

Copyright 2014

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Jenner & Block LLP

Getting the Deal Through is delighted to publish the fully revised and updated ninth edition of *Copyright*, a volume in our series of annual reports, which provide international analysis in key areas of law and policy for corporate counsel, cross-border legal practitioners and business people.

Following the format adopted throughout the series, the same key questions are answered by leading practitioners in each of the 24 jurisdictions featured. New jurisdictions this year include Belgium, Brazil, Greece and Singapore.

Every effort has been made to ensure that matters of concern to readers are covered. However, specific legal advice should always be sought from experienced local advisers. *Getting the Deal Through* publications are updated annually in print. Please ensure you are referring to the latest print edition or to the online version at www.GettingTheDealThrough.com.

Getting the Deal Through gratefully acknowledges the efforts of all the contributors to this volume, who were chosen for their recognised expertise. We would also like to extend special thanks to contributing editors Andrew H Bart, Steven R Englund and Susan J Kohlmann of Jenner & Block LLP for their assistance with this volume.

Getting the Deal Through

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 June 2014

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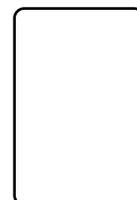
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Legislation and enforcement

1 What is the relevant legislation?

Copyright in Singapore is governed by the Copyright Act (Cap 63, 2006 Rev Ed) (the Act), supplemented by the following subsidiary legislation, namely:

- Copyright (International Organisations) Regulations (Cap 63, RG 1);
- Copyright (International Protection) Regulations (Cap 63, RG 2);
- Copyright (Records Royalty System) Regulations (Cap 63, RG 3);
- Copyright Regulations (Cap 63, RG 4);
- Copyright (Border Enforcement Measures) Regulations (Cap 63, RG 5);
- Copyright Tribunals (Procedure) Regulations (Cap 63, RG 6);
- Copyright (Network Service Provider) Regulations (Cap 63, RG 7);
- Copyright (Excluded Works) Order 2005 (Cap 63, S 224/2005);
- Copyright (Excluded Works) Order 2008 (Cap 63, S 649/2008); and
- Copyright (Excluded Works) Order 2012 (Cap 63, S 649/2012).

2 Who enforces it?

The courts enforce both civil and criminal copyright infringements.

A copyright owner may also undertake private prosecution against an alleged infringer by obtaining a fiat from the Attorney General's Chambers.

Search and seizure warrants obtained by the copyright owner are executed by the Intellectual Property Rights Branch, a special unit within the Criminal Investigation Department in the Singapore Police Force.

3 Are there any specific provisions of your copyright laws that address the digital exploitation of works? Are there separate statutory provisions that do so?

The definition of copyrightable works extends to those stored on any medium by electronic means.

Section 136(3A) of the Act makes it a criminal offence for primary infringers of copyright to commit wilful copyright infringement where the extent of the infringement is significant or where the infringement is committed to obtain a commercial advantage. Although the provision does not cater specifically to the digital exploitation of works, it can deal with cases of illegal exploitation of software, movie and music files on the internet and has in fact been applied to such cases.

In addition, the Act provides for the protection of technological measures such as passwords and encryption used by copyright owners to prevent unauthorised access to and copying of their works. Specifically, Part XIII A of the Act provides civil and criminal liability for any person who knowingly circumvents the technological access

control measures put in place, or who manufactures, trades in or imports circumventing devices, or provides such devices to others.

Any unauthorised removal or alteration of rights management information in relation to the copyrighted work is also prohibited under Part XIII of the Act.

There are also certain provisions in the Act that address works in electronic form. The Act, read with the Copyright (Network Service Provider) Regulations, provides for a conditional safe-harbour for network service providers (NSPs). Rights holders and exclusive licensees can issue a 'take-down' notice to an NSP to request that it disables access to or removes copyright infringing material from its network. Once the NSP receives such a notice, it must, inter alia, expeditiously take reasonable steps to do the same. An NSP needs to register itself with the Intellectual Property Office of Singapore (IPOS) in order to avail itself of the exemptions.

Further changes appear to be under way, as discussed in the 'Update and trends' section.

4 Do your copyright laws have extraterritorial application to deal with foreign-owned or foreign-operated websites that infringe copyright?

Singapore copyright laws generally do not have extraterritorial application. To this extent, foreign-owned or foreign-operated websites are not affected by local copyright laws.

Nevertheless, owners of such websites can still incur liability if they are found to have authorised acts of copyright infringement in Singapore or if they are jointly liable for an act of infringement committed in Singapore.

Agency

5 Is there a centralised copyright agency? What does this agency do?

There is no centralised copyright agency, although IPOS is the statutory agency that advises and administers the Singapore Intellectual Property regime and is also responsible for maintaining the NSP register and administering the Copyright Tribunal.

Subject matter and scope of copyright

6 What types of works are copyrightable?

There are two broad types of works that are copyrightable. The first comprises original literary works, dramatic works, musical works and artistic works ('original works'); and the second consists of sound recordings, cinematographic films, television and sound broadcasts, cable programmes and published editions of works ('entrepreneurial works').

7 What types of rights are covered by copyright?

The types of exclusive rights accorded to each category of works differ.

For literary, dramatic or musical works, the copyright owner is entitled:

- to reproduce the work in a material form;
- to publish the work if the work is unpublished;
- to perform the work in public;
- to communicate the work to the public; and
- to make an adaptation of the work, and to do the same in relation to an adaptation of the first-mentioned work.

As for artistic works, the copyright owner is entitled:

- to reproduce the work in a material form;
- to publish the work in Singapore or any country in relation to which this Act applies, if the work is unpublished; and
- to communicate the work to the public.

As regards computer programs, which are a form of literary work under the Act, the copyright owner may enter into a commercial rental arrangement in respect of the program unless the program is not the essential object of the rental.

8 What may not be protected by copyright?

Ideas are not protected by copyright, only expressions of ideas are. A reduction to material form is a prerequisite for the work to attract copyright protection in Singapore.

9 Do the doctrines of 'fair use' or 'fair dealing' exist?

The doctrine of fair dealing exists. Where fair dealing is found, the copying of the whole or a part of a copyrighted work is permissible.

It is deemed to be fair dealing where copying is done for the purposes of research and study, criticism or review, or the reporting of current events. In 2004, a general defence of fair dealing was introduced, so that the defence could be applied for any purpose other than those that had already existed under the erstwhile fair dealing provisions. This signified a substantive shift away from the British model of fair dealing and towards the American model of fair use.

10 What are the standards used in determining whether a particular use is fair?

The Act provides for a list of non-exhaustive factors in deciding whether fair dealing is found. These factors include the following:

- the purpose and character of the dealing, including whether such dealing is of a commercial nature or is for non-profit educational purposes;
- the nature of the work;
- the amount and substantiality of the part copied in relation to the whole work;
- the effect of the dealing upon the potential market for, or value of, the work; and
- the possibility of obtaining the work within a reasonable time at an ordinary commercial price.

Where the copying is for the specific purposes of research or study, it is deemed to be fair dealing if the copying limits are observed. For a published work of at least ten pages, the copying limits are up to 10 per cent of the number of pages or one chapter, whichever is the greater.

As regards criticism or review and the reporting of current events in a newspaper, magazine or similar periodical, a sufficient acknowledgment of the work is necessary.

11 Are architectural works protected by copyright? How?

Architectural works, ie, a building or model of a building, are protected by copyright as an artistic work, regardless of their artistic qualities.

12 Are performance rights covered by copyright? How?

Performance rights (ie, a live performance given in Singapore or a member of the World Trade Organization (WTO) or Berne Union, or by a citizen or resident in Singapore, or a citizen or resident in a member of the WTO or Berne Union (a 'qualified person')), are covered by the Act.

Any direct or indirect recording of the performance in any manner or medium, as well as the communication of the live performance to the public, would constitute infringement of such performance rights. Secondary liability may also arise where there is commercial exploitation of unauthorised recordings of the performance made.

Specific exemptions apply in this regard. For example, no infringement would be found where the recording of the performance is solely made for the private or domestic use of the person recording, solely for use in scientific research, or where the recording is made by an educational institution solely for the educational purpose of that institution.

13 Are other 'neighbouring rights' recognised? How?

As discussed above, performances are protected by copyright.

Industrial designs are only protected by the Act to the extent that they are not applied industrially (ie, 50 or fewer copies of the design are made). In the event that a particular design is intended to be reproduced more than 50 times, failure to seek industrial design protection under the Registered Designs Act (Cap 266, 2005 Rev Ed) will render the design unprotected by both the copyright and registered designs regimes.

Layout designs for integrated circuits are excluded under the Act; they are protected under the Layout-Designs of Integrated Circuits Act (Cap 159A, 2000 Rev Ed).

14 Are moral rights recognised?

Moral rights are protected to a limited extent. The Act provides that there is a duty:

- not to falsely attribute the authorship of a work or the identity of a performer of a performance;
- not to falsely represent altered work or a recording of a performance as unaltered; and
- not to falsely attribute the authorship of a reproduction of an artistic work.

Copyright formalities**15** Is there a requirement of copyright notice?

Copyright notices are not required in Singapore.

16 What are the consequences for failure to display a copyright notice?

The use or non-use of a copyright notice does not affect the substantive rights of the copyright owner. It may, however, be relevant in infringement proceedings. While copyright infringement does not require knowledge that the work enjoys copyright protection, the lack of knowledge is a factor that affects the type of remedies or the amount of damages available to the copyright owner. The infringing party may be prevented from arguing the lack of knowledge where the copyright notice is displayed.

17 Is there a requirement of copyright deposit?

The publisher of every library material published in Singapore is required to deposit two copies of the publication at a place designated by the National Library Board, at his or her own expense and within four weeks after the date of publication.

Such library material includes printed matter and any storage device in which visual images, sounds or other data are embodied so as to be capable of being reproduced from it.

18 What are the consequences for failure to make a copyright deposit?

A failure to make a copyright deposit will render a publisher guilty of a criminal offence and liable to a fine not exceeding S\$5,000, although the offence may be compounded.

19 Is there a system for copyright registration?

There is no system for copyright registration in Singapore. Copyright automatically subsists in the work the moment it is created and reduced to material form.

20 Is copyright registration mandatory?

No, it is not.

21 How do you apply for a copyright registration?

There is no regime for the registration of copyright.

22 What are the fees to apply for a copyright registration?

There is no regime for the fees.

23 What are the consequences for failure to register a copyrighted work?

There are no consequences for failure to register a copyrighted work.

Ownership and transfer**24** Who is the owner of a copyrighted work?

The general rule is that the author of an original work is the first copyright owner of the work, subject to the circumstances stated in the answers to questions 25 and 26.

The rules regarding first ownership of entrepreneurial works are also provided for in the Act, as summarised in the table below:

Type of work	First copyright owner
Sound recordings	The person who owned the record at the time when the first record embodying the recording was first produced
Cinematographic films	The person by whom the arrangements necessary for the making of the film were undertaken, usually the producer
Sound and television broadcasts	The person who is or has been the holder of a broadcasting licence and who makes the broadcast
Cable programmes	The person providing the cable programme service in which the cable programme is included
Published editions of works	The publisher of that edition of a work

25 May an employer own a copyrighted work made by an employee?

Subject to any agreement to the contrary, where the author is an employee (and not an independent contractor), and the work is created by the employee in the course of his or her employment, the employer shall be the copyright owner of the work. The employer's copyright ownership in the same work arises automatically by virtue

of the employer-employee relationship, and is implied even in the absence of any agreement to this effect.

The rule is modified in relation to a literary, dramatic or artistic work created by the author-employee for the purpose of publication in a newspaper, magazine or periodical. In such an instance, the employer only has the right to publish the work in the newspaper, magazine or periodical and the right to reproduce the work for such publication. All other rights, such as performance rights in the work, belong to the author-employee.

26 May a hiring party own a copyrighted work made by an independent contractor?

Yes, the hiring party may own a copyrighted work made by an independent contractor if there is an agreement to that effect. The agreement should preferably be in writing.

27 May a copyrighted work be co-owned?

Yes.

28 May rights be transferred?

Yes. Copyright is a property right that may be transferred by assignment, by testamentary disposition, or by operation of law as personal or moveable property.

A transfer of copyright may be in whole or partial. An assignment of copyright must be in writing and signed by or on behalf of the assignor to have legal effect.

29 May rights be licensed?

Copyright may be licensed on an exclusive, non-exclusive or sole basis. The rights of an exclusive licensee would be similar to those of a copyright owner.

30 Are there compulsory licences? What are they?

Compulsory licences are provided for in the Act as statutory licences. Where such a statutory licence is granted, no liability is incurred if the restricted act is done without the copyright owner's consent. The copyright owner in turn receives an equitable remuneration for the use of his work.

The statutory licences permit:

- an educational institution to reproduce multiple copies of copyright work for education;
- an institution assisting disabled readers in reproducing copyrighted works in more accessible formats such as Braille, audio or digital text;
- the making of records or adaptations of a musical work, subject to a duty to pay 5 per cent royalties and conditions; and
- the use of copyright material for the service of the government on agreed terms or as specified by the Copyright Tribunal.

31 Are licences administered by performing rights societies? How?

Several collecting societies have been established to administer licences for copyright materials. These are agencies that administer licences for copyright materials by collecting royalties on behalf of their members and members of their affiliated societies around the world. The collected fees are then distributed to copyright owners represented by the various collecting societies after deducting administrative charges.

Any dispute arising under a copyright licence or licence scheme is referable to the Copyright Tribunal for adjudication.

32 Is there any provision for the termination of transfers of rights?

There is no provision for the termination of transfers of rights. Issues relating to the transfers of rights are generally reliant on the terms of the agreement between the transferor and the transferee.

33 Can documents evidencing transfers and other transactions be recorded with a government agency?

As there is no copyright register in Singapore, such transfer documents are not recorded.

Duration of copyright**34** When does copyright protection begin?

Copyright protection begins when the work is first created and reduced to material form by an author who is a qualified person at the time when the work was made.

35 How long does copyright protection last?

Generally, copyright protection lasts for 70 years after the expiration of the calendar year in which the author of the work died. Exceptions to this general rule are set out in the table below:

Subject matter	Duration
Posthumously disclosed literary, dramatic and musical works, ie, works that are: published/performed in public; broadcasted/included in a cable programme; and offered or exposed for sale to the public after the death of the author	70 years after the expiration of the calendar year of first publication
Undisclosed literary, dramatic and musical works	Forever
Anonymous and pseudonymous works	70 years after the expiration of the calendar year of first publication
Sound recordings and cinematographic films	70 years after the expiration of the calendar year of first publication
Television and sound broadcasts	50 years after the expiration of the calendar year of first broadcast
Cable programmes	50 years after the expiration of the calendar year in which the cable programme is first included in the cable programme service
Published edition of works	25 years after the expiration of the calendar year of first publication of that edition
Performances	70 years after the expiration of the calendar year in which the performance was given

36 Does copyright duration depend on when a particular work was created or published?

Yes, see question 35.

37 Do terms of copyright have to be renewed? How?

No, as there is no regime for the renewal of copyright in Singapore.

38 Has your jurisdiction extended the term of copyright protection?

Prior to 2004, copyrighted works generally enjoyed a term of protection of 50 years after the expiration of the calendar year in which the author of the work died. This was subsequently extended by 20 years to the current copyright protection duration. This extension did not revive copyright protection for expired works, although in-copyright works had their terms automatically extended by 20 years.

Nonetheless, the extension does not apply to foreign works originating from jurisdictions where the copyright term is shorter than those afforded by Singapore copyright law.

Copyright infringement and remedies**39** What constitutes copyright infringement?

Copyright infringement occurs when a party makes unauthorised use of a copyrighted work by doing any of the exclusive rights conferred on the copyright owner (see question 7). To prove primary infringement of the reproduction right, the plaintiff must prove that there is substantial similarity between the copyrighted work and the alleged infringing work, as well as access by the defendant to the plaintiff's work.

40 Does secondary liability exist for indirect copyright infringement? What actions incur such liability?

Two types of secondary liability exist under Singapore's copyright law:

- secondary infringement, which involves a person trading in or importing an article knowing (or constructively knowing) that it is an infringing article. This may also give rise to criminal liability (see question 45); and
- authorisation liability, which occurs when a party authorises (ie, grants or purports to grant another a right to do something) another to commit a primary infringement. Courts evaluate the following factors in their totality to determine the issue of authorisation liability:
 - whether the alleged authoriser had control over the means by which copyright infringement was committed, and hence a power to prevent such infringement;
 - the nature of the relation between the alleged authoriser and the actual infringer;
 - whether the alleged authoriser took reasonable steps to prevent or avoid copyright infringement; and
 - whether the alleged authoriser had actual or constructive knowledge of the occurrence of copyright infringement, or the likelihood of such infringement occurring.

41 What remedies are available against a copyright infringer?

The copyright owner may seek:

- an injunction;
- either damages or an account of profits;
- statutory damages of up to S\$10,000 for each copyright work infringed, subject to a maximum of S\$200,000 (unless proven that actual losses exceed S\$200,000), in lieu of damages or an account of profits; and
- an order for delivery up and disposal of the infringing copies.

In addition to the above, the court may, when assessing damages, award such additional damages as it thinks fit.

42 Is there a time limit for seeking remedies?

Under section 142 of the Act, an action for copyright infringement cannot be brought after the expiration of six years from the time when the infringement took place.

43 Are monetary damages available for copyright infringement?

Yes, see question 41.

Update and trends

Copyright law has recently seen public consultations being launched in relation to two proposed legislative amendments to the Act: the first to allow print-disabled persons greater access to different formats of work, and the second to strengthen the existing copyright framework to counter online copyright infringement. A third area of development pertains to the issue of how copyright legislation should be interpreted in relation to technological advances with clear legitimate and beneficial uses to the public.

Greater access for the print-disabled

Under the existing Act, print-disabled individuals may engage in format-shifting of literary works which are in electronic book formats, notwithstanding the fact that technological protection measures are present in such works. Text may be converted into Braille, audio or digital text, if it is intended solely for use by such disabled readers. Institutions assisting print-disabled individuals may also make copies of literary and dramatic works in Braille, large print, photographic and sound recorded formats if these are not readily available within a reasonable time and at an ordinary commercial price.

However, given the labour-intensive nature of format-shifting existing library collections and the limited number of people undertaking this task locally, the ability of print-disabled individuals to access works is significantly affected. There is also no provision for the cross-border exchange of these formats of work.

With the adoption of the Marrakesh Treaty, Singapore aims to amend the Act to enable people and institutions assisting the print-disabled to make copies of copyrighted works in all types of formats (including electronic books), for their beneficiaries' use in research, study or self-instruction. These institutions will also be allowed to import copies of copyrighted works in accessible formats, and create copies for export to similar institutions in other countries that are party to the Treaty.

Public consultations are presently ongoing.

Online copyright infringement

This has been a perennial issue in light of the high percentage of Singaporeans engaging in such activities. Singapore has constantly sought to strike a balance between curbing such infringing activities and ensuring the accessibility of online content.

Under the existing regime, rights holders and their exclusive licensees may issue a 'take-down' notice to an NSP to request the removal or disabling of access to the infringing material. If the NSP fails to respond, rights holders or their exclusive licensees would need to commence a civil action for copyright infringement in order to obtain an injunction against the NSP to disable access to or remove such infringing material. However, this avenue has proven unpopular due to the uncertainties involved.

The proposed amendments will allow rights holders or their exclusive licensees to apply to the Singapore High Court directly for

a permanent injunction to prevent access to a 'flagrantly infringing online location', without having to first establish the NSP's liability for copyright infringement. If the application succeeds, the High Court may make an order requiring an NSP to take reasonable steps to disable access to the infringing online location. This essentially constitutes a form of site blocking.

The proposed amendments also allow an applicant to apply to vary the original injunction (which may be necessary if the original website has assumed a different IP address or URL). Affected parties will be notified of and have the right to contest such applications.

While the local creative industry and intellectual property experts have welcomed this move, there has also been general scepticism over the efficacy of this remedy due to experience elsewhere. Such an initiative in the UK only resulted in a short-lived drop in peer-to-peer activity. Furthermore, internet-savvy persons can easily circumvent site blocking.

It has been suggested that public education against online copyright infringement and the provision of legitimate and convenient content sources at reasonable prices will be crucial to combating the scourge of online copyright infringement in the long run.

Technological advances and public interest

The issue of how copyright legislation should be interpreted to cater to technological advances which are not contemplated in the Act was considered in *RecordTV v MediaCorp* [2011] 1 SLR 830 (CA).

In that case, RecordTV was an internet-based service that allowed registered users to request the recording of free-to-air broadcasts. Users could then retrieve the recordings by streaming them into their computers at a later time, not unlike the traditional video recorder. These users were mainly based in Singapore, and had valid television licences which entitled them to watch the same broadcasts, even without RecordTV's time-shifting device. Free-to-air broadcast provider MediaCorp, which owned several of the broadcasts, sued for copyright infringement.

Of significance was the Court of Appeal's observation that the case raised 'an important policy issue as to how the courts should interpret copyright legislation in the light of technological advances which have clear legitimate and beneficial uses for the public, but which may be circumscribed or stymied by expansive claims of existing copyright owners'. Where necessary, the judiciary would not shy away from performing the 'difficult task' of interpreting the statutes to 'balance the rights and interests of all affected stakeholders after considering the social costs and economic implications'. *RecordTV v MediaCorp* thus provides insight as to the inclination of the local courts to place significant weight on public interest when evaluating similar copyright claims in the future. This judicial attitude will potentially shape the development of copyright law in the foreseeable future.

44 Can attorneys' fees and costs be claimed in an action for copyright infringement?

The general law on civil procedure applies in relation to an action for copyright infringement. The prevailing party is generally entitled to claim his or her party and party costs on a standard basis (ie, he or she is allowed a reasonable amount in respect of all costs reasonably incurred, and any doubts as to whether the costs were reasonably incurred or were reasonable in amount is resolved in favour of the paying party) against the opposite party.

However, in cases where either the owner of a copyright or an exclusive licensee brings an action for infringement but adds the other party as a defendant instead of joining him or her as a plaintiff, the other party is not liable for any costs unless he or she enters an appearance and participates in the proceedings.

45 Are there criminal copyright provisions? What are they?

It is a criminal offence for a person to:

- make for sale or hire, or sell or by way of trade exhibit in public, an article which he or she knows or ought to know to be an infringing copy of the work;

- possess or import into Singapore any article which he or she knows, or ought reasonably to know, to be an infringing copy of the work, for the purposes of:
 - sale or letting for hire;
 - distributing the article for the purpose of trade, or for any other purpose to an extent that will prejudicially affect the owner of the copyright in the work; or
 - by way of trade exhibiting the article in public;
- distribute either:
 - for the purposes of trade; or
 - for other purposes, but to such an extent as to affect prejudicially the owner of the copyright;
 an article which he or she knows or ought to know to be an infringing copy of the work;
- wilfully engage in other infringing acts to a significant extent or to obtain a commercial advantage;
- make or possess an article specifically designed or adapted for making copies of the work that the person knows to be infringing copies;

- cause a copyrighted:
 - literary, dramatic or musical work to be performed in public; or
 - cinematographic film to be seen or heard in public, other than by reception of a broadcast or cable programme;
 for the purposes of private profit when he or she knows or ought to know that copyright subsists in that work;
- (cause to) publish an advertisement in Singapore for the supply in Singapore of an infringing copy of a computer program, unless he or she can prove to have acted in good faith and to have had no reasonable grounds for supposing that copyright would or might thereby be infringed; and
- under certain circumstances, knowingly remove or alter the rights management information relating to any copyright work or circumvent technological access control measures for the purposes of obtaining a commercial advantage or private financial gain.

In addition, it is also an offence for a person to knowingly make any material false statements in his or her 'take-down' notice to an NSP.

The above offences are punishable by stiff fines and imprisonment terms.

46 Are there any specific liabilities, remedies or defences for online copyright infringement?

See question 3 in respect of liabilities and remedies for online copyright infringement, and questions 9 and 10 in respect of the fair dealing defence, which similarly applies to online copyright infringement.

47 How may copyright infringement be prevented?

Copyright owners may consider adopting the following measures to prevent copyright infringement:

- seek to put the public on notice of subsisting copyright protections by utilising copyright notices;
- actively police the markets that they operate in, both online and offline, to ensure that potential infringers are deterred. In this regard, border enforcement action may also be undertaken in cooperation with custom authorities;
- alert their NSPs to prohibit access to copyright-infringing material if such material is made available through the NSP;
- utilise modern technologies that restrict access and copying to prevent copyright infringement of their material.

Relationship to foreign rights

48 Which international copyright conventions does your country belong to?

Singapore is a member of:

- the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS);
- the Free Trade Agreement between the United States and Singapore;
- the Berne Convention for the Protection of Literary and Artistic Works;
- the World Intellectual Property Office (WIPO) Copyright Treaty;
- the WIPO Performances and Phonograms Treaty; and
- other bilateral treaties such as free trade agreements with the US and the EU.

Singapore is also taking steps to ratify the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled.

49 What obligations are imposed by your country's membership of international copyright conventions?

Singapore has integrated the obligations imposed by these conventions into domestic legislation. As such, both Singapore citizens and residents, as well as citizens and residents of the members of the WTO and Berne Union, enjoy the same robust level of copyright protection.

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Anti-Corruption Regulation	Mediation
Anti-Money Laundering	Merger Control
Arbitration	Mergers & Acquisitions
Asset Recovery	Mining
Banking Regulation	Oil Regulation
Cartel Regulation	Outsourcing
Climate Regulation	Patents
Construction	Pensions & Retirement Plans
Copyright	Pharmaceutical Antitrust
Corporate Governance	Private Antitrust Litigation
Corporate Immigration	Private Client
Data Protection & Privacy	Private Equity
Debt Capital Markets	Product Liability
Dispute Resolution	Product Recall
Domains & Domain Names	Project Finance
Dominance	Public Procurement
e-Commerce	Real Estate
Electricity Regulation	Restructuring & Insolvency
Enforcement of Foreign Judgments	Right of Publicity
Environment	Securities Finance
Foreign Investment Review	Shipbuilding
Franchise	Shipping
Gas Regulation	Tax Controversy
Insurance & Reinsurance	Tax on Inbound Investment
Insurance Litigation	Telecoms and Media
Intellectual Property & Antitrust	Trade & Customs
Investment Treaty Arbitration	Trademarks
Islamic Finance & Markets	Vertical Agreements



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