
1. Group Work 1

Group Work 1 was conducted on Day 2 (8 September 2005) in the following two groups:

Group A

1. **Ba Than, M.A**, Freelance Writer/Translator
2. **U Myo Thant**, Executive Committee Member, MWJA
3. **U Tin Kha**, Vice Chairman, MWJA
4. **U Tin Hlaing**, Executive Committee Member, MWJA
5. **U Soe Htaik**, Executive Committee Member, MWJA
6. **Daw Khin Maw Maw Tun**, Joint Secretary, Library Association
7. **U Kyaw Min**, Joint Secretary, Music Association
8. **U Aung Soe**, Film Director, Film Association
9. **U Myint Thein**, Director, Prime Minister's Office (MIPO)
10. **Daw Moe Moe Thwe**, Deputy Director, Ministry of Science and Technology
11. **U Nyunt Han**, Ministry of Culture
12. **U Hla Tun**, Secretary, MWJA
13. **U Myo Aung**, Managing Director, Pye Son Publishing House
14. **U Kyaw Oo**, Parami Publishing House
15. **Daw War War Htun**, Director General, Heritage Co.,Ltd
16. **U Chit San Win**, Writer
17. **Dr. Zaw Than**, Writer/Foreign Correspondent
18. **U Aye Cho**, Advocate
19. **U Myo Myint Thaug**, Executive Editor, Sarpay Beikman, Printing and Publishing Enterprise
20. **U Win Tun**, Freelance Translator
21. **Nan Ei Ei Zar**, Chief Editor, Wellness Magazine & Ta Ra Phu Magazine
22. **Daw Tu Tu Myint Thein**, Chief Editor, Fashion Image Magazine
23. **Daw Myint Thu Myaing**, Dept of Law, Yangon University
24. **U Htoo Kyaw Hlaing**, Freelance Writer
25. **U Hla Thaug**, Executive Secretary, Htun Foundation
26. **Lt. Col Tin Sein**, Chief Editor, Myawaddy Television
27. **U Myint Thein Pe**, Director, Myanma Motion Picture Enterprise
28. **U Khin Swe**, Joint Secretary, MWJA
29. **Daw Lay Lay Su**, Staff Officer, Ministry of Commerce
30. **U Nyunt Han**, Ministry of Culture
31. **Daw Yin Min Htun**, Editorial Staff, Time Journal, Ministry of Defence
32. **U Aung Khine**, Assistant Director, Office of the Attorney General

Facilitator: Dr. Khin Maung Nyunt, Professor, Historical Commission

Myanmar Resource Person: U Khin Maung Win, Deputy Director, Office of the Attorney General

International Resource Person: Ms. Caroline Morgan, General Manager of Corporate Services,
Copyright Agency Limited, Australia

ACCU: Ms. Sasaki Mariko, Deputy Director, Culture Division,

Interpreter (Myanmar - English): U Aung Zaw Myint

Rapporteur (Myanmar): Dr. Tin Tun Oo

Rapporteur (English): U Aung Myin Tun

Group B

1. **Dr. Myo Thant Tin**, Writer, Academy of Arts and Sciences
2. **U Myint Thu**, Publisher, Heritage Co., Ltd
3. **U Than Maung**, Vice Chairman, MWJA
4. **U Myint Thein**, Vice Chairman, MWJA
5. **U Ohn Maung**, Executive Committee Member, MWJA
6. **Daw Khin Than Win**, Executive Committee Member, MWJA
7. **U Kyi Win**, Joint Secretary, Traditional Artists and Artisans Organization
8. **U Aye Lwin**, Chief Accountant, Printers and Publishers Association
9. **U Khin Maung Nyo**, Deputy Director, Prime Minister's Office
10. **U Saw Win Shwe**, Assistant Director, Prime Minister's Office
11. **Daw Hnin Nwe Aye**, Assistant Director, Ministry of Science and Technology
12. **U Chit Naing**, Information & Public Relations Dept (IPRD)
13. **U Nyunt Hlaing**, Manager, News and Periodicals Enterprise (NPE)
14. **U Kyaing Myint**, War Moe Aung Publishing House
15. **Daw Tin Mar Oo**, Myo Set Thit Publishing
16. **U Win Maung**, Chief Editor, Yadanar Pankin Pictorial Magazine
17. **U Tin Soe**, Chief Editor, Anawmar Magazine
18. **U Myint Tun**, Quality Publishing House
19. **U Myat Khaing**, Chief Editor, Mahar Media Group
20. **U Hein Latt**, Chief Editor, Popular Journal
21. **U Myo Myat Thu**, Project Director, e Book
22. **Dr. Khin Maung Nyo**, Chief Editor, Custom Journal
23. **U Maung Maung Win**, Writer, Advocate, Office of the Attorney General
24. **U Chit Oo Nyo**, Writer
25. **Lt. Col. Chit Swe**, Commander, Myawaddy Television, Ministry of Defence
26. **Lt. Col. Tint Wai**, Chief Editor, Myawaddy Television
27. **Lt. Col. Myo Myint Thein**, Commander, Ministry of Defence
28. **U Phone Myint**, Director, Myanma Radio & Television
29. **U Htin Zaw**, Director, Research Department, Supreme Court
30. **U Kyaw Zin Oo**, Director, Information and Public Relation Department
31. **Daw Khin Hnin Phyu**, Editorial Staff, Time Journal
32. **Daw Tin Tin Win**, Editor, Sarpay Beikman

Facilitator: U Mya Than, Former Ambassador of Myanmar to Geneva, Copyright Expert

Myanmar Resource Person: U Kyaw Zaw Naing, Legal Advisor, Book Centre Co., Ltd.

International Resource Person: Mr. Daiki Tetsuro, Director, Intellectual Property Management Section, Shogakukan Publishing Inc, Japan

Japan Copyright Office: Mr. Tanaka Kentaro, Deputy Director, International Affairs Division

ACCU: Ms. Ohnuki Misako, Director, Culture Division

Interpreter (Myanmar-Japanese): U Thet Pyin

Rapporteur (Myanmar-English): U Myo Nyunt

Rapporteur (Myanmar): U Myint Kywe

Rapporteur (English): Dr. Malar Aung

The group work was conducted by using a method called KJ-Method. The participants were asked to work in the following steps with the support from a facilitator, national and international resource persons, ACCU staff member, interpreter and rapporteur assigned to each group.

Session/Time	Process	Activities	Roles
GWI-1 9:30-10:30	Introduction Discussion (for brain-storming)	<ul style="list-style-type: none"> Self introduction of group members Free-talk about <u>“problems and queries about copyright I am facing now at work”</u> by presenting a number of examples. 	<ul style="list-style-type: none"> The facilitator encourages all the participants to raise many problems and queries respectively and to elicit as many questions as possible. He/she should ensure that every participant is invited to speak about his/her cases within a limited time. The resource person in each group prompts participants whenever they find questions raised are unclear and out of focus. The ACCU staff member overviews the discussion, assists the facilitator to ensure the expected outcomes of each stage, keep time and progress in relation with the other group.
GWI-2 11:00-12:30	Writing problems and queries	Each participant is provided with three slips and instructed to write down one problem/inquiry on each slip in a very simple, short, and clear sentence without a name.	The participants are requested to write without discussing or sharing opinions with each other. For example: <i>“Who owns the copyright of a book after the author’s death?” “How does a publisher negotiate with the authors about copyright?” “How should we enter into negotiations with a foreign publisher to publish a Myanmar translation of foreign books?” “How should I promote (sell) my work to a publisher?”</i>
	Grouping problems and queries into categories	The facilitator collects slips from the participants, reads them out one by one and groups them into categories	
GWI-3 14:00-17:00	Finding answers	The resource person responds to the questions category by category by raising as many concrete examples as possible.	<ul style="list-style-type: none"> The rapporteur will take notes of the draft answers. The participants, facilitator and rapporteur ask clarification about answers if necessary.

As a result of the Group Work 1, the following questions and answers were produced. They will be edited as a supplementary Q&A to the Myanmar version of the Handbook.

Questions and Answers from Group A

Q1: Is it permissible to exploit some facts from a diary of a writer who passed away a few years ago?

A: It is Ok to take some facts from one work and use those facts in another work. However, it is not permitted to reproduce the diary without the permission from the heirs of the writer, who would own the copyright in the diary. However, some quotations may be permitted. See the analysis of when it is permissible to quote from a work in the Asian Copyright Handbook.

Q2: Should we mention the word "film" in the works protected and subject matter of copyright law? Is there a difference between audiovisual, cinematography, and motion picture?

A: It is not necessary to specifically mention the word film. Either the term audiovisual work or cinematograph film is sufficient.

Q3: Do websites have copyrights?

A: Yes, there is copyright in a website.

Q4: Is there copyright in a title of book, a slogan or an advertisement?

A: Generally a book title or slogan is too insubstantial to attract a separate copyright. Some advertisement have copyright protection.

Q5: How does copyright apply to countries that are not signatory to international treaties?

A: You are only required to apply "national treatment" to copyright owners in signatory countries. There is no requirement to protect works by nationals of non signatory countries.

Q6: Is there copyright in a melody? If we copy a short part of a melody, is it infringement of copyright?

A: There is a copyright in a melody. Copying a short part of a melody can be an infringement, depending on the amount and significance of the part copied.

Q7: What is the relationship between ISBN and copyright?

A: There is no direct relationship. The ISBN is an international identification system for published works.

Q8: Who owns reproduction of an English song with Myanmar lyrics, the song and the lyrics?

A: The original copyright owner of the English song owns the copyright in their musical work. Copyright in the new Myanmar lyrics belongs to the writer.

Q9: Does a writer who writes books based on the Buddha's teachings and embellished true stories have the rights of ownership?

A: If the true stories are original creations of the writer, the writer will have copyright in those stories.

Q10: How do co-authors share the copyright?

A: If their contributions are independent, such as writing different chapters of a book they have a separate copyright in their contributions. If not, they jointly share the copyright. Permission of both is required before the work can be reproduced.

Q11: How does copyright apply to comics and cartoons?

A: Copyright applies to cartoons and comics in the same way as it does to other works. They are protected as either literary or artistic works.

Q12: Who owns the translated works, the publisher or the translator?

A: The author is the first owner of copyright. This means that permission for the translation must be obtained from the original copyright owner. The translator will have a joint copyright with the copyright owner of the translated work in the translation. However this can be varied by agreement between the translator and the publisher.

Q13: If a famous editor or a publisher publishes works of little-known author under this famous person's name. How can the original creator claim for his right? Is there any

- protection for his work?
- A: The little known author is the copyright owner and can take action for infringement of copyright against the editor or publisher. It is also an infringement of the little known author's moral rights.
- Q14: Is reproduction of an article by someone without permission under a different title an infringement?
- A: Yes it is an infringement of your copyright if you are the copyright owner. Even if you are not the owner of the economic rights in copyright it will still be an infringement of your moral rights.
- Q15: Who will be the copyright owner of scientific journals?
- A: The author is the first owner of copyright, however the publisher may ask the author to transfer copyright to them in the published article.
- Q16: Does a ghostwriter enjoy the copyright ownership?
- A: A ghostwriter, as author is the first owner of copyright. However in practice, the ghostwriter has by agreement with the publisher assigned the copyright to another and agreed that the work can be published under another name.
- Q17: If a deceased creator had more than one marriage, who owns the copyright for his works?
- A: The answer depends on the instructions or directions for his property left by the deceased author and to whom he left his estate..
- Q18: Who owns the copyright for articles written by an employee of a publisher?
- A: The copyright in works written by employees as part of their employment is owned by their employer. The copyright in works written outside the employment belong to the author – for example a film review written on the weekend.
- Q19: Can a publisher make a second reprint without the author's permission?
- A: This depends on the contract. It may be that the publisher is entitled to reprint the work without gaining a new permission from the author.
- Q20: Moral rights are quite elusive. How can it be enforced?
- A: Moral rights are legally enforceable, similarly to economic rights.
- Q21: Is the term of protection for moral rights different from the economic rights?
- A: This depends on the law in the country concerned. In some countries, such as Japan the moral right expires on the author's death. In other countries, such as Australia, the term of protection is the same as the economic copyright's term.
- Q22: How does copyright apply if articles or photos on the internet are copied for research purposes?
- A: Copyright applies to works on the internet. Therefore the permission of the copyright owner is required for reproduction or republication. If the copy is made for private research purposes it may be permitted under an exception to copyright.
- Q23: Do librarians have to enforce copyright?
- A: Yes, it is the role of anyone who owns or controls copying equipment to make sure the users of that equipment understand their copyright obligations and to use their best endeavors to prevent the infringement of copyright occurring on the premises under their control.
- Q24: How is the librarian responsible for the reproduction of works borrowed and made outside the library? How does he/she prevent such things?
- A: The librarian has no responsibility for reproduction of works outside the library premises which are not under their control.
- Q25: How does copyright apply to freeware on the internet?
- A: Freeware is a type of work in which the

copyright owner has given a license and allowed others to reuse the work freely. It is important to check the conditions of this license before using the works.

Q26: Is it infringement to reproduce a book or CD that does not mention it is copyrighted?

A: Yes, it is. It is not a requirement for copyright protection that a copyright notice appear on the work.

Q27: If a book in Myanmar language is to be translated into English and distributed to the world, how does the author communicate with relevant person or associations and claim for copyright fees? How do we monitor the unauthorized use of works that were created here in other countries?

A: To translate the work into English the translator would have been required to obtain permission from the Myanmar copyright owner. The contract would cover such matters as claiming for fees. It is difficult to monitor the unauthorized use of works in other countries. Participation in collective management networks can assist copyright owners in this regard.

Q28: Is it necessary to get permission for articles in Time, Reader's Digest, etc. to be translated and published in a local magazine?

A: Yes it is.

Q29: Do we need to have a permission form copyright owner for translation of technical papers?

A: Yes.

Q30: Do collective management organizations have authority to settle royalty issues?

A: The purpose of collective management is to negotiate agreements with users of copyrighted material, on behalf of all copyright owners. Therefore they will be appointed by the member authors and publishers to negotiate payments by users of the copyrighted works.

Q31: Do we need to pay copyright fees for works

of British and American authors whose countries have imposed sanctions on Myanmar? Who is going to settle for the damages incurred from works whose owners are from those countries that do not have diplomatic relations with Myanmar or that have imposed sanctions on it?

A: Yes, the national treatment terms of the Berne Convention require it. The enforcement of claims is a matter for the other laws in a country.

Q32: Do we need to pay fees to copyright owners of health or science articles in foreign journals?

A: Yes if you are going to reproduce them or republish them. If the copy is made for private research purposes it may be permitted under an exception to copyright.

Q33: To translate an article in a foreign magazine, who has to ask for the permission and who pays for the fees – the publisher or the translator?

A: This is a matter for agreement between the publisher and the translator.

Q34: Is the term of copyright similar or different from country to country?

A: The Berne Convention requires that the copyright term be the life of the author plus 50 years. Some countries have a longer term of protection.

Q35: Should the use of copyrighted works for schools and universities be exempted for least developed countries?

A: The three step test applies to the usage, which are 1) certain special cases, 2) does not conflict with normal exploitation, and 3) does not unreasonably prejudice the legitimate interests of the author. Generally organized copying by schools and universities will not be permitted without a mechanism, such as collective management license, to enable payment to the copyright owners to be made.

Q36: How will the three-step test be implemented to ensure use by students and researchers?

A: The three step test sets out the

circumstances in which exceptions to copyright can be included in national law. A very common exception is for student and research use.

Q37: Is there any copyright in political speeches delivered in public?

A: This can depend on the law in the country concerned.

Q38: If some protected works were quoted or extracted as reference in the literary competitions, how does copyright apply to the new work created?

A: The new work is protected by copyright. For assistance in the rules regarding the reuse by quotation see the Asian Copyright Handbook.

Q39: Does copyright prevent us publishing the Buddha's teachings, sermons, religious lectures and old sayings?

A: No these works are in the public domain.

Q40: Is it infringement of copyright if books on history and culture are translated with the purpose of promoting understanding among nations?

A: If those works are in copyright, it is an infringement of copyright to translate them without the copyright owner's permission.

Q41: Is there any copyright in old paintings, mural paintings and antique objects?

Q42: How are we going to protect our folklore and folk songs?

Q43: A particular ethnic tribe of Myanmar has been claimed as theirs by Thailand. Can people/tribes/races be copyrighted?

Q44: Who owns the copyright for folklore and folksongs?

Q45: What is the country of origin for folklore?

A: Protection of folklore is important. However copyright is not the best means of protection, as the purpose of copyright is to encourage individuals to create new works. Protection of folklore is best achieved by other means.

Q46: The copyright in developing countries

cannot be as advanced and complete as those in developed countries. What do you think?

Q47: How will the economic and income disparities among nations be considered in enforcing copyright laws?

Q48: Should least developed countries enjoy longer term for copyright ownership than developed countries?

A: The Berne Convention applies regardless of the stage of development of a particular country. However, the Berne Convention does provide some specific provisions for developing countries.

Questions and Answers from Group B

Q1: Can a writer sell his work to three publishers simultaneously?

A: Generally, No. But if the first publisher gives permission in their contract, yes.

Q2: Is there any advantage for an author in having his works published in more than one journal? Can he enjoy profit from each?

A: If he is the original author of his works, he must prove that he created them by himself. If an article was compiled jointly by authors including himself, he cannot claim the copyright alone. If a story is serialized and published in a journal, then each episode must be paid for separately. If the serial is later published as a novel, the author can enjoy royalties from the novel.

Q3: Is it infringement if the publisher pays royalty to the author only for the first edition and not for the succeeding ones?

A: It is a matter of contract -- what has been agreed upon between the author and the publisher.

Q4: If the publisher pays the author only for 1000 copies but prints 2000, how do you solve this problem?

A: If it is agreed upon in the contract only for 1000 copies, then it is a breach of contract and the publisher can be sued.

Q5: Can you choose another publisher for your

second edition?
 A: You can if the first contract has expired.

Q6: Is there a law stipulating that a publisher must publish a book by a certain date after receiving the manuscript from the author?
 A: It is not regulated under the copyright law. It is necessary for author and publisher to come to an agreement on the date of publication.

Q7: Who has the copyright for an interview -- the interviewer or the interviewee?
 A: In Japan, both of them have the copyright because an interview is a cooperative work.

Q8: Which has more merit, management of copyright by the government or private organizations/NGOs?
 A: Basically, authors should manage their own copyright. However, managing copyright takes much time and effort, so an organization may be set up to collectively manage copyright. A collective management organization manages the rights of many copyright holders, so it is necessary to monitor it, either by registering such organizations or having the government grant permission. In the case of Japan, the government does not manage copyright since it pertains to monetary affairs of individuals. However, the government does support those who manage copyright.

Q9: How do you verify the copyright owner for a film being shown in Myanmar? How do you confirm it?
 A: It can be done by collective management organizations.

Q10: What is the situation regarding the copyright of overseas television programmes broadcast on Myanmar television networks?
 A: To broadcast such programmes in Myanmar, it is necessary to obtain permission from the overseas broadcaster and the copyright holder of the programme. It may be time-consuming to obtain information regarding the programmes; but it is often the case that these copyrights are managed by collective management organizations, so it may not be

too difficult. Copyright fees may often be paid through these organizations

Q11: How do we form a collective management system?
 A: First, you should form an organization consisting of people who hold copyright. In Japan, such organizations need only to be registered, but in some countries, they may need government approval.

Q12: Is any agency or agent needed between the original author and translator for the purpose of translation work?
 A: If there is an agency, the negotiation process operates smoothly, so it is good if that kind of agency exists.

Q13: Should Myanmar have a consultant organization?
 A: It is for the country to decide for itself.

Q14: If someone wants to translate a foreign author's literary work for a Myanmar version, should payment be made subject to the exchange rate of Myanmar?
 A: It depends upon negotiation between the translator and the original author of the work.

Q15: Do authors of textbooks have copyright on their work?
 A: Yes. Even if a work is used for government purposes, the author still has the copyright. However, it may be possible to use a work without obtaining the author's permission if it is to be published in a textbook. In this case, the textbook company still needs to pay the author a certain fee. The fee may be lower than the usual amount since it is for educational purposes.

Q16: Is there any difference between prescribing a published book as the textbook and creating specifically for the textbook?
 A: No difference.

Q17: Is it infringement of copyright if TV news is reproduced in printed media?
 A: No, you can use the news freely whether it's from TV or newspaper.

Q18: Are there works that are not subject to copyright law?

A: Yes. Such works are those which lack creativity, like historical fact, which would be the same no matter who writes it, and laws.

Q19: If someone uses the subject matter of literary works of an author as a reference, does that constitute an infringement?

A: It must be within the sphere of fair use and fair dealing. But certain requirements will be obligatory, like mentioning the name of the author and title of the book. The reference must be short and framed as a quotation, and the purpose of use must be for compiling thesis, research, broadcast and maybe for criticism.

Q20: Is there such a thing as a 100% transfer of copyright?

A: Copyright consists of moral rights and property rights. Moral rights cannot be transferred. Therefore, the only part that can be transferred completely is the property rights. Please refer to ACH.

Q21: Is it ever possible to forcibly take away one's copyright?

A: No, it is not possible because copyright is always upheld

Q22: What is the term of protection for moral rights?

A: The author of the work is the exclusive holder of moral rights. Moral rights are not transferable to other people. Even upon the author's death, it is not possible to infringe upon moral rights, barring special cases.

Q23: What about a succession of copyright ownership dispute arising between heirs after the death of a copyright author?

A: According to the practice of Japan, there must be one representative, who may be a descendant of the copyright owner or may be a person who is not a relative of the copyright owner, whom the copyright owner has expressly specified.

Q24: Does the copyright law differ from country

to country?

A: Yes.

Q25: Is it possible to use Myanmar's copyright law to sue for infringement of copyright overseas?

A: It is not possible to sue overseas publishers under Myanmar law. However, if the country is signatory to an international treaty on copyright, one can sue on that basis. Copyright infringement is to be tried under the domestic laws of the country in which the infringement takes place.

Q26: What are the negative consequences if we don't have copyright law?

A: The intention of copyright is to protect the works of a creator. If you think it is bad for you, then it could be that you don't want to pay for the works you're using.

Q27: Can I read out the work of another writer before an audience?

A: You need to ask permission from the writer.

Q28: Do I have the copyright for an idea before I write it down?

A: If it is just an idea, you don't have copyright for it. But when that idea is expressed in a substantial form, then you have copyright. When person A tells something to person B and B writes it down, then B has the copyright for it.

Q29: In the case of a song, is any degree of copyright enjoyed by songwriter, composer or singer, regardless of whether it is a success?

A: All have respective copyrights. There is no degree of difference in copyright.

Q30: Who suffers if the royalty for a song is shared 60% and 40%?

A: Generally, it is shared 50-50 regardless of the amount of contribution from each. It should be negotiated.

Q31: When VCD or CDs produced in Europe (or other countries) are re-made in Myanmar, who is the copyright holder?

A: Firstly, there are the original authors of the

works. Secondary use would result in subsidiary rights. Obtaining permission from the original author is a condition for secondary use.

Q32: When doing an interview with a famous actor, the background uses certain scenes from other programmes like films, plays or shows. Is permission necessary?

A: Yes, permission is necessary - if a song is used, from the recording company; and if it is a picture or show, appropriate payment will also need to be made to the producer or performer thereof.

2. Group Work 2

Group Work 2 was conducted on Day 3 (9 September 2005) in the same groups and venues as the Group Work 1.

Session/Time	Process	Activities	Roles
GWII-1 11:00-12:30	Discussion (for brain-storming) on action Plan	The participants discuss and develop action plans in promoting awareness of copyright in Myanmar and effective utilization of the Handbook.	<ul style="list-style-type: none"> • The facilitator encourages all the participants to raise fresh ideas in the field of distribution, advertisement, education, etc. He/she should ensure that every participant is invited to propose possible ideas within a limited time. • The resource person in each group prompts participants whenever they find ideas proposed are unclear and out of focus. • ACCU staff member overview the discussion and assist facilitator to ensure the expected outcomes of this final group work. • The Rapporteur will take notes, identify main points, and sum them up in conclusion.

As a result of the Group Work 2, the following Action Plans for Follow-up activities were produced by Group A and B respectively:

Nine-point Action Plan Developed from Group (A)

1. To include questions and answers at the workshop in the Myanmar version of Asian Copyright Handbook and distribute free of charge.
2. To hold seminars and paper-reading sessions in their respective cultural fields by the participants of this workshop.
3. To write informative and educative articles in the periodicals and the print media.
4. To broadcast episodes on television channels whose stories are based on copyright concepts and awareness.
5. To educate about the importance of copyright in basic education schools as well as in institutes of higher learning.
6. To develop handbooks on copyright law that can be easily understood by the public once the law goes into effect.
7. To develop different copyright manuals for related sectors and industries.
8. To collect, translate and distribute copyright handbooks from other ASEAN countries.
9. To protect copyright for the works of Myanmar on the Websites and Internet.

Seven-point Action Plan Developed from Group (B)

1. To disseminate the concept of copyright throughout the country.
2. To modify and adapt the original version of Asian Copyright Handbook to suit Myanmar's situation.
3. To publish 15,000 copies the handbook and distribute free of charge and publish extracts from the book in various print media.
4. To give lectures on copyright in the literary lecture presentations throughout the country.

5. To create copyright awareness in various mass media such as plays, television episodes, radio plays and interviews.
6. To set up various CMOs for different creative industries.
7. MWJA to act as CMO for the publishing industry.