
Introduction and Proceedings

Introduction

The National Training Seminar on Copyright Awareness was co-organised by the Ministry of Culture and Fine Arts, Kingdom of Cambodia (MCFA) and the Asia/Pacific Cultural Centre for UNESCO (ACCU) and funded by the Agency for Cultural Affairs, Japan (ACA) from 8 to 10 October, 2008 in Phnom Penh, Kingdom of Cambodia.

Copyright is a key driver for developing creativity in the society and at the centre of the cultural industries: art, music, books, films and video materials. Nowadays, the growth and development of digital technologies and rapid dissemination of cultural works via internet, and the increasing pressure of globalisation, have brought copyright to the fore in the modern world.

In this situation, ACCU has been promoting copyright awareness to those concerned in Asian countries. Since production of a handbook titled “Asian Copyright Handbook” in English in 2004, ACCU has been organising national seminars/workshops in Vietnam, Myanmar, Indonesia, Mongolia and Bangladesh, as well as in Cambodia, to disseminate basic information about copyright, to help promote copyright awareness, and to assist in producing their own language versions of the Handbook.

The issue of setting up public awareness of copyright by dissemination and utilisation of the “Asian Copyright Handbook” is a subject related to the current situation of the Kingdom of Cambodia. Since 1992 when Cambodia changed from a centrally planned economy to a market economy through democracy, cultural, technological, artistic and scientific activities have been encouraged. Above all, since Cambodia became a member of WTO in 2004, copyright has been considered an important matter. Meanwhile, Copyright law in Cambodia has not yet been duly implemented in practice and the rights of authors, producers, creators, and performers have been infringed. The main

reason is insufficient public awareness and lack of copyright knowledge among enforcement bodies like police, court, judge, prosecutors, lawyers, customs, provincial and municipal officials.

In order to promote better understanding of the concept of copyright and seek ways to cope with copyright infringement through lectures and group work among the government officials and those engaged in cultural activities in Cambodia, the Seminar aims:

- 1) To promote copyright awareness to those concerned in Cambodia,
- 2) To promote better understanding of the Copyright Law of Cambodia,
- 3) To share information about the current situation and problems regarding copyright in Cambodia,
- 4) To look for ways to cope with copyright infringement in Cambodia,
- 5) To introduce and develop plans to make the Khmer version of the “Asian Copyright Handbook” more useful in the local context by reviewing a draft Khmer version and identifying points and sections where more explanation will be necessary, and to draft additional explanations for those points, which will be appended as a supplementary Questions and Answers section in the Khmer version of the Handbook, and
- 6) To develop action plans to promote copyright awareness in Cambodia, including an activity schedule and responsible organisation for compilation, publication, distribution and utilisation of the Khmer version of the “Asian Copyright Handbook” in Cambodia.

More than 70 participants including local copyright administration officers, publishers, creators, competent authority institutes, private companies, composers, performers, legislative lecturers from universities and NGOs attended the Seminar. There were experts, not only local but also international, from Australia, Japan, and Malaysia. In the sessions, they eagerly shared

issues and problem related to copyright that the people of Cambodia face nowadays.

Proceedings

DAY ONE: 8 October, 2008

The “National Training Seminar on Copyright Awareness” commenced with an opening ceremony at 9:30 on 8th October 2008 at the Sunway Hotel, Phnom Penh with the attendance of more than 80 participants, international and local resource persons and organisers.

First, the opening ceremony began with an opening address by Mr. Shiraishi Masaru, President, Asia/ Pacific Cultural Centre for UNESCO (ACCU). He first expressed his deep appreciation to the Ministry of Culture and Fine Arts for co-organising this Seminar. Copyright is intended to protect cultural works and offers financial support and respect to creators and encourages them to concentrate on their creative activities. He stressed that it is essential that not only experts but also every citizen needs to have awareness and understanding of copyright issues. In 2004, ACCU and ACA produced an introductory book on copyright entitled “Asian Copyright Handbook.” Then, a series of seminars and workshops were held to facilitate utilisation of the vernacular versions of the Handbook, and also to foster copyright awareness.

Secondly, Mr. Jinnai Teruo, UNESCO Representative in Cambodia, mentioned that the government and its partner organisations have been working in different contexts, with different procedures and in diverse fields, but with the same goal, to preserve and protect cultural and intellectual properties in Cambodia. In April 2008, UNESCO Phnom Penh office supported MCFA in publishing the Cambodian Law on Copyright and Related Rights. However, he emphasised that implementation of the Law is vital. It is important to protect copyright and neighbouring rights for Cambodian writers, artists, musicians and producers to enable them to continue their creative work, to enhance individual creativity for the development of

cultural industries and to promote cultural diversity. He also believes that “Asian Copyright Handbook” will be a key instrument for copyright awareness in Cambodia.

Next, Mr. Watanabe Harumi, International Affairs Division, ACA, greeted all the participants and stated that for the past several years, ACCU and ACA have been cooperating in the fields of copyright awareness in Asian Countries. He first appreciated MCFA’s efforts to establish the Department of Copyright to deal with copyright issues within the ministry. He mentioned that it is indisputable that the establishment of a domestic copyright market will be able to raise the incentive for creativity and to protect cultural diversity as an essential element of national identity. He also encouraged participants who are in charge of copyright and related rights to play an important role in the progress and development of the country.

Finally, H.E. Mr. Kong Kantara, Under-Secretary of Ministry of Culture and Fine Arts, gave his speech. He mentioned that this training seminar was important for participants, as it would raise essential issues on copyright and related rights by national and international speakers. He expected that participants would discuss how to use the Asian Copyright Handbook which would serve as a basic material for copyright and related rights knowledge for Cambodian people. He hoped that lectures by experienced speakers would bring before all the participants important issues on practice of copyright in Cambodia, and ACCU and ACA would continue supporting the Department of Copyright and Related Rights by providing training and teaching assistance. Finally, he thanked ACCU and ACA for co-organising and financing this training seminar, and national and international speakers for sparing their valuable time for the seminar.

After the opening ceremony, was the photo session and coffee break from 10:00. Participants, resource persons, organisers and the secretariat all gathered in a group photograph in front of the Sunway Hotel. After the photo session, coffee was served before starting the Lecture Topic 1 “ACCU Activities

in Copyright and Seminar Orientation” by Ms. SASAKI Mariko, Deputy-Director, Culture Division, ACCU at 10:30.

ACCU Presentation

Topic 1: ACCU Activities in Copyright and Seminar Orientation

(Ms. SASAKI Mariko, Deputy-Director, Culture Division, ACCU)

The first presentation was given by Ms. Sasaki of ACCU, who overviewed ACCU’s activities in Copyright and delivered a Seminar Orientation. She firstly mentioned that ACCU is a foundation dedicated to promoting culture and mutual understanding among peoples in Asia and the Pacific and it was established in 1971, as a non-profit organisation in Tokyo, Japan through the efforts of the Japanese government and private sector in line with UNESCO’s basic principles.

After addressing those, she also described ACCU programmes. In the early years of ACCU, the “Book Development” programme was emphasised, and series of children’s books were published in cooperation with countries in Asia and the Pacific, and training courses and workshops were held. Also, ACCU is involved in the preservation of cultural heritage, especially Intangible Cultural Heritage in Asia. Through the book development and cultural preservation programmes, ACCU recognised the needs for copyright awareness among people in the region. Moreover, ACCU believes cultural creations should be protected, and at the same time, access to such cultural creations should be guaranteed, which is also UNESCO’s principle. ACCU has seen in reality that despite the legal system being established, most of the countries are struggling to implement it fully. She stated that it is crucial to nurture copyright experts, while deepening understanding, and promoting a willingness to appreciate the rights of the creators among the general population.

She then explained about the Asian Copyright Handbook which contains basic concept and information in clear, simple sentences. ACCU holds workshops for promotion of copyright

awareness, and the fruits of the workshop are to be utilised in the handbook and further promotional activities, including dissemination activities on the internet.

Secondly, she gave an introductory speech about this Training Seminar. She mentioned that 7000 copies of the Khmer version of the Handbook will be published by January 2009, and distributed to all the participants and related organisations all over the country by early 2009 which will contribute to promotion of copyright in Cambodia.

Ms. Caroline MORGAN’s Presentation

Topic 2: “Introduction to Copyright”

(Ms. Caroline MORGAN, General Manager, Corporate Services, Copyright Agency Limited, Australia)

Next, Ms. MORGAN gave a lecture on the basic idea of copyright, defining works, rights and ownership. First, she explained why copyright is important. Copyright can encourage and protect creativity and cultural development, and it is a tool for economic development comprising both economic and moral rights.

She then introduced the three pillars of copyright: 1. Legislation, 2. Enforcement and 3. Management. She added special rules imposed by governments regarding translations, collections of works, legislations and other government publications, and neighbouring rights.

After explaining access and exceptions to copyright regarding use of copyright materials, she talked about collective management of copyright. Collective management reduces transaction costs and serves the public interest by ensuring that educational and scientific material is readily available for educational and research purposes. It complements the individual management of right and it is most appropriate when individual administration of copyright is impractical and difficult.

The relationship between a CMO, its members and copyright users is expressed through three

main functions: licensing, monitoring and distribution.

Lastly, she emphasised that copyright in Asian countries relates to their legislation, enforcement and management and she concluded her lecture with the statement that “to achieve our community’s goals in education and publishing, and in other areas of economic and cultural development, there must be an effective, harmonised framework of international copyright law”.

Q&A Session:

Q1. Why do libraries have the right to copy works?

A1. Libraries have an important role in distributing and preserving copyright content. This is why they are permitted in the copyright act to copyworks, for purposes such as replacing damaged books and assisting students in their studies.

Q2. Can copyright holders make complaints to the library when libraries make copies of their work?

A2. The rights of libraries to make copies of works are limited. If they make uses that are outside these limited rights they could be the subject of complaint by the copyright holders. Alternatively, they could ask a copyright for a licence to do the extra copies.

Q3. How are collective management organisations funded?

A3. The CMO deducts its operating costs from the licence fees collected by it from users of copyright. Alternatively, if there are no collections because the CMO is only beginning to operate, the members might agree to pay small annual fees.

Q4. Is it possible for me to post my colleague’s work, such as a professor, on the website so that it could be shared by others?

A4. Posting on a website is a copy, and therefore the permission of the author is needed first.

Q5. Is a title of any work protected?

A5. Generally, a title of a work is not protected by copyright.

There was a lunch break from 12:00 to 13:30 between presentations of Ms. Morgan and Mr. Sim at the foyer of 2nd floor of the Sunway Hotel, Phnom Penh.

Mr. SIM Sarak’s Presentation

Topic 3: Rights of Reproduction

(Mr. SIM Sarak, Director General of Administration and Finance)

Mr. Sim gave a presentation on the reproduction rights based on the law on copyright and related rights in Cambodia. For introduction he said that legal basis of the Copyright and Related Rights Law rests on the Berne Convention (1971) on the Protection of Literary and Artistic works and the Rome Convention (1961) on the Protection of Performers, Producers of Phonogram and Broadcasting Organisations. The law of Copyright and Related Rights was promulgated by the King of Cambodia, on the 5th of March 2003, through NS/RKM/ 0303/008 which consists of 8 chapters and 68 articles.

He also observed that the Law on Copyright and Related Rights mentions the right of reproduction in the article 2(m) which reads “Reproduction is the whole or partial making one or more copies of a work or phonogram in any manner or form, including any permanent or temporary storage of the work or phonogram in electronic form”. In addition, article 21 (f) reads the author has exclusive right to act by him/ her or authorise someone to do reproduction of work. In connection with this, copyright law is based on provisions of the article 9 of the Berne Convention which says authors of literary and artistic works shall have the exclusive right of authorising the reproduction of these works, in any manner or form. Reproduction could be in forms of printing, photocopying, scanning, and

digital copying, for instance on CDs and DVDs, and electronic storage in databases.

Moreover, he said that the scope of exceptions and limitations to the exclusive rights is also stated in the TRIPs agreement, an agreement administered by the WTO. On the other hand, in Cambodia, limitations of the author's rights are found in articles 23, 24, 25, 27.

He showed many activities of some of the seminar which have already been held before and also some examples of illegal reproduction of some works in Cambodia. He said that there were only a few private companies which come to apply for permission to reproduce some works, and many of them have been doing that illegally again and again.

Finally, he ended his presentation by emphasising what the Ministry had done from 2003 to 2008:

Q&A Session:

Q1. Did the Ministry of Culture and Fine Arts give the rights of Mr. Sin Sisamuth's works to his son, or to other relatives?

A1. The Ministry will provide the right to his son or his next relative to take over if they show suitable proof.

Q2. Does the Ministry of Culture and Fine Arts give permission to a recording company to newly record a song by a female singer, when that song has originally been sung by a male singer and published by another company?

A2. No, the Ministry never gives permission like that

Q3. With regard to works without a copyright owner, the Ministry of Culture and Fine Arts has the responsibility for permitting their use. Is it consistent with the Berne Convention?

A3. According to The Copyright law of Cambodia Art.33

Q4. Does the Ministry of Culture and Fine Arts permit some production companies to reproduce songs whose authors are not alive and when there is no heir?

A4. Yes of course

Prof. Dr. KHAW Lake Tee's presentation

Topic 4: "Enforcement of Copyright under Cambodian Law"

(Prof. Dr. KHAW Lake Tee, Faculty of Law, University of Malaya)

Dr. Khaw mentioned that copyright is a branch of intellectual property law that protects creations. It gives the owner of the copyright in the work the exclusive right to control the doing of various acts with respect to his/her work.

She discussed the enforcement of copyright under the Cambodian law on the copyright and related rights of March 5, 2003 in two parts. In Part I, she talked about the provisions relating to the rights and enforcement of those rights. In Part II, she focused on what needs to be proven in order to obtain remedies for the infringement of copyright.

Under the Cambodian law on copyright and related rights, provisions are made to protect works of authors of creative and cultural products as well as for the production of performers, phonographs and broadcasting organisations.

Copyright is basically a bundle of rights. All the economic rights vested in the copyright owner are capable of being transferred or licensed for exploitation. Any transfer to be of any legal effect must be in the form of a written contract which may limit the transfer to a specified right, and for a certain period and to a certain geographical location only.

As rights can be transferred wholly or partly and for the whole or part of the duration of the copyright and with respect to specific geographical location (Article 35), there may be more than one rights holder for a copyright work.

For the purpose of instituting legal action, it is therefore important to determine the following matters:

1. What right has been infringed, eg, is it the reproduction right or the public performance right?
2. Who is the owner of that right? This is for the purpose of identifying the right plaintiff.
3. Whether the plaintiff is the right holder in Cambodia.
4. Whether the duration of copyright is still valid in Cambodia.
5. Whether it is the correct defendant.

In conclusion, she mentioned that Cambodia as a member of the WTO since 13th October, 2004, has obligations to comply with the provisions of the trade-related aspects of intellectual property rights and agreements.

According to the International Intellectual Property Alliance (IIPA), in its recommendations to the US trade Representative on Cambodia in 2007, the enforcement provisions, while not perfect, are adequate to combat copyright piracy, including civil and criminal remedies and the confiscation and destruction of infringing equipment and materials.

The problem, if any, lies in the actual enforcement of these provisions. Two main concerns were highlighted by the IIPA in their 2007 report on Cambodia.

The first was the importation into Cambodia of pirated materials in the form of CDs, DVDs and books from neighbouring and nearby countries or territories. The second was the use of Cambodia as a country of transit for transshipment of pirated products to other neighbouring countries.

Q&A Session:

Q1. If it is not compulsory to register one's work in Malaysia, how can you know the number of titles published in Malaysia?

A1. In Malaysia, the author need not register his work, but a copy of the publication should be deposited in the national library, which makes it possible to record every publication in Malaysia.

Q2. What shall I do if my works are republished by others under a different name?

A2. As I do not know precisely about Cambodian law, I cannot say exactly what you can do in this case, but you need to prove that the work is your own work, published before the other person did. I can give you one example to avoid such cases which is often used in Malaysia. When you send your newly written manuscript to the publisher, send it from a post office and have it stamped with the exact date. It will be the evidence of the time you submitted your work.

Prof. Dr. Khaw finished her presentation at 15:40 and there was a 20-minute coffee break until the next lecture by Mr. Daiki which started at 16:00.

Mr. DAIKI Tetsuro's presentation

Topic 5: "The Japanese Way! Relationships between Authors and Publishers in the Context of Developing Works into Diverse Forms"

(Mr. DAIKI Tetsuro, General Manager, Legal and Licensing Department, Shogakukan Ltd.)

Mr. Daiki explained about the relationships between authors and publishers in the context of developing works into diverse forms in Japan.

After introducing himself and the publishing company, Shogakukan Ltd. which he works for, he discussed the definition of "works", which must be novel works of expression created through art, academic and/or cultural achievements without imitating other people's accomplishments. Finished works can only be called works when expressed as "tangible things" that other people can see, hear and so forth, and this is a major factor in making it possible to protect them. He then introduced an effective way for a work to reach its users. It is impossible for an individual writer to sell to

many people. The writer can select an appropriate producer or a publisher in Japan. If a work is a work of literature, and it is published as a book sales and advertisement power of the publisher can achieve a large sales volume. According to this approach, the author earns royalties strictly according to the payment principles based on the contract agreed upon in advance.

The second thing he explained was Rights of Authors. He defined the term “authors” as those who create individual works, and they are guaranteed to have the rights that the creation, which is the crystallisation of one’s efforts, is *not used by others without permission*, automatically, from the exact time of its creation; that is, the authors hold the rights over their own creative works. These rights are referred to as “copyrights.” Also, the profits from the work will be protected to the next generation of the author.

He stated that the contract between authors and publishers includes rates of royalties, normally 10 % in Japan, term of the contract, method of reporting the number of issues and agreement upon the number of complimentary copies for the author, and predefined agreement upon secondary use.

Regarding relationship between authors and publishers, he gave a few specific examples, based on actual cases, where secondary use of works became popular in Japan and are used in overseas locations as well. In these cases, the companies that obtained the licences pay fees according to the usage fee payment conditions stated in the licence agreements. In Japan, publishers are often entrusted by the authors to become their agents and handle various negotiations and meetings with overseas users on their behalf.

If, on the other hand, the authors try to keep all the “copyrights” to themselves and regard publishers as enemies, they are required to confront all the odds single-handedly, leading to neglect of their essential creative activities. It is better if the authors devote themselves to writing, painting and creating new works, leaving

business to publishers. This is the choice of the majority of authors in Japan.

Q&A Session

Q1. Are authors able to control the number of copies of their works upon publication?

A1. Yes, of course.

Q2. What can the author do if the printing company with which he made a contract to print his books lied about the number of copies?

A2. I do not know how publishing is operated here, so I will tell you the case in Japan. In Japan, the printing company is independent from the publisher. The publisher will assign a printing company to print a certain number of copies. Also, printing companies will assign binding to binding companies. So evidence of number of copies, such as order form and receipt will remain in each stage. So there is no room to cheat as to the number of copies as there are many people involved in publishing a book.

Reflections on Day 1

Following the presentation of Mr. Daiki, from 16:45 to 17:00, participants were asked to write reflections including their own comments, learning points or opinions for their future references as well as for questions and answers sessions in the group work on the next day.

In the evening, all participants, lecturers, VIPs and Cambodian organisers were invited to attend a welcome dinner hosted by ACCU at Mekong Room, the Sunway Hotel at 6:30pm.

DAY TWO: 9 October, 2008

The second day of the seminar started at 9:00 with the presentation of Mr. WATANABE Harumi of the Agency for Cultural Affairs, Japan.

Mr. WATANABE Harumi’s Presentation

Topic 6: Outline of Copyright Systems in Japan and the Issues Copyright Law Faces

(Mr. WATANABE Harumi, Senior Cultural Policy Analyst, Agency for Cultural Affairs, Japan)

First of all, Mr. Watanabe gave a panorama of copyright systems in Japan by describing the structure and basic concepts of its Copyright Law, including “Author’s Rights” which consists of ‘Moral Rights’ and ‘Economic Rights’, and “Neighbouring Rights”.

He explained the reason why the Japanese copyright law adopted the structure of having moral rights along with economic rights is that it took continental law as its basis. In continental law, works are regarded as a manifestation of the personality or character of authors, thus, this theory results in the following article 17 of the Japanese copyright law ” the enjoyment of normal rights of authors and copyright shall not be subject to any formality”

In the second part of his presentation, he presented the meaning of problems and issues that copyright law of Japan faces today by pointing out the current technological changes surrounding it and what was to be discussed or under discussion today. He mentioned the limitations on rights, protections for authors and measures against infringements. He stated that “exclusiveness of copyright is justified by the existence of its limitation and term of protection. When making the balance, social values that are equal to or more valuable than copyright should be taken into account. We can take, for instance, freedom of expression, protection of the weak, purpose of education and private use, etc”.

In conclusion to his presentation, he discussed the relationship between copyrights, which is one of intellectual properties, and development. One can expect that by establishing a domestic market where copyright is protected appropriately, people can protect and develop their own culture. This existence of such a market, which ensures the protection of copyright, serves as an assumption for the transfer of intellectual property or knowledge. And then, the transfer of knowledge, which will be facilitated by the protection, will enable the country to reduce or bridge the digital device or

knowledge gap and to join a knowledge-based society as an indispensable member.

Mr. VAR Rothsan’s presentation

Topic 7: “Challenges, Benefits and Opportunities in Establishing a Collective Management (Government’s Perspective)”

(Mr. VAR Rothsan, Director, IP Department, Ministry of Commerce)

Next, Mr. VAR Rothsan addressed three main points as follows: Achievement, Main Action Plan in 2008-2020 (39 Activities), and Challenges and Opportunities to Set up collective management organisation (CMO).

First, he began with an introduction of the IPR Special Committee. It was established in 1999, having 4 ministries involved; Ministry of Commerce, Ministry of Industry, Mines and Energy, Ministry of Culture and Fine Arts, and Ministry of Information. The Committee was strengthened as a National Committee involving 14 Ministries by Sub-Decree of September 2008. Moreover, he also mentioned about its duties as he indicated in his power point presentation (please see page 62). Cambodia became a member of World Intellectual Property Organisation (WIPO) on 25 July 1995, Paris Convention on 22 September 1998, and WTO (Trade Related Aspects of Intellectual Property Rights Agreement – TRIPS) on 13 October 2004.

Secondly, he mentioned 2008-2020 Main Action Plan (39 Activities) which contains 4 main categories:

- Preparing IP legislations and Access to IP International Treaties (11 activities)
- Promoting Capacity Building among IP Offices (16 activities)
- Developing Regulations, Procedures, and Guidelines (7 activities)
- Dissemination / Public Awareness (5 activities)

Lastly, he presented Challenges and Opportunities to set up CMO. The points he presented were the following:

- CMO will protect works of the author, works of the performers, phonograms, and

broadcasts through broadcasting organisations

- When Cambodia becomes a member of the Berne Convention, all works created outside Cambodia (members of Berne Convention) will also be automatically protected.

- There are obligations that the Cambodian government should fulfil as a member of International Conventions (WTO and TRIPs extension).

- There are challenges for CMO to deal with, such as:

✧ Lack of public awareness regarding copyright law and enforcement (public sector, private sector and media)

✧ Lack of IP knowledge of enforcement bodies

✧ Weakness of IP offices

- Legal Establishment of CMO

- Possibilities to avoid conflict

Group Work 1: “Clarifying issues and problems on copyright in Cambodia”

After Mr. Var Rothsans’ presentation, there was a 30-minute coffee break from 10:45 to 11:15, and Ms. Sasaki of ACCU gave a brief introduction to the Group Work procedures for 5 minutes. After her presentation, participants were divided into two groups: Group A consisting of mainly central government officials and Group B consisting of provincial officials, private companies, lecturers from university and creators, such as writers, singers, and publishers. Lecturers and ACCU staff were also divided into Group A and B, and had fruitful discussions. The Group Work 1 continued until 16:45. During the Group Work 1, there was a lunch break from 12:30 to 13:30 and a coffee break from 14:30 to 15:00.

(For details of Group Work I, please refer to Chapter III: Group Works)

Reflections on Day 2

After Group Work 1, from 11:20 to 16:45, participants were gathered in the Wat Phnom I & II for Reflections on Day 2 for 15 minutes. They were asked to write reflections including

their own comments, learning points or opinions for their future references as well as for questions and answers sessions in the Group Work 2 and Plenary Session for the next day.

DAY THREE: 10 October, 2008

Plenary Session: Sharing Group Work 1 results

The third day of the seminar started at 9:10 with the presentations of the two group work results from the second day by the representatives from each group. Each group was given 15 minutes to share summaries of the Group Work 1, followed by comments by the lecturers.

Group A’s result was shared by Mr. Noun Nareth, the facilitator, and the result of Group B was presented by Mr. Kao Phirun, representative from ROCK Production. The questions related to the establishment of CMO raised in group A were answered by Mr. Var Rothsans, Director, IP Department, Ministry of Commerce. Participants also raised further questions and discussions followed.

Resources Persons’ comments

Resource Persons commented that the discussions were very lively and interesting. Prof. Dr. Khaw added that from the reports of the two group works, it was interesting to see the same questions raised in the two groups. It means that participants in different sectors have common concerns.

After the Plenary session, there was a coffee break before starting the Group Work 2 at 10:45.

Group Work 2: “Drawing up action plans to promote copyright awareness in Cambodia including utilisation of the Khmer version of Asian Copyright Handbook”

Group Work 2 was conducted from 10:45 to 12:30 in the same group and venues as Group Work 1. Participants were divided into small groups (3 in Group A and 4 in Group B) and were asked to draw up action plans to promote

copyright awareness in Cambodia with the assistance of the resource persons and the organisers.

(For details of group work 2, please refer to CHAPTER III: Group Works)

After lunch break, Summary of Group Work 2 Results Session was held from 13:45 to 15:00.

Plenary Session: Sharing Group Work 2 results

Results of group A were reported by Mr. Noun Nareth, the facilitator. He mentioned that participants in Group A presented ideas about spot video, utilisation of internet and university curriculums, etc. The result of Group B was presented by Mr. Kheng Pydou Kethya. They came up with various suggestions for the promotion of copyright awareness and plans to utilise Asian Copyright Handbook Khmer version. At the end of the presentation, H.E. Mr. Sim Sarak added that another successful technique would be to produce a promotional poster on copyright.

Resources Persons' comments

1- Dr. KHAW Lake Tee's Comment

We should consider many points before developing and implementing action plans in order to be successful, such as the 10 points raised before the discussion in each group. When promoting copyright awareness, we should make sure that it is reached to all users (school etc). In terms of support and finance, we have to think where the money comes from. Human resources is another important factor. We have to increase awareness everywhere in the workplace and anywhere you go.

2-Ms. Caroline MORGAN's Comment

The problem which we discussed this morning was how we could utilise the Asian Copyright Handbook. This book is the main vehicle to promote understanding to many people. Your commitment in finding strategy to attract people

to read and see the handbook is important. Also, if we can influence children, it will be great because they are the country's future. I hope the copyright system will be put into practice in the near future.

Closing Remarks

After a 20-minute coffee break, the Closing Ceremony began at 15:20 at Wat Phnom 1 room. Closing remarks were delivered by Ms. Sasaki, Mr. Watanabe, and H.E. Mr. Som Sokun, Secretary of State, Ministry of Culture and Fine Arts. Finally, five participants, representing all the other participants, were given the participation certificate from the organisers and the guests.