Springboard for entry in Europe and Central Asia
	Australia	Negotiations were launched in May 2009; FTA was signed in April 2014. FTA was initialed 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

Phase	Country	Status	Significance
FTAs in effect (15 countries)	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
Signatures settled (1 country)	Central America (5 countries)	Negotiations were launched in September 2015. Substantial agreement was announced in November 2016. Korea-China-U.S. FTA was officially signed in February 2018. The National Assembly was reported in May 2018. ※ Five countries: Panama, Costa Rica, Honduras, El Salvador, and Nicaragua	Advancement into new markets in Central America
FTAs under negotiation (10 cases)	Korea-China-Japan	Launch of negotiations was announced in November 2012. Negotiations were launched in March 2013 (the first negotiation was held). 14 official negotiations and 5 working-level negotiations were held until December 2018.	Preparation of the basis for Northeast Asian economic integration
	RCEP (16 countries)	Negotiations were launched in May 2013 (the first negotiation was held). 24 official negotiations were held until December 2018. ※ 16 countries: Korea, Japan, China, India, Australia, New Zealand, ASEAN (10 countries)	Contribution to East Asian economic integration
	Israel	Negotiations were launched in June 2016 (the first negotiation was held). 6 negotiations were held until December 2018.	Model of creative economy
	Ecuador SECA	Negotiations were launched in January 2016 (the first negotiation was held). By December 2016, a total of five official negotiations were held.	Country rich in natural resources and springboard for entry into Latin America
	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. The 1st negotiation was held in September 2018. ※ MERCOSUR: Argentina, Brazil, Paraguay, Uruguay (proceeded with 4 countries excluding Venezuela whose qualification has been suspended by 3 members)	The largest market in South America

Phase	Country	Status	Significance
FTAs under negotiation (10 cases)	Indonesia CEPA	A public hearing was held in November 2011. 7 negotiations were held until February 2014.	The key country for the new southbound policy (the 4th most populous country in the world)
	Additional liberalization in Korea-ASEAN FTA	The 16th Implementation Committee was held in August 2017.	Expansion of trade and reflection of the commercial environment
	Upgrade of Korea-India CEPA	7 negotiations for improvement were held until December 2018.	Improvement of the concession of major export items and the standard of the country of origin for trade expansion
	Upgrade of the Korea-Chile FTA	Launch of negotiations to upgrade was announced in November 2016. The 1st negotiation for improvement was held in November 2018.	Changes in the trade environment were reflected.
	Follow-up negotiation for service-investment in Korea-China FTA	2 follow-up negotiations for service-investment were held until December 2018.	No. 1 service exporting country of Korea
Negotiations resumed and conditions created (Three 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)
	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. At two meetings held in 2018, discussions on the treaty for protection of broadcasting business operators were intensified and it was agreed to conduct studies on legal systems and policies on limitations and exceptions of various countries in the world.

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 2018.

In March 2018, WIPO's small area workshop was held in Seoul with the participation of persons involved in policies and the academic circles of copyright in Korea. At this workshop, four Northeast Asia countries including Korea, Russia, Mongolia and China shared knowledge and views related to the latest copyright issues and trends and enhanced their degree of understanding. They especially discussed copyright issues related to the Korean music industry and had time to talk about the Beijing Treaty regarding improvement of protection of owners of neighboring copyright. They also established a foothold to promote international discourse on copyright protection. In May 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 copyright contents overseas while training professional personnel in the field of international copyright protection and enforcement including judges-prosecutors, administrative public officials, etc., and strengthening Korea's 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

International Treaties and Conventions	Description	Year of Conclusion	Date of Accession
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 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

IV.

Major Legal Cases on Copyright

1 Decision [Gong2019Sang, 74]

[1] The intent that when attachment takes effect is not prescribed separately when the National Tax Collection Act prescribes attachment of the intangible property rights, etc. in Article 7

[2] Whether or not registration is a requisite for counteraction regarding restriction on transfer or disposal of an author's property rights under the Copyright Law (positive) and the method to decide which one takes priority when an author's property rights are transferred or attached by a government office for taxation

2 Supreme Court January 24, 2018 Sentenced 2017Du18230 Decision [Gong2018Sang, 545]

[1] Whether or not the meaning of 'reproduction-distribution' among the definitions of 'publication' means 'an act of reproducing and distributing' (positive)



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 Technology

I.

Responses to and Crackdowns on Copyright Infringements

1 Overview of Copyright Protection

The government pursues various activities for ‘thorough protection from copyright infringement’ as a reliable supporter of creative activities with the goal of “creation of a copyright ecosystem promoting balance and coexistence.” Moreover, it reinforced the responsiveness to infringements through advanced prevention activities for infringement and public-private cooperation through the Korea Copyright Protection Agency, which is an organization specialized in copyright protection. And furthermore, it established a foothold to create a customized response system according to changes in infringement types. As there are more cases where overseas sites are opened and illegal reproductions distributed due to reinforced crackdowns on domestic copyright infringement sites, especially for online distribution of illegal reproductions — and overseas sites are used as the main routes for distribution of illegal reproductions including copyright infringement through overseas sites regardless of areas such as Webtoons, broadcastings, movies, etc. — the government announced ‘measures to prevent copyright infringement through overseas sites’ in May 2018. This was carried out in collaboration among the authorities involved such as the Ministry of Culture, Sports and Tourism, Korea Communications Commission, and the National Police Agency and they took appropriate measures, planned investigation of overseas sites, blocked access and launched copyright protection campaigns, to stop the distribution of illegal reproductions and expand

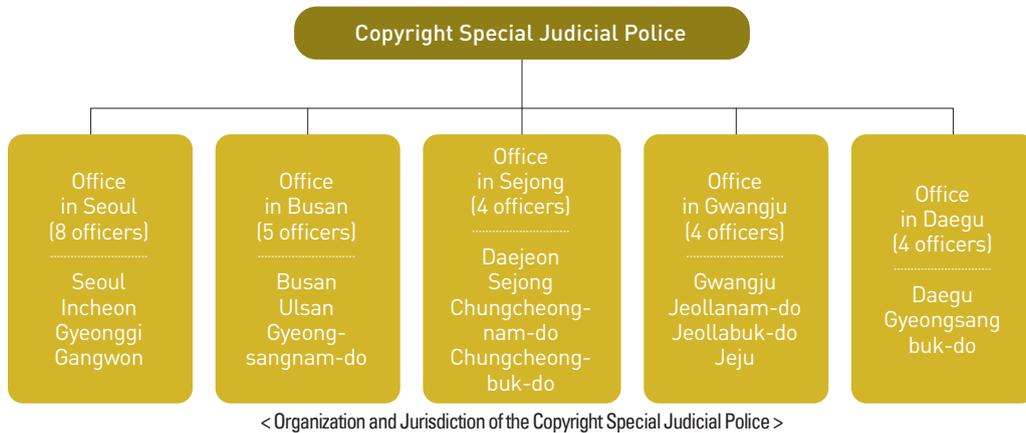
enforcement by the legal authorities.

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.



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, 536 cases in 2017 and 671 cases in 2018.

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.

The Korea Copyright Protection Agency promoted a total of 512 forensic inspections on digital copyright infringement in 2018. As the demands for requests for copyright protection by persons possessing rights to a cartoon including infringement on Webtoon are rapidly increasing, it conducted planned investigations on illegal cartoon-sharing sites with the Ministry of Culture, Sports and Tourism

and blocked 11 sites and arrested five site operators. It tried to interrupt encroachment of legal markets by massificating overseas copyright infringement sites by conducting planned investigation on overseas Torrent sites which were blind spots of copyright investigation. Furthermore, it expanded a forensics assistance system to protect copyright by arresting sites' operators of 'Night Rabbit' and 'Torrent Kim' by conducting planned investigations in collaboration with the National Police Agency (nine agencies). It also conducted forensic inspections on copyright infringement for 70 accounts that habitually uploaded SW crack versions and non-partnered illegal reproductions on Webhard to prevent copyright infringement on diverse distribution routes by improving the illegal SW eradication effect and encouraging the use of genuine contents.

In 2018, the Korea Copyright Protection Agency created a better environment for the protection of copyrights of legal works by continuously tracking, managing and taking action against the first distributors of an illegal reproduction on Torrent. It also improved the efficacy of forensics on digital copyright infringement by automating collection of evidential materials required for investigation such as the information on an uploader.

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 its 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 2,800 public institutions and carried out site inspections of 274 institutions in 2018.

Besides, it offers education for people dealing with software copyright to improve the ability to manage SW autonomously in the public sector. In 2018, 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 2,118 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 and My PC Font Inspector at no cost so as to support SW management in the private sector and prevent SW copyright infringement. 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 Rights 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

As the copyright distribution-use environment is changing rapidly due to the recent development of digital technology, new types of contents and distribution platforms are emerging. Accordingly, the method of distributing illegal reproductions has also become more complex and diversified. Therefore, the copyright special judicial police have been conducting systematic investigations on the online distribution of illegal reproductions on Webhard, Torrent and streaming link sites according to newly emerging types of copyright infringement. As acts of copyright infringement distributing illegal reproductions online incur more serious damages caused by overseas sites operated on servers abroad to avoid domestic crackdowns in 2018, there has been a significant increase in damage reports or protection requests by persons who hold copyrights related to Webtoons, broadcastings, etc.. and media reports regarding damages.

For this reason, the government announced in May 2018 'measures to prevent copyright infringement through overseas sites including Webtoons, etc.' with the authorities involved such as the Ministry of Culture, Sports and Tourism, Korea Communications Commission and the National

Police Agency. As part of these efforts, the copyright special judicial police of the Ministry of Culture, Sports and Tourism and the National Police Agency jointly conducted planned investigations on illegal overseas sites. As a result, they blocked 25 sites and arrested operators of 13 sites. They specifically arrested operators of 'Night Rabbit (Webtoon)', 'Torrent Kim (Torrent)', and Marumaru (cartoon)', which are the largest illegal sites for each genre and also progressed with the copyright protection campaign with Webtoon artists to improve copyright awareness.

5) Online/offline copyright infringement responses

The Korea Copyright Protection Agency built 'copyright infringement responding all-source situation room' (hereinafter 'all-source situation room') in 2018. The all-source situation room is a centralized copyright protection foothold that complexly manages information on copyright infringement by controlling an illegal reproduction detection system and supports real-time observation and emergency response to infringements.

The all-source situation room has a function that automatically collects copyright information everyday from public data²⁾ and provides information on emergency response copyright works³⁾ (killer contents) to an illegal reproduction tracking and managing system and a home-monitoring worker. It also has a function that verifies copyright infringement information collected through the system and manpower and notifies a relevant copyright holder in case of infringement of emergency response copyright work. Furthermore, it operates an emergency response system that can support

2) Law on provision of public data and activation of its use

Article 1 (Purpose) To secure people's right to use public data and contribute to improvement of life quality and development of national economy through private use of public data by stipulating matters related to provision of data possessed and managed by public institutions and activation of its use

Article 2 (Definition) 2. "Public data" means optically or electronically processed data or information such as data base and digitalized files that public institutions create or acquire and manage for the purpose provided in laws, etc.

Article 3 (Basic principle) ① Public institutions shall try that anyone can use public data conveniently and take necessary measures necessary for universal expansion of rights to use.

3) 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.

investigation on copyright infringement immediately according to a situation by managing accounts of habitual infringers of each area including music, movie, broadcasting, cartoon, publication, game and SW in real-time.



Movie emergency response copyright work protection system

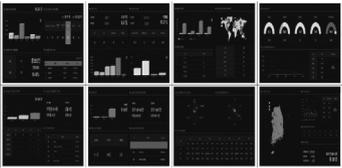
Management of habitual infringing accounts by genre

< Screen of the dashboard of the all-source situation room >

By establishing and operating the all-source situation room, the number of initial detection of movie emergency response copyright works in 2008 increased by 66%, from 189 cases in 2017 to 314 cases in 2018 and participation of domestic and overseas private groups in the emergency response system was also expanded. Korean Film Producers Association, Korea Animation Producers Association, Korea Film Distribution Association and Motion Picture Association of America receive infringement information on cases of initial online detection from the all-source situation room to protect the rights and interests of members and this helped the public-private cooperation system such as exchange of copyright issues and information expand.

In the future, the all-source situation room is planning to maintain the quick response system that copyright holders feel by expanding the copyright protection system using public data to areas besides movie and applying RPA (Robotic Process Automation)⁴⁾ technology.

4) 'RPA' means a solution that automates simple tasks, which people should process repetitively, using robot software. It is an automation technology which is an entry level of AI. It carries out one-step more complex commands than simple programming.

Copyright Infringement Response All-Source Situation Room		
Stage 1 (~2017)	Stage 2 (~2018)	Stage 2 (2019~)
		
Development of online infringement responding control system	Creation of a space to operate facilities · equipment System advancement and test operation	Management of information on site response-prevention activities Expansion of subjects for protection of copyright using public data
Integrated management of infringement information connected with the system Collection of public data connected copyright works DB Information on the first exposure of emergency response copyright works	Provision of the foothold for operation of the all-source situation room Connection with the crackdown statistical system Expansion of the subjects connected with with public data	Comprehensive management of real-time site response (collection verification, information for each crackdown stage, etc.) Open of the public customized copyright protection statistics

< Plan by year to establish the copyright infringement response all-source situation room >

The Korea Copyright Protection Agency recommends corrective measures⁵⁾ to OSPs after deliberation by the copyright protection deliberation commission after monitoring illegal reproductions online under Article 133-3 of the Copyright Law. The number of recommendations for corrective measures by monitoring online illegal reproductions in 2018 is 571,416 cases, increased by approximately 3.0% compared to the previous year. When looking at the details of the total number of recommendations for corrective measures, there are 294,934 warnings, 276,230 deletion · transmission suspensions and 252 account suspensions.

5) 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

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.

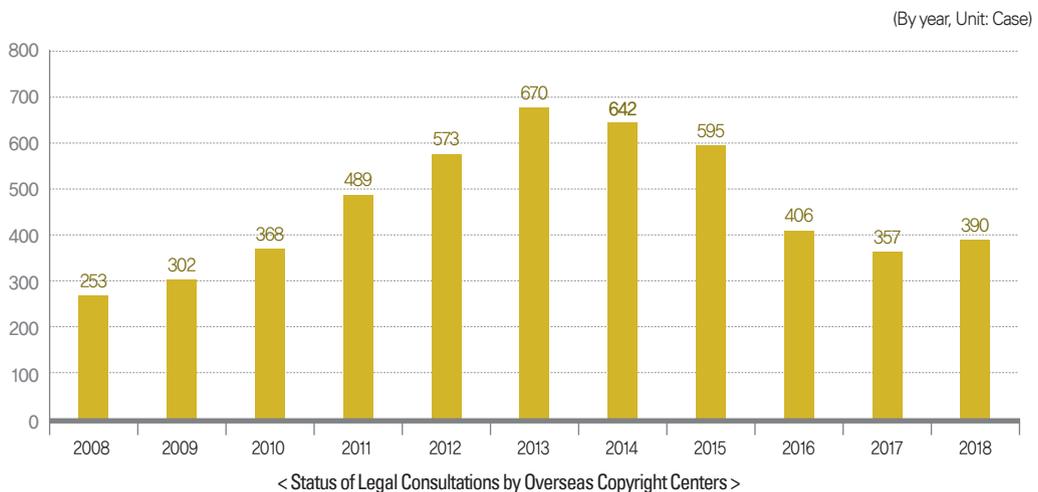
The Korea Copyright Protection Agency has been operating Copyright OK since 2017 to expand specialization and appointment of a project that had been operated since 2009 to implement a clean site, an online legal site, and the offline authentic contents seller certification project which was promoted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

Through these efforts, a total of 360 companies, including 29 online and 331 offline, were appointed in 2018. As for the accumulative records at the end of December 2018, there are a total of 1,329 companies appointed as Copyright OK, comprising 213 online sites and 1,116 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. In addition, the Korea Copyright Protection Agency is actively trying to create a friendly environment for copyright protection and local advancement of our cultural contents by expanding exchange and cooperation with local governments and major competent authorities.



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

The office in Beijing, China, is performing a certification job of verifying information related to copyright of or permission to use various cinematographic works and musical literary works including Korean movies, dramas and animations since it was recognized by the National Copyright Administration of China as 'a foreign certification body⁶⁾', which performs a job of verifying information on Korean copyrights 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 copyright infringement is also used as proof to verify that the person is a holder for crackdown and administration punishment or while litigating.

The office in Beijing makes rapid legal actions and safe copyright transaction contract possible by certifying copyright rights and offers a big help for Korean contents industry's advancement into China, protection of rights and invigoration of contracts by simplifying the procedure for video and music contents to advance into China.

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

6) 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.

have been promoted every year. The Korea-China Copyright Form (September), which was the 14th forum in 2018, and the Korea-Japan Copyright Forum (December), which was the 10th forum in 2018, 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 copyright forums and seminars with many countries including Korea-Thailand in May 2018, followed by Korea-Philippine in August and Korea-Vietnam in October.

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-MCSTKCOPA 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 2018, “Overseas Copyright Information Plus” provided information on 232 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 nine newsletters in 2018, providing a wide range of information on the latest trends in copyright and areas of concern by country.

II.

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 4,028,357 persons were educated online and offline under the programs from 2009 to 2018. 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 308 classes belonging to education offices of 16 cities and provinces around the country operated in 2018.

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

Classification		2006 ~2011	2012	2013	2014	2015	2016	2017	2018	Total
No. of Classes		533	100	193	195	294	283	290	308	2,196
No. of individuals educated	Students	25,754	6,997	8,996	8,790	12,762	11,558	10,890	11,079	96,826
	Teachers	470	74	148	195	294	283	290	308	2,062

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 ~2011	2012	2013	2014	2015	2016	2017	2018	Total
No. of individuals educated	637,368	354,868	354,299	376,330	393,063	396,460	416,027	392,626	3,321,041
No. of Education Sessions	5,185	3,016	7,981	8,314	8,940	10,418	10,636	11,207	65,697

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. .

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 11,249 youths completed the course until 2018 since the online copyright education for the youth was started in June 2011.

Furthermore, it strengthens convenience of learners by improving accessibility so that anyone can use if he or she is a user of Remote Copyright Academy, which is a commission's website. It also uploads the video form (1 type) of course and posts it on the commission's YouTube so that teachers and school parents can use it usefully as education materials.

(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 245 sessions targeting 12,777 individuals were conducted in 2018.

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

Classification	2008 ~2010	2012	2013	2014	2015	2016	2017	2018	Total
No. of individuals educated	76,578	18,844	16,951	18,292	14,855	18,937	13,347	12,777	190,581
No. of Education Sessions	1,181	358	371	313	274	354	300	245	3,396

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 1,962 individuals were educated in 47 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. 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

A project to launch general education courses on copyright at universities has been operated since 2013 to instill correct awareness of copyright in university students, as copyrights are frequently infringed at universities by students copying theses and reports, illegally reproducing text books, etc. This project was promoted using undistributed compensation of Korea Reproduction and Transmission Rights Association. It was launched in an attempt to contribute to the development of the copyright environment by returning the share of existing creators to future creators. With this support project, a total of 8,750 students were taking these classes at 21 universities as of 2017. This project was ended after the 1st semester of 2017.

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 2018, five universities managed a total of 26 courses.

Efforts have been exerted to allow each university’s results to be exchanged and shared by aiming at sustainable modeling and modularization considering the potential ripple effects on other universities and through workshops hosted by managing universities.

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 24,795 individuals completed the courses from 2010 to 2018.

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. It helps to create clean copyright culture as school parents acquire knowledge on copyright. An accumulative total of 1,349 parents completed the program as of 2018 since the online copyright education for school parents has started in June 2011.

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

Education pertaining to suspensions of prosecution conditional upon the receipt of copyright education refers to a system where a prosecutor of the competent Public Prosecutors' Office provides minor copyright infringers with an opportunity for copyright education and suspends the indictment of persons who complete the education. As of 2018, a total of 633 persons requested to receive education and 702 persons completed education at local education held a total of 36 times.

The decrease in the number of persons who requested education pertaining to suspensions of prosecution conditional upon the receipt of copyright education can be assessed as copyright education held so far takes effect. It means that copyright awareness has been improved due to continuous copyright education and promotion and furthermore, mature copyright culture is also expanding.

Meanwhile, a complaint rejection system filed against youths was temporarily operated for a year from March 1, 2009 to February 28, 2010, whereby, if the youth involved is a first-time offender with a mild infringement, the complaint lodged against him or her is withdrawn without investigation. The system was deemed effective, so since then it was extended on a yearly basis and has been extended and operated for an indefinite period with effect from March 1, 2018.

< Status of the "Education pertaining to Suspensions of Prosecution Conditional upon the Receipt of Copyright Education" Operation by Year >

(Unit: Person)

Classification		2008 ~2011	2012	2013	2014	2015	2016	2017	2018	Total
Classification	Adults	16,361	3,020	2,695	2,671	3,022	1,376	924	631	30,700
	Minors	640	103	50	34	23	22	27	2	901
	Subtotal	17,001	3,123	2,745	2,705	3,045	1,398	961	633	31,601
No. of Individuals Educated	Adults	13,470	2,760	2,395	2,442	2,343	1,979	933	692	27,014
	Minors	604	96	31	19	23	26	30	10	839
	Subtotal	14,074	2,856	2,426	2,461	2,366	2,005	963	702	27,853

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 2018, 518 individuals completed the nine courses offered in 21 sessions: Copyright Comprehensive Intensive Course; General Introduction to Copyright; Understanding Copyright System; Copyright with Cases; Practice with Cases by Area and Copyright contract Practice; Understanding SW License; Plagiarism and Copyright; Copyright Dispute Practice (1); and Copyright Dispute Practice (2).

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

Classification	2015	2016	2017	2018	Total
No. of Individuals Completing the Program	214 (Held 10 times)	411 (Held 20 times)	405 (Held 20 times)	518 (Held 21 times)	1,548 (Held 71 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 85,356 teachers completed the course as of 2018.

< Status of Completion of Distance Teachers Training >

(Unit: Person)

Classification	2008 ~2011	2012	2013	2014	2015	2016	2017	2018	Total
No. of teachers educated	19,866	13,813	7,426	10,848	9,267	10,473	8,648	5,015	85,356

(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. Education for workers in the field developed contents as the customized courses for various industries and subjects including export industry, founders, library, broadcasting, games, software, character and design, mobile, cartoons (webtoons), publication, and teenagers and senior creators and is operating a total of 16 education courses. 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; 22,790 in 2017; and 28,771 in 2018.

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) Copyright Industrial Site Service

‘The Copyright Industrial Site Service’ provides copyright service that a company needs by having a copyright expert visit an individual small and medium-sized enterprise in person by connecting a copyright expert and an individual enterprise 1:1. This provides service that enterprises actually want such as legal consultations, contract review and consulting by working-level experts in the industrial field, including copyright education and counsels.

This service is provided free of charge. The “Copyright Service Support Body” is composed of 100 experts in each field including lawyers, professors, patent attorneys and working-level experts to provide professional service. Furthermore, cooperation with the Ministry of SMEs and Startups (Korea Institute of Startup & entrepreneurship Development, Korea SMEs and Startups Agency), the Korean Intellectual Property Office (Korea Invention Promotion Association, Korea Institute of Patent Information), Rural Development Administration (Foundation of Agri. Tech. Commercialization & Transfer) and regional SMEs support and promotion institutions nationwide so that more one man businesses and SMES can use this service.

(2) Regional Copyright Service Centers

To expand support for copyright service based on the Seoul metropolitan area nationwide, Regional Copyright Service Centers were established at SME promotion and support institutions of nine major cities and regions (Gangwon, Gyeonggi, Gyeongbuk, Daegu, Daejeon, Busan, Jeonnam, Jeonbuk

and Chungbuk) as of 2018 since 2014 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 enterprises (SMEs) by providing copyright education and consultation, expert mentoring connecting a successful company and a preparing company and support for commercialization of copyright to resident companies and supporting companies by considering the characteristics of the mainly promoted contents industry. Furthermore, it is contributing to expansion of the proper use of SW by implementing consultations related to SW license management as an SW asset management consultant visits a regional company in person.

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 promotion to expand brand Bandeut(c). The copyright promotion videos are produced using the campaign brand since 2016. Especially, the video produced in 2018 is a parody video of movie ‘Ttazza’. It was produced using a message leading clean use of copyrighted works and the ‘thumb up’ gesture that can easily participate in and spread the campaign. Videos made like this have been transmitted via the Smart Media Representative (SMR) platform and IPTV since September 2017.



< Bandeut© Campaign Promotional Videos >

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

In October 2018, the Webtoon that guides the meaning of the Bandeut© copyright campaign and how to use copyrighted works correctly was produced. It was published serially on ‘Naver Webtoon,’ the largest Webtoon platform in Korea. The Webtoon, ‘Support you with the clean use’ contains copyright-related stories that the author Penguin and the author Park Woong experienced while creating Webtoon. It was well-received by Webtoon readers. ‘Bandeut© brand’s Webtoon was published for eight weeks and recorded 180 million views, significantly exceeding views of other brands’ Webtoons.

Furthermore, 40 university students who were interested in production and copyrights of video contents were selected as Bandeut© copyright supporters to promote a culture of clean use of copyrighted works to people. One hundred copyright promotion videos were produced using university students’ original ideas and plans. These videos were shared on YouTube and SNS channels (Facebook, YouTube, etc.) of the Korea Copyright Commission and encouraged the creation of a clean copyright culture.

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 2018, the new contents for the

commission's information newsletter (copyright trends, news of overseas centers, copyright culture, etc.) in Facebook and the blog channel were produced. In addition, a joint campaign cooperated with a copyright-related group was operated through Facebook and the information on how to use copyright works correctly was provided by creating an one-cut image using copyright materials provided by each group every month.

Moreover, 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), 21st Bucheon International Comics Festival (August 15~19), Jinju Namgang Yudeung Festival (October 1~14), 2018 KMPF (October 26), and 2018 Character Playground (October 4~6). In addition, the campaign, "Thumb Up Week," for creators and users was managed every month (for creators and for users) to carry out promotion to make a clean copyright culture.Ω

2) Copyright-related Contests

(1) The 13th 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.

At the 13th Research Paper Contest of 2018, teams composed of 2~5 persons participated with free topics related to copyright and expenses to conduct research and expert mentoring service were supported to increase the completeness of research papers.

Research papers covering various topics were submitted including a study on the copyright ability of pornography, a study on the block chain based sound source copyright work service model plan,

and demonstration of the legal position and creativity of direction. ‘The study on interoperability and the plan for legal protection of copyright’ by Lee Hyung-gyu and Choi Seon-woong, who are students of the Department of Law of Seoul National University, was selected as a grand prize winner. In addition to the grand prize, a total of 7 prizes were awarded, one first prize, two second prizes and three honorable mentions. Winners received certificates of reward and scholarships.

(2) The 14th 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 2,149 entries were submitted in the 14th writing contest in 2018. An essay titled “The Life Changed by Copyright Infringement” written by Lee Do-eun Park Seong-eun from Songyang Elementary 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. Furthermore, the award for excellent guidance teacher by categories of elementary, middle and high schools was newly made by jointly supervising with Korea Education & Research Information Service.

(3) Publication of Quarterly and Monthly Magazines Copyright Culture

A. Publication of Quarterly Copyright Magazine

Quarterly Copyright, which is the most prestigious academic journal 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 32 years, it has played a significant role in the development of copyright by publishing numerous excellent papers on copyright.

The Quarterly Copyright published 27 papers, out of 42 papers submitted, in 2018. These papers contributed toward accurately delivering the copyright research trends and related information. It also recognized for specialty and originality of the academic journal as it maintains the qualification as a registered academic journal by obtaining an excellent grade at continuous assessment of an academic journal. 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 292 issues were published until 2018. 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. It has been trying to provide varied information by covering copyright issues in everyday life affecting general users such as copyright issues of creators having troubles due to standard practices of unfair transaction in the contents industry, games including cheering songs of professional baseball and fonts, in ‘Special Feature’ of the first and second half of 2018.

Furthermore, it tried to improve accessibility of readers and convenience of searching and quoting by operating and improving the web service (E-book, webzine, newsletter, the commission’s official blog) in addition to the publication of booklets. 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 solve problems 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. And steady efforts to provide copyright remote education service of a good quality have been exerted by receiving a commendation of merit for lifelong learning account (the deputy Prime Minister and Minister of Education) and a commendation of merit for copyright remote education (the deputy Prime Minister and Minister of Education) and acquiring a grade of 'Excellent' at the assessment of an institution operating a remote education training institute.

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.

III.

Copyright 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 2018, advancement of copyright technology converged with artificial intelligence and big data technology, which are core technologies of the 4th industrial revolution, and development of core and service technology (8 continuous tasks, 2 new tasks and 2 commercialization tasks) have been promoted to protect the copyrights of next-generation contents (360 degree videos, etc.).

< R&D Projects Undertaken in 2018 >

Classification	R&D Project Title	2018 Budget (unit: 100 million won)	Project Period
Copyright Technology Development	Development of the framework for copyright technology with optimized resource efficacy based on software for mobile and IoT devices	5	3yrs (2016~2018)
	Development of identification technology of Webtoon copyright works and overseas remote monitoring server management technology	5.5	3yrs (2016~2018)
	Development of technology to secure distribution activation of open source SW in the open source SW license protecting environment	7	3yrs (2016~2018)
	Deep learning digital watermarking technology to protect the copyrights of varied contents	2	3yrs (2017~2019)
	Development of creation supporting technology customized for image works in public domain based on intelligence information	4.5	3yrs (2017~2019)
	Development of technology for extraction and classification of object-based published education copyright works	4.5	3yrs (2017~2019)
	Big data smart device application crawling and application embedding font copyright work monitoring system	3	2yrs (2017~2018)
	Development of block chain based digital contents DRM application technology	3	2yrs (2017~2018)
Development of technology that identify the real name of an anonymous network to protect a copyright	3	3yrs (2018~2020)	

Classification	R&D Project Title	2018 Budget (unit: 100 million won)	Project Period
Copyright Technology Development	Development and standardization of DRM technology supporting the real-time use of EPUB3-based large e-books	3	3yrs (2018~2020)
	Development of intelligent micro identification technology to monitor music and videos	15	3yrs (2018~2020)
	Development of intelligent collection and analysis technology to protect the copyrights of Korean Wave contents	3	3yrs (2018~2020)
	Development of realistic contents DRM technology that can be streamed in real-time	4.5	3yrs (2018~2020)
	Development of technology recognizing realistic 360 degree video copyright works and profit model for selective copyright protection mechanism	4.5	3yrs (2018~2020)
	Block chain based copyright work protection and sound source service distribution platform	0.25	1yr (2018)
	Plan for a next-generation open-type music distribution and calculation platform	0.25	1yr (2018)
Support for Technology Commercialization	Development of technology detecting forgery and falsification and illegal distribution of smartphone applications using a dynamic verification module based on software feature information	1	1yr (2018)
	Establishment and commercialization of an overseas illegal video streaming site automatic monitoring system	1	1yr (2018)
Project Planning, Evaluation, and Management	Plan, selection evaluation and performance management of a R&D task	2.95	1yr (2018)
Total	10 cases	72.95	

With major results of 57 patent applications and patent registration in 2018, the quantitative status of patents created through R&D showed the highest figure in the last 5 years. On the other hand, the patent qualitative index (SMART) of domestic and overseas patent registrations created in 2018 was 5.12, being investigated to fall slightly short of the target value (5.55).

< Performance of Copyright Technology R&D Patent and Technology Commercialization for the Past 5 Years >

Classification	Patent (domestic and overseas)			Technology Commercialization
	Patent applications	Patent registrations	Total	
2018	57 cases	30 cases	87 cases	24 cases
2017	46 cases	16 cases	62 cases	18 cases
2016	49 cases	23 cases	72 cases	13 cases
2015	25 cases	24 cases	49 cases	13 cases
2014	34 cases	19 cases	53 cases	7 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 should be applied. 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 82 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 4,945 cases of public feature information database construction for broadcast contents were executed in 2018, of which 1,961 cases were attributed to the MBC and 2,984 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 2018, the technology committee held a regular meeting (March) and a workshop (December). They also held a total of

eight 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 of countries where Korean Wave contents are exported and industries in countries where Korean Wave contents are exported and to promote overseas advancement of related industries in Korea such as copyright technologies and contents through vigorous exchanges and cooperation.

In 2018, international cooperation activities aimed to promote overseas advancement of Korea's copyright technologies were carried out in the form of two operations of a copyright technology exhibition and five business exchange meetings targeting four countries (Thailand, Singapore, Vietnam and China). With these, twenty two MoUs were concluded with overseas companies. In this project, the copyright technology distribution contract with the Vietnamese law firm (PLV, Phan Law Vietnam) was concluded for the first time.



Annual Report
on Copyright in Korea

Facilitation of the Use of Copyrighted Works

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

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

I. Creation of and 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 Rights Management Information Database and the Numbers of ICN Issuance >

(Unit: case)

Classification		2008-2014	2015	2016	2017	2018	Total
Musical Works	Domestic (Existing)	2,930,679	144,640	969,391	327,181	476,634	4,848,525
	Domestic (Accumulated)	457,339	-	-	-	-	457,339
Literary Works		1,183,417	78,820	36,838	62,408	6,110	1,367,593
Photographs		-	-	-	682,343	11,081	693,424
Broadcasting Scripts		37,582	-	28,598	2,036	-	68,216
News Articles		9,248,419	3,606,638	2,947,886	3,005,321	3,692,537	22,500,801
Films		30,601	81	520	409	761	32,372
Broadcasts		20,389	65	-	-	-	20,454
Public		27,943	-	-	-	-	27,943
Visual Arts		6,349	-	-	3,032	11,164	20,545
Total		13,942,718	3,830,244	3,983,233	4,082,730	4,198,287	30,037,212

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

In 2018, a database for a total of 4.19 million items of integrated copyright rights management information was established and issued Integrated Copyright Numbers (ICN). 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 2018, the number of integrated copyright rights management information database entries and ICN issuances reached 30.03 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.
	Pictures	Title, explanation of work, date of a picture taken, shooting place, photographer
	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.
Information on Copyright Holders (Neighboring Rights Holders)	Artistic Works	Subtitle, domestic/ international. classification, main materials, date of creation, date of collection, name of organization possessing the collection, structure and features, etc.
		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, as of 2018, a total of 28 organizations have signed partnership MOUs or provided cooperation by offering information, etc., starting with four organizations in 2007 in the music industry.

The Korea Copyright Commission held cooperation meetings (total of 31 meetings) with competent institutions to collect and provide information on proper management in various fields and identified methods to improve the information connecting procedure and system of Digital Copyright Exchange. As a result, it supports a foothold for the growth of the contents industry by improving the

accessibility of people to copyright works and inspiring creative will.

< 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 (KM CIA)	Musical Works
2013	Korea Business News TV, INet Broadcasting	Broadcasting
2014	Korea Culture Information Service Agency, Korean Society of Composers, Authors and Publishers	Public, Music

(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	2008-2014	2015	2016	2017	2018	Total
No. of Use	16,068	4,384	4,858	5,520	6,529	37,359

※ As for online license contracts in the music sector, only new contracts were included for 2008~2009 and for 2010, the 1st renewal of the contract and for 2011 or later, entirely renewed contracts were 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). In 2018, the pilot service was provided so that agencies and brokers can use the service for license contracts and the number of copyright license contracts reached 6,529 cases mainly in the areas of musical, literary and news works, increasing by 18% compared to the previous year.

< 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 six online music service providers as of 2018, in an effort to support transparent and fair collection of copyright royalties.

< Status of Collection of Six Distributors' Log Information (January 1 ~ December 31, 2018) >

(Unit: 1 million cases)

Distributors	Kakao M	CJ Digital Music	NHN BUGS	GENIE MUSIC	Soribada	YG PLUS	Total
No. of collection cases	52,501	3,538	5,581	14,540	1,518	2,394	80,072

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 2018, the system's performance has been continuously improved by reflecting various opinions of music service providers and enhancing the service through the project for operation of the music log information collection system and improvement of its functions.

(4) Operation of "Find Copyright" Information System

The "Find Copyright" Information System (www.findcopyright.or.kr) provides find copyright service 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 provides the service to support 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 provides 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 and 'statutory license approval application service' in which the use of works is approved after depositing compensation if rights holders or their whereabouts are unidentified so permission to use their works cannot be obtained.

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 11,029,183 works under the trust service from 2012 to 2018.

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 2018, groups that receive compensation for music (Recording Industry Association of Korea and Federation of Korean Music Performers) and the Korea Copyright Commission concluded the MoU on 「Operation of Investigation on Estimated Information of Rights Holders Subject to Undistributed Compensation for Demonstrations and Albums」 and prepared a foundation for joint investigation with a competent institution to resolve cumulative undistributed compensation.

3) Assessment and Outlook

The Digital Copyright Exchange has laid the foundation for systematic collection and management of copyright information in a wide range of 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 to say that the number of participating organizations is still insufficient and the areas of contracts are not sufficiently varied. Therefore, participation of greater numbers of right holders and users 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, as a business platform, 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 kind of code system that can manage and identify contents like ISBN of books we can see often see. It is an identification system selected as a national standard to provide standardized information and support invigoration of distribution of digital contents by granting unique and permanent codes to contents. UCI issues an identifier to identify an individual content and manages meta data of contents. It also plays an important role that makes exchange of information and distribution of contents smooth by providing various information in the identifier conversion process in the digital network environment.

Digital contents that are very much ingrained into our lives such as digital music, e-books and digital

images are gradually subdivided and diversified in terms of types, along with quantitative expansion, and the distribution method and service provision method are also changing more conveniently and variously.

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

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 2018, it conducted promotional activities continuously by visiting institutions with a lot of registrations and institutions with SW research result registration, expanded the operation of the opinion hearing meeting to 3 times targeting customers including individuals and corporate bodies continually since last year and tried to improve customer service by improving inconveniences derived from the meetings. It also improved works by simplifying registration and examination procedures

by hearing customer opinions and especially produced and distributed blog-type guidebooks by copyright work and registration sector so that complicated and difficult online copyright registration procedures can be followed easily.

Improvement of this customer-oriented registration service and active promotion helps the entire commissions to achieve 'Grade S,' the highest grade, with 89.8 points for copyright registration at PCSI, 2.8 points increased compared to the previous year. It reached a total of 44,919 registration in 2018 due to the continuous increase of the number of copyright registrations, approximately 10.6% increase (4,296 cases increased) compared to the previous year. It is evaluated that people used the system more as their awareness of the copyright awareness improves. Registration under Article 53 of the Copyright Law, totaling 39,971 cases, accounts for 89% of annual registration and Article 54 Alteration of a Right and other alteration registrations, 4,948 cases, accounts for 11%.

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 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 321 authentication certificates in 2018 (including cases carried over from the previous year). They were mainly used by contents companies doing business in China and Southeast Asia to apply for certification of a right to conclude a contract. 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

In 2018, 258 copyright works saw the light thanks to the statutory license system. The number of approved copyright works increased at least three-fold (70 cases -> 258 cases) compared to 2017 by reinforcing the promotion of the statutory license system through broadcasting, distributing press releases, holding briefing sessions, and producing comprehensive guidebooks. Regarding types of approved copyright works, there were a lot of applications submitted for statutory licenses for literary and artworks.

< Numbers of Statutory License Cases by Year >

Year	1998~2011	2012	2013	2014	2015	2016	2017	2018	Total
No. of Cases	42	6	2	5	14	136	70	258	533

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.

In 2018, the number of copyright works approved for statutory license recorded the highest number since the system began due to the effects of various promotion reinforcement efforts including broadcasting, distributing press releases, holding briefing sessions and producing

comprehensive guidebooks. It is evaluated that deploying promotional activities for statutory licenses by providing customized promotional services to expand the base for copyright works was effective.

Now, it is the time to pay full attention to substantiality of the operation of the statutory license system by improving the system qualitatively, beyond expanding the system qualitatively. 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 2018, 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 4,670 escrow agreements have been signed. By type, there were 1,635 new agreements, 2,465 renewed agreements, 384 cases of licensee registration, 184 latest version escrow agreements, and two technology verification cases.

< Escrow Agreements by Year >

(Unit: case)

Classification	1999-2011	2012	2013	2014	2015	2016	2017	2018	Total
New Agreements	748	116	163	187	192	185	164	173	1,928
Renewed Agreements	567	212	224	255	273	324	376	396	2,627
Licensee Registration	343	22	37	50	35	23	21	34	565
Latest Version Escrow Agreement	95	21	15	13	21	27	25	12	229
Technology Verification	3	-	2	-	-	-	-	-	5
Subtotal	1,756	371	441	505	521	559	586	615	5,354

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. Furthermore, as the detailed standards of evaluation of contract proposals were revised under the announcement of the standards of technical evaluation of software and the negotiation with the Public Procurement Service, up to three extra points can be given if a company that wants to participate in informatization business of the government and public institutions places escrow or ensure escrow. Especially, the use of the software escrow system is expected to increase continuously since the discount on escrow commissions is applied to start-up, venture and innovative SMEs.

II.

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.

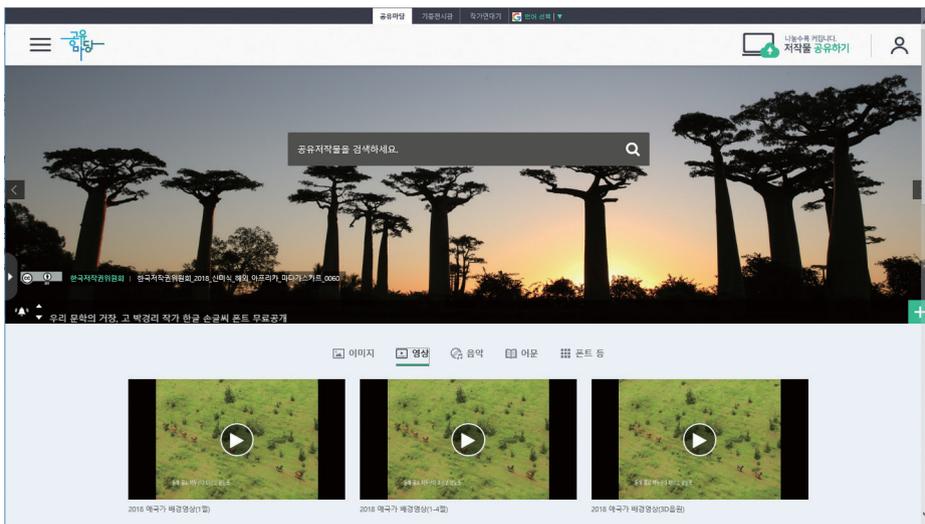
2) Activities and Outcomes

(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 Sharing Plaza (<http://gongu.copyright.or.kr>) so that anyone can use them freely. This year, the business was pursued focusing on the strengthening of

convenience of use so that users can easily find and use public domain works they want. Firstly, it was improved in a way that users can find copyright works they want more easily when searching comprehensively by reinforcing key words and meta data of public domain works. Secondly, the 'Free Font' service was developed and provided on 'Recommended Contents Menu' to improve the accessibility of users to font copyright works. Thirdly, an opportunity to expand the utilization using public domain works by providing the service with various utilization cases using public domain works. Moreover, Sharing Plaza will be improved continuously so as that general users, creators and SMEs can use contents of public domain works more frequently.



< Public Domain Works Portal Site, Sharing Plaza >

Currently provided on Sharing Plaza are a total of 1,259,000 public domain works, including approximately 728,000 works with original copies such as 44,000 literary works, 139,000 artistic works and 536,000 photographic works; 2,000 cinematographic 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 5,880,000 public domain works were used through the service of 'See Original' and 'Download' in 2018. Showing a steady increase every year compared to 150,000 cases in 2007 in which statistics for the number of usage

started means increased use by one-man creators and contents SMEs as resources for creation. This can be evaluated as the outcome of the public domain policies.

(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 have been trying to discover and collect public domain works possessed by the private sector. In 2017, the MoU was concluded with the Educational Broadcasting System and approximately 20,000 not-aired cinematographic and photographic works for documentaries with high utilization in the field of education and private contents industry were collected and serviced. In 2018, a total of 51,000 public domain works, including approximately 5,000 photos during the Korean War with high social, cultural and historical values, approximately 600 sound sources and background music for cafes which re-demonstrate expired classic sound sources as waltz, jazz and Korean classical music versions for modern sense, approximately 44,000 landscape photos by well-known photographers such as Sin Mi-sik and approximately 2,000 illustrations, PPTs and clip arts, were collected and are being serviced.

On the other hand, cases where people are involved in copyright disputes as licenses of free fonts provided at domestic portal sites are not stated clearly are rapidly increasing so Sharing Plaza review, collects and shares the licenses of free fonts that people can use freely. Furthermore, to prevent copyright disputes over free fonts and support various creative activities, the handwriting of Kim Hoon, the author of the novel Namhansanseong, was donated and produced as a font in 2017 and

the handwriting of the late Park Kyoung-ri, the author of the novel 'Land,' was donated and produced as a font in 2018. Two fonts are provided free of charge at Sharing Plaza of the commission and on Software Resource of Naver and included as fonts of Hancom Office (Hangeul and Computer).

In particular, in 2018, the sound source of the national anthem, the music of which was newly edited and recorded using the latest sound equipment, was donated by the Seoul Philharmonic Orchestra and Sejong Center for the Performing Arts and became available for anyone.

Moreover, search convenience was improved by expanding search words of public domain works collected so far, from three to eight on average.

(3) 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 used of expired, donated, public, and CCL-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 phototoons⁷⁾ and motiongraphics⁸⁾ with the intention to reflect the latest trend of copyright work

7) Phototoon: A compound word of 'photo' and 'cartoon,' cartoons made of photos instead of drawings

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

creation and include more diverse stories of public domain works. In 2017, the competition ran the competition in the field of photocalligraphy, mobile New Year's cards and background music/sound effects to increase utilization of public domain works. In 2018, the competition ran the competition for background music and songs re-produced using expired copyright works (sound sources). Apart from this, the competition invited old photos so that people from different generations can share sympathies.

(4) 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.

At a graphic design company, which is the Youth Creation Experience Center of public domain works, teenagers can become book designers and sketch book covers suitable for the topics of books they select and design book covers using various 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. The Youth Creation Experience Center of public domain works invites approximately 40,000 visitors every year, 42,300 visitors in 2016, 38,659 visitors in 2017 and 40,403 visitors in 2018.

3) Assessment and Outlook

Since anyone can become a contents creator with one-man media, collecting and providing high-

quality public domain works that can be used freely to create without worrying about copyright infringement have become more important. In this respect, directly producing and distributing fonts representing a large share of copyright disputes recently or making the national anthem, the donated copyright work, available to anyone by newly editing and re-recording have significant meanings. On the other hand, constant efforts to collect and open public domain works that can be actually used in diverse ways in the creative and industrial field while actively exchanging opinions with companies, organizations and experts with high demand for the use of public domain works will be required in the future.

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	2009-2014	2015	2016	2017	2018	Total
Open Source SW Project Information	2.3 million	1.7 million	1.1 million	-	-	5.1 million
Open Source Software Source Code	140 million	5.3 million	1.5 million	324.7 million	139.4 million	610.9 million

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

To raise awareness of open source software licenses and prepare the foundation for instilling a copyright culture, various education promoting projects for people have been carried out since 2009. Furthermore, in 2015, education to train license experts was differentiated by subject by launching the open source software license education course and publishing text books.

The project in 2018 to improve the awareness of open source software licenses was conducted systematically by subdividing into: Holding international conferences on open source software licenses and seminars inviting overseas experts; Production of leaflets informing open source

software licenses; Establishment of a cooperative system with an open source software related institution; Promotion of online and offline promotions and campaigns for open source software licenses, △open source software license specialized consulting; Education on open source software licenses; and Visiting education for the youth on open source software licenses.

3) Assessment and Outlook

The scale of the domestic open source SW market in 2018⁹⁾ was worth 133.7 billion won, growing 19% compared to the previous year. If it continues growing like this, it is expected to exceed 300 billion won by 2021 and reach 400 billion won by 2022.

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

9) Market Analysis Company (KRG)

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.

3 Facilitation of the Use of Public Copyrighted Works

1) Overview

Various services related to the feeling 4th industrial revolution are available due to large amounts of data and if the amount of this data increases, it can evolve into better service. Global companies such as Google and Amazon are maximizing their sales with customized service by subdividing and expanding consumers' purchase information. The category of valuable data which becomes the basis of the 4th industrial revolution includes copyright works. Korea opens copyright works which are produced or managed by the nation, local autonomous entities and public institutions to people at a full scale since 2012. To expand the open of public domain works, 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 supported all institutions having difficulties to open while supporting the management system diagnosis for 160 institutions, 63 visiting educations and 154 consulting for 160 organizations and conducting 1,795,000 cases of 74 total investigations on copyright works on websites. 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 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 12.49 million public copyrighted works as of the end of 2018. The copyrighted works where the KOGL Type 1 which can be used and modified commercially is applied to 6.1 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 individuals and companies, the Ministry of Culture, Sports and Tourism is conducting a project for re-filming or restoring public copyrighted works that are of low-quality or where the copyright issues are ambiguous. With this project, approximately 35,000 high-quality contents were produced by 2016. In 2017, there were 3,652 cases extended by expanding the business scope based on 3D data with high industrial utilization as it can be printed out on a 3D printer. In 2018, there were 5,420 high-quality photographic works that people wanted re-taken and restored after investigating the demands of private companies and users of public websites. Public domain works expanded like this 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 SMEs and one-person businesses with design consulting and promotion costs. They released products utilizing public copyrighted works by supporting 70 companies (total 73 supports, three growth companies overlapped) by 2018. Accordingly, the Ministry continues to provide political support so that private sectors can create power that can grow continuously such as creating intelligence added values and new employment by using public copyrighted works.

3) Assessments and Outlook

As of the end of 2018, the number of organizations introducing the KOGI system was approximately 819 organizations, increasing by 112 organizations compared to 2017. As the number of openings of public copyrighted works increases continuously, it reached approximately 12.49 million cases. As more than 12 million public copyrighted works were opened 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, the focus should be placed on the improvement of people's awareness of the system so that public domain works opened like this can be used as useful contents by the private and industry suitably for the 4th industrial revolution. In addition, continuous improvement of the website and search service of KOGI should be promoted so that people can use public domain works conveniently and at the same time, viable supports for privates to use public domain works should be continued.

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

1) Overview

Copyright use compensation policy is a system¹⁰⁾ that regulates 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.

10) 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 purposes is five years into its term since it was earnestly implemented in 2014. 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.

The compensation system for use in schools for educational purposes, in the third year since it was first implemented in 2016, has started to distribute compensation provided by offices of education of 17 cities and provinces nationwide based on the inclusive number of students. For this, it selects an investigation company and conducts a survey on the actual condition of the use of copyright works. The survey on the actual condition is conducted online and offline. The online survey conducts a complete enumeration survey on the details of use of copyright works used in 2018 targeting

'e-learning centers' and cyber learning sites individually operated by offices of education of cities and provinces. The offline survey selects sample offices of education to become subjects of survey every year and investigates the details of use of copyright works used within products for use to support classes, used in the applicable year. In 2018, offline surveys were conducted on Seoul, Daejeon, Gangwon and Sejong offices of education.

On the other hand, the standard of compensation for use of copyright works for text books is increasing step-by-step by 2021 to strengthen the rights and interests of creators. In 2018, the standard for the unit price of compensation for text books increased by 30% compared to 2016, and was established by amending the applicable notification.

3) Assessment and Outlook

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 was conducted on a large scale. The survey of Year 1 of Period 2 (2018~2021) on the use of copyrighted works was 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.

Compensation for text books could move toward improvement of the compensation percentage for recipients of compensation and strengthening of rights and interests of creators as the notification of the payment standard was amended. It is planned to raise gradually by 2021 so it is expected that a more reasonable compensation system will be operated in the future.

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.

From 2013, 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 2018, "the music industry development committee" and "the operating committee for establishment of the system monitoring music used in broadcasts," were operated. The music industry development committee, like last year, plays a central role in discussions regarding amendment to the regulations on collection of music source transmission fees. It also prepared a place for debate for people by holding 'a public hearing on the direction for the amendment on the regulation on the collection of the sound source transmission fees.' "The operating committee for establishment of the system monitoring music used in broadcasts" established a separate executive office and is handling practical work.

(1) Music Industry Development Committee

In 2018, a main issue of the entire committees of the music industry development committee was reviewing the amendment on the fee collection regulations of 4 music trust management groups. In this regard, the music industry development committee held 4 open forms on pending issues in the musical industry in 2017, in which the persons concerned in the musical industry discussed. Furthermore, in 2018, it tried to accept various opinions of people from all walks of life by expanding the scope of participation to ordinary people and industry officials that could not participate in the debate at the public hearing for people.

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

In January 2018, 2 operating committees were held to try to conclude a contract with the Korea Music Content Association which was selected as an executive office in August 2017. The contract was revised after accepting opinions of holders of rights (4 music trust management groups), users (terrestrial broadcasters, etc.) and the executive officers to prepare a contract on executive office operation consignment. As the contract between the operating committee and the executive office was completed later, the operating executive office was founded. Since its foundation, it held 5 operating committees and is preparing a proposal request to design a system model and invite

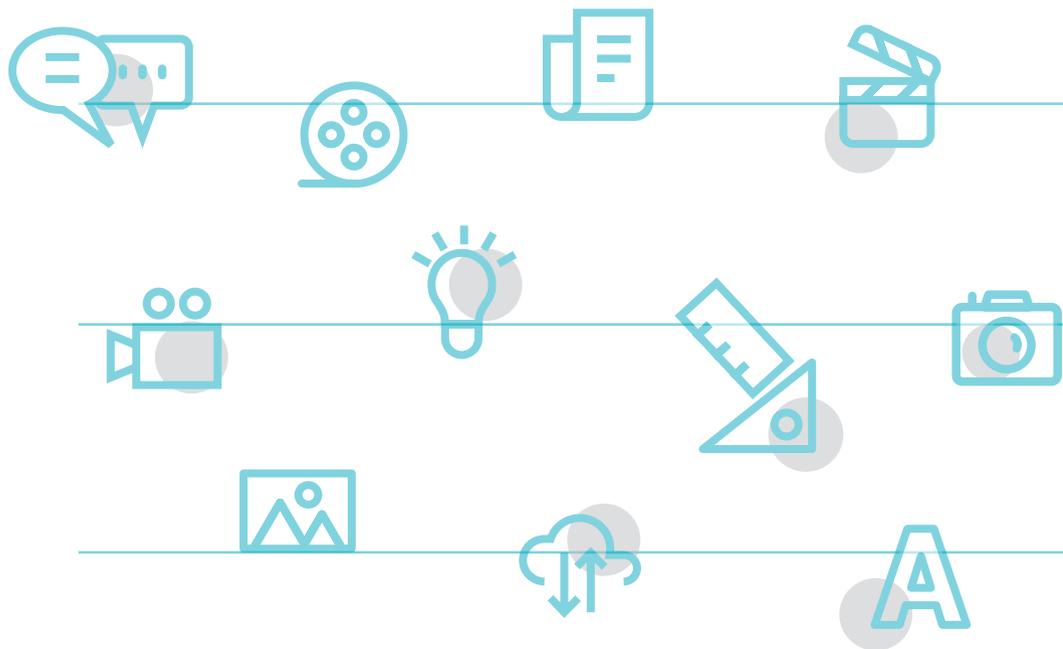
public participation in a project by conducting various discussions to establish a broadcasting music monitoring system.

3) Assessments and Outlook

The music industry development committee has become a regular means of communication among persons concerned in the industry regarding pending issues in the music industry. In 2018, even though sharp conflicts between three key members, rights holders, project operators and consumers could emerge regarding the amendment of the transmission fee collection regulation, a smooth agreement and coexistence could happen by exchanging opinions at the music industry development committee.

Furthermore, misunderstandings that could arise due to the lack of information and explanation about the amendment on the fee collection regulation could be resolved partially by preparing a place of discourse for people by holding a public hearing on the direction of the amendment on sound source transmission fees. Above all, it was meaningful since the persons concerned in the industry and people gathered together and listened to and empathized with each other's opinions. It seems the music industry development committee will play a role of an important meeting body in the musical industry by conducting discussions continuously on issues in the musical industry and securing base data through contracts for research.

The Copyright Coexistence Consultative Council will be operated with the aim of opening 'a place of coexistence,' deriving the autonomy and will to solve problems actively from participants based on trust. For this, it will offer a channel of discussion continuously by identifying various issues in a timely manner related to copyright and selecting these as agendas.





Annual Report
on Copyright in Korea

Organizations Related to Collective Management of Copyright

I. Overview

II. Current Status

I.

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 groups 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)

II.

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, cinematographic, 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, as a member of IAF, strengthened cooperation with international authors' groups to form Ten Principles for Fair Contracts for Authors to prepare fair contracts. In 2017, KOSA diversified mutual cooperation by concluding agreements with JAC, Vietro and COSOMA. In 2018, KOSA is widening the scope of cooperative activities in the international society such as public lending rights, compensation for reproduction for private use, overtaking rights, etc. as a member of IFRRO and CISCA.

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 2018, KOSA had 5,095 members (including 92 groups) and managed 346,088 works. Twelve executives including five 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 2018, KoBPRA had signed MOUs with KBS, MBC, SBS, EBS, OBS and nine regional private broadcasting companies, as well as 60 CATV broadcaster channels and four general programming channels to protect the rights of its members. As of the end of 2018, the KoBPRA has 9,688 members and 19 executive members including board directors 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 1964 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.

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 2018 was 24.7 billion won and is constantly increasing with renewed contracts and new contracts with total programming channels, cable TVs and outsourcing productions.

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 September 2018, it held the '2018 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 2018, KTRWA had an accumulative 3,436 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 10, 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 while compiling and

distributing 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 2018, as many as 45,000 people were trusted and have been processing rights accordingly. To ensure the legitimate use of foreign works, KORRA has signed mutual management agreements with 29 countries including the United States and the United Kingdom. It is expected that right trust and using permission in the relevant field would be conducted 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 manage 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. 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 95 media of 104 companies (as of December 2018). KPF conducts prevention of news copyright infringement, holding news copyright education and conferences, 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 held '2018 News Copyright Conference' to strengthen legal use of news copyrights in the private sector. The conference was participated by 120 institutions and became an opportunity to improve the awareness of using news in the private sector. The KPF is also expanding the operation of "News Copyright Protector" (100 students), the graduate student supporters for news copyright protecting activities. The News Copyright Protector is trying to improve the awareness of news copyright by producing approximately 1,200 SNS contents. In particular, in 2018, the KPF held the news copyright mobile quiz show whose participants increased by 145% compared to the last year. The KPF also reached over 3 million views through the branded contents advertisement, significantly strengthening communications with people about news copyright.

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.

The Movie Distributors Association of Korea (MDAK)¹¹⁾

The Movie Distributors Association of Korea (hereinafter referred to as "MDAK") was established

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

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. However, it is closed now due to operation conditions.

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 prepared 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 also released ‘Cine Hangeul,’ an editor for movie scenarios, for the first time in Korea to increase the convenience when creating scenarios and improve the efficacy in the field of production, with Hancm. KFPA will lead the establishment of the standard format for scenarios of Korean movies by upgrading Cine Hangeul software continuously. In addition, KFPA is engaged in a wide range of projects involving Korea’s film industry, including development of various standard contracts, thereby contributing to both qualitative and quantitative growth of the film industry in Korea.

As of the end of December 2018, KFPA had 81 companies as its members. There are eight executive members, including the 13th 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. Furthermore, the FKMP prepared a foundation for bigger development by introducing a management specialist system in 2012 for the first time as a music copyright collective management body. As a result, almost 39 billion won was collected as of 2018. The FKMP, marking the 30th anniversary of foundation in 2018, has firmly settled as a body representing music performers in Korea.

As of the end of 2018, the FKMP had 20,000 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 neighboring copyright fees, it also conducts various research and investigation projects to promote the status of performers and engages in activities that will protect the interests 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 culture and supports relevant events. Besides, FKMP is trying to support the welfare of music performers by providing the welfare money and solatium to senior members to improve the welfare of music performers. FKMP is also actively supporting events and shows of related groups while continuously maintaining the exchange relationship with arts and

culture groups in Korea.

With music performers going global recently with the growing popularity of the Korean Wave and K-pop, the FKMP is also expanding the scope of its activities to include foreign countries. For this, the FKMP joined the Societies' Council for the Collective Management of Performers' Rights (SCAPR) in May 2010 and is participating in general meetings and seminars every year, seeking to improve its global capabilities, such as understanding the operation process and copyright trend of overseas organizations, 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, Serbia, Belgium, Poland, the Netherlands, the United Kingdom, Canada, Italy, and Spain. Through these efforts, FKMP became a regular member of SCAPR, further raising its international status.

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 2.1 million (as of the end of 2018) 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 2.1 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 2018 has reached 39 billion won and the amount of money distributed to members is exceeding 35 billion won. The number of members has exceeded 20,000, becoming an 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 176.8 billion in 2017, and KRW 203.4 billion in 2018. The numbers of its members and collective management agreement signatories broke through the 30,000 mark and the number of works under its collective management amounts to as many as 358,930.

KOMCA collected copyright royalties worth over KRW 200 billion in 2018 under difficult conditions including an economic recession. Starting from collecting the first copyright royalties worth approximately KRW 500,000 in 1964, copyright royalties exceeded KRW 100 million in 1993, and KRW 100 billion in 2010. Copyright royalties exceeded KRW 200 billion in eight years. Not only did the collected amount increase, but also the distributed amount increased by 2.1% compared to the previous year. Furthermore, the number of cumulative copyright works increased to 18.3% and the number of cumulative members increased to 12.3%.

Looking at the results by item of the 2018 business goals selected by KOMCA, as the number of members and songs managed is steadily increasing, in line with this, the computer system is also being used to carry out an efficiency enhancing project to and automation. For example, the number of online monitoring is expected to increase from the previous 2,000 per year to 10,000 by applying the crawling system, which finds and automatically extracts wanted information only on a website, to

stage performance monitoring.

On the other hand, KOMCA is promoting a project that adds an English subtitle to an original title to smoothly collect royalties for overseas use of songs managed by the Association. By increasing the overseas group matching rate through this, KOMCA is trying to prevent royalties from leaking when songs managed by the Association are used overseas.

KOMCA is also conducting various election campaigns to become a member of CISAC which has been promoted since the previous executive department. For this, KOMCA participated in the 2018 CISAC APC and an international creator seminar held in Jakarta, Indonesia in November 2018. Moreover, it officially announced its advancement in becoming a member of CISAC that it had been aiming for, while contributing to self-reform and the international copyright society for years.

On the other hand, in October 2018, KOMCA held a commemorative event for the 10th anniversary of the mutual management contract with JASRAC, taking the largest proportion among collected royalties for the overseas use of copyright works. At the event, KOMCA and JASRAC shared views and information on the progress of both groups and agreed to future cooperation methods and regular exchanges.

Furthermore, KOMCA is trying to expand collections steadily. In particular, for transmission fees, taking 33% of the entire collected amounts, KRW 11.7 billion was additionally collected in 2018 compared to the previous year. This is the result of the continuous growth of the sound source streaming market and also the increase of the streaming rate and reduction of the discount rate for download. A total of KRW 67 billion was collected. Meanwhile, the total collection of new businesses where performing rights are collected which has been added from November 2018 is being settled. The collection from a total of 87,000 businesses including cafes, bars and fitness centers around the country is under development. KOMCA is expanding the collection gradually using the method of distributing to the branches around the country after selecting subject businesses and classifying information such as permitted areas, addresses and names of businesses using the government's 3.0 data information open system.

Separately, in 2018, KOMCA strengthened welfare policies for senior members and associate members that were relatively excluded from the welfare benefit while maintaining the existing member welfare policies by adding member welfare items to the project goals, digital global and collection expansion. As part of this project, KOMCA remodeled the first basement level of the KOMCA hall as a concert hall with 200 seats for members who experience difficulties in finding concert halls. Anyone can request and use this concert hall freely. KOMCA is also implementing welfare that can offer practical help to authors and contribute to their musical activities and development with a project to support recording studio expenses for associate members. In addition, KOMCA hired a social worker for the first time since the association was founded. The social worker visits musicians in difficult situations in person and offers assistance. With the social worker, KOMCA implements comprehensive management of members and welfare work including consultation and family event management. As a result, the service quality of member welfare was further improved.

In this way, KOMCA is growing along with the changing music market such as the creative environment in which anyone can create music easily, while K-POP gains popularity continuously, focusing on Idol groups.

11 The Recording Industry Association of Korea (RIAK)¹²⁾

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 370,000 songs owned by 2,201 members (including corporations).

¹²⁾The name was changed from the Korean Association of Phonogram Producers to the Recording Industry Association of Korea on April 9, 2013

In addition to collective management of neighboring rights for phonogram producers, RIAK collects and distributes compensation for 3.71 million songs of 5,882 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 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 "Seotaiji, 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 2016~2018 and 'The Chronicle of Stars III Becoming the Star of the World'.

RIAK concluded the MOU with Highway High Shop Cooperative Federation in 2018 and is conducting a campaign to improve the awareness of copyright at High Shop Stores to root out infringements by online illegal sound source distributor including Webhard, Streaming and Torrent and SD 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 ordinary citizens for 6 years. RIAK is putting a lot of effort into activities to protect rights and interests of record producers and improve copyright awareness of the public.

As a part of this, RIAK conducts the clean heart copyright campaign at Dream Concert which is held every year at Seoul World Cup Stadium. Especially, RIAK is trying to improve the copyright awareness of the youth. In 2018, RIAK held '2018 K-POP WAVE SEMINAR for Continuous Development of Korean Wave of K-POP' in and is trying to discover various research subjects with the topic, possible collaboration between the phonographic industry and other industries.

RIAK joined International Federation of Phonographic Industry (IFPI) in July 2014. RIAK also participated in 'Performance Rights Committee' hosted by KFPI and is continuously sharing major copyright-related issues of each country and domestic copyright issues. In particular, RIAK is expanding its scope of work to overseas to improve the rights and interests of record producers in Korea by concluding a mutual management contract with the Netherlands, the U.S., the U.K., and Hong Kong. RIAK will conclude a mutual management contract one by one with a number of countries in Asia and Europe.

12 The Korea Culture Information Service Agency (KCISA)¹³⁾

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. Since the system provides information on the right and use permission of collective copyright works, users can find the information on copyright works they wish to use.

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

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.

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.

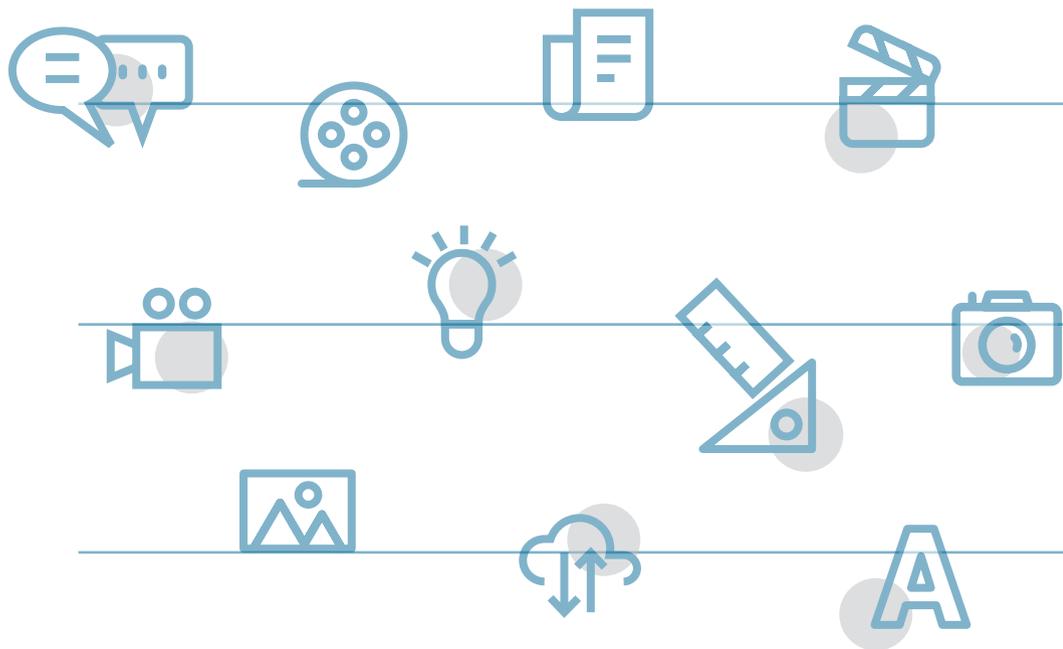
KOSCAP is a music copyright collective management organization established to provide copyright holders with the right to choose that was not guaranteed under the former solitary collective management organization system, as well as to augment the rights of clients that was limited by unfair collective 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. KOSCAP also expanded the introduction of the ‘collective scope selection policy’ with an approval by the Ministry of Culture, Sports and Tourism on November 17 2017. KOSCAP tried to broaden the range of choice of copyright holders by expanding and amending the ‘collective scope selection policy’ in the initial stage of foundation that was limited to part of a right to reproduce. With this amendment, members can trust reproduction, transmission and webcasting or exclude them from the scop of trust. 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.

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. Main Activities in 2018

III. Directory of Major Organizations

I.

Copyright Statistics

1 Number of Copyright Education Programs by Year and Category

Program Title	2008 ~2011	2012	2013	2014	2015	2016	2017	2018
Copyright Research School (nationwide)	120,164 54 schools	32,760 39schools	1,982 9 schools	2,599 9schools	-	-	-	-
Hands-on Copyright Class (classes)	24,500 (493)	7,071 (100)	9,144 (193)	8,938 (195)	13,059 (294)	11,747 (283)	11,100 (290)	11,279 (308)
Special Area Teachers Training (sessions)	309 (8)	58 (2)	46 (2)	57 (2)	40 (1)	74 (2)	50 (2)	66 (2)
Distance Teachers Training (sessions)	19,866 (59)	13,813 (50)	7,426 (59)	10,848 (55)	9,267 (48)	10,473 (42)	8,648 (56)	5,015 (48)
Operation of Distance Training Institute (General public) (sessions)	2,401 (86)	1,788 (91)	5,257 (112)	9,020 (270)	15,053 (587)	16,761 (545)	23,049 (583)	29,090 (664)
Operation of Distance Training Institute (College students) (sessions)	-	-	3,448 (37)	4,021 (22)	3,917 (49)	5,544 (45)	3,979 (35)	1,806 (27)
Lifelong Education Centers (General public) (sessions)	-	-	74 (6)	90 (26)	71 (25)	39 (19)	32 (16)	19 (31)

Program Title	2008 ~2011	2012	2013	2014	2015	2016	2017	2018
Operation of Distance Training Institute (Youth) (sessions)	804 (2)	1,462 (2)	122 (4)	2,347 (11)	2,603 (24)	2,504 (26)	1,085 (22)	322 (23)
Operation of Distance Training Institute (Public Official) (sessions)	703 (45)	255 (33)	1,365 (86)	1,324 (112)	1,385 (164)	965 (83)	3,165 (48)	4,474 (36)
Distance education Tutor Training (sessions)	-	-	-	15 (1)	17 (1)	27 (1)	26 (1)	36 (1)
Liberal Arts Classes in Colleges (schools)	-	-	618 (10)	2,246 (20)	1,277 (19)	2,498 (34)	1,350 (14)	-
Copyright Academy (sessions)	998 (43)	215 (9)	267 (10)	222 (11)	123 (6)	-	-	-
Copyright Culture School (sessions)	490 (16)	85 (3)	83 (3)	69 (3)	-	-	-	-
Consortium Strategic Field Education (sessions)	-	-	-	-	214 (10)	411 (20)	405 (20)	518 (21)
On-site Professional Training (session)	-	-	-	-	22 (1)	-	-	-
Copyright Expert Forum (sessions)	100 (6)	-	-	-	-	-	-	-
Copyright Instructor Training (sessions)	404 (15)	171 (4)	81 (2)	205 (4)	180 (3)	212 (4)	207 (4)	292 (6)
SW Asset Management Consultant Training (session)	-	-	-	-	9 (1)	-	-	-
Copyright Protector Education (sessions)	14,074 (202)	2,856 (50)	2,426 (45)	2,461 (45)	2,366 (41)	2,005 (41)	963 (35)	702 (36)
Mobile Copyright Education (sessions)	713,946 (6,366)	373,712 (3,374)	371,250 (8,352)	394,622 (8,627)	408,626 (9,226)	416,463 (10,797)	430,514 (10,963)	407,365 (11,499)
Culture Industry Working-level Staff Training (sessions)	61 (3)	-	-	-	-	-	-	-
Teacher Trainers Copyright Education Workshop (sessions)	269 (5)	23 (1)	53 (1)	64 (1)	45 (1)	60 (1)	99 (2)	86 (2)
Textbook Authors Workshop (sessions)	400 (7)	212 (3)	14 (1)	71 (2)	54 (1)	36 (1)	24 (1)	28 (1)
TV and Radio Writers Workshop (session)	-	-	-	22 (1)	21 (1)	22 (1)	31 (1)	24 (1)
Copyright Organization Cooperation (sessions)	-	-	-	-	103 (4)	36 (1)	68 (2)	-

Program Title	2008 ~2011	2012	2013	2014	2015	2016	2017	2018
Public Field Copyright Education Program (sessions)	86 (3)	376 (9)	277 (10)	300 (8)	-	-	-	-
Operation of Copyright Theatrical Troupe (sessions)	18,398 (40)	-	-	-	-	-	-	-
SW Management System Distribution Education (sessions)	2,377 (50)	-	-	-	-	-	-	-
Total	920,350	434,857	403,933	439,541	458,452	469,877	484,795	461,122

2 Numbers of Registration by Year and Subject Matter

(Unit: No. of Case)

Year		1987 ~2011	2012	2013	2014	2015	2016	2017	2018	Total
Works	Literary	21,148	3,742	3,658	5,867	4,192	4,616	4,155	4,481	51,859
	Musical	7,024	1,446	1,430	1,768	1,310	1,820	2,085	2,229	19,112
	Theatrical	134	24	58	35	127	48	126	55	607
	Artistic	43,089	7,092	7,938	8,195	10,519	11,344	11,325	13,403	112,905
	Architectural	2,461	57	131	61	52	91	74	66	2,993
	Photographic	16,614	507	447	373	335	508	1,114	1,123	21,021
	Cinematograph	6,482	505	626	2,266	1,859	1,089	1,159	2,098	16,084
	Diagrammatic	3,793	528	545	407	472	450	484	466	7,145
	Compilation	10,226	1,823	1,981	3,734	2,703	3,045	3,566	2,985	30,063
	Secondary	4,982	645	572	725	714	799	492	623	9,552
Program	198,731	14,101	13,690	12,411	14,477	14,502	15,180	16,210	299,302	
Neighboring rights works	Others	-	-	-	-	-	-	-	-	0
	Performance Phonogram	213	30	1	2	7	7	6	33	299
Database		3,027	565	323	1,160	552	954	700	1,077	8,358
Database		285	101	62	77	176	127	157	70	1,055
Total		318,209	31,166	31,462	37,081	37,495	39,400	40,623	44,919	580,355

3 Dispute Conciliation Cases by Year and Subject Matter

(Unit: No. of Case)

Category Year	Literary	Musical	Theatrical	Artistic	Architectural	Photographic	Cinematographic	Diagrammatic	Compilation	Secondary works	Neighboring Rights Works	Database	Computer Program	Total
1988 ~2011	378	143	6	227	7	189	41	10	53	3	56	5	267	1,385
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
2018	49	10	-	10	-	8	6	-	4	-	-	-	36	123
Total	592	193	7	283	7	294	56	11	65	4	107	6	447	2,072

4 Application for Appraisal on Copyright Infringements by Year

(Unit: No. of Case)

Classification	2012	2013	2014	2015	2016	2017	2018	Total
Application	59	78	71	68	64	57	62	459
Appraisal	33(9)	48(16)	49(21)	41(19)	31(22)	53(35)	37(21)	

5 Software Escrow Services by Year

(Unit: No. of Case)

Classification		1999 ~2011	2012	2013	2014	2015	2016	2017	2018	Total
Deposit Contract	New Contracts	748	116	163	187	192	185	164	173	1,928
	Renewals	567	212	224	255	273	324	376	396	2,627
	Registration of Persons with the Right of Use	343	22	37	50	35	23	21	34	565
	Sub-Total	1,658	350	424	492	500	532	561	603	4,517
Others	Deposit of Latest Versions	95	21	15	13	21	27	25	12	229
	Technological Verification	3	-	2	-	-	-	-	-	5
	Sub-Total	98	21	17	13	21	27	25	12	234
Total		1,756	371	441	505	521	559	586	615	5,354

※ 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~ 2013		2014		2015		2016		2017		2018		
	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	Cases	Pieces	
Online	Music	178,920	24,573,779	87,336	3,698,703	202,397	3,809,227	81,275	2,526,614	36,000	-	65,885	-
	Video	2,916,933	21,080,469	1,651,744	4,360,602	2,039,814	3,660,622	2,078,960	2,991,313	462,682	-	1,134,558	-
	Publication	111,353	151,761,727	47,002	372,616,400	39,033	32,914,749	12,445	6,237,608	29,239	-	46,062	-
	Game	160,880	663,262	45,706	50,007	13,384	34,046	6,764	6,914	18,156	-	40,915	-
	Comics	97,764	284,475,676	64,949	96,327,928	46,911	76,962,139	31,343	17,350,445	38,917	-	88,161	-
	SW	49,012	101,514	37,910	40,614	53,340	74,418	19,231	20,694	16,859	-	33,088	-
	Sub-total	3,514,862	482,666,427	1,934,647	141,739,494	2,394,879	117,455,201	2,230,018	29,133,588	601,853	-	1,408,669	-

Offline	Music	2,198	14,526,601	935	15,320,691	996	14,420,282	920	7,678,109	575	4,066,941	186	1,402,744
	Video	3,655	1,625,712	382	380,419	527	106,748	432	84,028	157	13,761	38	1,381
	Publication	3,346	95,659	392	33,576	510	16,697	456	21,443	503	34,980	302	15,545
	Game	13	9,000	-	-	2	208	0	0	-	-	-	-
	Character	1,085	1	29	-	2	5,030	10	33,218	47	37,165	4	18,265
	Sub-total	10,297	16,256,973	1,738	15,734,686	2,037	14,548,965	1,818	7,816,798	1,282	4,152,847	530	1,437,935
Total	3,525,159	498,913,400	1,936,385	157,474,180	2,396,916	132,004,166	2,231,836	36,950,386	603,135	4,152,847	1,409,199	1,437,935	

※ (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/ 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	532	266	266	-
2011	Total	107,724	54,504	53,106	114
	Webhard	101,359	51,282	49,963	114
	P2P	1,041	522	519	-
	Portals, 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	-

Classification	Annual Results	No. of Correction Recommendations			
		Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions	
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	112,892	56,676	56,216	-
	Torrent, Streaming websites, etc.	14,630	7,323	7,307	-
2016	Total	298,277	152,766	145,329	182
	Webhard	233,015	1,196,990	112,843	182
	P2P	42	21	21	-
	Portals, Community	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	55,300	27,806	27,494	0
	Torrent, Streaming websites, etc.	1,339	675	664	0

Classification	Annual Results	No. of Correction Recommendations			
		Warnings	Deletions/ Suspensions of Transmissions	Account Suspensions	
2018	Total	571,416	294,934	276,230	252
	Webhard	499,349	258,778	240,331	240
	P2P	-	-	-	-
	Portals, Community	70,952	35,604	35,348	-
	Torrent, Streaming websites, etc.	1,115	552	551	12

○ Based on Copyright Act Article 133-3

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

II.

Main Activities in 2018

Date	Main Activity
February 01	Concluded the MoU between the Korea Copyright Commission and Hancorn.
February 02	2018 Brief on the copyright support project for contents company Brief on the copyright technology (R&D) and national digital contents identification system (UCI) support project
February 22	Concluded the MoU for cooperation to protect international copyrights (Korea Copyright Protection Agency – CISAC)
February 22~23	Held 2018 copyright workshop for offices of education in cities and provinces
February 23	Held a public hearing on the direction of the amendment of the sound source transmission fee collecting regulations
February 26~March 20	First half-year special crackdown on illegal reproductions of publications at universities
March 05	Concluded the court-connected early mediation MoU between the Korea Copyright Commission and Seoul Eastern District Court.
March 08	Visited the commission at the Thailand intellectual property court.
March 09	Held the 1st copyright technology research result (broadcasting standardization and UHD watermarking copyright technology) presentation.
March 12	Concluded the MoU for expansion of investment in production of Korean movies and TVs and protection of copyright (Korea Copyright Protection Agency – Warner Brothers).
March 15	Concluded the MoU for cooperation to protect game copyrights (Korea Copyright Protection Agency – America Game Industry Association).
March 19~23	Visiting training of the WIPO cooperative project Korean collective management group
March 22	Held a brief on the comprehensive management of copyrights in China and support for advancement into China.
March 25~28	Help WIPO small area workshop.
April 09	Produced and distributed 「Guideline on Request to Stop Online Copyright Infringement」 and 「Manual on Stop of Reproduction · Transmission」 and operated the “Assistant System.”

Date	Main Activity
April 12~13	2018 workshop for copyright education groups and remote education course teachers
April 19~20	Held the workshop for organizations related to the music log information collection system.
April 22~23	Conducted a campaign on World Book and Copyright Day.
April 26	Held the brief on the project to support overseas advancement of Korean copyright technology (first half).
April 30~May 04	Held 2018 international copyright protection manpower workshop.
May 03~04	Held 2018 SW appraiser workshop.
	Held 2018 workshop for digital copyright exchange related organizations.
May 10	Held the 10th public domain work creation contest.
May 11	Seminar on the plan to strengthen a fair copyright ecosystem
May 15	Established the fair trade support team at the Korean Copyright Commission.
	The Korea Copyright Commission and Korea Creative Contents Agency concluded the MoU.
May 17	Held 2018 Korea-Thailand Copyright Forum.
	Held 2018 local copyright service center joint workshop.
	Started 2018 copyright future strategy consultative body.
	Held the starting ceremony of 2018 copyright protection reporters.
May 18	Jointly held 2018 SW appraisal society's spring symposium.
May 22~23	Held the copyright technology overseas business exchange meeting (Bangkok, Thailand).
May 23~October 29	Held 'class with authentic products' (total 10 classes).
May 24	Concluded the MoU on the creation of a culture for the fair use of copyrights and reinforcement of company competitiveness (Korea Copyright Protection Agency – Gyeonggi Creative Content Agency).
May 28~June 27	Implemented itinerant education for SW management personnel at official institutions.
May 31	Held a general education course for open source SW license.
June 07~08	Held the opening ceremony and workshop for Bandeut copyright supporters.
June 08	Held the 2nd copyright technology research result (artificial intelligence and next-generation copyright technology) presentation.
June 08~09	Text book publishing organizations' copyright training
June 11	Published and distributed '2018 Annual Report on Copyright Protection.'
June 19	Concluded the MoU between the Korean Copyright Commission and Korea Job Workd.
June 20	Concluded the MoU with Love Law, an official institution transferred to Jinju Innovative City.
June 21~22	Held 2018 workshop for persons concerned in culture and art groups by reion.
	Held a professional education course for open source SW license.
June 26~28	Copyright technology exhibition and business exchange (Singapore)
June 27~28	Held 2018 Korean Wave contents legal overseas distribution practical affairs academy.
June 28	Held 2018 public domain work and open source conference.
	Held the 28th copyright open forum - 'The contract status and improvement direction of copyright works in the IT service industry'
July 1~12	Held a relay exhibition of copyright donated works (first-half)
July 12~13	Held 2018 workshop for expansion of the results of copyright technology R&D.

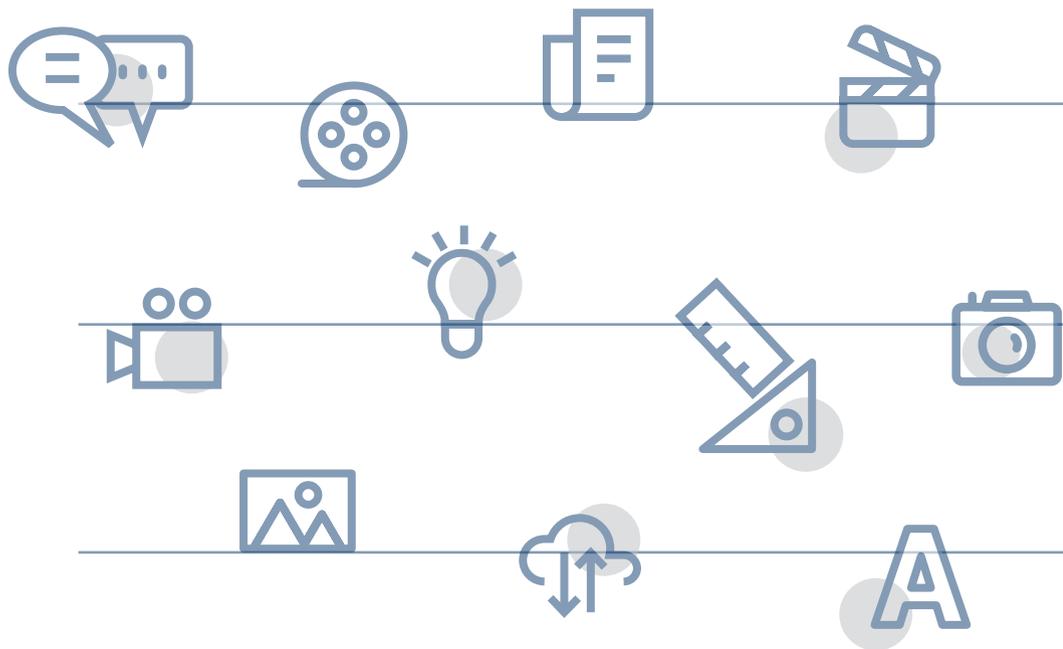
Date	Main Activity
July 17	Concluded the MoU to create copyright OK clean zones and root out illegally reproduced books (Korea Copyright Protection Agency – Korea Federation of Bookstore Association).
July 24	Concluded the MoU between the Korea Copyright Commission and Korea Trade-Investment Promotion Agency.
July 26~27	Held a professional education course for open source SW license.
July 27	Held the 10th young copyright teacher starting ceremony.
August 08	2018 Korea-Philippine Copyright Forum Distributed My PC Font Inspector.
August 13	Concluded the MoU on the operation of investigation on estimated information of right holders subject to demonstration-album undistributed compensation.
August 13~September 21	Second half special crackdown on illegal reproductions of publications at universities
August 15~19	Conducted a Bandeut campaign in connection with 'Bucheon International Comics Festival'.
August 16~17	Held 208 Korea International Comic Market & overseas copyright legal distribution exchange.
August 18~19	Conducted a copyright campaign in connection with '2018 Dia Festival'.
August 24	Held a brief on the project to support overseas advancement of domestic copyright technology (second half)
August 28~29	Held a workshop for copyright coexistence consultative bodies (Music Industry Development Committee).
August 29~November 11	A relay exhibition of copyright donated works (second half)
August 30	Held the Korea-China-Japan copyright network workshop.
August 31	Korea Copyright Commission and Korea Artist Welfare Foundation concluded the MoU.
September 1~December 31	Transmitted a Bandeut© campaign promotion video.
September 03	Held a brief on the expansion and implementation of performing rights.
September 05~06	Held copyright technology overseas business exchange (Ha Noi, Vietnam).
September 06	Concluded a multi-lateral MoU on the creation of a healthy copyright ecosystem (Korea Copyright Protection Agency, Game Rating & Administration Commission, Korea Data Agency, KCISA and Korea Press Foundation).
September 07	Held a general education course for open source SW license.
September 11	Held the 13th copyright university (graduate school) students copyright excellent paper contest workshop.
September 12	Concluded the MoU between the Korea Copyright Commission and Suwon Culture Foundation.
September 13	Held the 14th Korea-China copyright forum. Produced and distributed 「Guideline on Copyright Management for It Service Business」
September 13~14	Held a professional education course for open source SW license. 2018 Screenwriter Copyright Training
October 10~13	Education on the improvement of awareness of open source SW licenses for the youth
October 09	Opened a Korean alphabet handwriting font of the late Professor Shin Young-bok for free of charge.
October 17	Held 2018 Seoul Copyright Forum.

Date	Main Activity
October 22~26	Implemented 2018 special lecture on the protection of the rights and interests of artists (education on contract and copyright).
October 25~26	Held 2018 general copyright work appraiser workshop. Held a professional education course for open source SW licenses.
October 29~30	Held 2018 open forum on the improvement of the copyright system.
October 30	Concluded the MoU to strengthen professionalism in the field of copyright digital forensics (Korea Copyright Protection Agency – Korea Digital Forensics Society).
October 31	Held 2018 Korea-Vietnam Copyright Forum.
November 07	Held ‘2018 International Copyright Technology Conference.’
November 14~16	Held a copyright technology overseas exhibition and business exchange (Shenzhen, China).
November 16	Jointly held 2018 SW appraisal society fall symposium.
November 19~23	Visiting training of the WIPO Korea copyright related organizations
November 22	Held 2018 copyright workshop for education support organizations. Held the 29th copyright open forum - ‘Copyright protection in the era of the 4h industrial revolution, creating jobs.’
November 23	Disbanding ceremony of Bandeut© copyright supporters
November 27	Held a future strategy open forum to reinforce competitiveness of intellectual property of Korea.
November 28	Hold the opening ceremony of the Korea Copyright Protection Agency’s copyright infringement responding all-source situation room.
November 30	Awards ceremony for the 14th National Youth Copyright Writing Contest Combined UCI sites according to the enforcement of homepage cap system by the Ministry of Public Administration (www.uci.or.kr).
December 05	Held the 10th Korea-Japan copyright forum. Published 「2018 Copyright Infringement Prevention Consulting Guidebook」
December 06	2018 copyright future strategy consultative body comprehensive open forum
December 07	Held the 3rd copyright technology research result (copyright technology for activation of legal distribution of cartoons-webtoons) presentation. Held the award ceremony for the 13th university (graduate school) student copyright excellent paper contest.
December 13	Korea Copyright Commission and National IT Industry Promotion Agency concluded the MoU.
December 17	Held the ceremony for donation of the copyright of the national anthem’s sound source
December 20	Opened the renewed homepage of the Korea Copyright Protection Agency.
December 21	Concluded the MoU for the activation of the publication industry and strengthening of copyright protection (Korea Copyright Protection Agency – Publication Promotion Agency of Korea).
December 27	Opened a font (KCC Park Gyeong-ri Font) for free of charge.

III.

Directory of Major Organizations

Name of Organization	Address	Website	Phone Number (main)	Fax
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, 2F, 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	4F, 9F, 10F, Seoul Business Agency, 400 Worldcup Buk-ro, Mapo-gu, Seoul (03925)	http://www.kcopa.or.kr	1588-0190	02-3153-2709
Korea Federation of Copyright Organizations	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



2018

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KOREA COPYRIGHT WHITE PAPER

Publisher_

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