

Table of Contents

Introduction	xxiii
 Chapter 1	
Collective Management of Copyright: Theory and Practice in the Digital Age	1
<i>Daniel Gervais</i>	
1 Introduction	1
2 Collective Management in Historical Perspective	3
3 How Collective Management Operates	6
4 Theoretical Approaches	10
4.1 Fragmentation	10
4.2 The Copyright Paradox	13
4.3 CMOs and the Two Worldviews	14
5 CMOs and the Internet	15
5.1 The Challenges	15
5.2 The Defragmentation of Digital Uses	18
5.3 The Extended Repertoire System and Internet Uses	21
6 Conclusion	27
 Chapter 2	
Collective Management of Copyright and Related Rights from the Viewpoint of International Norms and the <i>Acquis Communautaire</i>	29
<i>Dr Mihály Ficsor</i>	
1 Introduction	29
2 WIPO'S Activities in Recognition of the Growing Importance of Collective Management from the Viewpoint of the International Treaties on Copyright and Related Rights	30

Table of Contents

2.1	Joint WIPO-UNESCO Programmes to Address the Issues Raised by New Technologies in the 1970s And 1980s	30
2.2	Organizational Aspects of Collective Management Organizations	33
2.3	Analysis of the Various Legal Issues of Collective Management	34
2.4	The Issues of Collective Management Discussed in the Framework of the Preparation of the WIPO 'Internet Treaties'	37
2.5	Seville International Forum	38
2.6	Collective Management in WIPO's Development Cooperation Programme	39
3	Scope of Rights in Which Collective Management May Be Justified; Its Impact on the Nature of the Rights Concerned	40
4	Mandatory Collective Management	42
4.1	Mandatory Collective Management and the International Treaties	42
4.1.1	Limited Scope of Exclusive Rights for Which the Prescription of Mandatory Collective Management Is Allowed	42
4.1.2	Mandatory Collective Management of Rights to Remuneration	44
4.2	Mandatory Collective Management under the <i>Acquis Communautaire</i>	45
4.2.1	Rental Directive	45
4.2.2	Satellite and Cable Directive	46
4.2.3	Resale Right Directive	48
4.3	Theories on General Applicability of Mandatory Collective Management of Exclusive Right	48
4.4	Exclusive Rights in the Case of Which the International Treaties Do Not Allow Prescription of Mandatory Collective Management	59
5	Presumption-Based and Extended Collective Management	60
5.1	Considerations from the Viewpoint of the International Treaties	60
5.2	Extended Collective Management under the <i>Acquis Communautaire</i>	62
5.2.1	Satellite and Cable Directive	62
5.2.2	Copyright Directive	63
6	Other Issues Identified in the WIPO Study as Relevant from the Viewpoint of Compatibility of Collective Management Systems with the International Treaties	64
6.1	Introductory Remarks	64
6.2	Governmental Regulation and Supervision Guaranteeing Proper Operation of Collective Management Systems	65
6.3	Governmental Intervention into the Operation of Collective Management Systems for Competition and 'Anti-trust' Reasons	69
6.4	Collective Management and National Treatment	72

Chapter 3	
Collective Management of Copyrights and Human Rights: An Uneasy Alliance Revisited	75
<i>Prof. Laurence R. Helfer</i>	
1 Introduction	75
2 Introducing a Human Rights Framework for Intellectual Property	79
2.1 The ICESCR Committee's General Comment No. 17	81
2.2 Developing a Distinctive Human Rights Framework for Creators' Rights	83
3 Human Rights and the Collective Administration of Copyright: A Preliminary Assessment	87
3.1 CMO Activities That Enhance the Human Rights of Creators and Users	87
3.2 CMO Activities That Detract from the Human Rights of Creators and Users	90
4 Two Human Rights Concerns of Collective Administration: Mandatory Membership and Promoting National Culture	92
4.1 Should Membership in CMOs be Mandatory or Voluntary?	93
4.2 Should CROs Promote National Culture?	98
5 Conclusion: The Practical Consequences of a Human Rights Framework for the Collective Administration of Copyright	102

Chapter 4	
Multi-territorial Licensing and the Evolving Role of Collective Management Organizations	105
<i>Tanya Woods</i>	
1 Introduction	105
2 Current State of Play	107
2.1 Copyright Licensing and Its Territorial Roots	107
2.2 Technology and Its Uncanny Ability to Uproot Tradition	110
2.3 Forging New Paths to Meet Everyone's Needs	112
3 Collective Management and Multi-Territorial Licensing	115
3.1 The Approach to Date	115
3.1.1 Benefits Derived from the Failure of the Santiago Agreement	118
3.2 Selling Points	118
3.2.1 Permission Requests	119
3.2.2 Certainty	119
3.2.3 Acknowledging Copyright Owners' Interests	120
3.3 Drawbacks	121
3.3.1 Bargain Shopping: The Race to the Bottom	121
3.3.2 Enforcement	122
3.3.3 Competition	124

Table of Contents

4	Moving Forward . . . Creatively Stepping Outside of the Box	126
4.1	Clarity	127
4.2	Cooperation	128
4.3	Control	130
4.4	Consistency	131
5	Conclusion	132

Chapter 5

Collective Management in the European Union

Lucie Guibault and Stef van Gompel

		135
1	Introduction	135
2	Control of CMOs through Competition Law	138
2.1	Relationship with Members	139
2.2	Relationship with Users	141
2.3	Reciprocal Agreements between CMOs	143
2.3.1	IFPI Simulcasting Decision	144
2.3.2	CISAC Decision	146
3	European Regulatory Framework Relating to CMOs	149
3.1	Resolution of the European Parliament	150
3.2	Communication from the Commission	151
3.3	Study on Cross-Border Collective Management of Copyright	153
3.4	Recommendation of 2005 on Cross-Border Licensing of Online Music Services	155
3.5	Reactions of the European Parliament	158
4	Impact of Recent Measures on the Market for Cross-Border Licensing of Rights	160
5	Conclusion	165

Chapter 6

Collective Management in France

Nathalie Piaskowski

		169
1	Introduction	169
2	History and Nature of Collective Management in France	170
2.1	History of Collective Societies in France	170
2.1.1	The Birth of Copyright Collective Societies	171
2.1.2	The Birth of Collective Societies for Neighbouring Rights	172
2.2	Existing Collective Societies	173
2.2.1	Primary Management Collective Societies	174
2.2.1.1	Authors' Societies	174
2.2.1.1.1	SACEM	174
2.2.1.1.2	SACD	175
2.2.1.1.3	SCAM	175

2.2.1.1.4	ADAGP	175
2.2.1.1.5	SOFIA	176
2.2.1.2	Neighbouring Rights Societies	176
2.2.1.2.1	The Sound Recording Producers' Societies (SCPP and SPPF)	176
2.2.1.2.2	Performers' 'Societies (ADAMI and SPEDIDAM)	178
2.2.1.2.3	Audiovisual Producers' Societies (ANGOA and PROCIREP)	178
2.2.2	Intermediary Collective Societies	179
2.2.2.1	SDRM	179
2.2.2.2	SESAM	180
2.2.2.3	COPIE FRANCE and SORECOP	180
2.2.2.4	CFC	180
2.2.2.5	SPRE	181
3	Collective Management and Oversight of Collective Societies in France	181
3.1	Constitution and Status of Royalty Collection and Distribution Societies	181
3.1.1	Legal Form	182
3.1.2	Legal Bases for Activity	182
3.1.2.1	Approval	182
3.1.2.2	Assignment or Mandates	183
3.1.2.2.1	Assignment Contributions	184
3.1.2.2.2	Mandates	184
3.2	Collection of Remuneration	185
3.2.1	Collection of Copyright Royalties	186
3.2.2	Collection of Neighbouring Rights	187
3.2.2.1	Collection of Royalties Arising from Exclusive Rights	187
3.2.2.2	The Collection of Remuneration from Non-voluntary Licenses	189
3.2.2.2.1	Collection of 'Fair Remuneration'	189
3.2.2.2.2	Collection of Remuneration for Private Copying	190
3.3	Distribution of Remuneration	190
3.3.1	Sums Distributed	190
3.3.1.1	The Distribution Formulas	190
3.3.1.2	Levies on Monies Collected	191
3.3.2	Sums That It Was Not Possible to Distribute	192
3.3.2.1	The Nature of Undistributed Funds	192
3.3.2.1.1	The Undistributed Sums Collected under a Legal License	192

Table of Contents

3.3.2.1.2	Undistributed Sums Collected under Obligatory Management	193
3.3.2.2	Appropriation of Sums That It Has Been Impossible to Distribute	193
3.3.3	Prescription of Actions in Payment	194
3.4	Oversight of Collective Societies	195
3.4.1	Internal Oversight	195
3.4.1.1	Monitoring by the Members	195
3.4.1.2	Oversight by Statutory Auditors	198
3.4.2	Mechanisms for External Audit	198
3.4.2.1	Audit by Public Authorities	199
3.4.2.1.1	Audit through the Right to Information	199
3.4.2.1.2	When RCDSs Are Formed	199
3.4.2.1.3	At Key Times in the Life of a Collective Society	200
3.4.2.1.4	Surveillance of the Formulation of Certain Kinds of Remuneration	201
3.4.2.2	La Commission Permanente de Contrôle	202
4	Challenges and Issues for Collective Management in France	203
4.1	Life without Reciprocal Agreement?	204
4.1.1	Cancellation of the Santiago Agreement	204
4.1.2	Development of Paneuropean Licenses	205
4.2	CSPLA's Works Relating to Collective Management	205
4.2.1	CSPLA Working Group on Simplification of Collective Management	205
4.2.2	CSPLA Working Group on Orphan Works	206
4.3	Zelnik Report	207
5	Conclusion	207
Chapter 7		
Collective Rights Management in Germany		215
<i>Prof. Dr Jörg Reinbothe</i>		
1	Introduction	215
2	The History of Copyright Collecting Societies in Germany	216
2.1	The Origins	216
2.2	The Developments from 1903 to 1965	218
2.3	The Developments after 1965	219
2.3.1	Collective Rights Management in the German Copyright Reform of 1965	219
2.3.2	Existing Collecting Societies in Germany	221
3	Today's Regulatory Framework for Collecting Societies	224
3.1	The General Principles Enshrined in the German Law on Collective Rights Management (LACNR)	224

3.2	The Provisions of the LACNR	224
3.2.1	Chapter 1: The Authorization/Establishment of Collecting Societies (Articles 1–5 of the LACNR)	224
3.2.1.1	Article 1 of the LACNR (Requirement of Prior Authorization)	225
3.2.1.2	Article 2 of the LACNR (Application for Authorization)	226
3.2.1.3	Article 3 of the LACNR (Denial of Authorization)	226
3.2.1.4	Article 4 of the LACNR (Repeal of the Authorization)	226
3.2.1.5	Article 5 of the LACNR (Publication of the Authorization)	227
3.2.2	Chapter 2 (First Part): The Rights and Obligations of Collecting Societies (Articles 6–13c of the LACNR)	227
3.2.2.1	Article 6 of the LACNR (Rights Management Obligation toward Rightholders)	227
3.2.2.2	Article 7 of the LACNR (Distribution of Revenues)	229
3.2.2.3	Article 8 of the LACNR (Social Assistance and Funding)	230
3.2.2.4	Article 9 of the LACNR (Accounting Rules)	230
3.2.2.5	Article 10 of the LACNR (Right of Information)	231
3.2.2.6	Article 11 of the LACNR (Obligation to Grant Exploitation Rights)	231
3.2.2.7	Article 12 of the LACNR (Umbrella Agreements with Users)	232
3.2.2.8	Article 13 of the LACNR (Tariffs)	233
	3.2.2.8.1 Rules on Tariff Transparency	234
	3.2.2.8.2 Rules on the Fairness of Tariffs	234
3.2.2.9	Article 13a of the LACNR (Tariffs for Recording Equipment and Storage Devices)	234
3.2.2.10	Article 13b of the LACNR (Obligations of Users and Organizers)	236
3.2.2.11	Article 13c of the LACNR (Presumption of Legitimacy)	237
3.2.3	Chapter 2 (Second Part): The Arbitration Board and Access to the Courts (Articles 14–17a of the LACNR)	238
3.2.3.1	Article 14 of the LACNR (Arbitration Board)	239
	3.2.3.1.1 The Mandate of the Arbitration Board	239
	3.2.3.1.2 The Composition of the Arbitration Board	240
	3.2.3.1.3 Consideration of Economic Facts and Stakeholders' Views	240

Table of Contents

3.2.3.2	Articles 14a, 14b, 14c, 14d and 14e of the LACNR (Proposal for Agreement)	241
3.2.3.2.1	Article 14a of the LACNR	241
3.2.3.2.2	Article 14b of the LACNR	242
3.2.3.2.3	Article 14c of the LACNR	242
3.2.3.2.4	Article 14d of the LACNR	242
3.2.3.2.5	Article 14e of the LACNR	243
3.2.3.3	Article 15 of the LACNR (Rules of Procedure of the Arbitration Board)	243
3.2.3.4	Article 16 of the LACNR (Access to the Courts)	243
3.2.3.5	Articles 16(4) and 17 of the LACNR (Competent Court)	244
3.2.3.6	Article 17a of the LACNR (Voluntary Arbitration)	244
3.2.4	Chapter 3: The Control over Collecting Societies (Articles 18–20 of the LACNR)	244
3.2.4.1	Article 18 of the LACNR (Supervising Authority)	245
3.2.4.2	Article 19 of the LACNR (Supervision)	245
3.2.4.3	Article 20 of the LACNR (Procedural Obligations of Collecting Societies)	246
3.2.5	Chapter 4: The Transitional and Final Provisions (Articles 21–28 of the LACNR)	246
3.3	Conclusions	247
4	Future Perspectives for Collective Rights Management in Germany	248
 Chapter 8		
Collective Management in the United Kingdom (and Ireland)		251
<i>Prof. Dr Paul L.C. Torremans</i>		
1	Introduction	251
2	History and Nature of Collective Management	252
2.1	History	252
2.2	Existing Collecting Societies in the United Kingdom	254
2.2.1	Reprographic Rights Societies	255
2.2.1.1	The Copyright Licensing Agency Ltd	255
2.2.1.2	The Music Publishers' Association Ltd	256
2.2.1.3	Design and Artists Copyright Society Ltd	256
2.2.1.4	The Artists' Collecting Society	257
2.2.1.5	The Newspaper Licensing Agency Ltd	257
2.2.2	Mechanical Rights Societies	259
2.2.2.1	The Mechanical Copyright Protection Society Ltd	259
2.2.3	Licensing Bodies for Off-Air Recording	260
2.2.3.1	The Educational Recording Agency Ltd	260
2.2.3.2	Open University Educational Enterprises Ltd	261

2.2.4	Performing Right Societies	261
2.2.4.1	The Performing Right Society Ltd	261
2.2.4.2	Phonographic Performance Ltd	262
2.2.4.3	The Performing Artists Media Rights Association/The Association of United Recording Artists	263
2.2.4.4	The British Equity Collecting Society Ltd	264
2.2.5	Multi-purpose Collecting Societies	264
2.2.5.1	Authors' Licensing and Collecting Society Ltd	264
2.2.5.2	Video Performance Ltd	264
2.2.5.3	Directors UK	265
2.2.5.4	Compact Collections Ltd	265
3	The Current Regulatory Framework	266
3.1	Licensing Schemes and Licensing Bodies in General	266
3.2	Provisions on Schemes and Licenses for Reprographic Copying	269
3.3	Reprographic Copying by Educational Establishments	270
3.4	The Power to Extend the Coverage of a Scheme	270
3.5	Is a New Scheme or a New License Required?	271
3.6	The Certification of Licensing Schemes	272
4	Collective Management in the Republic of Ireland	273
4.1	The Legal Framework	273
4.2	The Irish Music Rights Organisation	277
4.3	The Mechanical-Copyright Protection Society (Ireland) Ltd	278
4.4	The Irish Copyright Licensing Agency	279
4.5	The Irish Visual Artists Rights Organisation	279
4.6	Phonographic Performance Ireland	279
5	Conclusion	280

Chapter 9

Collective Management in the Nordic Countries **283**

Tarja Koskinen-Olsson

1	Introduction	283
2	History and Short Overview of Collective Management	284
2.1	Performing and Mechanical Rights of Musical Works	284
2.2	Related Rights in the Field of Music	285
2.3	Visual Arts and Photography	285
2.4	Rights in Literary Works	286
2.5	Reprography and Certain Digital Uses	286
2.6	Secondary Use of Audiovisual Works	287
2.7	Private Copying Remuneration	288
2.8	Summary of Main Nordic Collective Management Organizations	289

Table of Contents

3	Main Elements of an Extended Collective License	290
3.1	History of the System	290
3.2	Rationale and Basic Elements	291
3.3	Benefits	292
3.4	Alternatives to an Extended Collective License	292
4	Extended Collective Licenses and Government Oversight	293
4.1	Representativeness Criterion	293
4.2	Guarantees for Non-represented Right Holders	294
4.3	Measures to Ensure that Collective Agreements are Concluded	295
4.4	Approval by Public Authorities	296
5	Practical Examples from Nordic Countries	296
5.1	Broadcasting in Finland	296
5.2	Reprography and Certain Digital Uses in Denmark	297
5.2.1	Reproduction in Educational Activities	298
5.2.2	Reproduction by Institutions, Organizations and Business Enterprises	298
5.2.3	Reproduction in Public Libraries	299
5.2.4	Situation in Other Nordic Countries	299
5.3	Retransmission of Broadcasts in Norway	301
5.3.1	Retransmission in Norway	301
5.3.2	Situation in Other Nordic Countries	302
6	Challenges and Possibilities	302
6.1	Applicability of the ECL in the Digital Environment	302
6.2	Danish Novelty	303
6.3	Orphan Works	304
6.4	Library Digitization Project in Norway	305
6.5	Broadcasters' Archives Available in Denmark	305
6.6	Radio and Television Channels Go Mobile in Finland	305
7	Concluding Remarks	306

Chapter 10

Collective Management in Commonwealth Jurisdictions: Comparing Canada with Australia

307

Mario Bouchard

1	Introduction	307
2	A Brief History of Collective Management in Canada and Australia	308
3	Canadian CMOs: Markets, Structures, Practices	311
3.1	Spheres of Activity	311
3.1.1	Music	311
3.1.2	Reprography	313
3.1.3	Retransmission of Distant Radio and Television Signals	314
3.1.4	Private Copying	314

3.1.5	Audiovisual and Multimedia	314
3.1.6	Off-Air Programme Taping	315
3.1.7	Collective Management in Other Areas	315
3.2	Characteristics and Practices of Canadian CMOs	316
3.2.1	Corporate Structure and Business Practices	316
3.2.2	Nature and Extent of the Repertoire	317
3.2.3	Pricing Practices, Administrative Expenses and Royalty Distributions	318
3.2.4	Interaction between CMOs	319
3.3	Canadian and Australian CMOs: Some Comparisons	321
4	Government Oversight of Canadian CMOs	324
4.1	Oversight by Competition Law Authorities	324
4.2	Oversight by the Copyright Board	324
4.2.1	The Structure of the Copyright Board	324
4.2.2	Regulatory Regimes Administered by the Board	325
4.2.3	Procedures before the Copyright Board	328
4.2.4	The Powers of the Board	328
4.3	Comparing CMO Oversight in Canada and Australia	330
5	Conclusion	336

Chapter 11

Copyright Collectives and Collecting Societies: The United States Experience

339

Glynn Lunney

1	Introduction	339
2	The Copyright Collectives: ASCAP, BMI and SESAC	342
2.1	A Brief Description of the Collectives	343
2.1.1	ASCAP	343
2.1.2	BMI	344
2.1.3	SESAC	344
2.2	The Legal Right at Issue: Public Performances under United States' Law	345
2.3	The Antitrust Challenges to the Collectives and the Resulting Consent Decrees	348
2.4	The New CMO on the Block: SoundExchange	365
2.5	Conclusion: Trying to Cage the Beast	369
3	The Copyright Collecting Society: The CCC	370
3.1	A Brief Description of Copyright Collecting Societies	370
3.2	Of Chickens and Eggs, Markets and Rights	371
4	A New CMO Rising: The Google Book Settlement	373
5	Conclusion: Some Normative Thoughts on Collective Rights Management	379

Table of Contents

Chapter 12	
Collective Management of Copyright and Neighbouring Rights in Japan	383
<i>Koji Okumura</i>	
1 Introduction	383
2 History of Collective Management	384
2.1 Whirlwind of Plague	384
2.2 Enactment of the Act on Intermediary Business Concerning Copyrights	384
2.3 Outline of the Intermediary Business Act	385
2.3.1 Regulated Business	385
2.3.2 License	385
2.3.3 Supervision, Etc.	386
2.3.4 Licensed Intermediaries	386
2.4 Review of the Intermediary Business Act	387
2.4.1 1967 Copyright Council Recommendation	387
2.4.2 Report by the Collective Right Management Subcommittee of the Copyright Council	387
3 Current Legal Framework for Collective Management	388
3.1 Outline of the Management Business Act	388
3.1.1 Regulated Business	388
3.1.2 Registration	389
3.1.3 Notification	390
3.1.4 Other Major Regulations	390
3.1.5 Supervision, Etc.	390
3.1.6 Current Operators of Management Businesses	391
3.2 Legal Frameworks Related to Collective Management	391
3.2.1 Collection of Secondary Use Fees	391
3.2.2 Collection of Remuneration for Rental	392
3.2.3 Designated Associations	392
3.2.4 Collection of Compensation for Private Digital Sound Recordings	392
3.2.5 Collection of Compensation for Private Digital Visual Recordings	393
4 Important Regulations on Collective Management Organizations	393
4.1 Regulations on Tariffs	394
4.2 System of Designated Operators of Management Businesses	394
4.2.1 Background to Introduction	394
4.2.2 Outline of System	395
4.2.3 Number of Designated Operators of Management Businesses	397
4.3 Rescission of Registration of Operators of Management Businesses	397

5	Major Operators of Management Businesses	397
5.1	Japanese Society for Rights of Authors, Composers and Publishers	397
5.2	Writers Guild of Japan	398
5.3	Japan Writers Guild	398
5.4	Japan Reprographic Rights Center	398
5.5	Recording Industry Association of Japan	399
5.6	Japan Council of Performers' Organizations	399
5.7	Rental Rights Administration Center for Publications	400
6	Issues Relating to Collective Management	400
6.1	Review of the Management Business Act	400
6.2	Issues about Competition	401
6.3	'One-stop Shopping'	402
6.3.1	Portal Site for Right Holders' Databases	402
6.3.2	Copyright Data Clearinghouse	402
6.3.3	Secondary Use of Broadcast Programmes	403
6.4	Weaknesses of and a System Complementary to Collective Management	403
6.4.1	Merits of Collective Management	403
6.4.2	Weaknesses of Collective Management	404
6.4.3	Contract Approach	405
6.4.4	Copymart	405
6.4.5	Mutual Complementing	406

Chapter 13

Collective Management in Asia

409

Ang Kwee-Tiang

1	Introduction	409
1.1	Industry Infrastructure	410
1.2	Late Arrival of Collective Management of Copyright to Asia	411
2	The Collective Management of Rights in Asia	411
2.1	The ASEAN Countries	411
2.1.1	Singapore	411
2.1.1.1	The Collective Management of Rights in Musical Works in Singapore	412
2.1.1.2	Collective Management of Rights in Sound Recordings in Singapore	414
2.1.1.3	Collective Management of Reprographic Rights in Singapore	415
2.1.2	Malaysia	417
2.1.2.1	Collective Management of Musical Works in Malaysia	417
2.1.2.2	The Collective Management of the Rights in Sound Recordings	420

Table of Contents

2.1.2.3	Performers and Artistes Rights (M) Sendiran Berhad (PRISM)	420
2.1.2.4	The Collective Management of the Right in Literary Works in Malaysia	421
2.1.3	Thailand	421
2.1.3.1	Collective Management of Rights in Musical Works in Thailand	422
2.1.3.2	The Collective Management of Rights in Musical Works in Thailand	423
2.1.3.3	The Collective Management of Rights in Sound Recordings	424
2.1.4	The Philippines	425
2.1.4.1	Collective Management of Rights in Musical Works in the Philippines	425
2.1.4.2	Collective Management of Other Rights in the Philippines	428
2.1.5	Indonesia	429
2.1.5.1	The Collective Management of Rights in Musical Works in Indonesia	430
2.1.6	Brunei	431
2.1.7	Vietnam	432
2.1.7.1	Collective Management of Rights in Musical Works in Vietnam	432
2.1.8	Cambodia	433
2.1.9	Myanmar	434
2.2	The East Asian Countries	434
2.2.1	China	434
2.2.1.1	Regulations Governing the Collective Management of Rights	436
2.2.1.2	The Collective Management of the Rights in Musical Works in China	437
2.2.1.3	Administration of Sound Recordings in China	438
2.2.1.4	Collective Management of Rights in Literary Works in China	439
2.2.2	Chinese Taipei	439
2.2.2.1	The Copyright Intermediary Organization Act	441
2.2.2.2	Music Copyright Intermediary Society of Chinese Taipei	442
2.2.2.3	Music Copyright Association of Taiwan (MCAT)	443
2.2.2.4	Collective Management of the Rights in Sound Recordings	444
2.2.2.5	Collective Management of Rights in Literary Works	444

2.2.3	Hong Kong	445
2.2.3.1	Collective Management of Rights in Musical Works	446
2.2.3.2	Collective Management of the Rights in Sound Recordings in Hong Kong	448
2.2.3.3	Collective Management of the Rights in Literary Works in Hong Kong	448
2.2.4	Macau	449
2.2.5	South Korea	449
2.2.5.1	The Collective Management of Rights in Musical Works in South Korea	451
2.2.5.2	Collective Management of Other Rights in South Korea	453
2.2.5.3	Korea Reprographic and Transmission Rights Association (KRTRA)	453
2.2.5.4	Korean Television and Radio Writers Association (KTRWA)	453
2.2.5.5	Korea Scenario Writers Association	453
2.2.5.6	Federation of Korea Art Performers Association (PAK)	453
2.2.5.7	Korean Association of Phonogram Producers (KAPP)	453
2.2.5.8	Korean Broadcasting Performers Association	454
2.2.6	North Korea	454
2.2.7	Mongolia	454
2.2.7.1	The Collective Management of Rights in Musical Works in Mongolia	454
2.3	The SAARC Countries	455
2.3.1	Bangladesh	455
2.3.2	Bhutan	455
2.3.3	India	456
2.3.3.1	Collective Management of Rights in Musical Works	457
2.3.3.2	Collective Management of Rights in Sound Recordings	459
2.3.3.3	Collective Management of Rights in Literary Works	460
2.3.3.4	<i>Droit de Suite</i>	460
2.3.4	Nepal	460
2.3.4.1	Collective Management of Copyrights	460
2.3.5	Pakistan	461
2.3.6	Sri Lanka	461
2.3.6.1	Collective Management of Rights in Musical Works in Sri Lanka	462

Table of Contents

2.3.6.2	Sri Lanka Performing Rights Society (SLPRS)	462
2.3.6.3	Creative Value Protection Society (CVPS)	463
2.3.6.4	Outstanding Song Creators Association (OSCA)	463
3	Concluding Remarks	464
 Chapter 14		
Collective Management of Copyright in Latin America		465
<i>Karina Correa Pereira</i>		
1	Introduction	465
2	CMOs throughout Latin America	466
2.1	Brazil	466
2.1.1	Effective Associations	468
2.1.2	Administered Associations	469
2.1.3	Other Associations	470
2.2	Argentina	471
2.3	Mexico	472
2.4	Peru	474
2.5	Venezuela	474
2.6	Uruguay	475
2.7	Chile	476
2.8	Costa Rica	478
3	Legal Framework and Its Application	478
3.1	Brazil	479
3.2	Argentina	479
3.2.1	The National Intellectual Property Register	480
3.3	Mexico	482
3.3.1	The National Intellectual Property Register	485
3.4	Peru and Venezuela	485
3.4.1	Peru	486
3.4.1.1	The National Intellectual Property Register	487
3.4.2	Venezuela	488
3.4.2.1	The National Intellectual Property Register	489
3.5	Uruguay	489
3.6	Chile	490
3.7	Costa Rica	490
4	Challenges Faced by CMOs in Latin America	491
4.1	Piracy	491
4.2	Lack of Awareness	491
4.3	Organizational Problems	493
4.4	New Technologies	494
5	Conclusion	494