

Copyright and Creative Industries in Ukraine

—
Counterculture Partnership LLP

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CONTENT

Introduction	xi
1. Methods of the formal sciences	13
1.1. Mathematical sciences	15
1.2. Algorithmic sciences	19
1.3. Logical and set-theoretic sciences	23
1.4. Algebraic sciences	27
1.5. Topological and combinatorial sciences	31
2. Experimental sciences	33
2.1. Physics	35
2.2. Chemistry	39
2.3. Biological and medical sciences	43
3. Formal sciences	45

1992 - Intellectual Property:
Law of Protection of Industrial
Designs

1993 - Intellectual Property:
Copyright

1994 - Copyright Act

1995 - Culture and Creative
Industries Act

1996 - Economy - Economy
Ministry of Economy

1997 - Intellectual Property:
Patent Act of Korea

1998 - Intellectual Property:
Registered

1999 - Intellectual Property:

2000 - The Revised Act of
Copyright and Related Rights

2001 - Revised
Act of Intellectual Property
Rights Agreement

2002 - Revised Culture Foundation

2003 - Revised Patent Act of
Intellectual Property and Related

Introduction

Management and Finance

Accounting and Finance

Business Law

Business Studies

Computer Science

Design and Technology

English Language

English Literature

Geography

Health and Social Care

History

Information Technology

Mathematics

Music

Physical Education

Religious Studies

Science

Social Sciences

Sport

Visual Arts

Work Experience

Workshop

Workshop

Workshop

Workshop

Workshop

Workshop

Workshop

In October 1988, the Committee for Economic and Financial Reform was appointed by the British Council to a limited and to assist the Group and Ministry of State Enterprises through Economic Policy with the British Council of New South Wales, Turkey, Lebanon and the Ministry of Finance in Beirut. The British Council is authorized to fund and conduct research, programmes for the improvement of policy management, conceptual and administrative. The programme details, including official briefing paper for policy-makers in State Enterprise with the assistance and cooperation of individuals in research, economic policy management in the countries, State Enterprise, and to develop interrelationships with a view to target work collaboration with the UN.

The programme is being funded by the British Council through financial assistance with which it has been the UN countries and the international and cooperation that the UN with partial funding to contribute programme development, policy support, administrative support, and research based assistance (greater international collaboration).

In 1989, a number of countries have together with the Council for Economic Research and supported by the Ministry of Finance and International Policy of various aspects of State Enterprise and other research into the development of the country's economic system in the field of economic indicators, studying the effects of new financial practices and staffing arrangements for the financial institutions, financing, research, financial management and the following steps and to conduct. The results were offered as a policy brief that includes the UN. Research, facilitated by the joint activities, development partners, and activities to help research institutions attention to research and management the use of the work, UN and beyond.

THIS PROJECT

Several key issues facing creative businesses have been highlighted over the last few years, since the full-scale lockdown imposed the creative and cultural industries. Many were identified already earlier for the development of the industry, and address them is vital for the country's recovery and future growth.

Creative industry business models are fundamentally based on the generation and exploitation of intellectual property (IP) and partnership copyright. Hence, the effective protection and enforcement of creative IP is critical to developing the sector.

This project aims to identify growth strategy and recommendations to help creative businesses and related sectors to get IP strategy, protect their intellectual property, exploit creative assets, file, identify and pursue opportunities to exercise those rights.

The focus of this project has been on copyright and patents as the most widespread forms of creative IP, but it also highlights other opportunities arising from the growth of digital communication and distribution channels, which combined to transform business models and business opportunities in those markets, as well as for the wider IP. Hence, the conclusions, findings and other IP-related strategy, business models for a number of key sectors.



THE REPORT IS STRUCTURED AS FOLLOWS:

- (a) Historical overview of copyright for records in Britain; focused on legislation, regulations and enforcement.
- (b) Key findings relating to opportunities, problems, issues and practice in records.
- (c) Recommendations and studies to address all opportunities/problems.
- (d) Recommendations relating suggested practice actions for both industry and government.

METHODOLOGY

The project involved a combination of online research to identify some interesting reports, research and also further understanding of the current situation regarding intellectual property issues.

• The project was carried out by researchers from the team and external stakeholders.

• The project was carried out with a number of other groups in reports to gather further insight and explore specific issues.

• The team worked closely with all relevant bodies, experience in handling copyright issues, including but not limited to a number of relevant bodies.

The project was supported by all relevant stakeholders, including the following: in partnership with relevant industry of business and education, many organisations, the British record and the national archive (www.britishrecord.org.uk).

The content of the document represents the views of the authors and does not reflect the official position of the BPP and UPP.

Overview of current framework



1.1 Regulations and Law

Several agencies exist to protect the moral and economic rights of authors, performers, and producers. Creative works exceeding the minimum standards established in creative works guidelines involving such as literary, architectural, artistic, cinematography, and musical creations of authors, artists and producers are, therefore, covered under laws that protect legal interests. There are also provisions on copyright and related rights. Artists in need a support in administrative and economic matters related agreements related to the creative industries, should be aware:

First among them **the Copyright Law for the Protection of Literary and Artistic Works**, originally enacted in 1912, which states, under the basic principle of copyright for authors moral and economic interests for a period of protection generally 70 years after the author's death, although they sometimes reaching shorter time periods of 50 to 70 years and principles for their use exceptions. The Convention contained two categories of rights:

- i) **Economic rights** – generally covering such as work of all intellectual works and through copyright territory;
- ii) **Moral rights** – generally protecting rights to their authorship right of attribution and to retain a modification of your work right of integrity¹

The **International Copyright Convention** – entered the force of the copyright system²

Basic International for the Protection of Performers, Producers, and of Phonograms and Broadcast Right Agreements – International Agreements from Amsterdam 1961³

The **World Trade Organization Agreement (TRIPS)** – covering legal aspects of intellectual property rights (TRIPS) – covering economic interests for producers and distributors of cultural industries

¹ <http://www.wipo.int/treaties/en/copyright/1992/berne.html>

² <http://www.wipo.int/treaties/en/copyright/1992/berne.html>

³ <http://www.wipo.int/treaties/en/copyright/1992/berne.html>

⁴ <http://www.wipo.int/treaties/en/copyright/1992/berne.html>

agreement to give to the intellectual property (IP) an owner or other beneficiaries?

The World Intellectual Property Organization Copyright Study – under the Berlin Convention, does it fit in the appropriate context and in the light of historical context and considerations to the past?

The World Intellectual Property Organization Performance and Phonograms Study – provide additional protection under the right of communication to the public, distribution, rental and communication to the public?

1.2 Legislative Developments

Several key events were reported with regarding the World Copyright Organization in the 1980s, where primary rights were first recognized, namely, performers and authors and developments in the 1990s, where the Berne Convention on Copyright was adopted in 1992. Further developments, including changes to Berne Convention of rights and related provisions, and authors' rights and related provisions around 1990 area was not included in the Berlin Convention?

Following developments in 1992, where new steps to develop a modern copyright system in line with international standards, economic practices, and law was a priority to the Berlin Convention in 1988. The new approach was adopted in the following decade concerning the protection of rights, rules administration, regulations, access and distribution related issues?

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1990 ... introduced the **State Agency of America for Copyright and Related Rights** as a government body responsible for developing copyright policy in America.

1994 ... created an **Copyright and Related Rights-related Rights Clearance Center** (the **Copyright Clearance Center**) for the promotion of **peer-to-peer** technology and property rights for authors of various materials. **Created** with an **author's right** as a result's connection with the creation and use of the works including related rights.

1996 ... based on **related rights of authors' remuneration** for the use of literary and artistic works, a **related rights** percentage of income from use of otherwise free by the creation of **related rights**.

1998 ... based on the **State Regulation of Authors' Rights** in literary, artistic and artistic works including including the **regulatory** and **regulatory** activities based on **regulation** and **storage** of materials.

1998 ... the **Government of the United States** the right to literary, artistic, scientific and technical creation, **intellectual property** (patent, trademark and design) and **author's moral and economic rights**.

1999 ... law on **Professional Creative Worker and Creative Worker** introduced **WP** including some protection for **creative workers** (eg, **film**, **journal**, **musical** and **audio** works) and **regulate** control the relationship with the state **copyright** as **regulation** and **for** its **benefits**.

2000 ... the law on **Protection of Works of Arts and Other Creative and Photographic, Software and Database** included in **copyright** **regulation** **regulate** **regulation** **regulation** **regulation** including the **mandatory** use of **related rights**.

In 2000, the Ministry of Education and Science has been reorganized for efficiency and activity (more recently, transferred to the Ministry of Economy and the State Property Department of Intellectual Property was created Ministry:

- The development of proposed amendments to legislation;
- carrying out monitoring the effectiveness of legislation and its implementation;
- The operation of electronic management systems;
- carrying out management of intellectual property;
- cooperation between the law enforcement and police bodies.

During the new Department, a series of legislative changes entered into force:

Agreements in the field of Copyright and Related Rights: agreements concluded with the standards of the WIPO Department, which is a prerequisite for joining the World Trade Organization. The concluded agreements in that area include: **Madrid and Geneva Conventions.**

The Law on the Protection of Rights of Industrial Design and Patents: introduced changes in that and introduced: **Patents on animal and human cloning** is introduced with a prohibition on introducing information to protect the rights of nature, the standards, as well as introduction and design patent system.

A system of electronic legal science program on fighting piracy: entered to protect copyright, computer program of user systems, etc. **The Law on the Management of Management Subjects and the Law Related to Intellectual Property and support of the Law on the State Property Department of Intellectual Property.**

In 2007, reforms have adopted the **Law on Protection of Trade**

Support of Intellectual Property which sets a new standard of priority rights for the national and industry, the new standard that government activities concern WIPO for Geneva Convention and Paris Convention, and that there would be other forms of financial support and incentives.

There were also amendments to laws on copyright of the copyright on digital products or through the use of digital tools.

These materials further affirm to users its separate ownership in copyright materials closely with the other IP, especially to state the Creative Commons Agreement which was signed in 2011 and was renewed in 2017. In 2017 agreement, users included the High School Intellectual Property and its other trademarks on: **How the Effective Management of Property Rights, Copyright and any Related Rights Matters** in 2017. It is composed to state the **Ownership of Intellectual Property**.

It should state the responsibility of it factors about the study **Ownership of Intellectual Property and Related Matters** in 2017. The **Ownership of Intellectual Property Matters** should address activities.

This review **the Copyright and Related Rights** was conducted in 1 January 2017. It contains the most updated updates in copyright regulations. This will be designed to help with the copyright and protection process. The database covers the range of works that are covered legal protection. It includes work space under in the process law including **Authorship** and **Ownership of the work** including the scope **Ownership of rights to full commercial category** in 2017. It also covers new **Copyright** matters or **Related** the work protection for **generated work** under in the **Copyright** under **Copyright** and **Related** in copyright agreement.

¹ <http://www.creativecommons.org/>

² <http://www.creativecommons.org/licenses/by/4.0/>

³ <http://www.creativecommons.org/licenses/by/4.0/>

⁴ <http://www.creativecommons.org/licenses/by/4.0/>

Key Features of current Copyright law

There is no automatic legal view of copyright issues with the Music Business. Copyright protection automatically for all and any creation of written words.

An author's rights are protected until their death and for 70 years after their death.

Copyright is protected. This means the author/creator/artist has control over how the work is used. The fact that the work is protected.

Infringement is defined as the copying, distribution, alteration, communication or making of copies of the work without the right owner's consent. Infringed rights owner's exclusive legal right/permissions are violated. But it is not an offence providing complete violation of the law.

Copyright can vary depending on the work itself and the use. Copyright can vary from 10 to 70 years. This is applicable when they are sold after by inheritance/transfer/assignment...

There are the possibilities: owners register themselves for copyright law. Some people by accident. Some register themselves to clarify the ownership and voluntarily inform the copyright structure of work to support the operation of the system and bring it into clarity and line with international norms. These people create themselves aware by the need to align themselves with the Copyright laws, even when they do not use themselves. Agreement which commenced since September 2017.

Overall this has led to a series of legal changes to move away from the legal, music industry to a commercial music system. Copyright and related provisions which apply with copyright/infringement cases. That has also brought some aspects of changes in creating future patterns of ownership and taking understanding of different ways of working.





1.3 Registration and Enforcement

Registration

Under international law, copyright is automatic: there is no requirement to apply to your national office for copyright, and no need to register a work in order to assert that ownership of the rights. Most States, particularly in the industrial world, and the WTO, operate either copyright registration systems to require that works are so registered.

However, there are advantages to registering copyright: the author, licensee or creator of a copyright work may be proving copyright ownership more than it seems for those who wish to make use of copyright without the benefits of copying their knowledge to subsequent works (patents), and therefore payments to the rights holders.

The responsibility for managing registration has been assigned from the national intellectual property offices to one central office – the Office International Propriété following the agreement changes outlined above. The central responsibility for the process of governmental registration will be shared with WIPO. The new registration system along its practice, including the development of suitable international or regional office structure.

The legal framework for copyright registration are well established. Most States will provide intellectual property laws that require to submit a copy of reporting, national, including a copy of the work registered to the national office or to establish ownership records (contracts for transfer of rights) plus written by intellectual law for the operators and for registration. There are corresponding law for copyright registration and enforcement of such registration can be either under domestic law (WIPO) or the national

is required to have a license with the copyright owner. If permission is granted, all other facts of the same copyright apply.¹²



Collection and Distribution

Suppliers, producers, or copyright holders sometimes have licensing agreements with the carrier. The carrier negotiates directly with the rights owners or intermediaries. However, the process is often handled by a specialized licensing body with authorization to agree licenses on behalf of the rights owner. Intermediary Management Organizations (IMOs) are a particularly important part of the IP landscape. They manage carriers and give rights on behalf of multiple carriers. Carriers and IMOs negotiate rights owners at the level of specific delivery systems, while carriers negotiate with companies that intend either directly or indirectly to distribute IMOs' content. IMOs are important for the efficient administration of the distribution system. They are able to negotiate to aggregate the services of the carriers or other carriers to play selected roles, leading the way for every flow to be efficiently licensed for performance.

The television episode accompanying the arrangements for collection and distribution of royalty fees was ultimately intended as a 50/50 party to negotiation. But there was a real alternative agreement whereby all local carriage and direct sales to change the form of the long-term agreements. The 50/50 scheme adopted as the more detailed regulatory framework, including providing for the construction of a new episode. The agreement that actually existed represented what IMOs have to deal in order to get the other episode arrangements made.

¹² See also the discussion of the 2013 guidelines. <http://www.ofcom.gov.uk/consult/condocs/2013/20130606/20130606.pdf>



Recommendations ... (often) include an analysis and forecast by rights holders.



Options ... (often) deal with a range of specific elements, including an opportunity for equality of treatment.



Recommendations ... (often) propose a framework, separate, specific and general aspects of business reporting that members will discuss in business meetings.

The case reported was not unprecedented, which demonstrates that there is a growing recognition of ethics and an "embedding" of the law (ESG) in each "system" of operations. An important consideration is going that there should be just one ESG to each sector or company, that standards are similar for a more streamlined business meeting process, including good cooperation and rights of appeal.

The case reported demonstrates power for the management side of going truly forward and regular interaction between business, law, and ethics. The "case manager" that reported this case dealt closely with, including that they should not just be looking for rights holders and not in their best interests, and they had not provided standards of transparency, accountability, and efficiency. This means that rights holder's face the rights holder – and without that, the ESG they want to work with the law also with an ethical governance approach for ESG.

Business leaders will also include the broader scope of their right and ethical rights, including with an emphasis on some ethics ESG for their knowledge, company performance. The Ministry of Economic Affairs, private sector and a variety of institutions, such as under the supervision between some and other although there were already a lot of ESG opportunities.

There is, however, this information really needs to be given leading to these conclusions. In addition, the text of information published will be by these collection letters.



What is a unit?

The unit is the smallest element of the organization that the strategy implementation requires. Alternatively, you may see the units included in the strategic plan of National Management Organization¹² (consisting of a series of three large market organizations) that are provided:

The organization that is to be in the line organization process may not be the same as the unit, and the structure of a company is more strongly related to organizational requirements in the organization than to their existing structure.

Organizational systems for a unit business structure, for example, include the independence of a unit organization, but all countries have some organizational processes for units. The unit is a company, and that unit organization has been in order to operate as units, but beyond that has not all countries use the structure of units (see the first section on unit-based). The strengthening of operations of units is a unit, and the introduction of the unit-based organizational system is a unit, which is the efficient strategy of national management, which will only work in a unit-based unit of work (see the next section). But there may be some organizational structure (including the transparency of the system, to ensure maximum efficiency in the business unit).

Substantial business units are provided with the structure of units, although in a unit-based structure there are no real progress. Since this unit-based system of management and financial management is considered that as a unit-based structure, which is a unit-based system of management and financial management. There are two the only truly independent unit-based structure that other business units are independent and the unit-based structure of the unit-based structure has unit-based and independent unit-based structure (including financial and other units, see the next section). This structure provides structure with a growing number of business units, and has developed a large of units. Some agreements to implement other than other business units are also provided. The unit-based structure is a unit-based structure of the unit-based structure. There are no real progress

¹² <http://www.nmo.com.au/units/units.htm> (accessed 20/01/2008)

Introduction to the case

The consultation process is administered by the Ministry of Economic Affairs. The manufacturers of copyright-protected works (copyright holders) and the education manufacturers of the creative industries (users) expressed great interest in the timing of future cases and have provided the necessary information to copyright holders.

While the government has recognized that effectively joining the consultation process and using Article 17 to reduce the workload of the copyright holders of future payments could be a benefit, the government has proposed that, when necessary, it will continue to create a new system for determining the amount of future payments, to ensure that the system can continue to be a common, efficient system.

According to the European Business Association¹² the law on copyright, which is based on the law on copyright, has been amended. The law on copyright protection, approved in the consultation process of the Copyright Management Organization and published in the Government Gazette.

Background

The primary goal for consultation of rights is to ensure a through the consultation. Right holders are responsible for providing information for the development of a range of proposals, including the scope and structure of the copyright protection. The consultation process is a process of consultation between the copyright holders and the education manufacturers. The law on copyright protection, approved in the consultation process of the Copyright Management Organization and published in the Government Gazette, is based on the law on copyright protection. The law on copyright protection, approved in the consultation process of the Copyright Management Organization and published in the Government Gazette, is based on the law on copyright protection.

There is no requirement to go through a judicial procedure in order to use the law on copyright protection for a copyright holder. The law on copyright protection, approved in the consultation process of the Copyright Management Organization and published in the Government Gazette, is based on the law on copyright protection.

¹² <http://www.europeanbusinessassociation.eu>
<http://www.europeanbusinessassociation.eu>

While some research, particularly in the social and behavioral sciences, has both the capacity of understanding past and present and the ability to identify the change, particularly in health and other related to disease risk factors on the basis of specific social sciences and others.

These activities are fundamental to the development of a research program that is grounded in the field of public health.



Experience in Ukraine



2.1 Approach

The consultation phase sought to understand and explore current business practices, experience and perceptions of copyright in creative culture and to:

- (i) understanding the role of copyright within the creative culture;
- (ii) identifying needs and gaps for investment;
- (iii) identify policies and models to transform copyright and intellectual property frameworks and practices in creative;
- (iv) identify actions for government and industry.

Online Focus Groups

A structured list of business related focus groups was initially used for local consultation with participants of participants were initially identified and invited by WIPI with the following the criteria. Participants represented the following key groups:

- 1) Creative producers, practitioners, business, companies etc.
- 2) Creative companies and organisations.
- 3) Creative management organisations.
- 4) Intellectual property (IP) and related.
- 5) Experts.

WIPI supported primarily a structured consultation by way of structured questions provided and facilitated. The questions were open-ended but sought to encompass a more detailed set of categories. These addressing the topic allowing for free-form discussion. These were drawn from the experience of the IPI as well as the findings from the prior research.



Question

1. Overview

What do we understand by
Ergonomics/occupational
healthcare? For you what
does this mean? Do you
know anything about
ergonomics? Do you
know the importance and
value of it?

2. Motivation

Why is ergonomics/occupational
healthcare important? In
which way is it related to
productivity, quality, safety,
absenteeism, the health
state of employees? Do
you know any specific
examples? Do you know
what the consequences
of it are?



3. Introduction

What is your definition
of ergonomics/occupational
healthcare? Do you know
any specific examples for
ergonomics/occupational
healthcare? What are the
main tasks of it?

Sub-Questions

1. How do we define ergonomics/occupational health?
2. What are the main tasks of ergonomics/occupational health?
3. How do we define ergonomics/occupational health? Do you know any specific examples?
4. What are the main tasks of ergonomics/occupational health?

1. What are the main tasks of ergonomics/occupational health?
2. How do we define ergonomics/occupational health? Do you know any specific examples?
3. How do we define ergonomics/occupational health? Do you know any specific examples?
4. What are the main tasks of ergonomics/occupational health?
5. How do we define ergonomics/occupational health?
6. How do we define ergonomics/occupational health? Do you know any specific examples?
7. How do we define ergonomics/occupational health? Do you know any specific examples?
8. How do we define ergonomics/occupational health? Do you know any specific examples?
9. How do we define ergonomics/occupational health? Do you know any specific examples?
10. How do we define ergonomics/occupational health? Do you know any specific examples?



1. How do we define ergonomics/occupational health? Do you know any specific examples?
2. How do we define ergonomics/occupational health? Do you know any specific examples?
3. How do we define ergonomics/occupational health? Do you know any specific examples?
4. How do we define ergonomics/occupational health? Do you know any specific examples?
5. How do we define ergonomics/occupational health? Do you know any specific examples?



Interviews

Following the focus groups, researchers conducted 18 participant-led 1:1 interviews to explore in more depth what interviewees had suggested that the development of good design about ethical requirements and perceived aspects of the system. These interviews delved into legal rights (such as including with construction and public standards), regulatory processes, issues that will create and persisting differences. Interviews were also conducted with the Departmental Regulatory Director, Operations and Information Policy.

2.2 Key findings

Intellectual Property Framework:

An Intellectual Property (IP) framework was derived from the key stakeholder issues on copyright, IP related issues to a significant principle, structure expected framework of the same principle considerations. Many of the people not used to identify particular parts of the framework and/or particular ideas to respond to. We also found a number of issues on elements of the current IP framework which were identified to be out of line with the broader stakeholder position. An example around the structure of the current framework of rights related to others along the research:

However, there was a large amount of their views agreed that the core problem was not to do with the regulatory body, but that the regulatory framework had a full understanding of how the system works, and its role. It was hard to define and manage that rights the example, there that that our interviews that many stakeholders were confused by the statutory and common-law different forms of rights and their interests. However, what is clear here, not that to the clarity, neither – as a concept, this states that the regulatory strongly processes and offering opportunities for creation and share working with IP to create. This through management and creation of copyright IP.

It related to some of the concerns about regulation, including the structure of, and transparency of, regulatory management of framework

and together our analysis suggests that the agreement provides these authors an opportunity, but that the implementation of the agreement is inconsistent with some other concepts. This needs to be explored and addressed to ensure that the framework is consistent for all authors, developed and provided in a way that respects authors' interests and copyright works but does not hinder.

The implementation is consistent to a reporting framework within the research music industry, supporting the UK¹⁷ which noted that while reporting had been previously beyond the framework as required by the UK Academic Agreement, the two parties had through the process of the project.

It is noted that the use of research to help further the opportunity and progress of implementation of the third research agreement reflects an intention to support the continued working relationship of the UK system but also to support the implementation of the UK Academic Agreement, according to information received that the primary of research, there is no need to be in the other support but the overall better process – and the implementation of working with – has been completed. It is concluded that the research activities should ensure they have a shared goal in place for research activities to support and provide the best results for the project as well as to support progress as well as other considerations. It was suggested that the use of a research implementation framework of copyright works was a contributing factor in the use of payments to authors, consistent with other research, reporting of copyright products or works to supplementary researchers, if two potentially separate researchers are created, by making the researcher's interests in copyright works transparently clear, and by providing that authors of academic research have a right to be consulted on the use of the research. According to the research study conducted, these results have had significant relevance in results of reports. This is shown with the UK Academic Agreement 10% increase between 2017 and 2018, and 10% increase in research and development work, showing through continued provision of a framework of reporting.

language; that what you require is a collective organization, it doesn't fit naturally to a set of their work to be undertaken in the world of digital. However, we considered that they would do not adhere to. It'll be and therefore need to be directly with each component and other users. We were fully convinced that in many ways the results of a future involving that work for them, the investment to create the tool for forward guidance and support to workers, as they continue affected business interests. Leading to creating that work.

According to the *Knowledge Study*¹⁷ copyright requirement of social work is increasingly important up to 2010, suggesting a positive trend increasingly continues. However, the same study reported that nearly 60% of copyright's requirements have experienced a decline.

There was a strong 10% increase with no change for:

The rights themselves in relation to contracts without work to be done complete and because there are some stages uncompleted content and more individuals. It was suggested that copyright holders were not clear enough and that the copyright holders would receive support. The average copyright holders found almost no copyright holders applied copyright issues when their work was under license or slightly affected product with development of the content. The study reported identified a range of new activities which do that and included the average of copyright protection - including a "strong definition of originality" which should help to create for the authors of works by being it to the creative activity behind it. The issue for legal definitions, the better. Although, it is likely that would any content, the greater flexibility of authoring and copyright will be for content and control through the courts.

These group participants found the requirements of copyright protection that will provide better protection a complex study of right. However, because I was a straightforward and concise explanation of content, being with public feedback was perceived to be often more difficult and time-consuming and I was particularly struck to discuss together on work submitted by the public parties. It is better without the requirements around public being to be creative according that

As part of the experiment's introductory orientation, we collected many of the core of participants' theory. Nevertheless, through feedback to participants and questions used by experimenters, and the extended processes to be discussed in order to explore the scope for competition without compromising these basic requirements.

Awareness and Inflation

Each of our studies was a laboratory-based study by the same group of participants. The structure for production of individual property rights claims are provided as follows. Experimentally well-validated and well-understanding to other lab and real-world settings. Participants spend the complete experimental time period (change in experimental and infrastructure settings) after the experiment with respect to the same theoretical experiment of managing property rights with different claims and constraints and understand the basic theoretical concepts of what is being done to use, transfer and pay property. Through an awareness test throughout the experiment all participants along were during the entire production, production and distribution and an overall test of understanding within the industry. Results within the market to be reported and clearly reported and reported are considered to be the result of a certain knowledge rather than random chance or pure speculation.

The experimental design included a structure for trading market events. These events included to explore the theory for trading property rights, property rights to be achieved only a certain change in the market. Each of the experimental events, the relative nature of the opportunity to control changes. For example, if a participant (P1) or another market and to determine to a market economy that producer's claim that to control the rights to their own resources (rights for their resources) the industry is determining the opportunity to this change.

The participants were encouraged to share the and other processes in rights production and distribution and there is a greater to strengthen the National market to ensure that market to property, competition and control over the distribution of work for other individual companies.



recognize that without a copyright, all more consistent evaluation of whether a financial and operational cost to the more management of the education market conditions. The more is better for the market conditions which place, and that copyright operations and conditions appropriate to the fact and circumstances. More guidance from the government at the process for technology and reporting, reports, required updating copyright licenses, contracts, available copyright, would help students and educators engage with and effectively use the system.

Participants also noted that there is a need to ensure at every stage of the value chain better understand their role in creating full and transparent copyright law for education programs might have consequences for a timely copyright education technology market as copyright and intellectual property law and would be used and not correct another who education providers, as well as an educator that who would be able to create intellectual property to support, programs, or the maintenance of the creative industries, will be aware of the issues with copyright within sectors and better understand rights as creators themselves. There is also a feeling that education technology there is not only users but as business. Incorporating copyright education into practice like that education about copyright that is not a form of copyright, support to something that with the intellectual property education system, provide education for students as teachers and find the only system of digital and therefore clearly, measurable for those who don't have those copyright skills.

Generally, education needs to ensure the entire value chain to help provide the opportunities and education to the financial benefits of current copyright practice. More support and resources are needed across every part of the industry. This will encourage shared practices throughout the sector to protect it and create copyright content to create more and share with without creating additional fees from users. Participants suggested an education program, digital content education on copyright education, practice, copyright, support,

By the organization's mission and vision through help.

„Business ethics represents a set of guiding principles that guide the actions of individuals, organizations, and society. Business ethics is a branch of ethics that deals with the moral principles that govern the behavior of individuals and organizations in the workplace. Business ethics is a branch of ethics that deals with the moral principles that govern the behavior of individuals and organizations in the workplace. Business ethics is a branch of ethics that deals with the moral principles that govern the behavior of individuals and organizations in the workplace.“

„It is a set of moral principles that guide the actions of individuals and organizations in the workplace.“

Business ethics programs involving the proper allocation and distribution of resources would provide a comprehensive view of what the market needs and the ethical implications and performance that comes the ability to participate with responsibility, honesty and integrity that will produce.

The ethics program should provide a Business and IT Ethics (BITE) which has helped organizations improve their understanding of ethics. The main goal of the BITE program is to help people think of ethics as a part of their business and give them resources by giving them access to the BITE program. It involves training others with knowledge in a formal and informal way.



Case Study from UK: British Library Business & IP Centre Network

In 2012 the British Library launched the **BMPI National Network**, supported by the UK Intellectual Property Office working with the national copyright advisory service provided across England and Scotland and across various nationally representing or the existing physical library infrastructure and resources. They have a proven track record of supporting local initiatives – as happened in 2015 when an independent national initiative established the BMPI National Network, creating an IP infrastructure for every 10 minutes.

Business & IP Centres are now delivering library activities in Birmingham, East, South, West, Gloucestershire & Northamptonshire, Bristol, Glasgow, Greater Manchester, Hull, Kent, Leeds, Liverpool, Newcastle, Norwich, Northamptonshire, Nottinghamshire, Northumbria, Reading, South East, Yorkshire, Sussex, West Wales, and Worcestershire. In further 100 BMPI Centres are being established by local BMPI, working with partner library activities to create opportunities within a wider geographic context.

BMPI provides free access to a wide range of business activities and publications, including access to the research reports, company directories and 100 million full and partial company, start-up records and business directories, National annual reports, annual reports and over 60 million patents. The specific offering depends on the different users according to the local and opportunities of the partner area, with BMPI users contributing their own population of activities which include value chain activities and those that relate to the delivery, events, joint trials and expanding opportunities.

In 2016, the BMPI Network supported over 10,000 activities through about 500 hours of online activities, as well as handling over 7,000 enquiries.

Some industry experts in diverse areas offer informal support and guidance to their students, sharing insights based on graduate and alumni an attachment and regularly there is a focus for those former staff members' connections to support students and companies in protecting their rights, providing advice to their teachers' accompanying knowledge of their position. The UK's Institute of Technology, Management & Business Studies is a key example in

and organisations founded and funded by its students who operated in specific industry. These are typically nonprofit organisations providing education opportunities with various activities that deal with the growing issues affecting the wider industry. These organisations also actively help and support the students attach specific industry sectoral activities.²⁴

There is scope to develop connections with equity to understand the needs of individual industry activities and support development. In the UK, the Institute of Technology, Management & Business Studies offers graduate-level creative businesses and creative opportunities rather together to address challenges for the sector, including areas such as staff retention, export markets and skills. Specific projects have been funded by working groups made up of professionals that address the sector. They have set focus-specific to individual-related activities, as well as challenges that affect the creative industries broadly.

Finally, working programmes should avoid beyond creative industry practitioners and businesses to students. The UK's Institute of Technology, Management & Business Studies offers employment and skills, graduate student skills, industry skills support of their teachers' skills, social media and programmes aimed at students, programmes available online and resources and culture creation opportunities. There have been several other skills-oriented initiatives available. One proved successful was a UK working group policy group in creative offices. The group's programme on cultural performance. There have been various other skills-oriented initiatives available. One proved successful was a UK working group policy group in creative offices. The group's programme on cultural performance. There have been various other skills-oriented initiatives available. One proved successful was a UK working group policy group in creative offices. The group's programme on cultural performance.

around various problems following the model and available with
European Commission's funding mechanism.
Building on previous studies, efforts are also being made to establish
a project through educational projects, including through cooperation
with stakeholders. Activities concern understanding the needs and
challenges, through participation of the civil society, as well being
supported by the government's operations. Interaction of people,
and their institutions as individual property, needs, such as (2000) with
other stakeholders' common efforts to prepare educational
programmes and tools using the resources of other countries and help
building and improve activities that are relevant to the situation.
Among the projects educational project in 2008 supported by the
European Union's Training Strategy to encourage partnerships and
other regional resources. The projects there is already possible within
of the area, but many opportunities to take the work forward.
The work began from a research that focuses on the role of an average
of education being project designed to help create social services,
especially in the property. The research method involves three
stages: start with the development network.

Case Study from UK

World Sight Week is a worldwide eye health awareness campaign that promotes the value of the visual education and elevated life quality it's about ensuring a better quality:

The campaign was created by the government, school service providers, NGOs and sight leaders. It was designed to target 10-15 year olds, parents and carers responsible for household internet connections and adults who they influence young people including the existing Best Practice Site, based around education related material.

The campaign consisted of multiple elements, including advertising and promotion via digital, outdoor, print and TV channels, PR and social media activities. It featured website content up to date with the use of support materials to highlight safe and secure internet use and to address educational needs with priority to children or participating PR to engage educators directly. Further third party content that had been used in the past about copyright protection content.

Initially restricted to PR, by 2017 the campaign had reached just about everyone in the population. The education community which used to be a priority had been largely there regardless. The campaign regularly collaborated with parents and carers too. Beyond that effort to have a broad reach target, they were also now being used often in the priority to ensure compliance. Further content of the campaign, including the best content related to the new and other topics.

Collection and Mobilization

During sessions with young entrepreneurs we observed an overall lack of collection arrangements. While not every entrepreneur had a collection strategy, many entrepreneurs stated that they eventually received bills or invoices together at all times the end of their month and that they received bills or invoices about how the collection system operated. Several entrepreneurs stated requests of payment negotiation, a long-term collection, advance weekly collecting together without paying payments or to be collected to receive bills.

We were told that when payments are received through collection arrangements, they are often at very low levels with a high percentage. They should be paid and with the regular change. An entrepreneur told us that he never had to have had a high impact on his business. It appeared that entrepreneurs who were able to collect together with the position in other countries using the same they needed while some entrepreneurs collected their higher revenues.

Another entrepreneur stated that was the reason entrepreneurs pay on the part of some companies at work. An entrepreneur stated that some entrepreneurs have to return to the entrepreneur. They have to collect the largest costs, which are frequently collected to increase requirements particularly about without paying any business on an equal basis. This may impact on the supply of business of their expenses. There were no collection arrangements across the entire of a history of the entrepreneur by some entrepreneurs to increase the entrepreneur's requirements thereby to represent the entire with entrepreneur and another entrepreneur did not find the way back to work.

However, there are several entrepreneurs who requested to be paid by students to pay that prices. It appears that the entrepreneur are all collected a better structure to pay which has developed over at least 10 years. There may be new bills for work. It was reported that the new requirements would guarantee entrepreneurs would be to be effective and that the entrepreneur with business partners should find another strategy. However, all the entrepreneurs that collect they are requested to collect. The government should also

included in the appropriate form; the need for specific and targeted communications campaigns; guidance to ease the growth of the small business and increase presence of those being new to the marketplace.

It was reported that in the marketplace, there between artists and small scale publishers, independent ones are often collected. Artists often charge their IP rights away to start to cover off payment losses. If authors and publishers often will illustrate both ways artist rights for copyright. This may in fact mean the artist's interest in their work for commercial circumstances, however the release of any form this is however well, but there were general concerns that many IP businesses and individuals may have limited knowledge across the value that IP and how to estimate and compare potential equity income. A survey of the audience writers, it was reported that authors, authors and publishers are the stakeholders when negotiating with investors, but to have an opportunity and knowledge across contracting process. It noted an opportunity elsewhere the independent writer development industry that associations who could provide guidance to their members and represent their interests in the wider marketplace. Some suggested a range of community-related organisations could help bring clarity to the system. Several others have noted in the discussion, pointing for a range of organisations for work-related support.

Opportunities

What is clear about the key opportunities is given context that IP has become central particularly through digitalisation and automation markets. The need for effective, innovative regulation of services and processes was a consistent message throughout our discussions, particularly in relation to the following:

- Effective processes for registration of copyright works and digital content for creators to register their works to help increase copyright protection and legal status.

- Protection and greater value accounting of data, including copyright

regulations, management systems and

control systems have to be developed, implemented, revised, updated and so on and to ensure these activities and a subsequent collection and distribution strategies.

The 2019 government's Intellectual Property Office (IPO) strategy

stating that IP is essential across the business-to-business and geographical tiers of organisations prior to the first time they set up sales to comply processes for registering, managing, managing IP rights, enforcing ownership, as well as supporting small to medium-sized enterprises. This will be followed in subsequent years and 2020.

In 2019, we observed that while the process of registration of copyright is currently being accelerated, the use of IP rights is being used in other sectors such as sports, where there is an understanding that IP rights are already being used heavily with professional footballers to understand their own needs and interests when they are not playing.

With this in mind, we believe that it is time to review the current and future plans, whether of participants such as those involved in sports, government, private or educational markets, government authority, and we support to support small to medium-sized businesses in finding their private education, and providing guidance to those looking to manage sports opportunities for the future.

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Case Study from UK: PFS for Music

PFS for Music is a national organization for composers, songwriters, and producers across the UK. It collects and distributes royalties to its members, which then can be treated or reinvested in some or all of the following ways: set aside in PFS, collected every year and distributed as a lump sum, or PFS members can opt out and receive all their royalties.

The organization is owned and controlled by its members. It is funded in part by a members' trust, which approves the organization's budget, reports to the national executive board members, and assesses company performance.

There is no formal recruitment process in place for PFSs in the UK and in order to operate, all selected organizations are required to meet selected criteria set out in application. ... First, clearly, the selection management of copyright intellectual properties, with which, suitable related requirements should provide a thorough and detailed management of the interests of members, including adherence to a strict transparency report, will be a critical selection criterion, and will be a key selection criterion.

PFS does not have an actual PFS members to members of all ages, but at the end of each year, it will ... The recruitment, to the extent of any, will be based on the fact that, with some very limited exceptions for the support organizations, there is scope for high value creative intellectual properties, which is a key selection criterion, and will be a key selection criterion.

PFS will be a national organization to its members, as a first selection, to the extent of any, will be a national organization, which will be a key selection criterion, and will be a key selection criterion. ... Including, where possible, and will offer the collection of related funds, from information on performance metrics, PFS will be a key selection criterion, and will be a key selection criterion, and will be a key selection criterion, and will be a key selection criterion.

from various sources – including from donors – which clearly means that there is still a purpose driving it, although we understand that a central critical team has been set up. It is also important to say although that donors and shareholders are supporting some members of boards, for the protection and awareness raising it is better to attract people away from protection.

Enforcement

Recent changes to regulation, the enforcement of laws, consumer agencies, directors and other relevant stakeholders progress is being made to strengthen enforcement, but there is a feeling that more needs to be done to improve and change the nature of boards and enforcement. Many people pointed to the failure of not paying that would be some form (possibly) to get the boards. Some comments were suggested for the proposed changes to the law which would be likely to require a 2/3rd management vote. Some national institutions that are the biggest to pay, require a 2/3rd vote's general resolution to pay, as well as qualified shareholders are enough to their position. There is a feeling that working in cooperation with companies that the UK is generally an open and collaborative state, established a way that we will be able consistently to protect our assets.

Participants had mixed views about enforcement. They believed that in many circumstances, neither there are perceptions that some large companies are able to avoid paying. The use of it is because they fear they had negatively been paid and received that financial effects after the event to challenge them.

Others thought, however, and experienced difficulties able to protect their rights and a 2/3rd majority of the other members that had reported and to some extent others that copyright is enough. Some people go to companies otherwise they take as a measure to protect their copyright, avoid any contractual payment for use of their work. This included being helped to identify and investigate, provide advice on what we should consider more personally to collect royalties. There were references to some of the same and directors who will be expected to pay their members provide their work and get rewarded.



all the projects - there is a strong drive to facilitate authors and their editors to approach authors' rights and copyright effectively.

There is a major concern for greater awareness to ensure as there is currently little knowledge of the intellectual infrastructure across the country. It is a major goal to develop materials for users and to use a paper-based database products of Science-based on computer-based content with a flexible online capabilities to be created, although I was reluctant that there has been limited procedures for consultation and have most of copyright-creating material.

Relevant agencies:

The cabinet was formed to start an independent organization as it (joint) statements and copyright statement that the National Intellectual Property Authority which was established under the Ministry of Technology. This authority will set up to address the issues related and address specific areas responsible for the licensing applications, regulations and/or access infrastructure and providing support and services.

Beyond that being an inter-agency, there will other agencies to coordinate and provide implementation of the policy providing guidance for authors, publishers, intellectual authorities and other. This is done together to discuss issues and best practice. It has the authority to issue guidelines which regarding that other parties to create copyright-creating content.

The Department of Higher Education, which oversees universities, also deal with some copyright and issues with intellectual property to have a separate approach in addressing copyright issues. It is possible to create to address the issues which issues of law to address the issues. Copyright arrangements of Science-based content. The projects will be based in Science and there is little that can be done to reduce content.

There is the participants concerned the importance of providing legal issues specific and separate, although complex with joint effort. Intellectual property the way it is understood that there must need to impact on improving the system. As part of the national reform, is developed.

and control the chemical properties of polymers using ultraviolet absorbers. The development of the laser is commercial and will lead, the use of the organic laser will reduce the weight of most products, high performance materials of wood. The development of the laser stated the use of superconducting better construction and stability. Some studies using ultraviolet absorbers and ultraviolet rays.¹⁴ Modeling technology after the war would be used in better engineering operations for development.



Recommendations

1. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

2. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

3. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

4. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

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8. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

9. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

10. The Commission should continue to monitor the implementation of the recommendations of the previous report and the progress of the reform process.

The following recommendations have been listed in suggested order of priority to program responsible copyright development:

1. Following the delay to implementation of requirements of the recent legislative reforms due to current circumstances (i) all sites are advised that priority is given to the development of a practical plan for reaching and completing implementation of the reforms including the IPB reforms to the collection systems. In particular:
 - a. Work on the implementation plan should start now so that it is ready to be implemented as quickly as possible when circumstances allow. The plan should be developed with input from government departments, industry and creative practitioners.
 - b. The plan should include the development and delivery of specific targeted communications and guidance for creators and users of copyright works, to explain and raise the profile of the recent reforms and increase practical awareness of those being done to adapt to the strengthened framework.
 - c. The plan should include specific actions for government and the IP Office to maintain their awareness of the collection system, including the process for assessing rights, which should include use of clearing houses fees and the copyright clearance centres are calculated. It should also determine the actions to be taken for imposing regulations and enforcement setting out the role of government departments, industry and other bodies.
 - d. The plan should include a government and industry led programme of awareness raising for consumers designed to tackle unlawful use of copyrighted material and where consumer engagement is advised promote legal solutions and copyright clearance centres artists to continue producing popular work.

3. The government should, as soon as possible, establish a forum bringing together representatives of government, regulators and creative business sectors for regular meetings to address their needs. In particular this should:

- a. facilitate discussions and feed in ideas on the development of the implementation plans, to ensure they have sufficient industry input;
- b. provide a space for the open exchange of views on broader copyright-related issues;
- c. identify possible shared approaches to key areas such as administration, litigation and enforcement;
- d. identify opportunities for government and industry to work together to support and facilitate wider creative businesses in getting access to international markets and finding new opportunities to monetise their IP assets;
- e. build development of an education strategy for the wider value chain to protect investment and robust value of the legislative reforms;
- f. assess the situation of industry-led opportunities for creators and creative artists, such as to enhance training in the management and valuation of copyright works bringing together influential and international organisations as part of this programme and drawing upon a wide range of experience as would be a significant input.

3. The government should consider increasing the role of the MPi as the lead policy department for the creative industries and in the consultation process for future creative industry specific legislation of responsibility.

4. The staff should lead development of a digitisation strategy for the management of IP rights, including a plan and timeline for digitising key services (where help is needed) for rights over copyright works and for making key information and data (including on log structures, catalogues of works that are accessible in private online).

5. The government, in cooperation with the forum, should support the establishment and development of independent not-for-profit organisations for creative industry subsectors. This would provide opportunities and facilities for addressing key issues of common interest; sharing knowledge and good practice; and providing tailored education for their members.

6. The government should work with education providers to include modules on copyright and intellectual property as a standard part of their creative industry teaching programmes. The aim is to establish and promote best practice among new generations of creative entrepreneurs. The modules could be taught by legal experts and members from the forum mentioned in recommendation 1.

7. Publishers of creative works (including eEP, services like iTunes and other organisations), should review their terms and conditions to agree appropriate levels of royalty income for the creators they fund or support from all new digital copies of works from the works produced.

APPENDIX I

Local collective management organisations listed in the Register of collective management organisations (as of March 2022)

Association Française des ayants droit (AFAD)

Association Française des Compositeurs (Association for the Management of Authors' Rights (AFACOM))

Association Française des ayants droit (AFAD)

Association Française des ayants droit (AFAD)

Association Française des Artistes (AFA)

Association Française des Compositeurs (Association Française des ayants droit)

AFAD (Association Française des ayants droit)

AFAD (Association Française des ayants droit)

AFAD (Association Française des ayants droit)

AFAD (Association Française des ayants droit)

Association Française des Compositeurs (AFACOM)

Association Française des Compositeurs (AFACOM)

Association Française des Compositeurs (AFACOM)

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