



ICLG

The International Comparative Legal Guide to:

Copyright 2015

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A practical cross-border insight into copyright law

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United Kingdom

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1 Copyright Subsistence

1.1 What are the requirements for copyright to subsist in a work?

For copyright to subsist:

- literary, dramatic, musical and artistic works must comply with the criterion of originality, i.e. the work must originate from its author and must not be copied from another work. This does not mean that the work must be the expression of original or inventive thought; the originality required relates to the expression of the thought and is not a subjective test regarding the 'artistic' originality or novelty. The standard of originality is low and depends on the author having created the work through his own skill, judgment and individual effort and not having copied from other works;
- the work must be fixed, i.e. recorded in writing or in some other material form; and
- the work must meet UK qualification requirements, either through the nationality of its author or through its place of first publication.

1.2 On the presumption that copyright can arise in literary, artistic and musical works, are there any other works in which copyright can subsist and are there any works which are excluded from copyright protection?

Copyright can also subsist in the following works: dramatic (e.g. plays, dance); typographical arrangements of published editions (e.g. magazines, periodicals); sound recordings (which may be recordings of other copyright works, e.g. musical and literary); films; and broadcasts.

Computer programs are protected as literary works. However, copyright protects the expression of an idea, not the idea itself, therefore certain forms may not carry copyright protection, e.g. the functionality, programming language and interfaces (such as data file formats) of computer programs are not protected by copyright to the extent that they are not contained in the software's source code (which is the written expression in which copyright can subsist).

1.3 Is there a system for registration of copyright and if so what is the effect of registration?

No, copyright subsists automatically.

1.4 What is the duration of copyright protection? Does this vary depending on the type of work?

In general, the terms of protection in the UK are as follows:

- Copyright in a literary, dramatic, musical or artistic work lasts for the life of the author plus 70 years from the end of the calendar year in which the author dies.
- Copyright in computer-generated literary, dramatic, musical or artistic works lasts 50 years from the end of the calendar year in which the work was made.
- Copyright in a film expires 70 years after the end of the calendar year in which the death occurs of the last to survive of the principal director, the authors of the screenplay and dialogue, and the composer of any music specifically created for the film.
- Copyright in a sound recording expires 50 years from the end of the calendar year in which the recording is made; or if, during that period, the recording is published, 70 years from the end of the calendar year in which it was first published; or if, during that period, the recording is not published but is played or communicated in public, 70 years from the end of the calendar year in which it was first so made available.
- Copyright in a broadcast expires 50 years from the end of the calendar year in which the broadcast was made.
- Copyright in the typographical arrangement of a published edition expires at the end of the period of 25 years from the end of the calendar year in which the edition was first published.

1.5 Is there any overlap between copyright and other intellectual property rights such as design rights and database rights?

Some works are also covered by other intellectual property rights in addition to copyright, e.g. 3-D and other designs can be protected by design rights; a database may be protected by the *sui generis* database right (this is intended to protect and reward investment in the creation and arrangement of databases); and a logo can also potentially be protected by a trade mark.

1.6 Are there any restrictions on the protection for copyright works which are made by an industrial process?

Yes. Where articles embodying a copyright work are made with the copyright owner's consent by means of an industrial process, and have been marketed, the work may be copied without infringing copyright in the work 25 years after those articles were first marketed. A work is regarded as made by an industrial process if it is one of more than 50 articles made as copies of a work (this can

include miniature replicas of a work). Legislation has been enacted which repeals this provision in the UK, however the relevant provision has not yet come into force and it is unclear when it will be implemented.

2 Ownership

2.1 Who is the first owner of copyright in each of the works protected (other than where questions 2.2 or 2.3 apply)?

The author, i.e. the person who creates the work, is usually the first owner of copyright in that work. The presumption is that the author will be:

- the person who creates a work for literary, dramatic, musical or artistic works;
- the producer of a sound recording;
- the producer and the principal director of a film;
- the publisher of a published edition;
- the person making a broadcast or effecting a retransmission of a broadcast;
- the publisher of a typographical arrangement; and
- the person making the arrangements necessary for the creation of the work for computer generated works.

However, this may be amended by agreement. For example, it is possible for someone who would ordinarily be deemed to be the copyright owner to assign the benefit of future copyright, even prior to that work having been created.

2.2 Where a work is commissioned, how is ownership of the copyright determined between the author and the commissioner?

Copyright will belong to the author of the work (i.e. the person commissioned), unless there is an agreement to the contrary assigning the copyright and which is signed by the commissioned party, e.g. in a services contract. However, where a work has been commissioned and there is no express assignment of the copyright to the commissioner or licence to the commissioner to use the work, the courts have often been willing to imply a contractual term that copyright should be licensed to the commissioner for the use that was envisaged when the work was commissioned and occasionally a court will even assign the copyright to the commissioner. The extent of any implied licence will depend on the facts of any given case, but generally the licence will only be that necessary to meet the needs of the commissioner.

2.3 Where a work is created by an employee, how is ownership of the copyright determined between the employee and the employer?

If a work is produced as part of an employee's employment the first owner will automatically be the company that employs the individual who created the work, unless the employee and employer agree otherwise in writing. No further formalities are required and the employee has no rights to subsequent compensation.

2.4 Is there a concept of joint ownership and, if so, what rules apply to dealings with a jointly owned work?

Yes. A work will be of joint authorship if it is produced by the collaboration of two or more authors in which the contribution of

each author is not distinct from that of the other author or authors. If the contribution is distinct then separate copyrights will subsist in each author's respective parts of the work.

A joint author will have individual rights that they can assign independently of the other author or authors. However, a joint owner cannot grant a licence which is binding on the other co-owners, nor can a joint owner grant an exclusive licence.

3 Exploitation

3.1 Are there any formalities which apply to the transfer/assignment of ownership?

Copyright is transmissible by assignment, by testamentary disposition or by operation of law, as personal or movable property.

The only formal requirements for an assignment of copyright are that it is in writing and signed by or on behalf of the assignor. The terms of the assignment (and how they are expressed) are entirely at the discretion of the contracting parties.

An assignment or other transfer of copyright may be partial, that is, limited so as to apply to one or more, but not all, of the acts the copyright owner has the exclusive right to do; and can be in relation to part or the whole of the period for which the copyright is to subsist.

3.2 Are there any formalities required for a copyright licence?

Unlike an assignment, a licence of copyright need not be in writing nor comply with particular formalities and may, therefore, be oral or implied. However, in order to obtain the statutory rights of an exclusive licensee, e.g. the right to sue third party infringers, an exclusive licence must be recorded in writing signed by or on behalf of the licensor. If an exclusive licence is not in writing, the licensee will only have a contractual right to use the copyright, not to enforce it.

3.3 Are there any laws which limit the licence terms parties may agree (other than as addressed in questions 3.4 to 3.6)?

Please see the answers to questions 2.4 and 4.2.

3.4 Which types of copyright work have collective licensing bodies (please name the relevant bodies)?

There are numerous collecting societies in existence in the UK, including:

- the Performing Rights Society (PRS) which administers the public performance rights (including in relation to broadcasts, streaming services, and non-theatrical performances) of authors, composers and music publishers in musical works;
- the Mechanical-Copyright Protection Society (MCPS) which administers the reproduction rights (e.g. in relation to CDs, digital downloads and musical toys) of songwriters, composers and music publishers (PRS and MCPS operate jointly as PRS for Music);
- Phonographic Performance Ltd (PPL) which administers the public performance rights of producers in sound recordings;
- NLA Media Access (formerly the Newspaper Licensing Agency) which administers the reproduction rights of newspaper and some magazine publishers in articles;

- the Copyright Licensing Agency (CLA) which administers the reproduction rights of authors and publishers in literary and artistic works;
- the Authors' Licensing and Collecting Society (ALCS) which administers various rights of authors in literary and dramatic works; and
- the Design and Artists Copyright Society (DACS) and the Artists' Collecting Society (ACS) which administer rights in artistic works (including resale rights).

3.5 Where there are collective licensing bodies, how are they regulated?

Collecting societies are subject to the supervision of the Copyright Tribunal in relation to licensing terms (see question 3.6). Otherwise, historically, collective licensing bodies were self-regulated. However, the UK recently introduced the Copyright (Regulation of Relevant Licensing Bodies) Regulations 2014 which require collecting societies to adopt certain minimum governance and transparency standards. The Regulations amount to early implementation of the Collective Rights Management Directive (2014/26/EU).

3.6 On what grounds can licence terms offered by a collective licensing body be challenged?

The primary grounds of challenge which the Copyright Tribunal can consider are that the terms are unreasonable or discriminate unfairly between licensees.

In addition, a person can make an application to the Copyright Tribunal where an operator of a scheme has unreasonably refused to grant a licence under that scheme.

4 Owners' Rights

4.1 What acts involving a copyright work are capable of being restricted by the rights holder?

Copyright holders have the exclusive right to do or authorise the following:

- copy the work;
- issue copies of the work to the public;
- rent or lend the work to the public;
- perform, show or play the work in public;
- communicate the work to the public; and
- adapt the work.

The copyright owner can restrict these acts in relation to the whole or any substantial part of the work.

4.2 Are there any ancillary rights related to copyright, such as moral rights, and if so what do they protect, and can they be waived or assigned?

There are a number of ancillary rights associated with the creation of copyright works, the most common of which are:

- Moral rights: the author or director of a copyright work usually has moral rights in relation to the work. These are the rights to: i) be identified as the work's author or director; ii) object to derogatory treatment of the work; iii) privacy in respect of certain photographs and films; and iv) not have the work's authorship wrongly attributed. These rights may be waived by the author or director but not assigned. The first three rights have the same duration as copyright, but the right

to object to false attribution lasts for the author's or director's lifetime plus 20 years.

- Performers' rights: performers have various rights in their performances as well as in the recordings or broadcasts of their performances.
- Publication right: the publication right grants rights equivalent to copyright to a person who publishes for the first time a literary, dramatic, musical or artistic work or a film in which copyright has expired.

4.3 Are there circumstances in which a copyright owner is unable to restrain subsequent dealings in works which have been put on the market with his consent?

The doctrine of exhaustion of rights provides that once copies of a copyright work are issued to the public in one EEA Member State with the owner's consent, the owner cannot object to their circulation anywhere else within the EEA.

5 Copyright Enforcement

5.1 Are there any statutory enforcement agencies and, if so, are they used by rights holders as an alternative to civil actions?

HMRC is the UK customs authority responsible for national policy governing IP rights enforcement at the UK external border. In certain circumstances, HMRC (and Border Force, the law enforcement command within the Home Office responsible for carrying out the frontier interventions that implement this policy), are empowered to detain goods that may infringe intellectual property rights such as copyright. There are two regimes in existence, one governed by European Regulations and the other by purely domestic legislation. The two regimes, which are mutually exclusive, are as follows:

- Regulation (EU) No 608/2013 (in force in the UK since 1 January 2014), which regulates pirated goods infringing copyright; and
- Section 111 of CDPA 1988, which permits the owner of copyright in certain types of works to lodge a notice with HMRC stating their ownership of copyright in a work and requesting infringing copies be treated as prohibited goods.

Trading Standards officers in the UK are also under a statutory duty to enforce copyright and have the powers, among others, to make test purchases of infringing goods, to enter premises and, to inspect and seize goods and documents which infringe.

The City of London Police and the UK Intellectual Property Office have also set up the Police Intellectual Property Crime Unit (PIPCU) to tackle serious and organised intellectual property crime (counterfeit and piracy) affecting physical and digital goods (with the exception of pharmaceutical goods). PIPCU's focus is on offences committed online. PIPCU is an independent, national enforcement unit designed to protect and enforce existing rights.

5.2 Other than the copyright owner, can anyone else bring a claim for infringement of the copyright in a work?

Yes, an exclusive licensee has the same rights and remedies, in respect of matters that occur after the exclusive licence was granted, as if the licence had been an assignment. This statutory position can be modified by contract.

A non-exclusive licensee can also bring a claim for infringement, although only in limited circumstances; specifically, if the infringement is directly connected to an act which the licensee had been licensed to carry out under the licence and the licence is in writing, signed by the copyright owner, and expressly grants the non-exclusive licensee a right of action.

5.3 Can an action be brought against 'secondary' infringers as well as primary infringers and, if so, on what basis can someone be liable for secondary infringement?

Yes, a person will be liable for secondary infringement of copyright if they do or authorise any of the following:

- import an infringing copy;
- possess or deal with an infringing copy;
- provide means for making infringing copies;
- permit the use of premises for an infringing performance; and
- provide apparatus for an infringing performance.

To be liable for secondary acts of infringement the secondary infringer must have some actual or imputed knowledge of the primary infringement of the copyright work.

5.4 Are there any general or specific exceptions which can be relied upon as a defence to a claim of infringement?

A number of provisions of the CDPA permit various activities which would otherwise be infringements of copyright in literary, dramatic or musical works.

The most common exceptions relate to: temporary copies technically required to enable a lawful use; fair dealing; incidental inclusion; educational use; use in libraries, archives and public administration; works permanently situated in public places; public interest; and copying for the visually impaired. See also question 7.1.

5.5 Are interim or permanent injunctions available?

Yes, both interim and permanent injunctions are available.

5.6 On what basis are damages or an account of profits calculated?

Damages are calculated so as to put the claimant in the position it would have been in if the infringing act had not occurred. This is often based on what would have been a reasonable licence fee had the copyright owner entered into an arm's length licence with the party found to infringe the copyright. An account of profits is calculated so as to make the defendant forfeit to the copyright owner the profits made as a result of the infringing act. A successful claimant must elect one of the two remedies. In the event that the infringement has been particularly flagrant, the copyright owner will be able to claim punitive damages in addition to the basic amount.

5.7 What are the typical costs of infringement proceedings and how long do they take?

The traditional forum for IP litigation at first instance in the UK is the High Court. Costs can vary from £250,000-£1 million per side (depending on the complexity of the claims at issue) to take an action to trial and the winner can usually expect to recover about

two thirds of its actual costs from the loser. The typical time for a case to be heard at the High Court is about 12-15 months, and with an appeal within a further 9-12 months.

Infringement proceedings can also be brought in the Intellectual Property and Enterprise Court ("IPEC") in which court procedures are simplified to make the cost of actions significantly lower: recent experience has shown that typical costs are of the order of £75,000-£200,000 per side, although costs recovery by the winner is limited to a maximum of £50,000. The typical time for a case to be heard is 8-12 months in the IPEC.

5.8 Is there a right of appeal from a first instance judgment and if so what are the grounds on which an appeal may be brought?

Yes, the appeal court will allow an appeal where the decision of the lower court was one of the below:

- Wrong (which is presumed to mean: an error of law; or an error of fact; or an error in the exercise of the court's discretion).
- Unjust because of a serious procedural or other irregularity in the proceedings in the lower court.

5.9 What is the period in which an action must be commenced?

The limitation period for bringing a copyright infringement claim in England is six years from the date when the cause of action arose.

6 Criminal Offences

6.1 Are there any criminal offences relating to copyright infringement?

There are various criminal offences in respect of copyright infringement, including:

- making an infringing article for sale or hire;
- importing an infringing article into the UK other than for private and domestic use;
- possessing an infringing article in course of business with a view to committing any act infringing copyright;
- selling, letting for hire, offering/exposing for sale or hire, exhibiting in public, or distributing an infringing article in the course of business;
- distributing an infringing article not in the course of business but to such an extent as to prejudice the copyright owner, for example, a large number of infringing copies are given away free therefore affecting the copyright owner's revenue;
- making/possessing an article specifically designed for making copies of a copyright work;
- communicating a work to the public in the course of a business or in such a way as to prejudicially affect the copyright owner;
- causing an infringing public performance of a literary, dramatic or musical work;
- causing an infringing public showing of a sound recording or film; and
- circumventing technological measures or removing or altering electronic rights management information or dealing in devices meant for that purpose.

6.2 What is the threshold for criminal liability and what are the potential sanctions?

Infringements carried out with knowledge and intent for a commercial purpose can attract criminal liability; there is no criminal liability where a protected work is copied but not made available for commercial sale or hire.

Criminal remedies apply in parallel with civil remedies, and offences carry varying levels of possible punishment including fines and/or imprisonment with, in certain cases, a maximum term of imprisonment of ten years.

7 Current Developments

7.1 Have there been, or are there anticipated, any significant legislative changes or case law developments?

Various new copyright exceptions for: parody, caricature and pastiche; quotation; and to permit the making of personal copies for private use, were intended to be introduced in the UK from 1 June 2014. However, these have been postponed and are now scheduled to enter into force on 1 October 2014.

7.2 Are there any particularly noteworthy issues around the application and enforcement of copyright in relation to digital content (for example, when a work is deemed to be made available to the public online, hyperlinking, etc.)?

Yes, these are more fully set out in Chapter 1.



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Rebecca has represented major ISPs in litigation brought by the recorded music industry relating to peer-2-peer music downloading and the blocking of Pirate Bay websites. Rebecca has also worked extensively with customs authorities in relation to counterfeit goods on behalf of numerous global media, clothing, automotive, and food & drink organisations. As a result of this work, Rebecca was invited to be the Irish liaison between rightsholders and international customs authorities in the initial phase of the World Customs Organisations' innovative Interface Public-Members Tool project. More recently, Rebecca has acted in numerous actions involving copyright infringement relating to broadcasting sports events in pubs around the UK.



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Phil is ranked as a leading individual for Media & Entertainment in the Chambers UK 2014 Guide, which notes that he is considered to be "very articulate and persuasive" and "instils confidence in his clients."

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