

COPYRIGHT LAW OF JAPAN

**Copyright Research and Information Center
(CRIC)**

This English translation of the Copyright Law is available on the Ministry of Justice website, “Japanese Law Translation” (<http://www.japaneselawtranslation.go.jp/>), and these provisions are in force as of January 31, 2019. Therefore, “Act on Partial Amendment of the School Education Act” (Act No. 39 of June 1, 2018 Enforced on April 1, 2019) and “Act on Partial Amendment of Civil Code and Domestic Relations Case Procedure Act” (Act No. 72 of July 13, 2018 Enforced on July 1, 2019) are not reflected.

Contents

Outline of the Copyright Law

Copyright Law

Old Copyright Law (Extract)

Outline of the Copyright Law

1 . Works

“Work” means a production in which thoughts or sentiments are expressed in a creative way and which falls within the literary, academic, artistic or musical domain (Art.2, para.1, item (i)).

○ Classification of works (Art.10, para.1):

Literary, musical, artistic, figurative, cinematographic, photographic, program and database works, etc.

2 . Authors

“Author” means a person who creates a work (Art.2, para.1, item (ii)).

○ Authorship of a work made by an employee in the course of his duties (Art.15).

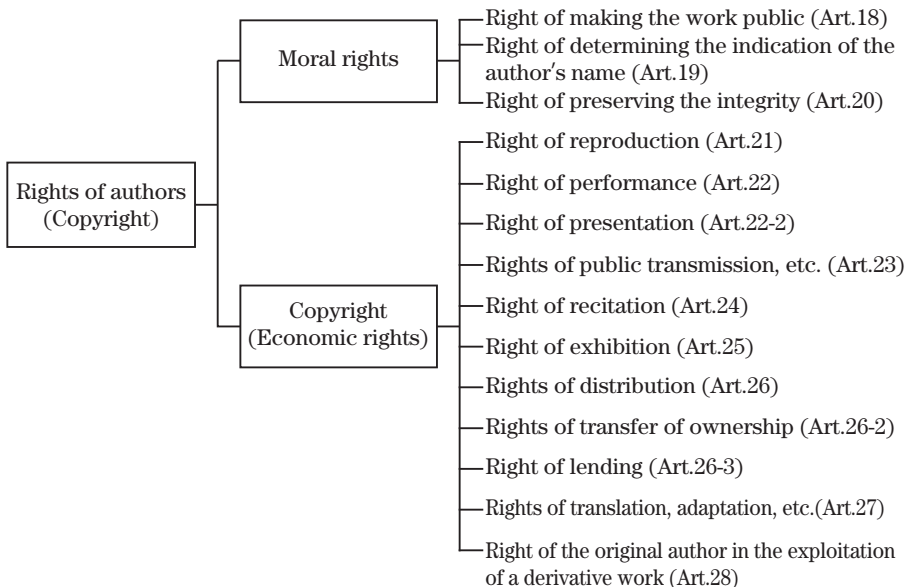
○ Authorship of a cinematographic work (Art.16).

3 . Rights of Authors (Copyright)

○ Moral rights and copyright (Art.17, para.1).

○ Non-formality (Art.17, para.2):

The enjoyment of moral rights and copyright shall not be subject to any formality.



4 . Limitations on Copyright

- Reproduction for private use (Art.30); reproduction in libraries, etc. (Art.31); quotations (Art.32); reproduction in school textbooks, etc. (Art.33); reproduction in alternative textbook, etc.(Art.33-2); reproduction in school textbooks for preparing a textbook in large print (Art.33-3); broadcasting, etc.in school education programs (Art.34); reproduction etc. in schools and other educational institutions, etc. (Art.35); reproduction etc. in examination questions (Art.36); reproduction etc. in for visually handicapped, etc. (Art.37); reproduction etc. for aurally handicapped, etc. (Art.37-2); performance, etc. not for profit-making (Art.38); reproduction, etc. of articles on current topics (Art.39); exploitation of political speeches, etc. (Art.40); reporting of current events (Art.41); reproduction for submitting documents in legal proceedings, patent examination procedure and pharmaceutical approval procedure (Art.42); exploitation for Disclosure by the Government Organizations Information Disclosure Law, etc. (Art.42-2); exploitation for preservation etc. by the Public Records Management Law, etc. (Art.42-3); reproduction for collecting internet materials under the National Diet Library Law (Art.43); ephemeral recordings by broadcasting organizations, etc. (Art.44); exhibition of an artistic work, etc. by the owner of the original thereof (Art.45); exploitation of an artistic work, etc. located in open places (Art.46); reproduction required for an exhibition of artistic works, etc. (Art.47); reproduction, etc. required for an offer of a transfer of ownership, etc. of an artistic work, etc. (Art.47-2); reproduction etc. by the owner of a copy of a program work (Art.47-3); exploitation etc. of works associated with the exploitation of works on a computer (Art.47-4); minor exploitation, etc. associated with data processing on a computer and provisions of such results (Art.47-5); exploitation by means of translation, adaptation, etc. (Art.47-6); transfer of copies made pursuant to restrictions on the right of reproduction (Art.47-7); etc.

5 . Term of Protection

- The term of copyright shall begin with the creation of the work; copyright shall continue to subsist, in principle, until the end of a period of seventy years following the death of the author (Art.51).
- Copyright in anonymous and pseudonymous works and works bearing the name of a corporate body shall continue to subsist until the end of a period of seventy years following the making public of the work (Art.52, Art.53).
- Copyright in cinematographic works shall continue to subsist until the end of

a period of seventy years following the making public of the work (Art.54).

6 . Registration

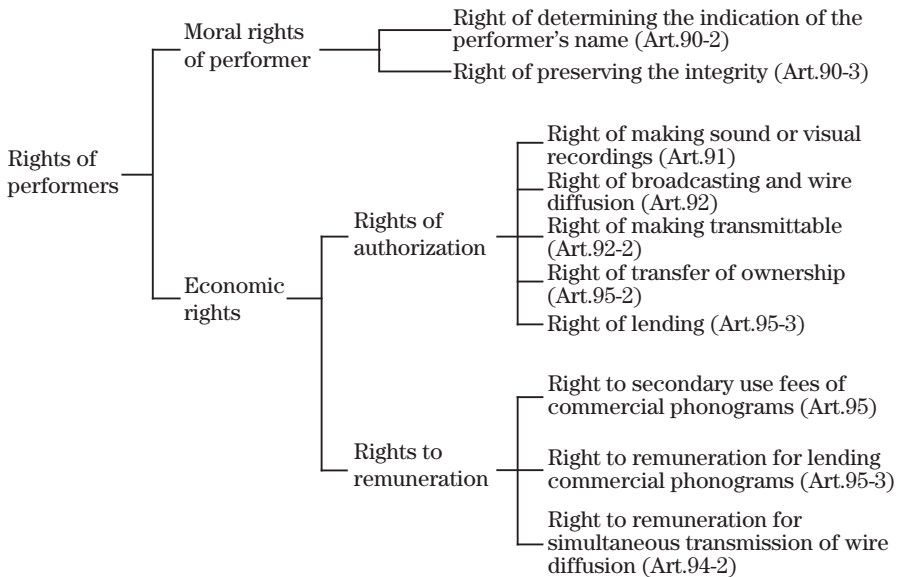
- Registration of the true name (Art.75); registration of the date of the first publication, etc. (Art.76); registration of the date of creation (Art.76-2); registration of copyright (Art.77).
- Procedures for registration (Art.78); exceptional provision for the registration of program works (Art.78-2).

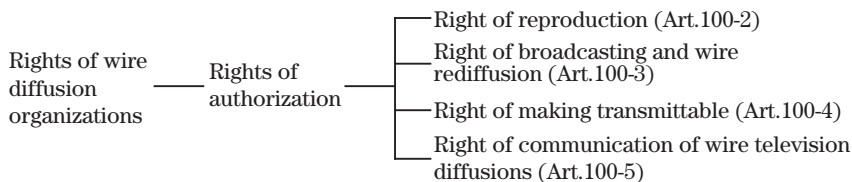
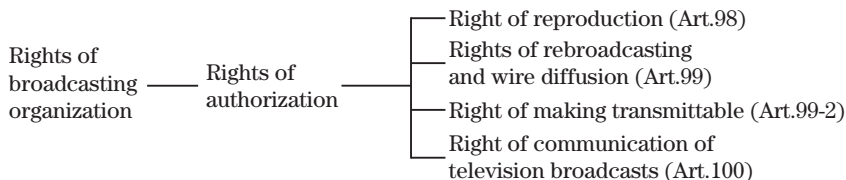
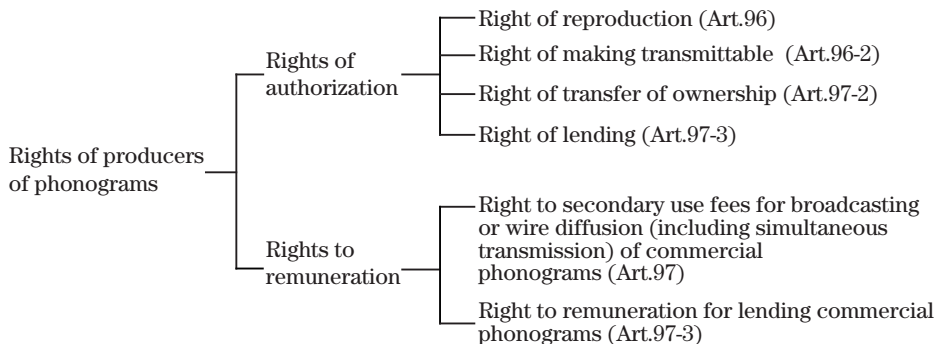
7 . Right of Publication

- Establishment of the right of publication (Art.79); contents of the right of publication(Art.80); obligation of publication (Art.81); etc..

8 . Neighboring Rights

- Rights of performers, producers of phonograms, broadcasting organizations and wire diffusion organizations (Art.89~Art.100-5).
- Term of protection: seventy years from the time of performance, seventy years from publication of sounds on phonograms, fifty years from broadcasting (Art.101).





9 . Measures against Infringement on Copyright, etc.

○ Civil measures:

Right of demanding cessation (Art.112); measures for recovery of honor, etc. (Art.115); compensation for damages; recovery of the undue profit; etc.

○ Criminal measures:

Any person who infringes copyrights, right of publication or neighboring rights shall be punishable by imprisonment for a term not exceeding ten years or a fine not exceeding ten million Yen, or both (Art.119(1)). Any person who infringes moral rights of authors or moral rights of performers or who does an act considered to constitute an infringement under Art.113(1), etc. shall be punishable by imprisonment for a term not exceeding five years or a fine not exceeding five million Yen, or both (Art.120(1)).

million Yen (Art.119(2)).

Any person who, for the purpose of private use, infringes copyright or neighboring rights by making a digital sound or visual recording with knowing that such recording is made upon reception of an interactive transmission which infringes copyright or neighboring rights of works for value etc. shall be punishable by imprisonment for a term not exceeding two years or a fine not exceeding two million Yen, or both (Art.119(3)).

Any person who does acts of manufacture, distribution, etc. of a device, etc. for the circumvention of technological protection measures shall be punishable by imprisonment for a term not exceeding three years or a fine not exceeding three million Yen, or both (Art.120-2).

A legal person who infringes rights shall be punishable by a fine not exceeding three hundred million Yen (Art.124).

○ Acts considered to be infringements (Art.113):

The importation into this country, for distribution, of objects made by an act which would constitute an infringement on moral rights, copyright, right of publication or neighboring rights if they were made in this country at the time of such importation.

The distribution, the possession for distribution or the making of an offer of distribution, or the exportation by trade or the possession for exportation by trade, of objects made by an act infringing moral rights, copyright, right of publication or neighboring rights, by a person who is aware of such infringement (Art.113(1)).

The intentional alteration, etc. of rights management information (Art.113(4)).

[Ref.] International Conventions (Status as of December 2019)

○ Berne Convention for the Protection of Literary and Artistic Works (1886, Berne) — WIPO:

177 countries (Japan, U.S.A., U.K., France, Germany, China, etc.)

○ Universal Copyright Convention (1952, Geneva) — UNESCO:

100 countries (Japan, U.S.A., Russia, U.K., France, Germany, etc.)

○ Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms (1971, Geneva) — WIPO, UNESCO:

80 countries (Japan, U.S.A., U.K., France, Germany, etc.)

○ International Convention for the Protection of Performers, Producers of Pho-

nograms and Broadcasting Organizations (1961, Rome) — WIPO, UNESCO, ILO:

94 countries (Japan, U.K., France, Germany, etc.)

- Agreement on Trade - Related Aspects of Intellectual Property Rights (1994, Marrakesh) — Marrakesh Agreement Establishing the World Trade Organization (WTO):

164 countries (Japan, U.S.A., U.K., France, Germany, etc.)

- WIPO Copyright Treaty (WCT) (1996, Geneva) — WIPO:

103 countries (Japan, U.S.A., etc.)

- WIPO Performances and Phonograms Treaty (WPPT) (1996, Geneva) — WIPO:

103 countries (Japan, U.S.A., etc.)

- Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled (Marrakesh VIP Treaty) (2013, Marrakesh) — WIPO:

61 countries (Japan, U.S.A., etc.)

著作権法

COPYRIGHT LAW

COPYRIGHT LAW

(Law No.48, promulgated on May 6, 1970)

(As amended by : Law No.49, of May 18, 1978,

Law No.45, of May 19, 1981,

Law No.78, of December 2, 1983,

Law No.23, of May 1, 1984,

Law No.46, of May 25, 1984,

Law No.62, of June 14, 1985

Law No.64, of May 23, 1986,

Law No.65, of May 23, 1986,

Law No.87, of November 1, 1988,

Law No.43, of June 28, 1989,

Law No.63, of May 2, 1991,

Law No.106, of December 16, 1992,

Law No.89, of November 12, 1993,

Law No.112, of December 14, 1994,

Law No.91, of May 12, 1995,

Law No.117, of December 26, 1996,

Law No.86, of June 18, 1997,

Law No.101, of June 12, 1998,

Law No.43, of May 14, 1999,

Law No.77, of June 15, 1999,

Law No.160, of December 22, 1999,

Law No.220, of December 22, 1999,

Law No.56, of May 8, 2000,

Law No.131, of November 29, 2000,

Law No.140, of December 5, 2001,

Law No.72, of June 29, 2002,

Law No.61, of May 30, 2003,

Law No.85, of June 18, 2003,

Law No.119, of July 2, 2003,

Law No.84, of June 9, 2004,

Law No.92, of June 9, 2004,

Law No.120, of June 18, 2004,

Law No.147, of December 1, 2004,

Law No.75, of June 29, 2005,
Law No.121, of December 22, 2006,
Law No.81, of June 18, 2008,
Law No.53, of June 19, 2009,
Law No.73, of July 10, 2009,
Law No.65, of December 3, 2010,
Law No.32, of June 22, 2012,
Law No.43, of June 27, 2012,
Law No.84, of November 27, 2013,
Law No.35, of May 14, 2014,
Law No.69, of June 13, 2014,
Law No.46, of June 24, 2015,
Law No.51, of May 27, 2016,
Law No.108, of December 16, 2016,
Law No.45, of June 2, 2017,
Law No.30, of May 25, 2018, and
Law No.70, of July 6, 2018)

Table of Contents

Chapter I General Provisions

Section 1 General Rules (Articles 1 through 5)

Section 2 Scope of Application (Articles 6 through 9-2)

Chapter II Rights of Authors

Section 1 Works (Articles 10 through 13)

Section 2 Authors (Articles 14 through 16)

Section 3 The Substance of Rights

Subsection 1 General Rules (Article 17)

Subsection 2 Moral Rights of Authors (Articles 18 through 20)

Subsection 3 Categories of Rights Comprising Copyright (Articles 21 through 28)

Subsection 4 Ownership of Copyright to Cinematographic Works

Subsection 5 (Article 29) Limitations of Copyright (Articles 30 through 50)

Section 4 Term of Protection (Articles 51 through 58)

Section 5 The Exclusive Nature of an Author's Moral Rights; Related Matters (Articles 59 and 60)

Section 6 Transfer and Expiration of Copyright (Articles 61 and 62)

Section 7	Exercise of Rights (Articles 63 through 66)
Section 8	Exploitation of a Work Based on a Compulsory License (Articles 67 through 70)
Section 9	Compensation; Related Matters (Articles 71 through 74)
Section 10	Registration (Articles 75 through 78-2)
Chapter III	Print Rights (Articles 79 through 88)
Chapter IV	Neighboring Rights
Section 1	General Rules (Articles 89 and 90)
Section 2	Rights of Performers (Articles 90-2 through 95-3)
Section 3	Rights of Producers of Phonograms (Articles 96 through 97-3)
Section 4	Rights of Broadcasters (Articles 98 through 100)
Section 5	Rights of Cablecasters (Articles 100-2 through 100-5)
Section 6	Term of Protection (Article 101)
Section 7	The Exclusive Nature of a Performer's Moral Rights; Related Matters (Articles 101-2 and 101-3)
Section 8	Limitations, Transfer, Exercise, and Registration of Rights (Articles 102 through 104)
Chapter V	Compensation for Private Sound and Visual Recording (Articles 104-2 through 104-10)
Chapter VI	Dispute Resolution (Articles 105 through 111)
Chapter VII	Infringement of Rights (Articles 112 through 118)
Chapter VIII	Penal Provisions (Articles 119 through 124)
Supplementary Provisions	

Chapter I General Provisions

Section 1 General Rules

(Purpose)

Article 1 The purpose of this Act is to provide for authors' rights and neighboring rights with respect to works, as well as with respect to performances, phonograms, broadcasts, and cablecasts, and to ensure protection for the rights of authors and other such persons while according attention to the fair exploitation of these cultural products, and thereby to contribute to cultural development.

(Definitions)

Article 2 (1) In this Act, the meanings of the terms set forth in the following items are as prescribed respectively in those items:

(i) "work" means a creatively produced expression of thoughts or sentiments that falls within the literary, academic, artistic, or musical domain;

(ii) "author" means a person who creates a work;

(iii) "performing" means giving a dramatic performance of, dancing, giving a musical performance of, singing, delivering, declaiming, or by any other means giving a performance of a work (including similar actions not involving the performance of a work but having the nature of a performing art);

(iv) "performer" means an actor, dancer, musician, singer, or any other person who gives a performance, or a person who conducts or stages a performance;

(v) "phonogram" means the fixation of sounds on a material object such as a phonograph disc or recording tape (other than of sounds that are intended to be played exclusively alongside images);

(vi) "producer of a phonogram" means the person that was the first to fix the sounds that have been fixed in a phonogram;

(vii) "commercial phonogram" means a copy of a phonogram that is produced for the purposes of commercial distribution;

(vii)-2 making a "transmission to the public" means making a transmission of wireless communications or wired telecommunications with the objective of allowing the public to receive them directly (excluding transmission (unless this constitutes the transmission of a work of computer programming) using telecommunications equipment one part of which is installed on the same premises as the other parts (or, excluding, if two or more persons occupy the same premises, transmis-

sion using telecommunications equipment both ends of which are installed within the area a single person occupies));

(viii) “broadcasting” means the transmission to the public of wireless communications with the objective of allowing the public to simultaneously receive transmissions with the same content;

(ix) “broadcaster” means a person that does broadcasting in the course of trade;

(ix)-2 “cablecasting” means the transmission to the public of wired telecommunications with the objective of allowing the public to simultaneously receive transmissions with the same content;

(ix)-3 “cablecaster” means a person that does cablecasting in the course of trade;

(ix)-4 “automatic public transmission” means a transmission to a member of the public (excluding one that constitutes a broadcast or cablecast) that is made automatically in response to a request from the member of the public;

(ix)-5 making a work “available for transmission” means making it available to be transmitted via automatic public transmission, through either of the following actions:

(a) recording data onto a recording medium that an automatic public transmission server connected with a public telecommunications network uses for transmissions to the public (an automatic public transmission server is a device with a function that allows it to send automatic public transmissions of data recorded onto the area of its recording media that is used for automatic public transmissions (hereinafter in this item referred to as a “recording medium for public transmissions”) or of data input into it, through its connection with a public telecommunications network; the same applies hereinafter); adding a recording medium onto which data has been recorded to such an automatic public transmission server as its recording medium for public transmissions; converting a recording medium onto which data has been recorded into such an automatic public transmission server’s recording medium for public transmissions; or inputting data into such an automatic public transmission server;

(b) connecting an automatic public transmission server onto whose recording medium for public transmissions data has been recorded or into which data has been input, to a public telecommunications network (if this is done through a series of actions such as connecting cables, starting up the automatic public transmission server, and booting the programs for transmission and reception,

connecting means the last action in the series);

(x) “producer of a cinematographic work” means the person that does the conceptualizing and has the responsibility in the production of a cinematographic work;

(x)-2 “computer program” means something expressed as a set of instructions written for a computer, which makes the computer function so that a specific result can be obtained;

(x)-3 “database” means an aggregate of data such as articles, numerical values, or diagrams, which is systematically constructed so that such data can be searched with a computer;

(xi) “derivative work” means a work that a person creates by translating, composing a musical arrangement of, reformulating, dramatizing, making a cinematographic adaptation of, or otherwise adapting a pre-existing work;

(xii) “joint work” means a work created by two or more persons whose contributions to the work cannot be separated so as to allow each part of the work to be used independently;

(xiii) “recording the sound” of something means fixing sounds into a physical object or producing additional copies of that fixation;

(xiv) “recording the visuals” of something means fixing a sequence of images into a physical object or producing additional copies of that fixation;

(xv) “reproduction” means the physical replication of a work through printing, photography, or copying, through the recording of sound or visuals, or in any other way, and, for each of the following subject matters, includes the action set forth therein:

(a) a scenario or other similar work that is used for acting: recording the sound or visuals of a stage performance, broadcast, or cablecast of the work; and

(b) an architectural work: the construction of a structure in accordance with the architectural plan;

(xvi) giving a “stage performance” means performing a work other than by giving a musical performance (a musical performance includes singing; the same applies hereinafter);

(xvii) giving an “on-screen presentation” means projecting a work (other than one being transmitted to the public) on a movie screen or other physical object, and includes playing the sounds accompanying the projection that are fixed to a cinematographic work;

(xviii) “recitation” means communicating a work orally by reading it or through

other means (except for a means that constitutes a performance);

(xix) “distributing” a work means transferring or renting out copies of a work to the public, regardless of whether this is done for a price or at no charge, and with regard to a cinematographic work or a work reproduced therein, it includes transferring or renting out copies of such a work for the purpose of presenting the work to the public;

(xx) “technological protection measures” means measures that use electronic means, magnetic means, or other means that cannot be perceived through the human senses (referred to as “electronic or magnetic means” in the following item and item (xxii)) to prevent or deter a person from engaging in an action that constitutes infringement of an author’s moral rights or copyright as referred to in Article 17, paragraph (1), of a print right, of a performer’s moral rights as referred to in Articles 89, paragraph (1), or of neighboring rights as referred to in Article 89, paragraph (6) (hereinafter referred to as a “copyright, etc.” in this item, Article 30, paragraph (1), item (ii) and Article 120-2, item (i)) (detering such an action means deterring a person from engaging in an action that constitutes infringement of a copyright, etc. by causing a considerable barrier to arise as a result of such an action; the same applies in Article 30, paragraph (1), item (ii)) (excluding any measure taken to prevent or suppress such an action that is not based on the intentions of the person that owns the copyright, etc.), and that are taken using signals to which a machine that can be used to exploit a work, performance, phonogram, broadcast, or cablecast (hereinafter referred to as a “work, etc.”) will have a specific reaction if the work, etc. is exploited (this includes if an action is taken that constitutes an infringement of the moral rights of the author or performer when taken without the consent of the author or the performer), by recording such signals onto a recording medium along with the sounds or images of a work, performance, or phonogram, or by transmitting such signals along with the sounds or images of a broadcast or cablecast; or by converting the sounds or images of a work, performance, or phonogram and recording them onto a recording medium or converting the sounds or images of a broadcast or cablecast and transmitting them, so that a machine that can be used to exploit that work, etc. will need to make a specific conversion when the work, etc. is exploited;

(xxi) “technological exploitation restriction measures” means measures that use electronic or magnetic means to restrict a work, etc. from being viewed or listened to (or from being executed on a computer, if it is a work of computer programming; the same applies hereinafter in this item and Article 113, paragraph (3))

(excluding any measure taken to restrict this that is not based on the intentions of the copyright owner, the owner of print rights, or the owner of neighboring rights (hereinafter referred to as “the owner of the copyright, etc.”)), and that are taken using signals to which a machine that can be used to view or listen to a work, etc. will have a specific reaction if the work, etc. is viewed or listened to, by recording such signals onto a recording medium along with the sounds or images of a work, performance, or phonogram; by transmitting such signals along with the sounds or images of a broadcast or cablecast; or by converting the sounds or images of a work, performance, or phonogram and recording them onto a recording medium or converting the sounds or images of a broadcast or cablecast and transmitting them, so that a machine that can be used to exploit that work, etc. will need to make a specific conversion when the work, etc. is viewed or listened to;

(xxii) “rights management information” means information about a moral right or copyright provided for in Article 17, paragraph (1) or a right referred to in Article 89, paragraphs (1) to (4) (hereinafter referred to as a “copyright, etc.” in this item) which falls under (a), (b), or (c) below, and which is recorded onto a recording medium along with the sounds or images of a work, performance, or phonogram, or transmitted along with the sounds or images of a broadcast or cablecast (excluding information not used for assessing how a work, etc. is exploited, for administrative handling related to authorization to exploit a work, etc., or for other management of a work, etc. (limited to management by computer)) by electronic or magnetic means:

(a) information that identifies the work, etc., the owner of the copyright, etc., and any other particulars that are specified by Cabinet Order;

(b) information on the terms and conditions of exploitation, if exploitation of the work, etc. is authorized;

(c) information that enables a person to identify the particulars referred to in (a) or (b) above by checking against other information;

(xxiii) “in Japan” means within the jurisdiction of this Act;

(xxiv) “abroad” means outside the jurisdiction of this Act.

(2) As used in this Act, an “artistic work” includes a work of artistic craftsmanship.

(3) As used in this Act, a “cinematographic work” includes a work rendered in a manner that produces a visual or audio-visual effect analogous to that of cinematography, and that is fixed into a physical object.

(4) As used in this Act, a “photographic work” includes a work rendered using a

method similar to that which is used to produce a photograph.

(5) As used in this Act, “the public” includes exclusive groups made up of many persons.

(6) As used in this Act, a “corporation” includes an association or foundation that is without legal personality but that has stipulations for a representative or administrator.

(7) In this Act, “stage performance”, “musical performance”, and “recitation” include the playback of sound or visual recordings of a stage performance, musical performance, or recitation of a work (except when this constitutes a transmission to the public or on-screen presentation), and the communication of a stage performance, musical performance, or recitation of a work by means of telecommunications facilities (except when this constitutes a transmission to the public).

(8) In this Act, “renting out” a work includes any action that causes a person to acquire the authority for similar use of it, irrespective of the name given to it or the manner in which it is done.

(9) In this Act, any term as set forth in paragraph (1), items (vii)-2, (viii), (ix)-2, (ix)-4, (ix)-5, and (xiii) through (xix), and in the preceding two paragraphs encompasses the variant grammatical forms that use the same root.

(Publication of a Work)

Article 3 (1) A work has been published if the person that owns the right set forth in Article 21, a person authorized thereby (meaning the person is authorized to exploit a work pursuant to the provisions of Article 63, paragraph (1); the same applies hereinafter in this and the following Chapter, except this paragraph, Article 4, paragraph (1), Article 4-2 and Article 63), a person in favor of whom the print rights set forth in Article 79 have been established, or a person authorized thereby to reproduce such work (meaning the person is authorized to reproduce a work pursuant to the provisions of Article 80, paragraph (3); the same applies in the proviso to Article 37, paragraph (3), and the proviso to Article 37-2) makes and distributes copies of the work in quantities that are reasonably sufficient for meeting public demand, commensurate with the nature of the work (limited to when the person does so without prejudice to the rights of the person that owns the rights set forth in Article 26, Article 26-2, paragraph (1), or Article 26-3).

(2) An original work is deemed to have been published if the person that, pursuant to the provisions of Article 28, owns the same right to the relevant work as the one prescribed in Article 21 or a person authorized thereby makes and distributes copies

of a translation of that original work which constitutes a derivative work, in the quantity provided for in the preceding paragraph (limited to when the person does so without prejudice to the rights of the person that, pursuant to the provisions of Article 28, owns the same right to the relevant work as a right set forth in Article 26, Article 26-2, paragraph (1), or Article 26-3).

(3) The person that would own a right referred to in either of the preceding two paragraphs if the work were protected under this Act and a person authorized thereby to exploit the work are, respectively, deemed to be the person that owns that right and the person authorized thereby, and the provisions of those paragraphs apply.

(Making a Work Public)

Article 4 (1) A work has been made public if it is published or if a person that owns a right provided for in Articles 22 through 25, a person authorized thereby (meaning the person is authorized to exploit a work pursuant to the provisions of Article 63, paragraph (1)), a person in favor of whom the print rights set forth in Article 79 have been established, or a person authorized thereby to transmit that work to the public (meaning the person is authorized to exploit a work pursuant to the provisions of Article 80, paragraph (3); the same applies in the following paragraph, the proviso to Article 37, paragraph (3), and the proviso to Article 37-2) presents the work to the public by means of a stage performance, musical performance, on-screen presentation, transmission to the public, recitation, or exhibition (if it is an architectural work, this includes when the person that owns the right set forth in Article 21 or the person authorized thereby (meaning the person is authorized to exploit a work pursuant to the provisions of Article 63, paragraph (1)) constructs it).

(2) A work is deemed to have been made public if the person that owns the right provided for in Article 23, paragraph (1), a person authorized thereby, a person in favor of whom the print rights set forth in Article 79 have been established, or a person authorized thereby to transmit that work to the public makes the work available for transmission.

(3) An original work is deemed to have been made public if a person that, pursuant to the provisions of Article 28, owns the same right to the relevant work as one that is provided for in Articles 22 through 24 or a person authorized thereby presents a translation of it to the public which constitutes a derivative work, by means of a stage performance, musical performance, on-screen presentation, transmission to the public, or recitation, or if a person that, pursuant to the provisions of Article 28, owns the same right with regard to the relevant work as the right provided for in Article 23,

paragraph (1) or a person authorized thereby makes that translation available for transmission.

(4) An artistic work or a photographic work is deemed to have been made public if the person prescribed in Article 45, paragraph (1) exhibits it as provided for in that paragraph.

(5) The person that would own a right provided for in paragraphs (1) through (3) of this Article if the work were protected under this Act and a person authorized thereby to exploit the work are, respectively, deemed to be the person that owns that right and the person authorized thereby, and the provisions of those paragraphs apply accordingly.

(Publication of a Phonogram)

Article 4-2 A phonogram has been published if the person that owns the right set forth in Article 96 or a person authorized thereby (meaning the person is authorized to exploit a phonogram pursuant to the provisions of Article 63, paragraph (1) as they apply mutatis mutandis pursuant to Article 103; the same applies in Chapter IV, Sections 2 and 3) makes and distributes copies of the phonogram in quantities that are reasonably sufficient for meeting public demand, commensurate with the nature of the work (limited to when the person does so without prejudice to the rights of the person that owns the right set forth in Article 97-2, paragraph (1) or Article 97-3, paragraph (1)).

(Effect of International Treaties)

Article 5 If an international treaty provides otherwise with respect to the rights of authors and neighboring rights, the provisions thereof prevail.

Section 2 Scope of Application

(Protected Works)

Article 6 Only a work that falls under one of the following items is protected under this Act:

- (i) a work by a Japanese national (including a corporation established based on a Japanese law or regulation or a corporation with a principal office in Japan; the same applies hereinafter);
- (ii) a work that is first published in Japan (including one first published abroad

and published in Japan within 30 days from the date of its first publication);

(iii) a work other than one set forth in the preceding two items, which Japan is under the obligation to protect pursuant to an international treaty.

(Protected Performances)

Article 7 Only a performance that falls under one of the following items is protected under this Act:

- (i) a performance that takes place in Japan;
- (ii) a performance fixed in a phonogram set forth in item (i) or (ii) of the following Article;
- (iii) a performance transmitted in a broadcast set forth in Article 9, item (i) or (ii) (excluding a performance whose sound or visuals are recorded before the transmission with the authorization of the performer);
- (iv) a performance transmitted in a cablecast set forth in one of the items of Article 9-2 (excluding a performance whose sound or visuals are recorded before the transmission with the authorization of the performer);
- (v) any of the following performances, other than one also set forth in the preceding items:
 - (a) a performance that takes place in a Contracting State of the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (hereinafter referred to as “the Convention for the Protection of Performers, etc.”);
 - (b) a performance fixed in a phonogram set forth in item (iii) of the following Article;
 - (c) a performance transmitted in a broadcast set forth in Article 9, item (iii) (excluding a performance whose sound or visuals are recorded before the transmission with the authorization of the performer);
- (vi) any of the following performances, other than one also set forth in the preceding items:
 - (a) a performance that takes place in a Contracting Party to the WIPO Performances and Phonograms Treaty (hereinafter referred to as “the WPPT”);
 - (b) a performance fixed in a phonogram set forth in item (iv) of the following Article;
- (vii) any of the following performances, other than one also set forth in the preceding items:
 - (a) a performance that takes place in a World Trade Organization Member

State;

(b) a performance fixed in a phonogram set forth in item (v) of the following Article;

(c) a performance transmitted in a broadcast set forth in Article 9, item (iv) (excluding a performance whose sound or visuals are recorded before the transmission with the authorization of the performer).

(Protected Phonograms)

Article 8 Only a phonogram that falls under one of the following items is protected under this Act:

- (i) a phonogram whose producer is a Japanese national;
- (ii) a phonogram in which sounds are first fixed in Japan;
- (iii) any of the following phonograms, other than one also set forth in either of the preceding two items:

(a) a phonogram whose producer is the national of a Contracting State of the Convention for the Protection of Performers, etc. (the nationals of a Contracting State include corporations established based on the laws and regulations of that State and corporations that have principal offices in that State; the same applies hereinafter);

(b) a phonogram in which sounds are first fixed in a Contracting State of the Convention for the Protection of Performers, etc.;

- (iv) any of the following phonograms, other than one also set forth in the preceding three items:

(a) a phonogram whose producer is the national of a Contracting Party to the WPPT (the nationals of a Contracting Party include corporations established based on the laws and regulations of that Party and corporations that have principal offices in that Party; the same applies hereinafter);

(b) a phonogram in which sounds are first fixed in a Contracting Party to the WPPT;

- (v) any of the following phonograms, other than one also set forth in the preceding items:

(a) a phonogram whose producer is the national of a World Trade Organization Member State (the nationals of a Member State include corporations established based on the laws and regulations of that State and corporations that have principal offices in that State; the same applies hereinafter);

(b) a phonogram in which sounds are first fixed in a World Trade Organiza-

tion Member State;

(vi) a phonogram, other than one set forth in the preceding items, that Japan is under the obligation to protect pursuant to the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms (referred to as “the Convention for the Protection of Phonograms” in Article 121-2, item (ii)).

(Protected Broadcasts)

Article 9 Only a broadcast that falls under one of the following items is protected under this Act:

- (i) the broadcast of a broadcaster that is a Japanese national;
- (ii) a broadcast made from a broadcasting facility in Japan;
- (iii) any of the following broadcasts, other than one also set forth in the preceding two items:
 - (a) the broadcast of a broadcaster that is the national of a Contracting State of the Convention for the Protection of Performers, etc.;
 - (b) a broadcast made from a broadcasting facility in a Contracting State of the Convention for the Protection of Performers, etc.;
- (iv) any of the following broadcasts, other than one also set forth in the preceding three items:
 - (a) the broadcast of a broadcaster that is the national of a World Trade Organization Member State;
 - (b) a broadcast made from a broadcasting facility in a World Trade Organization Member State.

(Protected Cablecasts)

Article 9-2 Only a cablecast that falls under one of the following items is protected under this Act:

- (i) a cablecast whose cablecaster is a Japanese national (excluding a cablecast that the cablecaster transmits based on the receipt of a broadcast; the same applies in the following item);
- (ii) a cablecast made from a cablecasting facility in Japan.

Chapter II Rights of Authors

Section 1 Works

(Examples of Works)

Article 10 (1) The following gives an illustrative example of what is meant, on the whole, by the term “works” as it is used in this Act:

- (i) novels, scenarios, articles, lectures, and other literary works;
- (ii) musical works;
- (iii) works of choreography and pantomime;
- (iv) paintings, woodblock prints, sculptures, and other works of fine art;
- (v) works of architecture;
- (vi) maps and other diagrammatic works of an academic nature, such as plans, charts, and models;
- (vii) cinematographic works;
- (viii) photographic works;
- (ix) works of computer programming.

(2) News reports on current events and miscellaneous news articles that communicate nothing further than the facts do not fall within the scope of works provided for in item (i) of the preceding paragraph.

(3) Protection under this Act for a work set forth in paragraph (1), item (ix) does not extend to the programming language, coding conventions, or algorithms used to create the work. In this case, the meanings of these terms are as prescribed in the following items:

- (i) “programming language” means letters and other symbols used as a means of expressing a computer program and the systems for their use;
- (ii) “coding conventions” means special stipulations for the use of a programming language provided for in the preceding item in a specific computer program;
- (iii) “algorithm” means a procedure in a computer program, which consists of a set of instructions for the computer.

(Derivative Works)

Article 11 Protection of a derivative work under this Act does not affect the rights of the author of the original work.

(Compilations)

Article 12 (1) A compilation (except a compilation that constitutes a database; the same applies hereinafter) that, by reason of the selection or arrangement of its contents, constitutes an intellectual creation is protected as a work.

(2) The provisions of the preceding paragraph do not affect the rights of the author of a work that forms part of a compilation as referred to in that paragraph.

(Database Works)

Article 12-2 (1) A database that, by reason of the selection or systematic construction of information contained therein, constitutes a creation is protected as a work.

(2) The provisions of the preceding paragraph do not affect the rights of the author of a work that forms part of a database as referred to in that paragraph.

(Works Not Subject to Copyright)

Article 13 The following works are not subject to the rights provided for in this Chapter:

- (i) the Constitution and other laws and regulations;
- (ii) notifications, instructions, circular notices, and other similar materials issued by a national or local government agency, an independent administrative agency (meaning an incorporated administrative agency provided for in Article 2, paragraph (1) of the Act on General Rules for Independent Administrative Agencies (Act No. 103 of 1999); the same applies hereinafter), or a local independent administrative agency (meaning a local incorporated administrative agency provided for in Article 2, paragraph (1) of the Local Independent Administrative Agencies Act (Act No. 118 of 2003); the same applies hereinafter);
- (iii) judgments, decisions, orders, and decrees of the courts, as well as rulings and decisions made by administrative agencies in proceedings of a quasi-judicial nature;
- (iv) translations and compilations of the materials listed in the preceding three items, which are made by a national or local government agency, independent administrative agency, or local independent administrative agency.

Section 2 Authors

(Presumption of Authorship)

Article 14 The person whose name or appellation (hereinafter referred to as “true name”), or whose pen name, abbreviated name, or other substitute for the person’s true name by which that person is commonly known (hereinafter referred to as a “pseudonym”) is indicated as the name of the author in the customary manner on the original work or at the time that the work is made available or presented to the public is presumed to be the author of that work.

(Authorship of a Work Made in the Course of Duty)

Article 15 (1) For a work (except a work of computer programming) that an employee of a corporation or other employers (hereinafter in this Article such a corporation or other employers are referred to as a “corporation, etc.”) makes in the course of duty at the initiative of the corporation, etc., and that the corporation, etc. makes public as a work of its own authorship, the author is the corporation, etc., so long as it is not stipulated otherwise in a contract, in employment rules, or elsewhere at the time the work is made.

(2) For a work of computer programming that an employee of a corporation, etc. makes at the initiative of the corporation, etc. in the course of duty, the author is the corporation, etc., so long as it is not stipulated otherwise in a contract, in employment rules, or elsewhere at the time the work is made.

(Authorship of a Cinematographic Work)

Article 16 The author of a cinematographic work is the person that makes a creative contribution to the overall shaping of the work through responsibility for its production, direction, staging, filming, art direction, etc., other than the author of a novel, scenario, music, or other work that is adapted into or reproduced in the cinematographic work; provided, however, that this does not apply if the provisions of the preceding Article apply.

Section 3 The Substance of Rights

Subsection 1 General Rules

(Authors' Rights)

Article 17 (1) The author of a work enjoys the rights provided for in paragraph (1) of the following Article; Article 19, paragraph (1); and Article 20, paragraph (1) (hereinafter referred to as the “moral rights of an author”), as well as the rights provided for in Articles 21 through 28 (hereinafter referred to as a “copyright”).

(2) Enjoyment of the moral rights of an author and of a copyright requires no formalities.

Subsection 2 Moral Rights of Authors

(Right to Make a Work Public)

Article 18 (1) The author of a work not yet made public (this includes a work made public without the author's consent; the same applies hereinafter in this Article) has the right to make available or present that work to the public. The same applies to any derivative work derived from an original work that has not yet been made public.

(2) In a case set forth in one of the following items, the author is presumed to consent to the action set forth in the relevant item:

(i) the author transfers the copyright to a work not yet made public: making available or presenting the work to the public through the exercise of the copyright to the work;

(ii) the author transfers the original of an artistic or photographic work not yet made public: presenting the work to the public through exhibiting the original;

(iii) the copyright to an author's cinematographic work belongs to the producer of the cinematographic work pursuant to the provisions of Article 29: making available or presenting the work to the public through the exercise of the copyright to the work.

(3) In a case set forth in one of the following items, the author is presumed to consent to the action set forth in the relevant item:

(i) the author makes available a work not yet made public to an administrative organ (meaning an administrative organ provided for in Article 2, paragraph (1) of the Act on Access to Information Held by Administrative Organs (Act No. 42 of

1999; hereinafter referred to as “the Act on Access to Administrative Organs’ Information”)) (unless the author manifests an intention to the contrary by the time of the decision to disclose it under the provisions of Article 9, paragraph (1) of the Act on Access to Administrative Organs’ Information): making available or presenting the work to the public by the head of the administrative organ, pursuant to the provisions of the Act on Access to Administrative Organs’ Information (if historical public records and archives (meaning historical public records and archives provided for in Article 2, paragraph (6) of the Public Records and Archives Management Act (Act No. 66 of 2009; hereinafter referred to as “the Public Records Management Act”); the same applies hereinafter) pertaining to that work are transferred from the head of an administrative organ to the National Archives of Japan, etc. (meaning the National Archives of Japan, etc. provided for in Article 2, paragraph (3) of the Public Records Management Act; the same applies hereinafter)) pursuant to the provisions of Article 8, paragraph (1) of the Public Records Management Act (unless the author of the work manifests an intention to the contrary by the time of the decision to permit the use of that work under the provisions of Article 16, paragraph (1) of the Public Records Management Act), this includes making available or presenting the work to the public by the head of the National Archives of Japan, etc. (meaning the head of the National Archives of Japan, etc. provided for in Article 15, paragraph (1) of the Public Records Management Act; the same applies hereinafter), pursuant to the provisions of Article 16, paragraph (1) of the Public Records Management Act);

(ii) the author makes available a work not yet made public to an incorporated administrative agency, etc. (meaning an incorporated administrative agency, etc. provided for in Article 2, paragraph (1) of the Act on Access to Information Held by Incorporated Administrative Agencies (Act No. 140 of 2001; hereinafter referred to as “the Act on Access to Incorporated Administrative Agencies’ Information”); the same applies hereinafter) (unless the author manifests an intention to the contrary by the time of the decision to disclose it under the provisions of Article 9, paragraph (1) of the Act on Access to Incorporated Administrative Agencies’ Information): making available or presenting the work to the public by the incorporated administrative agency, etc., pursuant to the provisions of the Act on Access to Incorporated Administrative Agencies’ Information (if historical public records and archives pertaining to that work are transferred from that incorporated administrative agency, etc. to the National Archives of Japan, etc. pursuant to the provisions of Article 11, paragraph (4) of the Public Records Management Act (unless the au-

thor of the work manifests an intention to the contrary by the time of the decision to permit the use of that work under the provisions of Article 16, paragraph (1) of the Public Records Management Act), this includes making available or presenting the work to the public by the head of the National Archives of Japan, etc., pursuant to the provisions of Article 16, paragraph (1) of the Public Records Management Act);

(iii) the author makes available a work not yet made public to a local government agency or local incorporated administrative agency (unless the author manifests an intention to the contrary by the time of a decision to make a disclosure): making available or presenting the work to the public by an organ of the relevant local government agency or the relevant local incorporated administrative agency, pursuant to the provisions of information disclosure ordinance (meaning local government agency ordinance prescribing the right of a resident, etc. to request that local government agency or a local incorporated administrative agency to disclose the information it holds; the same applies hereinafter) (if historical public records and archives pertaining to that work are transferred from the local government agency or local incorporated administrative agency to the local archives, etc. (meaning facilities provided for by public records management ordinance (meaning local government agency ordinance prescribing the appropriate preservation and use of historical public records held by that local government agency or by a local incorporated administrative agency; the same applies hereinafter) as facilities for the appropriate preservation and use of historical public records and archives; the same applies hereinafter) pursuant to Public Records Management Ordinance (unless the author of that work manifests an intention to the contrary by the time of the decision to permit the use of the work under the provisions of public records management ordinance (limited to provisions equivalent to the provisions of Article 16, paragraph (1) of the Public Records Management Act; the same applies hereinafter in this Article), this includes making available or presenting the work to the public by the head of the local archives, etc. (meaning the head of the local government agency to which the local archives, etc. belongs, if the local archives, etc. are the facility of a local government agency facility; or the local incorporated administrative agency by which the local archives, etc. was established, if the local archives, etc. are the facility of a local incorporated administrative agency; the same applies hereinafter), pursuant to the provisions of public records management ordinance);

(iv) the author makes available a work not yet made public to the National Ar-

chives of Japan, etc. (unless the author manifests an intention to the contrary by the time of the decision to permit the use of that work under the provisions of Article 16, paragraph (1) of the Public Records Management Act): making available or presenting the work to the public by the head of the National Archives of Japan, etc. pursuant to the provisions of Article 16, paragraph (1) of the Public Records Management Act;

(v) the author makes available a work not yet made public to the local archives, etc. (unless the author manifests an intention to the contrary by the time of the decision to permit the use of that work under the provisions of public records management ordinance): making available or presenting the work to the public by the head of the local archives, etc. pursuant to the provisions of public records management ordinance.

(4) The provisions of paragraph (1) do not apply in any of the following cases:

(i) a work not yet made public in which information provided for in Article 5, item (i), (b) or (c) or the proviso to Article 5, item (ii) of the Act on Access to Administrative Organs' Information has been recorded is made available or presented to the public by the head of an administrative organ pursuant to the provisions of that Article, or a work not yet made public is made available or presented to the public by the head of an administrative organ pursuant to the provisions of Article 7 of the Act on Access to Administrative Organs' Information;

(ii) a work not yet made public in which information provided for in Article 5, item (i), (b) or (c) or the proviso to Article 5, item (ii) of the Act on Access to Incorporated Administrative Agencies' Information has been recorded is made available or presented to the public by an incorporated administrative agency, etc. pursuant to the provisions of that Article, or a work not yet made public is made available or presented to the public by an incorporated administrative agency, etc. pursuant to the provisions of Article 7 of the Act on Access to Incorporated Administrative Agencies' Information;

(iii) a work not yet made public (limited to a work in which information equivalent to that provided for in Article 5, item (i), (b) or the proviso to Article 5, item (ii) of the Act on Access to Administrative Organs' Information has been recorded) is made available or presented to the public by a local government agency or by a local incorporated administrative agency pursuant to the provisions of information disclosure ordinance (limited to those with provisions equivalent to Article 13, paragraphs (2) and (3) of the Act on Access to Administrative Organs' Information; the same applies in item (v));

(iv) a work not yet made public (limited to a work in which information equivalent to that provided for in Article 5, item (i), (c) of the Act on Access to Administrative Organs' Information has been recorded) is made available or presented to the public by a local government agency or by a local incorporated administrative agency pursuant to the provisions of the Information Disclosure Regulations;

(v) a work not yet made public is made available or presented to the public by a local government agency or by a local incorporated administrative agency pursuant to the provisions of information disclosure ordinance that are equivalent to the provisions of Article 7 of the Act on Access to Administrative Organs' Information;

(vi) a work not yet made public in which information provided for in Article 5, item (i), (b) or (c) or the proviso to Article 5, item (ii) of the Act on Access to Administrative Organs' Information or information provided for in Article 5, item (i), (b) or (c) or the proviso to Article 5, item (ii) of the Act on Access to Incorporated Administrative Agencies' Information has been recorded is made available or presented to the public by the head of the National Archives of Japan, etc. pursuant to the provisions of Article 16, paragraph (1) the Public Records Management Act;

(vii) a work not yet made public (limited to a work in which information equivalent to that provided for in Article 5, item (i), (b) or the proviso to Article 5, item (ii) of the Act on Access to Administrative Organs' Information has been recorded) is made available or presented to the public by the head of the local archives, etc. pursuant to the provisions of public records management ordinance (limited to ordinance with provisions equivalent to Article 18, paragraphs (2) and (4) of the Public Records Management Act);

(viii) a work not yet made public (limited to a work in which information equivalent to that provided for in Article 5, item (i), (c) of the Act on Access to Administrative Organs' Information has been recorded) is made available or presented to the public by the head of the local archives, etc. pursuant to the provisions of public records management ordinance.

(Right of Attribution)

Article 19 (1) The author of a work has the right to decide whether to use the author's true name or pseudonym to indicate the name of the author on the original work or in connection with the work at the time it is made available or presented to the public, or to decide that the author's name will not be indicated in connection with that work. The same applies with regard to how the name of the author of the original work appears at the time any derivative work derived from it is made available or

presented to the public.

(2) Unless the author has manifested a different intention, a person exploiting a work may indicate the name of the author in accordance with how the author has already done so in connection with the work.

(3) The name of the author may be omitted if it is found that doing so is unlikely to harm the interests of the author in a claim to authorship, in light of the purpose of the work and the circumstances of its exploitation, provided that the omission is compatible with fair practices.

(4) The provisions of paragraph (1) do not apply in any of the following cases:

(i) the work is made available or presented to the public by the head of an administrative organ or by an incorporated administrative agency, etc., a local government agency, or a local incorporated administrative agency pursuant to the provisions of the Act on Access to Administrative Organs' Information, the Act on Access to Incorporated Administrative Agencies' Information, or information disclosure ordinance, and the name of the author is indicated in accordance with how the author has already done so on that work;

(ii) the work is made available or presented to the public by the head of an administrative organ or by an incorporated administrative agency, etc., a local government agency, or a local incorporated administrative agency pursuant to the provisions of Article 6, paragraph (2) of the Act on Access to Administrative Organs' Information, the provisions of Article 6, paragraph (2) of the Act on Access to Incorporated Administrative Agencies' Information, or the provisions of information disclosure ordinance that are equivalent to the provisions of Article 6, paragraph (2) of the Act on Access to Administrative Organs' Information, and it is a case in which the name of the author is to be omitted;

(iii) the work is made available or presented to the public by the head of the National Archives of Japan, etc. or the head of the local archives, etc. pursuant to the provisions of Article 16, paragraph (1) of the Public Records Management Act or the provisions of public records management ordinance (limited to provisions equivalent to the relevant paragraph of the Public Records Management Act) and the name of the author is indicated in accordance with how the author has already done so on that work.

(Right to Integrity)

Article 20 (1) The author of a work has the right to preserve the integrity of that work and its title, and is not to be made to suffer any alteration, cut, or other

modification thereto that is contrary to the author's intention.

(2) The provisions of the preceding paragraph do not apply to the following modifications:

(i) the alteration of a written character or word, or any other modification made to a work when it is exploited pursuant to the provisions of Article 33, paragraph (1) (including when these apply *mutatis mutandis* pursuant to paragraph (4) of that Article), Article 33-2, paragraph (1), or Article 34, paragraph (1), which is found to be unavoidable for the purpose of school education;

(ii) the modification of an architectural work by means of extension, rebuilding, repair, or remodeling;

(iii) the necessary modifications to make it so that a work of computer programming that otherwise cannot be executed on a particular computer can be executed on that computer, or to make it so that a work of computer programming can be executed more effectively on a computer;

(iv) a modification other than as set forth in the preceding three items, which is found to be unavoidable in light of the nature of the work and the purpose and circumstances of its exploitation.

Subsection 3 Categories of Rights Comprising Copyright

(Right of Reproduction)

Article 21 The author of a work has the exclusive right to reproduce the work.

(Stage Performance Rights and Musical Performance Rights)

Article 22 The author of a work has the exclusive right to give a stage performance or musical performance of the work with the purpose of having it seen or heard directly by the public (hereinafter referred to as "publicly").

(Right of On-Screen Presentation)

Article 22-2 The author of a work has the exclusive right to publicly present a work via an on-screen presentation.

(Right to Transmit to the Public)

Article 23 (1) The author of a work has the exclusive right to transmit to the public that work (this includes the right to make the work available for transmission,

if the work is to be transmitted to the public via automatic public transmission).

(2) The author of a work that will be transmitted to the public has the exclusive right to publicly communicate that work through a receiver.

(Recitation Rights)

Article 24 The author of a literary work has the exclusive right to recite that work publicly.

(Exhibition Rights)

Article 25 The author of an artistic work or of an unpublished photographic work has the exclusive right to publicly exhibit the original work.

(Distribution Rights)

Article 26 (1) The author of a cinematographic work has the exclusive right to distribute copies of that cinematographic work.

(2) The author of a work that is reproduced in a cinematographic work has the exclusive right to distribute that work in copies of the cinematographic work.

(Right of Transfer)

Article 26-2 (1) The author of a work (except a cinematographic work; the same applies hereinafter in this Article) has the exclusive right to make that work available to the public through the transfer of the original work or a copy of the work (if the work is one that has been reproduced in a cinematographic work, this excludes making that work available to the public through the transfer of a copy of the cinematographic work; the same applies hereinafter in this Article).

(2) The provisions of the preceding paragraph do not apply if a work is made available to the public through the transfer of an original or copy that falls under a category provided for in one of the following items:

(i) an original work or a copy of a work that is transferred to the public by the person that owns the right provided for in the preceding paragraph or a person authorized thereby;

(ii) a copy of a work that is transferred to the public based on a compulsory license under the provisions of Article 67, paragraph (1) or Article 69, or a license under the provisions of Article 5, paragraph (1) of the Act on Special Provisions of the Copyright Act, Required in Consequence of the Enforcement of the Universal Copyright Convention (Act No. 86 of 1956);

(iii) a copy of a work that is transferred to the public based on the application of the provisions of Article 67-2, paragraph (1);

(iv) an original work or a copy of a work that is transferred to exclusive groups made up of a few persons by the person that owns the right provided for in the preceding paragraph or by a person authorized thereby;

(v) an original work or a copy of a work that is transferred abroad without prejudice to any right equivalent to the right set forth in the preceding paragraph, or that is transferred abroad by the person that owns any right equivalent to the right set forth in that paragraph or a person authorized thereby.

(Right to Rent Out)

Article 26-3 The author of a work (except a cinematographic work) has the exclusive right to make that work available to the public by renting out copies of the work (if the work is one that has been reproduced in a cinematographic work, this excludes making that work available to the public by renting out copies of the cinematographic work).

(Translation Rights, Adaptation Rights, and Other Rights)

Article 27 The author of a work has the exclusive right to translate that work, compose a musical arrangement of it, reformulate it, dramatize it, make a cinematographic adaptation of it, or otherwise adapt the work.

(Rights of the Original Author in Connection with the Exploitation of a Derivative Work)

Article 28 The author of the original work underlying a derivative work holds exclusive rights in the same categories as the rights prescribed in this Subsection that the author of the derivative work holds in connection with the exploitation of that derivative work.

Subsection 4 Ownership of Copyright to Cinematographic Works

Article 29 (1) If the author of a cinematographic work (excluding a cinematographic work to which the provisions of Article 15, paragraph (1), the following paragraph, or paragraph (3) of this Article apply) has promised the producer of the cinematographic work that the author will participate in its production, the copyright

to that cinematographic work belongs to the producer of the cinematographic work.

(2) Among the rights in the copyright to a cinematographic work (excluding a cinematographic work to which the provisions of Article 15, paragraph (1) apply) that a broadcaster produces solely as a practical means of broadcasting, the following rights belong to that broadcaster as the producer of the cinematographic work:

(i) the right to broadcast the work, and the right to cablecast the broadcast work, transmit the broadcast work via automatic public transmission (this includes the automatic public transmission of a broadcast work that is made available for transmission by the data for it being input to an automatic public transmission server that is connected to a public telecommunications network), and publicly communicate the broadcast work through a receiver;

(ii) the right to reproduce the work and to distribute copies of it to other broadcasters.

(3) Among the rights in the copyright to a cinematographic work (excluding a cinematographic work to which the provisions of Article 15, paragraph (1) apply) that a cablecaster produces solely as a practical means of cablecasting, the following rights belong to the cablecaster as the producer of the cinematographic work:

(i) the right to cablecast the work and to publicly communicate the cablecast work through a receiver;

(ii) the right to reproduce the work and to distribute copies of it to other cablecasters.

Subsection 5 Limitations of Copyright

(Reproduction for Private Use)

Article 30 (1) Except in the following cases, a user may reproduce a work that is subject to copyright (hereinafter in this Subsection referred to as a “work”) if the reproduction is for personal or family use or for any other use of a similarly limited scope (hereinafter referred to as “private use”):

(i) a user reproduces a work by means of an automated duplicator (meaning a device with a function for making reproductions, all or most of whose instruments for making the reproductions are automated) that has been set up for use by the public;

(ii) the reproduction of the work has become possible due to the circumvention of technological protection measures (meaning that the removal or alteration (ex-

cluding removal or alteration due to technological constraints accompanying the conversion of recording or transmission systems) of the signals provided for in Article 2, paragraph (1), item (xx) or the restoration of sounds or images of a work, performance, phonogram or broadcast or cablecast which has been converted so as to necessitate a specific conversion as prescribed in that item (other than a restoration made based on the intentions of the person that owns the copyright, etc.) makes it possible to take an action that the technological protection measures prevent or makes it so that a barrier no longer arises as a result of an action that the technological protection measures deter; the same applies in Article 120-2, items (i) and (ii)) or a barrier to reproduction of the work no longer arises as a result of that circumvention, and the user reproduces the work in the knowledge of this fact;

(iii) the work is received via an automatic public transmission that infringes a copyright (including an automatic public transmission that is transmitted abroad and that would constitute a copyright infringement if it were transmitted in Japan), and the user records the sounds or visuals of the work in digital format, in the knowledge of this fact.

(2) A person who, for private use, records the sound or visuals of a work in a digital format, on a digital sound or visual recording medium that is provided for by Cabinet Order, by means of a machine with digital sound or visual recording functions (excluding a machine with special performance capabilities for use in the broadcasting business or other special performance capabilities that are generally not offered for private use, and also excluding a telephone with a sound recording function or any other machine with sound or visual recording functions incidental to its primary function) which is provided for by Cabinet Order must pay a reasonable amount of compensation to the copyright owner.

(Exploitation of Incidentally Captured Works)

Article 30-2 (1) When a work is created by means of photography or by means of the recording of sounds or visuals (hereinafter in this paragraph, referred to as “photography or recording”; hereinafter in this Article, a work created by means of photography or recording is referred to as a “photographic or recorded work”), any other work comprising objects or sounds that are captured incidentally because it is difficult to separate them from the objects or sounds being captured during the photography or recording by which the photographic or recorded work is created (but only another work that constitutes a minor part of the relevant photographic or recorded work; hereinafter in this Article referred to as an “incidentally captured work”) may

be reproduced in the creation of that photographic or recorded work; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the incidentally captured work or the circumstances of its reproduction.

(2) An incidentally captured work reproduced pursuant to the provisions of the preceding paragraph may be exploited, in any way, in connection with the exploitation of the photographic or recorded work provided for in that paragraph; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in the light of the nature or purpose of the incidentally captured work or the circumstances of its exploitation.

(Exploiting a Work as Part of the Investigation Process)

Article 30-3 A person seeking to exploit a work with the authorization of its copyright owner or after obtaining a compulsory license under the provisions of Article 67, paragraph (1); Article 68, paragraph (1); or Article 69 may exploit that work, in any way and to the extent considered necessary, if the purpose of doing so is part of the process by which the person is investigating the exploitation of that work through authorization or a compulsory license (inclusive of the process for obtaining the authorization or compulsory license); provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work or the circumstances of its exploitation.

(Exploitation without the Purpose of Enjoying the Thoughts or Sentiments Expressed in a Work)

Article 30-4 It is permissible to exploit a work, in any way and to the extent considered necessary, in any of the following cases, or in any other case in which it is not a person's purpose to personally enjoy or cause another person to enjoy the thoughts or sentiments expressed in that work; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work or the circumstances of its exploitation:

- (i) if it is done for use in testing to develop or put into practical use technology that is connected with the recording of sounds or visuals of a work or other such exploitation;
- (ii) if it is done for use in data analysis (meaning the extraction, comparison, classification, or other statistical analysis of the constituent language, sounds, images, or other elemental data from a large number of works or a large volume of

other such data; the same applies in Article 47-5, paragraph (1), item (ii));

(iii) if it is exploited in the course of computer data processing or otherwise exploited in a way that does not involve what is expressed in the work being perceived by the human senses (for works of computer programming, such exploitation excludes the execution of the work on a computer), beyond as set forth in the preceding two items.

(Reproduction in Libraries and Similar Facilities; Related Matters)

Article 31 (1) In the following cases and as part of non-commercial undertakings at the National Diet Library or at a library or other facility specified by Cabinet Order whose purpose is to offer books, records, and other materials for the public to use (hereinafter referred to as a “library or similar facility” in this paragraph and paragraph (3)), it is permissible for a person to reproduce a work from a book, record, or other material of the library or similar facility (hereinafter referred to in this Article as a “library material”):

(i) when providing a single user of the library or similar facility with a single copy of a part of a work that has been made public (or the whole of a work that has been made public, if it is an individual work that has been printed in a periodical and a considerable period of time has elapsed since its publication; the same applies in paragraph (3)) in response to the user’s request and for the purpose of the user’s research or studies;

(ii) when necessary for the purpose of preserving library materials;

(iii) when providing a copy of a library material that is difficult to obtain through normal trade channels because it is out of print or for a similar reason (hereinafter referred to as a “rare or out-of-print material” in this Article), in response to a request from another library or similar facility.

(2) In addition to the cases set forth in the items of the preceding paragraph, if, either in order to prevent the loss, damage, or defacement of the original copy of a library material that the National Diet Library offers to the public, or in order to use a work that is associated with a rare or out-of-print material in an automatic public transmission (this includes making such a work available for transmission; the same applies in the following paragraph) pursuant to the provisions of the following paragraph, an electronic or magnetic record (meaning a record used in computer data processing that is created in an electronic format, magnetic format, or other format that cannot be perceived with the human senses alone; the same applies hereinafter) is created at the National Diet Library so that it can be offered for public use in place

of the original, it is permissible for a person to record a work that is among the library materials of the National Diet Library onto a recording medium, to the extent considered necessary.

(3) The National Diet Library may transmit a work that is associated with a rare or out-of-print material via automatic public transmission using a copy of that work that it has recorded onto a recording medium pursuant to the preceding paragraph, if the purpose of the transmission is to present the work to the public in a library or similar facility, or in a similar foreign facility as designated by Cabinet Order. In such a case, the library or similar facility may, as part of its non-commercial undertakings, create a partial copy of a work that is being transmitted via automatic public transmission, in order to provide its users, upon request, with one such copy per person for use in their research or studies.

(Quotation)

Article 32 (1) It is permissible to quote and thereby exploit a work that has been made public. In such a case, the work must be quoted consistent with fair practices and within a scope that is justified for the purpose of news reporting, critique, study, or other place in which the work is quoted.

(2) It is permissible for public relations materials, research or statistical materials, reports, and other similar works, which have been prepared by a national or local government agency, incorporated administrative agency, or local incorporated administrative agency with the goal of making them widely known to the general public, and have been made public under the authorship of such agency, to be reprinted as explanatory materials in a newspaper, magazine, or other printed publication; provided, however, that this does not apply if it is expressly indicated that this is prohibited.

(Printing of Works in Textbooks)

Article 33 (1) It is permissible to print a work that has been made public in a textbook (meaning a textbook authorized by the Minister of Education, Culture, Sports, Science and Technology or a textbook under the authorship of the Ministry of Education, Culture, Sports, Science and Technology that is used to educate children or students in primary schools, secondary schools, schools for compulsory education, junior or senior high schools, or other similar schools; the same applies hereinafter), to the extent that this is found to be necessary for the purpose of school education.

(2) A person that prints a work in a textbook pursuant to the provisions of the preceding paragraph must inform the author of this and pay compensation to the

copyright owner in the amount established annually by the Commissioner of the Agency for Cultural Affairs in consideration of the purport of the provisions of the preceding paragraph, the nature and purpose of the work, the ordinary rate of royalties, and other conditions.

(3) When the Commissioner of the Agency for Cultural Affairs has established the amount referred to in the preceding paragraph, the commissioner announces this in the Official Gazette.

(4) The provisions of the preceding three paragraphs apply *mutatis mutandis* to the reproduction of works in textbooks intended for use in high school correspondence courses (including correspondence courses for the upper-class levels of a school for secondary education) and in the teachers' manuals for textbooks (limited to teachers' manuals published by the person publishing the textbooks).

(Reproduction in Order to Prepare a Large-Print Textbook)

Article 33-2 (1) In order to make a work printed in a textbook available for the leaning purposes of children or students who have difficulty using such a work printed in a textbook due to a visual impairment, developmental disorder, or other disabilities, it is permissible to reproduce the work with enlarged letters, illustrations and the like, or by any other means necessary for those children or students to use that work.

(2) A person that seeks to prepare textbooks or any other copies in which works are reproduced pursuant to the provisions of the preceding paragraph (excluding copies in which the works are reproduced in Braille, and limited to copies in which all of or a considerable part of the works printed in the relevant textbook are reproduced; hereinafter in this paragraph referred to as a "large-print textbook, etc.") must inform the person that publishes the relevant textbook of this in advance; and, if the person distributes the large-print textbooks, etc. commercially, the person must pay the owners of the copyrights to the relevant works compensation in the amount decided annually by the Commissioner of the Agency for Cultural Affairs in proportion to the amount of compensation provided for in paragraph (2) of the preceding Article.

(3) When the Commissioner of the Agency for Cultural Affairs has established the amount referred to in the preceding paragraph, the commissioner announces this in the Official Gazette.

(4) A person that provides electronic or magnetic records of the works printed in a textbook pursuant to the provisions of Article 5, paragraph (1) or (2) of the Act to Accelerate the Dissemination of School Textbooks for Children and Students with

Disabilities (Act No. 81 of 2008) may exploit those works, to the extent that is found to be necessary in order for the person to provide those electronic or magnetic records.

(Broadcasting of Educational Programming for Schools)

Article 34 (1) It is permissible for a person to broadcast or cablecast a work that has been made public, in broadcast or cablecast programming for schools that conforms to the curriculum standards provided for in laws and regulations on school education; or to receive the broadcast transmission of such programming and simultaneously transmit it via automatic public transmission (this includes the automatic public transmission of programming that has been made available for transmission by the data for it being input to an automatic public transmission server that is connected with a public telecommunications network) with the objective of allowing an exclusive audience within the service area that the programming is intended for (meaning a service area as provided in Article 91, paragraph (2), item (ii) of the Broadcast Act (Act No. 132 of 1950) or, if a service area is not specified for the broadcast, meaning a broadcast area as provided in Article 14, paragraph (3), item (ii) of the Wireless Telegraphy Act (Act No. 131 of 1950); the same applies hereinafter) to receive it; and to print such a work in teaching materials for that broadcast programming or cablecast programming, to the extent that this is found to be necessary for the purpose of school education.

(2) A person that exploits a work pursuant to the provisions of the preceding paragraph must inform the author of this and pay the copyright owner a reasonable amount of compensation.

(Reproduction in Schools and Other Educational Institutions; Related Matters)

Article 35 (1) A person in charge of teaching or a person taking classes at a school or other educational institution (except one founded for commercial purposes) may reproduce a work that has been made public to the extent that is found to be necessary if the purpose of doing so is use in the course of those classes; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work, the number of copies that would be made, or the circumstances of its reproduction.

(2) If, in the course of the classes at an educational institution referred to in the preceding paragraph, the original or copies of a work that has been made public are

made available or presented to persons who directly attend a class and thus exploited, or if such a work is exploited through a stage performance, musical performance, on-screen presentation, or recitation for such persons pursuant to the provisions of Article 38, paragraph (1), it is permissible to transmit these to the public (and also to make them available for transmission, if they are to be transmitted to the public via automatic public transmission) for any persons who are taking that class simultaneously at a place other than that where the class is being held; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work or the circumstances of its transmission.

(Reproduction as Examination Questions; Related Matters)

Article 36 (1) It is permissible to reproduce a work that has been made public as a question on an entrance examination or other examination or in an official certification of knowledge or skills, to the extent that this is found to be necessary for such purpose, and to transmit to the public such a question (except in a broadcast or cablecast; however, it is permissible to make such a question available for transmission, if it is to be transmitted to the public via automatic public transmission; the same applies in following paragraph); provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work or the circumstances of its transmission.

(2) A person that reproduces a work or transmits a work to the public for commercial purposes must pay the copyright owner compensation in an amount that corresponds to the ordinary rate of royalties.

(Reproduction for Persons with Visual and Vision-Related Impairments; Related Matters)

Article 37 (1) It is permissible to reproduce in Braille a work that has been made public.

(2) It is permissible to use a computerized Braille processing system to record a work that has been made public onto a recording medium or transmit to the public such a work (except in a broadcast or cablecast; however, it is permissible to make the work available for transmission, if it is to be transmitted to the public via automatic public transmission; the same applies in the following paragraph).

(3) A person set forth by Cabinet Order that engages in an undertaking related to the welfare of persons for whom it is difficult to perceive visual renderings due to a

visual or other impairment (hereinafter in this paragraph and in Article 102, paragraph (4) any such person is referred to as a “person with a visual or vision-related impairment”) may reproduce a work that has been made public and that is made available or presented to the public in a rendered form that is perceived visually (including a work that has been made public and that is made available or presented to the public in a form that is perceived both visually and through other senses) (including a work other than the work in question which is reproduced therein or which is made available or presented to the public in a body united with the former work; hereinafter in this paragraph and in Article 102, paragraph (4) referred to as a “visual work”), and may transmit such a visual work to the public by changing texts in the visual work into sounds or in any other form that is necessary to allow the visual work to be used by persons with visual and vision-related impairments who have difficulty in using that visual work in its visual form, within the limits that are found to be necessary in order to provide the visual work for their exclusive use; provided, however, that this does not apply if the visual work has already been made available or presented to the public in such a form by the copyright owner, a person authorized thereby, a person in favor of whom the print rights set forth in Article 79 have been established, a person authorized thereby to reproduce the visual work, or a person authorized thereby to transmit the visual work to the public.

(Reproduction for Persons with Hearing Impairments; Related Matters)

Article 37-2 The person set forth by Cabinet Order for each type of exploitation set forth in the following items that engages in an undertaking related to the welfare of persons with hearing impairments and other persons whose perception of aural renderings is impaired (hereinafter in this Article and in paragraph (5) of following Article referred to as “persons with hearing impairments, etc.”) may exploit a work that has been made public and that is made available or presented to the public in a rendered form that is perceived aurally (including a work that has been made public and that is made available or presented to the public in a form that is perceived aurally and through other senses) (including a work other than the work in question which is reproduced therein, or which is made available or presented to the public in a body united with the former work; hereinafter in this Article referred to as an “aural work”), in the way set forth in the relevant item, within the limits that are found to be necessary in order to provide the aural work for exclusive use by persons with hearing impairments, etc. who have difficulty in using that aural work in its aural form; provided, however, that this does not apply if the aural work has already been made available or

presented to the public in the necessary form for persons with hearing impairments, etc. to be able to use it, by the copyright owner, a person authorized thereby, a person in favor of whom the print rights set forth in Article 79 have been established, a person authorized thereby to reproduce the visual work, or a person authorized thereby to transmit the visual work to the public:

(i) reproducing an aural work or transmitting it via automatic public transmission (this includes making it available for transmission) by changing sounds in the aural work into texts or in any other form that is necessary to allow the work to be used by persons with hearing impairments, etc.;

(ii) reproducing an aural work solely for the purpose of renting it to persons with hearing impairments, etc. (limited to when this is done in conjunction with the reproduction of the sounds in the aural work by changing the sounds into texts or in any other form that is necessary to allow the aural work to be used by persons with hearing impairments, etc.).

(Stage Performances for Non-Commercial Purposes)

Article 38 (1) It is permissible to publicly give a stage performance or a musical performance, make an on-screen presentation, or give a recitation of a work that has been made public, if this is done for non-commercial purposes and without charging a fee to the listening or viewing audience (a fee meaning anything of value received in exchange for making available or presenting the work to the public, regardless of what it is called; the same applies hereinafter in this Article); provided, however, that this does not apply if a performer or reciter is paid any remuneration for the stage performance, musical performance, on-screen presentation, or recitation.

(2) It is permissible to cablecast a broadcast work or to transmit such a work via automatic public transmission (this includes the automatic public transmission of a broadcast work that is made available for transmission by the data for it being input to an automatic public transmission server that is connected with a public telecommunications network) for non-commercial purposes and without charging a fee to the listening or viewing audience, with the objective of allowing an exclusive audience within the service area that the broadcast is intended for to receive that broadcast.

(3) It is permissible to publicly communicate a broadcast or cablecast work (including a broadcast work that is transmitted via automatic public transmission) through a receiver for non-commercial purposes and without charging a fee to the listening or viewing audience. The same applies if the work is communicated publicly through a receiver commonly used in a household.

(4) It is permissible to make available to the public a work that has been made public (except a cinematographic work) by renting out copies of that work (if the work is one that has been reproduced in a cinematographic work, this excludes making that work available to the public by renting out copies of the cinematographic work), if this is done for non-commercial purposes and without charging a fee to persons renting copies of the work.

(5) An audiovisual education facility or any other facility (excluding one set in place for commercial purposes), designated by Cabinet Order, that aims to offer cinematographic films and other audiovisual materials for public use, or a person, provided for by Cabinet Order as referred to in the preceding Article, that is engaged in an undertaking related to the welfare of persons with hearing impairments, etc. (limited to a person concerned with item (ii) of that Article, and excluding a person that engages in that undertaking for commercial purposes) may distribute a cinematographic work that has been made public, by renting out copies of it, if it does so without charging a fee to the persons renting copies of the work. In this case, the person distributing the work must pay a reasonable amount of compensation to the owner of the right set forth in Article 26 (including paying such compensation to the person that, pursuant to the provisions of Article 28, owns the same right to the relevant work as the right set forth in Article 26) for the cinematographic work or the work reproduced in that cinematographic work.

(Reprinting of Editorial Commentary on Current Affairs)

Article 39 (1) It is permissible for a person to reprint, in another newspaper or magazine, editorial commentary (excluding that of an academic nature) on political, economic, or social current affairs that has been printed and published in a newspaper or magazine; or to broadcast or cablecast such commentary, or to receive the broadcast transmission of such commentary and simultaneously transmit it via automatic public transmission (this includes the automatic public transmission of a broadcast that is made available for transmission by the data for it being input to an automatic public transmission server that is connected with a public telecommunications network) with the objective of allowing an exclusive audience within the service area that the broadcast is intended for to receive it; provided, however, that this does not apply if it is expressly indicated that such use is prohibited.

(2) It is permissible to publicly communicate commentary that is broadcast, cablecast, or transmitted via automatic public transmission, pursuant to the provisions of the preceding paragraph, through a receiver.

(Exploitation of Political Speeches)

Article 40 (1) It is permissible to exploit a political speech or statement delivered in public or a public statement given in the course of judicial proceedings (including one given in the course of a hearing by an administrative agency or other proceedings equivalent to a trial; the same applies in Article 42, paragraph (1)), in any way, except for by making a compilation of speeches or statements by the same author.

(2) If it is found to be justified for the purpose of news reporting, it is permissible for a person to print a speech or statement that has been delivered in public by a national or local government agency, incorporated administrative agency, or local incorporated administrative agency, other than one under the provisions of the preceding paragraph, in a newspaper or magazine; or to broadcast or cablecast such a speech or statement, or to receive the broadcast transmission of such a speech or statement and simultaneously transmit it via automatic public transmission (this includes the automatic public transmission of a broadcast that is made available for transmission by the data for it being input to an automatic public transmission server that is connected with a public telecommunications network) with the objective of allowing an exclusive audience within the service area that the broadcast is intended for to receive it.

(3) It is permissible to publicly communicate a speech or statement that is broadcast, cablecast, or transmitted via automatic public transmission pursuant to the provisions of the preceding paragraph, through a receiver.

(Reporting of Current Events)

Article 41 If current events are reported in the news by means of photography, cinematography, broadcasting, or other means, it is permissible to reproduce a work that comprises the event or is seen or heard in the course of the event, and to exploit it in line with the reporting of that event, within a scope that is justified for the purpose of news reporting.

(Reproduction for Judicial Proceedings)

Article 42 (1) It is permissible to reproduce a work if and to the extent that this is found to be necessary for judicial proceedings or for internal use by a legislative or administrative organ; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work, the number of copies that would be made, or the circumstances

of its reproduction.

(2) The provisions of the preceding paragraph also apply if the reproduction of a work is found to be necessary for the following proceedings:

(i) proceedings involved in a patent, industrial design, or trademark examination, the technical valuation of a utility model, or an international examination or preliminary examination for an international application (meaning international applications provided for in Article 2 of the Act on International Applications, etc. under the Patent Cooperation Treaty (Act No. 30 of 1978) by an administrative agency;

(ii) proceedings regarding an administrative agency's or incorporated administrative agency's examination or investigation of pharmaceutical affairs (the pharmaceutical affairs include particulars of medical equipment (meaning medical equipment as provided in Article 2, paragraph (4) of the Act on Securing Quality, Efficacy and Safety of Products Including Pharmaceuticals and Medical Devices (Act No. 145 of 1960)) and regenerative medicine products (meaning regenerative medicine products as provided in Article 2, paragraph (9) of the same Act); the same applies hereinafter in this item), or proceedings regarding a report about pharmaceutical affairs submitted to an administrative agency or incorporated administrative agency.

(Exploitation for Disclosure Pursuant to the Act on Access to Administrative Organs' Information and Other Provisions)

Article 42-2 The head of an administrative organ or an incorporated administrative agency, etc., local government agency, or local incorporated administrative agency may exploit a work in order to make available or present that work to the public, to the extent that this is found to be necessary for disclosing the work by each of the means provided for in Article 14, paragraph (1) of the Act on Access to Administrative Organs' Information (including the provisions of Cabinet Order based on the provisions of that paragraph), Article 15, paragraph (1) of the Act on Access to Incorporated Administrative Agencies' Information (including means decided by the relevant incorporated administrative agency, etc. based on the provisions of that paragraph (excluding anything other than the means provided for by Cabinet Order based on the provisions of Article 14, paragraph (1) of the Act on Access to Administrative Organs' Information)), or information disclosure ordinance (excluding anything other than the means set forth in Article 14, paragraph (1) of the Act on Access to Administrative Organs' Information (including the provisions of Cabinet Order based on the provi-

sions of that paragraph)).

(Exploitation for Preservation Pursuant to the Public Records Management Act and Other Provisions)

Article 42-3 (1) The head of the National Archives of Japan, etc. or the head of the local archives, etc. may reproduce a work associated with the historical public records and archives to the extent that is found to be necessary, if the purpose of doing so is to preserve the historical public records and archives pursuant to the provisions of Article 15, paragraph (1) of the Public Records Management Act or the provisions of public records management ordinance (limited to provisions equivalent to the relevant paragraph of the Public Records Management Act).

(2) The head of the National Archives of Japan, etc. or the head of the local archives, etc. may exploit a work to the extent that this is found to be necessary in order to allow the work to be exploited by each of the means provided for in Article 19 of the Public Records Management Act (this includes any provisions of Cabinet Order that are based on the provisions of that Article; the same applies hereinafter in this paragraph) or public records management ordinance (excluding anything not constituting a means set forth in the relevant Article of the Public Records Management Act), if the purpose of doing so is to make it available or present it to the public pursuant to the provisions of Article 16, paragraph (1) of the Public Records Management Act or the provisions of public records management ordinance (limited to provisions equivalent to Article 16, paragraph (1) of the Public Records Management Act).

(Reproduction for Collecting Internet Materials and Online Materials under the National Diet Library Act)

Article 43 (1) The Director General of the National Diet Library may record a work that is included in the Internet materials set forth in Article 25-3, paragraph (1) of the National Diet Library Act (Act No. 5 of 1948) (hereinafter in this Article referred to as “Internet materials”) or the online materials set forth in Article 25-4, paragraph (3) of that Act onto a recording medium used by the National Diet Library, to the extent that this is found to be necessary for collecting such Internet materials or online materials pursuant to the provisions of those paragraphs.

(2) The following persons may reproduce works associated with the materials set forth in the following items, to the extent that is considered to be necessary in order for that person to make those materials available:

- (i) a person provided for in Article 24 or 24-2 of the National Diet Library

Act: Internet materials that the person makes available in response to a request referred to in Article 25-3, paragraph (3) of that Act;

(ii) a person that does not fall under Article 24 or 24-2 of the National Diet Library Act: online materials set forth in Article 25-4, paragraph (1) of that Act that the person makes available pursuant to the provisions of that paragraph.

(Ephemeral Fixation by a Broadcaster or Cablecaster)

Article 44 (1) A broadcaster may make an ephemeral sound or visual recording of a work that the broadcaster is permitted to broadcast without prejudice to the right set forth in Article 23, paragraph (1), for its own broadcasts by means of its own facilities or those of another broadcaster that is permitted to broadcast the same work.

(2) A cablecaster may make an ephemeral sound or visual recording of a work that the cablecaster is permitted to cablecast without prejudice to the right set forth in Article 23, paragraph (1), for its own cablecasts (except a cablecast it transmits based on the receipt of a broadcast) by means of its own facilities.

(3) It is not permissible to preserve a sound or visual recording made pursuant to the provisions of the preceding two paragraphs for a period exceeding six months after the recording (or six months after the broadcast or cablecast, if the recording is broadcast or cablecast within the period of six months after the recording); provided, however, that this does not apply if a recording is preserved in official archives specified by Cabinet Order.

(Exhibition of an Artistic Work by the Owner of the Original)

Article 45 (1) The owner of the original copy of an artistic work or photographic work or a person authorized thereby may publicly exhibit that work.

(2) The provisions of the preceding paragraph do not apply if the original copy of an artistic work is permanently installed on a street, at a park, or in any other outdoor location accessible to the public, or on the outer wall of a building or other place easily seen by the public.

(Exploitation of an Artistic work on Public Display)

Article 46 It is permissible to exploit an artistic work the original copy of which is permanently installed in an outdoor location as provided for in paragraph (2) of the preceding Article or an architectural work, in any way whatsoever except the following:

(i) producing additional copies of a sculpture or making those additional cop-

ies of the sculpture available to the public by transferring them;

(ii) reproducing an architectural work by means of construction, or making copies of an architectural work so reproduced available to the public by transferring them;

(iii) reproducing a work in order to permanently install it in an outdoor location as provided for in paragraph (2) of the preceding Article;

(iv) reproducing an artistic work for the purpose of selling copies of it, or selling those copies.

(Reproduction in Connection with the Exhibition of an Artistic Work; Related Matters)

Article 47 (1) A person that, without prejudice to the right provided for in Article 25, publicly exhibits the original copy of an artistic work or photographic work (hereinafter in this Article such a person is referred to as the “person exhibiting the original copy of a work”, and hereinafter in this Article and Article 47-6, paragraph (2), item (i) such a work is referred to as an “exhibited work”), may print the exhibited work in pamphlets for the purpose of explaining or introducing the exhibited work to persons viewing it; and may reproduce that exhibited work to the extent necessary to present it via an on-screen presentation or to transmit an automatic public transmission (this includes making it available for transmission; the same applies in Article 47-6, paragraph (2), item (i)) about it pursuant to the provisions of the following paragraph; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the exhibited work, the number of copies that would be made, or the circumstances of its reproduction.

(2) For the purpose of explaining or introducing an exhibited work to persons viewing it and to the extent considered to be necessary, the person exhibiting the original copy of a work may present the exhibited work via an on-screen presentation or transmit an automatic public transmission about that exhibited work; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the exhibited work or the circumstances of its on-screen presentation or automatic public transmission.

(3) To the extent considered to be necessary in order to provide information to the public concerning the location of an exhibited work, the person exhibiting the original copy of a work or a person designated by Cabinet Order as equivalent thereto may reproduce that exhibited work or make a transmission to the public about it (this

includes making the relevant work available for transmission, if it is to be transmitted to the public via an automatic public transmission); provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the exhibited work or the circumstances of its reproduction or public transmission.

(Reproduction in Connection with an Offer to Transfer an Artistic Work; Related Matters)

Article 47-2 If, without prejudice to the rights set forth in Article 26-2, paragraph (1) and Article 26-3, the owner of the original or a copy of an artistic work or photographic work or any other person with the authority to transfer or rent out the original or a copy thereof seeks to transfer or rent out the original or copy of the work, the person with that authority or a person commissioned thereby may, for use in making the offer to transfer or rent out the original or copy of the work, reproduce or transmit to the public the work (and may make the work available for transmission, if it is to be transmitted to the public via automatic public transmission) (but the person may do so only if that person takes measures to prevent or deter the copy that is made when the work is reproduced for the offer, from being used to reproduce the work; measures to prevent or deter a person from reproducing the work after receiving it in a transmission to the public; or any other measure designated by Cabinet Order as one that stops the interests of the copyright owner from being unfairly prejudiced).

(Reproduction by the Owner of a Copy of a Work of Computer Programming; Related Matters)

Article 47-3 (1) The owner of a copy of a work of computer programming may reproduce that work to the extent that this is found to be necessary in order for the person to execute the work on that person's own computer; provided, however, that this is not the case when the provisions of Article 113, paragraph (2) apply to the use that is made of such copies in connection with its execution.

(2) After the owner of a copy referred to in the preceding paragraph (including copies made pursuant to the provisions of that paragraph) ceases to own one of the copies of the work for reasons other than the destruction thereof, the owner may not preserve other copies of the work if the copyright owner has not specifically manifested the intention to permit this.

(Exploitation of Works Incidental to the Exploitation of Works on a Computer)

Article 47-4 (1) A person may exploit a work that is made available to be exploited on a computer (this is inclusive of exploitation using information and communication technologies; the same applies hereinafter in this Article), in any way and to the extent considered to be necessary, in one of the following cases or in any similar case in which the purpose is to make that work available to be exploited incidentally on a computer so that the relevant work can be smoothly or efficiently exploited on that computer; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work or the circumstances of its exploitation:

(i) if the person is exploiting a work on a computer using a copy of that work or is exploiting a work transmitted as a wireless communications or wired telecommunications after having received such a transmission, and if, in the course of the data processing that the computer does in order for that work to be exploited, the person records the work on the recording medium of that computer so that it can smoothly and efficiently perform that data processing;

(ii) if a person that, in the course of trade, makes available an automatic public transmission server for another person to use for automatic public transmissions records a work that has been made available for automatic public transmission on a recording medium in order to prevent delays or failures of that other person's automatic public transmissions or in order to efficiently transmit a work that has been made available for transmissions so as to relay automatic public transmissions of that work;

(iii) if the person is providing data by a means that applies information or communication technologies, and records a work on a recording medium or adapts it in order to undertake the computerized data processing that is necessary to prepare to provide that data smoothly and efficiently.

(2) A person may exploit a work that is made available to be exploited on a computer, in any way and to the extent considered to be necessary, in one of the following cases or in any similar case in which the purpose is to maintain or recover the possibility of exploiting a work on that computer; provided, however, that this does not apply if the action would unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the work or the circumstances of its exploitation:

(i) if, in order to perform maintenance or repairs on a device that has a recording medium built into it, the person temporarily records a work that has been re-

corded on the recording medium that has been built in to that device (hereinafter in this item and the following item referred to as a “built-in recording medium”) on a recording medium other than the built-in recording medium, and then re-records that work onto the built-in recording medium after the maintenance or repairs;

(ii) if, in order to replace a device that has a recording medium built into it with another device with the same functions, the person temporarily records a work that has been recorded onto that device’s built-in recording medium onto a recording medium other than that built-in recording medium, and then records that work on the built-in recording medium of the device with same functions;

(iii) if a person that, in the course of trade, makes available an automatic public transmission server for another person to use for automatic public transmissions records a work on a recording medium for use in recovery in the event that the copy of the work that has been made available for automatic public transmission by that automatic public transmission server is lost or damaged.

(Minor Exploitation Incidental to Computerized Data Processing and the Provision of the Results Thereof)

Article 47-5 (1) A person undertaking an action as set forth in one of the following items that contributes to facilitating the exploitation of a work by creating new knowledge or information through computerized data processing (this includes a person undertaking a part of such an action; limited to one doing so in accordance with the standards prescribed by Cabinet Order) may exploit a work that has been made available or presented to the public (this includes a work that has been made available for transmission; the same applies hereinafter in this Article) (hereinafter in this Article and Article 47-6, paragraph (2), item (ii) referred to as an “available or presented work”) (limited to a publicized work or a work made available for transmission), in any way and to the extent considered to be necessary in light of the purpose of the action set forth in the relevant item, when exploiting it incidental to the undertaking of that action (limited to exploitation that is minor in light of the percentage it constitutes of the part of the available or presented work that has been provided for exploitation, the volume of the part of that work that has been provided for exploitation, the accuracy of indications made at the time it was provided for exploitation, and other elements; hereinafter in this Article referred to as “minor exploitation”); provided, however, that this does not apply if the person undertakes that minor exploitation knowing that the available or presented work’s having been made available or presented to the public constitutes copyright infringement (for a work made available or

presented to the public abroad, this means that the action would constitute copyright infringement if it took place in Japan), nor does it apply if the action would otherwise unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the available or presented work or the circumstances of its minor exploitation:

- (i) using a computer to search for the title or author name of a work in which information that a person is searching for (hereinafter in this item referred to as “information being searched for”) has been recorded, for the transmitter identification code (meaning the letters, numbers, symbols, or any other code by which the transmitter of an automatic public transmission is identified) associated with information being searched for that has been made available for transmission, or for any other information concerning the identification or location of information being searched for; and making the results of that search available;

- (ii) undertaking computerized data analysis and furnishing the results of that analysis;

- (iii) an action that Cabinet Order prescribes as contributing to increased convenience in the lives of the citizenry by creating new knowledge or information through computerized data processing and making the results of this available, beyond what is set forth in the preceding two items.

(2) A person that prepares to undertake an action set forth in one of the items of the preceding paragraph (limited to a person that collects, organizes, and provides information in preparation to undertake the action in accordance with the standards prescribed by Cabinet Order) may reproduce or make public transmissions of an available or presented work (or make the relevant work available for transmission, if such transmission is being made via an automatic public transmission; the same applies in this paragraph and Article 47-6, paragraph (2), item (ii)) or distribute copies thereof, to the extent considered to be necessary in order to prepare for minor exploitation under the preceding paragraph; provided, however, that this does not apply if the action would otherwise unreasonably prejudice the interests of the copyright owner in light of the nature or purpose of the available or presented work, the number of copies that would be reproduced or distributed, or the circumstances of the reproduction, public transmission, or distribution.

(Exploitation by Means of Translation, Adaptation, or the Like)

Article 47-6 (1) If it is permissible to exploit a work pursuant to the provisions set forth in one of the following items, it is also permissible to exploit that work in

accordance with those provisions by the means set forth in that item:

- (i) Article 30, paragraph (1); Article 33, paragraph (1) (including as applied *mutatis mutandis* pursuant to paragraph (4) of Article 33); Article 34, paragraph (1); and Article 35, paragraph (1) or pursuant to paragraph (2) of the preceding Article :translation, musical arrangement, reformulation, or adaptation;
- (ii) Article 30-2, paragraph (1) or Article 47-3, paragraph (1): adaptation;
- (iii) Article 31, paragraph (1), item (i) or the second sentence of paragraph (3); Article 32; Article 36, paragraph (1); Article 37, paragraph (1) or (2); Article 39, paragraph (1); Article 40, paragraph (2); Article 41; or Article 42:translation;
- (iv) Article 33-2, paragraph (1) or Article 47: reformulation or adaptation;
- (v) Article 37, paragraph (3): translation, reformulation, or adaptation;
- (vi) Article 37-2: translation or adaptation.

(2) If, pursuant to one of the items set forth in the preceding paragraph (or the provisions prescribed in one of the following items, as regards a derivative work as set forth in that item; the same applies in this paragraph and Article 48, paragraph (3), item (ii)), it is permissible to exploit the original work underlying a derivative work that has been created pursuant to the preceding paragraph, the derivative work is deemed to constitute a work provided for in the provisions set forth in the relevant of the items of the preceding paragraph in terms of the relationship with the author of the original work or other person that has the rights provided in Article 28 with respect to the exploitation of the derivative work, and it is permissible for a person to exploit that derivative work based on the provisions set forth in the relevant item:

- (i) a derivative work created pursuant to the preceding paragraph in a case in which it is permissible, pursuant to the provisions of Article 47, paragraph (1), to reproduce an exhibited work in order to undertake an on-screen presentation or automatic public transmission of that exhibited work under Article 47, paragraph (2): Article 47, paragraph (2);
- (ii) a derivative work created pursuant to the preceding paragraph in a case in which, pursuant to paragraph (2) of the preceding Article, it is permissible to undertake the reproduction or automatic public transmission of an available or presented work or the distribution of copies thereof:Article 47-5, paragraph (1).

(Transfer of Copies Made Pursuant to Restrictions on the Right of Reproduction)

Article 47-7 A work that may be reproduced pursuant to the provisions of Article 30-2, paragraph (2); Article 30-3; Article 30-4; Article 31, paragraph (1) (limited to

the part concerned with item (i); the same applies hereinafter in this Article) or the second sentence of paragraph (3); Article 32; Article 33, paragraph (1) (including when application *mutatis mutandis* is provided for under the provisions of paragraph (4) of that Article); Article 33-2, paragraph (1) or (4); Article 34, paragraph (1); Article 35, paragraph (1); Article 36, paragraph (1); Article 37; Article 37-2 (except item (ii); the same applies hereinafter in this Article); Article 39, paragraph (1); Article 40, paragraph (1) or (2); Articles 41 through 42-2; Article 42-3, paragraph (2); Articles 46; Article 47, paragraph (1) or (3); Article 47-2; Article 47-4 or 47-5, is also permitted to be made available to the public through the transfer of a copy of that work that is made based on the application of those provisions (excluding copies of a cinematographic work in a case under the provisions of Article 31, paragraph (1) or the second sentence of paragraph (3); Article 36, paragraph (1); or Article 42 (if the work is one that has been reproduced in a cinematographic work, this exclusion also applies to copies of the relevant cinematographic work; the same applies hereinafter in this Article)); provided however, that this does not apply if the copy of that work that is made based on the application of the provisions of Article 30-3; Article 31, paragraph (1) or the second sentence of paragraph (3); Article 33-2, paragraph (1) or (4); Article 35, paragraph (1); Article 37, paragraph (3); Article 37-2; Articles 41 through 42-2; Article 42-3, paragraph (2); Article 47, paragraph (1) or (3); Article 47-2; Article 47-4 or 47-5 is transferred to the public for a purpose other than what is provided for in Article 31, paragraph (1) or the second sentence of paragraph (3); Article 33-2, paragraph (1) or (4); Article 35, paragraph (1); Article 37, paragraph (3); Article 37-2; Articles 41 through 42-2; Article 42-3, paragraph (2); Article 47, paragraph (1) or (3); Article 47-2; Article 47-4 or 47-5, or if a person transfers to the public a copy of that work that has been made based on the application of the provisions of Article 30-4 with the purpose of personally enjoying or causing another person to enjoy the thoughts or sentiments expressed in the work (excluding a copy of a cinematographic work in a case under the provisions of Article 31, paragraph (1) or the second sentence of paragraph (3); or Article 42).

(Indication of Source)

Article 48 (1) In a case set forth in one of the following items, the source of the work must be clearly indicated in the manner and to the extent considered reasonable, commensurate with the circumstances of its reproduction or exploitation:

- (i) a work is reproduced pursuant to the provisions of Article 32; Article 33, paragraph (1) (including when application *mutatis mutandis* is provided for pursu-

ant to the provisions of paragraph (4) of that Article); Article 33-2, paragraph (1); Article 37, paragraph (1); or Article 42 or Article 47, paragraph (1);

(ii) a work is exploited pursuant to the provisions of Article 34, paragraph (1); Article 37, paragraph (3); Article 37-2; Article 39, paragraph (1); Article 40, paragraph (1) or (2); Article 47, paragraph (2) or (3); or Article 47-2;

(iii) a work is exploited other than by its reproduction pursuant to the provisions of Article 32 or is exploited pursuant to the provisions of Article 35; Article 36, paragraph (1); Article 38, paragraph (1); Article 41; Article 46; or Article 47-5, paragraph (1), and it is common practice to indicate the source.

(2) In a source indication as referred to in the preceding paragraph, the name of the author that appears on the work must be cited, except if the author's name is clear from the source indication or if the work is anonymous.

(3) If a work is exploited as provided in one of the following items, the source of the original work underlying the derivative work provided for in that item must be indicated pursuant to the provisions of the preceding two paragraphs:

(i) a derivative work created pursuant to the provisions of Article 40, paragraph (1); Article 46; or Article 47-5, paragraph (1) is exploited pursuant to those provisions;

(ii) a derivative work created pursuant to the provisions of Article 47-6, paragraph (1) is exploited based on the application of the provisions set forth in paragraph (2) of that Article pursuant to the items of paragraph (1) of that Article.

(Use of a Copy Other than for Its Intended Purpose)

Article 49 (1) The following persons are deemed to undertake the reproduction referred to in Article 21:

(i) a person that distributes a copy of a work that has been created based on the application of the provisions of Article 30, paragraph (1); Article 30-3; Article 31, paragraph (1), item (i) or the second sentence of paragraph (3); Article 33-2, paragraph (1) or (4); Article 35, paragraph (1); Article 37, paragraph (3); the first sentence of Article 37-2 (or item (ii) of that Article, in a case referred to in that item; the same applies in item (i) of the following paragraph); Articles 41 through 42-3; Article 43, paragraph (2); Article 44, paragraph (1) or (2); Article 47, paragraph (1) or (3); Article 47-2, or Article 47-5, paragraph (1) (other than one constituting a copy as referred to in item (i) or (ii) of the following paragraph), or presents the work to the public by means of such a copy (this includes making the derivative work available for transmission; the same applies hereinafter), for a purpose other than what

is stipulated in those provisions;

(ii) a person that uses a copy of a work that has been created based on the application of the provisions of Article 30-4 (other than one constituting a copy as referred to in item (iii) of the following paragraph) to exploit that work with the purpose of personally enjoying or causing another person to enjoy the thoughts or sentiments expressed therein, irrespective of the manner in which the person exploits it;

(iii) a broadcaster or cablecaster that preserves an ephemeral recording in violation of the provisions of Article 44, paragraph (3);

(iv) a person that distributes a copy of a work that has been created based on the application of the provisions of Article 47-3, paragraph (1) (other than one constituting a copy as referred to in item (iv) of the following paragraph), or a person that presents a work to the public by means of such a copy;

(v) a person that preserves a copy as referred to in Article 47-3, paragraph (2) (other than one constituting a copy as referred to in item (iv) of the following paragraph) in violation of the provisions of that paragraph;

(vi) a person that uses a copy of a work that has been created based on the application of the provisions of Article 47-4; or Article 47-5, paragraph (2) (other than one constituting a copy as referred to in item (vi) or (vii) of the following paragraph) to exploit the work for a purpose other than what is provided for in those provisions, irrespective of the manner in which the person exploits it.

(2) A person as follows is deemed to have undertaken the translation, musical arrangement, reformulation, or adaption under Article 27 of the original work underlying the derivative work in question, or to have reproduced that derivative work as referred to in Article 21:

(i) a person that distributes a copy of a derivative work that has been created based on the application of Article 47-6, paragraph (2) and in accordance with what is set forth in the items of Article 47-6, paragraph (1), or that presents that derivative work to the public by means of such a copy, for a purpose other than what is provided for in Article 30, paragraph (1); Article 31, paragraph (1), item (i) or the second sentence of paragraph (3); Article 33-2, paragraph (1); Article 35; Article 37, paragraph (3); the first sentence of Article 37-2; Article 41; Article 42; or Article 47, paragraph (1) or (3);

(ii) a person that distributes a copy of a derivative work that has been created based on the application of Article 30-3; or Article 47-5, paragraph (1), or that presents that derivative work to the public by means of such a copy, for a purpose

other than what is provided for in those provisions;

(iii) a person that uses a copy of a derivative work that has been created based on the application of the provisions of Article 30-4 to exploit that derivative work with the purpose of personally enjoying or causing another person to enjoy the thoughts or sentiments expressed therein, irrespective of the manner in which the person exploits it;

(iv) a person that distributes a copy of a derivative work that has been created based on the application of the provisions of Article 47-6, paragraph (2), and pursuant to the provisions of Article 47-3, paragraph (1), or presents that derivative work to the public by means of such a copy;

(v) a person that preserves the copy referred to in the preceding item, in violation of the provisions of Article 47-3, paragraph (2);

(vi) a person that uses a copy of a derivative work that has been created based on the application of Article 47-4, to exploit the derivative work for a purpose other than what is provided for in that Article, irrespective of the manner in which the person exploits it;

(vii) a person that uses a copy of a derivative work that has been created pursuant to the provisions of Article 47-5, paragraph (2) based on the application of Article 47-6, paragraph (2) for a purpose other than what is provided for in Article 47-5, paragraph (2), irrespective of the manner in which it is exploited.

(Relationship with the Moral Rights of Authors)

Article 50 The provisions of this Subsection must not be interpreted as affecting the protection of the moral rights of authors.

Section 4 Term of Protection

(The Term of Protection, in General)

Article 51 (1) The duration of copyright begins at the time the work is created.

(2) Unless otherwise specified in this Section, a copyright subsists for a period of 70 years after the death of the author (or the death of the last surviving co-author, for a joint work; the same applies in paragraph (1) of following Article).

(The Term of Protection for an Anonymous or Pseudonymous Work)

Article 52 (1) The copyright to an anonymous or pseudonymous work subsists

for a period of 70 years after the work is made public; provided, however, that if, before the expiration of a duration of copyright for an anonymous or pseudonymous work, it is found that 70 years have elapsed since the death of the author of that work, the copyright is deemed to have expired at the time that is found to constitute the expiration of 70 years since the death of the author.

(2) The provisions of the preceding paragraph do not apply in any of the following cases:

- (i) the pseudonym adopted by the author of a pseudonymous work is commonly known to be that author's pseudonym;
- (ii) the author's true name is registered pursuant to Article 75, paragraph (1), within the period referred to in the preceding paragraph;
- (iii) the author makes the work public using the author's true name or the pseudonym by which the author is commonly known to indicate the name of the author, within the period referred to in the preceding paragraph.

(The Term of Protection for Works Attributed to an Organization)

Article 53 (1) The copyright to a work whose authorship is attributed to a corporation or other organization subsists for a period of 70 years after the work is made public (or for a period of 70 years after the creation of the work, if the work is not made public within 70 years of its creation).

(2) The provisions of the preceding paragraph do not apply if the individual who is the author of a work whose authorship is attributed to a corporation or other corporate body, makes the work public and uses that individual's true name or the pseudonym by which that individual is commonly known to indicate the name of the author, within the period referred to in the preceding paragraph.

(3) With respect to the duration of copyright for a work whose authorship has been attributed to a corporation or other corporate body pursuant to the provisions of Article 15, paragraph (2), even if such a work does not fall under the category of works provided for in paragraph (1), it is deemed to be attributed to the relevant corporate body, and the provisions of paragraph (1) apply.

(The Term of Protection for Cinematographic Works)

Article 54 (1) The copyright to a cinematographic work subsists for 70 years after the work is made public (or for 70 years after the creation of the work, if the work is not made public within the 70 years after its creation).

(2) When the copyright to a cinematographic work expires at the expiration of the

duration of copyright, the copyright to original work connected with that cinematographic work also expires as regards the exploitation of the cinematographic work.

(3) The provisions of the preceding two Articles do not apply to the copyright to a cinematographic work.

Article 55 [Deleted]

(The Time at Which a Serial Publication Is Made Public)

Article 56 (1) The time at which a work is made public as referred to in Article 52, paragraph (1); Article 53, paragraph (1); or Article 54, paragraph (1) is the time at which each volume, issue, or installment is made public, for works that are made public successively in volumes, issues, or installments, or the time at which the last part of the work is made public, for works that are made public sequentially in parts.

(2) If the subsequent part of a work that is completed after being made public sequentially in parts, has not been made public even though three years have passed since the most recent part was made public, the last of the parts of the work that has been made public is deemed to be the last part of the work for the purposes of the preceding paragraph.

(Calculation of the Term of Protection)

Article 57 In calculating the end of the seventy-year period following the death of the author; or the seventy-year period after a work is made public or created, in a case referred to in Article 51, paragraph (2); Article 52, paragraph (1); Article 53, paragraph (1); or Article 54, paragraph (1), the starting point for the calculation is the year after the year in which the author dies or the work is made public or created.

(Special Provisions on the Term of Protection)

Article 58 If, pursuant to the provisions of the Berne Convention for the Protection of Literary and Artistic Works, the WIPO Copyright Treaty, or the Marrakesh Agreement Establishing the World Trade Organization, the country of origin of a work (except a work falling under Article 6, item (i)) is a foreign country that is a member of the International Union established by the Berne Convention, a contracting party to the WIPO Copyright Treaty, or a member of the World Trade Organization, and if that country of origin has established a shorter duration of copyright for such a work than what is provided for in Articles 51 through 54, the duration of copyright for that

work is the duration established by the country of origin.

Section 5 The Exclusive Nature of an Author's Moral Rights; Related Matters

(The Exclusive Nature of an Author's Moral Rights)

Article 59 An author's moral rights are exclusive to that author, and are inalienable.

(Protection of Moral Interests after the Author's Death)

Article 60 Even after the death of the author, it is prohibited for a person that makes available or presents the author's work to the public to engage in conduct that would be prejudicial to the moral rights of the author if the author were alive; provided, however, that this does not apply if that conduct is found not to contravene the will of the author in light of the nature and extent of the conduct as well as changes in social circumstances and other conditions.

Section 6 Transfer and Expiration of Copyright

(Transfer of a Copyright)

Article 61 (1) A copyright may be transferred in whole or in part.

(2) If a contract for the transfer of a copyright makes no particular reference to the rights set forth in Articles 27 and 28, these rights are presumed to be retained by the transferor.

(Expiration of a Copyright When There Are No Heirs)

Article 62 (1) A copyright expires in the following cases:

(i) the author dies, and the copyright is to revert to the National Treasury pursuant to the provisions of Article 959 (Reversion of Residual Assets to the National Treasury) of the Civil Code (Act No. 89 of 1896);

(ii) the corporation that owns the copyright is dissolved, and the copyright is to revert to the National Treasury pursuant to the provisions of Article 239, paragraph (3) of the Act on General Incorporated Associations and General Incorporated Foundations (Act No. 48 of 2006) or the provisions of other similar Acts.

(2) The provisions of Article 54, paragraph (2) apply *mutatis mutandis* when the copyright to a cinematographic work has expired pursuant to the provisions of the preceding paragraph.

Section 7 Exercise of Rights

(Authorization to Exploit Works)

Article 63 (1) The copyright owner may grant another person authorization to exploit the work.

(2) A person that obtains the authorization referred to in the preceding paragraph is entitled to exploit the work to which that authorization pertains within the scope of the manner and conditions of exploitation under that authorization.

(3) A right to exploit a work under the authorization referred to in paragraph (1) may not be transferred without the consent of the copyright owner.

(4) Unless otherwise stipulated in a contract, the authorization referred to paragraph (1) in connection with the broadcasting or cablecasting of a work, does not include authorization to record the sound or visuals of the work.

(5) The provisions of Article 23, paragraph (1) do not apply to a person that has obtained the authorization referred to in paragraph (1) to make a work available for transmission, making the work available for transmission repeatedly or using another automatic public transmission server to make the work available for transmission within the scope of the manner and conditions of exploitation under authorization (other than those that concern the number of times the work may be made available for transmission or the automatic public transmission server that may be used to make the work available for transmission).

(Exercise of the Moral Rights of Co-Authors)

Article 64 (1) The moral rights of co-authors of a joint work may not be exercised without the unanimous agreement of all the co-authors.

(2) A co-author may not prevent the agreement referred to in the preceding paragraph from being reached in breach of good faith.

(3) Co-authors may choose one co-author from among themselves to represent them in the exercise of their moral rights.

(4) Limitations on the representative authority of the person representing the co-authors in the exercise of the rights referred to in the preceding paragraph may not

be duly asserted against a third party that is without knowledge of those limitations.

(Exercise of a Joint Copyright)

Article 65 (1) The owner of a copyright to a joint work or any other jointly owned copyright (hereinafter in this Article referred to as a “joint copyright”) is not entitled to transfer or pledge that share of the joint copyright without the consent of the other co-owners.

(2) A joint copyright may not be exercised without the unanimous agreement of all the co-owners.

(3) In a case referred to in the preceding two paragraphs, a co-owner may not, without justifiable grounds, refuse the consent referred to in paragraph (1) or prevent the agreement referred to in the preceding paragraph from being reached.

(4) The provisions of paragraphs (3) and (4) of the preceding Article apply mutatis mutandis to the exercise of a joint copyright.

(Copyrights That Have Become Subject to Pledge)

Article 66 (1) The copyright owner is entitled to exercise a copyright even if a pledge has been established with the copyright as its subject, unless otherwise stipulated in the act of establishing the pledge.

(2) A pledge may be exercised with respect to money or any other thing the copyright owner would receive from the transfer of the copyright or the exploitation of the work (including consideration for the establishment of a print right); provided, however, that the attachment of the right to receive such things is required before their payment or transfer to the pledgee.

Section 8 Exploitation of a Work Based on a Compulsory License

(Exploitation of a Work If the Copyright Owner Is Unknown)

Article 67 (1) In a case prescribed by Cabinet Order as one in which, due to reasons such as the author being unknown, the author of a work that has been made public or a work that has clearly been made available or presented to the public for a considerable period of time cannot be contacted even after a considerable effort, a person may exploit that work in the manner provided for in a compulsory license issued thereto by the Commissioner of the Agency for Cultural Affairs, after depositing

compensation for the copyright owner in an amount fixed by the Commissioner as equivalent to the ordinary rate of royalties.

(2) Notwithstanding the provisions of the preceding paragraph, the deposit under the preceding paragraph is not required if the national or local government or a corporation prescribed by Cabinet Order as being similar thereto (hereinafter referred to as the “national or local government or equivalent corporation” in this paragraph and the following Article) seeks to exploit a work pursuant to the provisions of that paragraph. In such a case, if the national or local government or equivalent corporation becomes able to contact the copyright owner, it must pay compensation to the copyright owner in the amount established by the Commissioner of the Agency for Cultural Affairs in accordance with the provisions of the preceding paragraph.

(3) A person that seeks to be issued the compulsory license referred to in paragraph (1) must submit to the Commissioner of the Agency for Cultural Affairs an application detailing the manner in which that person seeks to exploit the work and other particulars designated by Cabinet Order, and attaching materials to support a prima facie showing that the copyright owner cannot be contacted and the materials designated by Cabinet Order.

(4) Copies of a work that have been made pursuant to the provisions of paragraph (1) must bear an indication that they have been made pursuant to a compulsory license under that paragraph, and give the date on which the compulsory license was issued.

(Exploitation of a Work While an Application for a Compulsory License Is Pending)

Article 67-2 (1) If a person that applies for the compulsory license referred to in paragraph (1) of the preceding Article (hereinafter in this Article referred to simply as a “compulsory license”) deposits collateral in the amount that has been fixed by the Commissioner of the Agency for Cultural Affairs in consideration of the manner of the work’s exploitation as given in the application, that person may exploit the work to which the application pertains in the manner of exploitation under that application in the time leading up to the disposition granting or denying the compulsory license (or in the time leading up to when the person is able to contact the copyright owner, if the person becomes able to contact the copyright owner in the time leading up to the disposition granting or denying the compulsory license); provided, however, that the person may not exploit the work if it is clear that the author of that work intends to discontinue

(2) Notwithstanding the provisions of the preceding paragraph, the deposit under the preceding paragraph is not required if the national or local government or an equivalent corporation seeks to use a work pursuant to the provisions of that paragraph.

(3) A copy of a work that has been created based on the application of the provisions of paragraph (1) must bear an indication that it has been made pursuant to the provisions of that paragraph, and give the date on which the application for a compulsory license was filed.

(4) Notwithstanding the provisions of paragraph (1) of the preceding Article, if the person exploiting the work pursuant to the provisions of paragraph (1) (hereinafter referred to as a “user with a pending application”; this does not include the national or local government or an equivalent corporation; the same applies in the following paragraphs) is issued the compulsory license, the user is not required to make a deposit under the provisions of paragraph (1) of the previous Article with regard to the portion of the compensation referred to in that paragraph which is equivalent to the amount of collateral already deposited under the provisions of paragraph (1) of this Article (and if the amount of the collateral exceeds that of the compensation, the user is not required to deposit compensation).

(5) If a user with a pending application is issued a disposition denying the compulsory license (unless the user has been able to contact the copyright owner in the time leading up to the disposition), the user must deposit the compensation for the copyright owner in the amount that has been fixed by the Commissioner of the Agency for Cultural Affairs as equivalent to the amount of royalties for having exploited the work pursuant to the provisions of paragraph (1) in the time leading up to when the user was issued the disposition. In this case, the portion of the collateral deposited pursuant to the provisions of that paragraph which is equivalent to the amount of compensation (or if the amount of compensation exceeds the amount of collateral, the collateral) is deemed to have been deposited as compensation.

(6) If the user with a pending application (limited to the national or local government or an equivalent corporation) becomes able to contact the copyright owner after the disposition denying the compulsory license, the user with a pending application must pay compensation to the copyright owner in the amount equivalent to the royalties for having exploited the work pursuant to the provisions of paragraph (1) for the period preceding the disposition, as established by the Commissioner of the Agency for Cultural Affairs.

(7) If a user with a pending application becomes able to contact the copyright

owner in the time leading up to the disposition granting or denying the compulsory license, the user must pay the copyright owner compensation equivalent to the amount of royalties for having exploited the work pursuant to the provisions of paragraph (1) in the time leading up to when the user was able to contact the copyright owner.

(8) In a case referred to in paragraph (4), (5) or (7), the copyright owner is entitled to receive repayment from collateral deposited pursuant to the provisions of paragraph (1) in connection with the right to receive the compensation referred to in paragraph (5) or (7) of this Article.

(9) A person that deposits collateral pursuant to the provisions of paragraph (1) is entitled to recover, pursuant to Cabinet Order, all or a part of the portion of collateral that exceeds the amount of collateral from which the copyright owner is entitled to receive repayment pursuant to the provisions of the preceding paragraph.

(Broadcasting of Works)

Article 68 (1) If a broadcaster seeking to broadcast a work that has been made public requests the copyright owner to agree to authorize its broadcast of the work, but an agreement cannot be reached or deliberations about this cannot be entered into, the broadcaster may broadcast the work pursuant to a compulsory license by the Commissioner of the Agency for Cultural Affairs, and after paying compensation to the copyright owner in the amount that has been fixed by the Commissioner as equivalent to the ordinary rate of royalties.

(2) A work that is broadcast pursuant to the provisions of the preceding paragraph may also be cablecast, transmitted via automatic public transmission (this includes the automatic public transmission of a broadcast work that is made available for transmission by the data for it being input to an automatic public transmission server that is connected with a public telecommunications network) with the objective of allowing an exclusive audience within the service area that the broadcast is intended for to receive the transmission, or communicated publicly through a receiver. In this case, except in a case to which the provisions of Article 38, paragraphs (2) and (3) apply, the person that makes that cablecast, transmits the automatic public transmission, or sends the communication must pay the copyright owner compensation in an amount equivalent to the ordinary rate of royalties.

(Recording Sounds onto Commercial Phonograms)

Article 69 Once a commercial phonogram has been sold for the first time in Ja-

pan and three years have elapsed since the date of its first sale, if a person seeking to make a sound recording of a musical work whose sound has been recorded onto that phonogram with the authorization of the copyright owner and to thereby produce a different commercial phonogram, requests the copyright owner to agree to authorize that person to make such a sound recording or to make such a commercial phonogram available to the public through its transfer, but an agreement cannot be reached or deliberations about this cannot be entered into, the person may make such a sound recording or make such a commercial phonogram available to the public through its transfer pursuant to a compulsory license by the Commissioner of the Agency for Cultural Affairs and after paying compensation to the copyright owner in the amount that has been fixed by the Commissioner as equivalent to the ordinary rate of royalties.

(Procedures and Standards Involved in a Compulsory License)

Article 70 (1) An applicant for a compulsory license referred to in Article 67, paragraph (1); Article 68, paragraph (1); or the preceding Article must pay an application fee in the amount that has been fixed by Cabinet Order in consideration of actual costs.

(2) The provisions of the preceding paragraph do not apply if the person that would be required to pay the application fee pursuant to the provisions of that paragraph is the State or an incorporated administrative agency that has been designated by Cabinet Order in consideration of the contents of its business or other circumstances (referred to as “the national or local government or an equivalent corporation” in Article 78, paragraph (6) and Article 107, paragraph (2)).

(3) Upon receipt of an application for the compulsory license referred to in Article 68, paragraph (1) or the preceding Article, the Commissioner of the Agency for Cultural Affairs must notify the copyright owner affected by the application of this, and must afford the copyright owner an opportunity to express an opinion, specifying an adequate period of time for this.

(4) If the Commissioner of the Agency for Cultural Affairs has received an application for a compulsory license referred to in Article 67, paragraph (1), Article 68, paragraph (1) or the preceding Article but finds the circumstances to fall under either of the following items, the commissioner must not issue the compulsory license:

- (i) the author clearly intends to discontinue the printing or other exploitation of the work; or
- (ii) there are unavoidable circumstances for the copyright owner's inability to

authorize the broadcast of the work to which the application for a compulsory license referred to in Article 68, paragraph (1) pertains.

(5) When seeking to issue a disposition denying an applicant the compulsory license referred to in the preceding paragraph (unless the disposition denying the applicant the compulsory license is issued pursuant to the provisions of paragraph (7)) the Commissioner of the Agency for Cultural Affairs must notify the applicant of the reasons for this in advance and afford the applicant an opportunity to explain the applicant's position and furnish evidence in the applicant's favor; and if the commissioner issues the disposition denying the applicant that compulsory license, the commissioner must notify the applicant of this in writing, accompanied by the reasons for this.

(6) Upon issuing the compulsory license referred to in Article 67, paragraph (1), the Commissioner of the Agency for Cultural Affairs must issue a public notice of this in the Official Gazette as well as notifying the applicant, and upon issuing the compulsory license referred to in Article 68, paragraph (1) or the preceding Article, the Commissioner must notify the relevant parties of this.

(7) If there has been a petition from a user with a pending application to withdraw that user's application for the compulsory license referred to in Article 67, paragraph (1), the Commissioner of the Agency for Cultural Affairs is to issue a disposition denying the applicant the compulsory license.

(8) Beyond what is provided for in the preceding paragraphs, any necessary particulars involved in the compulsory licenses referred to in this Section are provided by Cabinet Order.

Section 9 Compensation; Related Matters

(Consultation with the Culture Council)

Article 71 When fixing the amount of compensation referred to in Article 33, paragraph (2) (including as applied *mutatis mutandis* pursuant to paragraph (4) of that Article); Article 33-2, paragraph (2); Article 67, paragraph (1); Article 67-2, paragraph (5) or (6); Article 68, paragraph (1); or Article 69, the Commissioner of the Agency for Cultural Affairs must consult with the Culture Council.

(Legal Action Concerning Amounts of Compensation)

Article 72 (1) A party that is dissatisfied with the amount of compensation

fixed based on the provisions of Article 67, paragraph (1); Article 67-2, paragraph (5) or (6); Article 68, paragraph (1); or Article 69, may bring an action to increase or decrease the amount of compensation, within a period of six months from the date on which the party learns that a compulsory license under any of these provisions (or a disposition denying the compulsory license referred to in Article 67, paragraph (1), in the case referred to in Article 67-2, paragraph (5) or (6)) has been issued.

(2) In an action referred to in the preceding paragraph, the copyright owner must be the defendant if the person bringing the action is the person exploiting the work, and the person exploiting the work must be the defendant if the person bringing the action is the copyright owner.

(Limitations on Requests for Review Concerning the Amount of Compensation)

Article 73 In a request for review concerning a disposition granting or denying the compulsory license referred to in Article 67, paragraph (1); Article 68, paragraph (1); or Article 69, dissatisfaction with the amount of compensation subject to the disposition granting or denying that compulsory license may not be used as grounds for dissatisfaction with the disposition granting or denying the compulsory license; provided, however, that this does not apply if the person that was issued the disposition granting or denying the compulsory license referred to in Article 67, paragraph (1) is unable to bring the action referred to in paragraph (1) of the preceding Article because the copyright owner is unknown or for other similar reasons.

(Depositing of Compensation)

Article 74 (1) In the following cases, a person that is required to pay the compensation referred to in Article 33, paragraph (2) (including as applied *mutatis mutandis* pursuant to the provisions of paragraph (4) of that Article); Article 33-2, paragraph (2); Article 68, paragraph (1); or Article 69 must deposit the compensation instead of paying it:

- (i) the copyright owner refuses or is unable to receive the compensation;
- (ii) through no fault of the person required to pay, the copyright owner cannot be identified;
- (iii) the person required to pay brings an action as referred to in Article 72, paragraph (1) with respect to the amount of compensation;
- (iv) a pledge has been established on the copyright (this excludes when authorization has been obtained from the pledgee).

(2) If the copyright owner so requests, in the case referred to in item (iii) of the preceding paragraph, the person that is required to pay compensation must pay the sum that accords with the person's own calculations and deposit the difference between sum that person calculates and the amount of compensation as per the compulsory license.

(3) A deposit of compensation under the provisions of Article 67, paragraph (1); Article 67-2, paragraph (5); or the preceding two paragraphs or a deposit of collateral under the provisions of Article 67-2, paragraph (1) is to be made at the deposit office nearest to the known domicile or residence of the copyright owner, if the copyright owner is domiciled or resides in Japan, or at the deposit office nearest to the domicile or residence of the depositor in any other case.

(4) A person that makes a deposit referred to in the preceding paragraph must notify the copyright owner of that deposit; provided, however, that this does not apply if the copyright owner cannot be notified due to reasons such as the copyright owner being unknown.

Section 10 Registration

(Registration of True Names)

Article 75 (1) The author of an anonymous or pseudonymous work that has been made public, may have the author's true name registered to that work, regardless of whether the author currently owns the copyright.

(2) An author may have the registration referred to in the preceding paragraph made after the author's death by the person designated in the author's will.

(3) A person whose true name has been registered is presumed to be the author of the work to which the registration pertains.

(Registration of the Date of First Publication)

Article 76 (1) The copyright owner or the publisher of an anonymous or pseudonymous work may have the date of first publication or the date first made public registered for that work.

(2) A work whose date of first publication or date first made public is registered is presumed to have been first published or first made public on the registered date.

(Registration of the Date of Creation)

Article 76-2 (1) The author of a work of computer programming may have the date of creation of the work registered; provided, however, that this does not apply after six months have passed since the creation of that work.

(2) A work of computer programming that has been registered as referred to in the preceding paragraph is presumed to have been created on the registered date.

(Registration of a Copyright)

Article 77 The following particulars may not be asserted against a third party unless they are registered:

- (i) the transfer of a copyright (except a transfer by inheritance or by any other general succession; the same applies in the following item), its alteration as a result of a trust, or a restriction on its disposal;
- (ii) the establishment, transfer, alteration, or expiration of a pledge on a copyright (except when due to comingling or to the expiration of the copyright or the claim it secures), or a restriction on its disposal.

(Registration Process)

Article 78 (1) The registrations referred to in Article 75, paragraph (1); Article 76, paragraph (1); Article 76-2, paragraph (1); and the preceding Article are made by the Commissioner of the Agency for Cultural Affairs, who enters or records them in the copyright register.

(2) The copyright register may be prepared in whole or in part using magnetic discs (this includes any object on which it is possible to reliably record a fixed set of data using equivalent means; the same applies in paragraph (4)), pursuant to Cabinet Order.

(3) Upon making a registration referred to in Article 75, paragraph (1), the Commissioner of the Agency for Cultural Affairs must issue a public notice of this in the Official Gazette.

(4) Any person may enter a request with the Commissioner of the Agency for Cultural Affairs to be delivered a certified copy or a certified abstract of entries in the copyright register or a copy of its annexed documents, to inspect the register or its annexed documents, or to be delivered documents detailing information recorded in a portion of the copyright register that has been prepared using magnetic discs.

(5) A person entering a request referred to in the preceding paragraph must pay the fee that has been fixed by Cabinet Order in consideration of actual costs.

(6) The provisions of the preceding paragraph do not apply if the person that would be required to pay the fee pursuant to the provisions of that paragraph is the national or local government or an equivalent corporation

(7) The provisions of Chapters II and III of the Administrative Procedure Act (Act No. 88 of 1993) do not apply to measures taken in connection with registrations referred to in paragraph (1).

(8) The provisions of the Act on Access to Administrative Organs' Information do not apply to the copyright register and its annexed documents.

(9) The provisions of Chapter IV of the Act on the Protection of Personal Information Held by Administrative Organs (Act No. 58 of 2003) do not apply to retained personal information (meaning the Retained Personal Information set forth in Article 2, paragraph (5) of that Act) that is recorded in the copyright register and its annexed documents.

(10) Beyond what is provided for in this Section, any necessary particulars connected with the registration referred to in paragraph (1) are provided by Cabinet Order.

(Special Provisions on the Registration of Works of Computer Programming)

Article 78-2 Beyond what is provided for in this Section, the particulars of the registration of works of computer programming are as provided separately by law.

Chapter III Print Rights

(Establishment of Print Rights)

Article 79 (1) The owner of the right set forth in Article 21 or Article 23, paragraph (1) (hereinafter in this Chapter referred to as “the owner of reproduction rights or public transmission rights”) may establish a print right in favor of a person that undertakes to either print the work as a piece of writing or as a picture (this includes recording the work on a recording medium in a format that makes it possible to use a computer to display the work as a piece of writing or picture on a computer screen, and distributing the copy of that work that has been recorded onto that recording medium; referred to as “the act of printing” in Article 80, paragraph (2) and Article 81, item (i)) or to transmit the work to the public (this includes making it transmittable,

other than through a broadcast or cablecast, if the work is transmitted via automatic public transmission; hereinafter the same applies in this Chapter) using a copy of that work that has been recorded on a recording medium in the relevant format (referred to as “the act of public transmission” in Article 80, paragraph (2) and Article 81, item (ii)).

(2) If a pledge has been established on the right of reproduction or right to transmit to the public, the owner of reproduction rights or public transmission rights may establish print rights only with the authorization of the pledgee.

(The Substance of Print Rights)

Article 80 (1) The owner of print rights exclusively holds all or part of the following rights to the work that is subject to those print rights, pursuant to the act of establishment:

(i) the right to reproduce the unaltered original work for the purpose of distribution, as a piece of writing or as a picture, by printing it or by other mechanical or chemical means (including the right to reproduce the unaltered work as an electronic or magnetic record recorded on a recording medium in a format provided for in Article 79, paragraph (1));

(ii) the right to transmit the unaltered work to the public using a copy of that work that has been recorded on a recording medium in a format provided for in Article 79, paragraph (1).

(2) Notwithstanding the provisions of the preceding paragraph, if the author of a work dies during the life of the print rights, or, unless otherwise stipulated in the act of establishment, after three years have passed since the first act of printing or act of public transmission (referred to as the “act of printing or public transmission” in Article 83, paragraph (2) and Article 84, paragraph (3)) following the establishment of the print rights, the owner of the reproduction rights or public transmission rights may reproduce such work or transmit such work to the public by compiling the relevant work in a complete collection of works or other compilation (limited to one in which only the works of that author are compiled).

(3) The owner of print rights may authorize another person to reproduce the work that is the subject of those print rights or transmit that work to the public only after having obtained the consent of the owner of reproduction rights or public transmission rights.

(4) The provisions of Article 63, paragraphs (2), (3) and (5) apply *mutatis mutandis* to cases provided for in the preceding paragraph. In this case, the term “the copy-

right owner” in paragraph (3) of that Article is deemed to be replaced with “the owner of reproduction rights or public transmission rights and the owner of print rights provided in Article 79, paragraph (1)” and the phrase “Article 23, paragraph (1)” in paragraph (5) of that Article is deemed to be replaced with “Article 80, paragraph (1) (limited to the part concerned with item (ii))”.

(Obligation to Print)

Article 81 The owner of print rights has the obligation set forth in the relevant of the following items for the category set forth in that item in connection with the work subject to the print right; provided, however, that this does not apply if otherwise stipulated in the act of establishment:

(i) the owner of print rights connected with the rights provided for in Article 80, paragraph (1), item (i) (referred to as “the owner of item (i) print rights” in the following Article) has the following obligations:

(a) the obligation to undertake the act of printing for a work within a period of six months after the date on which the owner of print rights has been transferred the manuscript or other original copies or anything else equivalent thereto or been provided with the electronic or magnetic record of the work that is necessary for reproducing the work, by the owner of the reproduction rights or public transmission rights;

(b) the obligation to continually undertake the act of printing for the work in conformity with business practices;

(ii) the owner of print rights connected with the rights provided for in Article 80, paragraph (1), item (ii) (referred to as “the owner of item (ii) print rights” in paragraph (1), item (ii) of the following Article) has the following obligations:

(a) the obligation to undertake the act of public transmission for a work within a period of six months after the date on which the owner of print rights has been transferred the manuscript or other original copies or anything else equivalent thereto or been provided with the electronic or magnetic record of the work that is necessary for transmitting the work to the public, by the owner of the reproduction rights or public transmission rights;

(b) the obligation to continually undertake the act of public transmission for the work in conformity with business practices.

(Adjustments, Additions, and Deletions in a Work)

Article 82 (1) In any of the following cases, the author may make adjustments,

additions, or deletions in that work within a scope that is justified:

- (i) the owner of item (i) print rights reproduces the work again;
- (ii) the owner of item (ii) print rights transmits the work to the public.

(2) Each time the owner of item (i) print rights seeks to reproduce a work subject to the print rights the owner owns again, the owner must notify the author of this in advance.

(Duration of Print Rights)

Article 83 (1) The duration of print rights is as stipulated in the act of establishment.

(2) Unless otherwise stipulated in the act of establishment, print rights expire on the day on which three years have elapsed following the first act of printing or public transmission is undertaken after the establishment of those rights.

(Claim to the Extinguishment of Print Rights)

Article 84 (1) If the owner of print rights breaches the obligation referred to in Article 81, item (i) (limited to the part concerned with (a)) or item (ii) (limited to the part concerned with (a)), the owner of reproduction rights or public transmission rights may extinguish the print rights connected to the rights provided for in the relevant of Article 80, paragraph (1), item (i) or (ii), by notifying the owner of print rights.

(2) If the owner of print rights breaches the obligation referred to in Article 81, item (i) (limited to the part concerned with (b)) or item (ii) (limited to the part concerned with (b)), and, notwithstanding that the owner of reproduction rights, etc. has specified a period of at least three months and called upon the owner of print rights to perform the obligation within that period, the owner of the print rights does not perform that obligation within that period, the owner of reproduction rights or public transmission rights may extinguish the print rights connected to the rights provided for in the relevant of Article 80, paragraph (1), item (i) or (ii) by notifying the owner of print rights.

(3) If the convictions of an author that is the owner of reproduction rights or public transmission rights come to differ from the content of the author's own work, the author may extinguish the print rights to that work by notifying the owner of the print rights of this, in order to stop the act of printing or public transmission of that work; provided, however, that this does not apply if the author does not compensate the owner of print rights in advance for the damages that would usually arise from such stoppage.

Article 85 [Deleted]

(Limitations on Print Rights)

Article 86 (1) The provisions of Article 30, paragraph (1) (except item (iii); the same applies in following paragraph); Article 30-2, paragraph (2); Article 30-3; Article 30-4; Article 31, paragraph (1) and the second sentence of paragraph (3); Article 32; Article 33, paragraph (1) (including as applied *mutatis mutandis* pursuant to the provisions of paragraph (4) of that Article); Article 33-2, paragraphs (1) and (4); Article 34, paragraph (1); Article 35, paragraph (1); Article 36, paragraph (1); Article 37; Article 37-2; Article 39, paragraph (1); Article 40, paragraphs (1) and (2); Articles 41 through 42-2; Article 42-3, paragraph (2) Article 46; Article 47, paragraphs (1) and (3); Article 47-2; Articles 47-4 and 47-5 apply *mutatis mutandis* to the reproduction of works subject to print rights. In this case, the term “copyright owner” in the proviso to Article 30-2, paragraph (2); Article 30-3; the proviso to Article 30-4; the proviso to Article 35, paragraph (1); the proviso to Article 42, paragraph (1); the provisos to Article 47, paragraphs (1) and (3); Article 47-2; the provisos to Article 47-4, paragraphs (1) and (2); and the provisos to Article 47-5, paragraphs (1) and (2) is deemed to be replaced with “owner of print rights”; and the term “copyright” in the proviso to Article 47-5, paragraph (1) is deemed to be replaced with “print rights”.

(2) The following persons are deemed to have undertaken the reproduction referred to in Article 80, paragraph (1), item (i):

(i) a person distributing a copy of a work that has been created based on the application of the provisions of Article 30, paragraph (1); Article 30-3; Article 31, paragraph (1), item (i) or the second sentence of paragraph (3); Article 33-2, paragraph (1) or (4); Article 35, paragraph (1); Article 37, paragraph (3); the first sentence of Article 37-2 (or item (ii) of that Article, in a case referred to in that item); Articles 41 through 42-2; Article 42-3, paragraph (2); Article 47, paragraph (1) or (3); Article 47-2; or Article 47-5, paragraph (1) as applied *mutatis mutandis* pursuant to the preceding paragraph, or presents that work to the public by means of such a copy, for a purpose other than what is provided for in those provisions;

(ii) a person using a copy of a work that has been created based on the application of the provisions of Article 30-4 as applied *mutatis mutandis* pursuant to the preceding paragraph to exploit that work with the purpose of personally enjoying or causing another person to enjoy the thoughts or sentiments expressed therein, irrespective of the manner in which the person exploits it;

(iii) a person using a copy of a work that has been created based on the appli-

cation of the provisions of Article 47-4 or Article 47-5, paragraph (2) as applied *mutatis mutandis* pursuant to the preceding paragraph, to exploit that work for a purpose other than what is provided for in those provisions, irrespective of the manner in which the person exploits it.

(3) The provisions of Article 30-2, paragraph (2); Article 30-3; Article 30-4; Article 31, the first sentence of paragraph (3); Article 32 paragraph (1); Article 33-2, paragraph (4); Article 35, paragraph (2); Article 36, paragraph (1); Article 37, paragraphs (2) and (3); Article 37-2 (except item (i)); Article 40, paragraph (1); Articles 41; Article 42-2, Article 42-3, paragraph (2); Article 46; Article 47, paragraphs (2) and (3); Article 47-2; Article 47-4; and Article 47-5 apply *mutatis mutandis* to the public transmission of works subject to print rights. In this case, the term “copyright owner” in the proviso to Article 30-2, paragraph (2); Article 30-3; the proviso to Article 30-4; Article 35, paragraph (2); the proviso to Article 36, paragraph (1); the provisos to Article 47, paragraphs (2) and (3); Article 47-2; the provisos to Article 47-4, paragraphs (1) and (2); and the provisos to Article 47-5, paragraphs (1) and (2) is deemed to be replaced with “print rights”, and the term “copyright” in the proviso to Article 47-5, paragraph (1) is deemed to be replaced with “print rights”.

(Transfer or Pledge of Print Rights)

Article 87 All or part of a person’s print rights may be transferred or pledged only with the authorization of the owner of reproduction rights or public transmission rights.

(Registration of Print Rights)

Article 88 (1) The following particulars may not be asserted against a third party unless they are registered:

(i) the establishment of a print right, its transfer (except a transfer by inheritance or other general succession; the same applies in the following item), alteration, extinguishment (except when due to comingling, or because of the extinguishment of the right of reproduction or right to transmit to the public), or a restriction on its disposal;

(ii) the establishment, transfer, alteration, or termination of a right of pledge established on a print right (except when due to a merger of the right of pledge, or because of the termination of the print rights or the claim they secure), or a restriction on its disposal.

(2) The provisions of Article 78 (except paragraph (3)) apply *mutatis mutandis* to

the registration referred to in the preceding paragraph. In this case, the term “copy-right register” in Article 78, paragraphs (1), (2), (4), (8), and (9) is deemed to be replaced with “register of print rights”.

Chapter IV Neighboring Rights

Section 1 General Rules

(Neighboring Rights)

Article 89 (1) Performers enjoy the rights provided for in Article 90-2, paragraph (1) and Article 90-3, paragraph (1) (hereinafter referred to as “moral rights of performers”) and the rights provided for in Article 91, paragraph (1); Article 92, paragraph (1); Article 92-2, paragraph (1); Article 95-2, paragraph (1); and Article 95-3, paragraph (1), as well as the right to remuneration provided for in Article 94-2 and Article 95-3, paragraph (3) and the right to secondary use fees provided for in Article 95, paragraph (1).

(2) Producers of phonograms enjoy the rights provided for in Articles 96 and 96-2; Article 97-2, paragraph (1); and Article 97-3, paragraph (1), as well as the right to secondary use fees provided for in Article 97, paragraph (1) and the right to remuneration provided for in Article 97-3, paragraph (3).

(3) Broadcasters enjoy the rights provided for in Articles 98 through 100.

(4) Cablecasters enjoy the rights provided for in Articles 100-2 to 100-5.

(5) Enjoyment of the rights referred to in the preceding paragraphs requires no formalities.

(6) The rights referred to in paragraphs (1) to (4) (except the moral rights of performers as well as the right to remuneration and the right to secondary use fees referred to in paragraphs (1) and (2)) are called neighboring rights.

(Connection between the Rights of Authors and Neighboring Rights)

Article 90 The provisions of this Chapter must not be interpreted as affecting the protection of the rights of authors.

Section 2 Rights of Performers

(Right of Attribution)

Article 90-2 (1) A performer has the right to decide whether to use the performer's name, stage name, or any other name to indicate the name of the performer in connection with the performance at the time it is made available or presented to the public, or to decide that the performer's name will not be indicated in connection with that performance.

(2) Unless the performer has manifested a different intention, a person exploiting a performance may indicate the name of the performer in accordance with how the performer has already done so in connection with that performance.

(3) The name of the performer may be omitted if it is found that that doing so is unlikely to harm the interests of the performer in a claim to being the performer in that performance, in light of the purpose and circumstances of its exploitation, or if the omission is found to be compatible with fair practices.

(4) The provisions of paragraph (1) do not apply in any of the following cases:

(i) the performance is made available or presented to the public by the head of an administrative organ or by an incorporated administrative agency, etc., a local government agency, or a local incorporated administrative agency pursuant to the provisions of the Act on Access to Administrative Organs' Information, the Act on Access to Incorporated Administrative Agencies' Information, or information disclosure ordinance, and the name of the performer is indicated in accordance with how the performer has already done so for that performance;

(ii) the performance is made available or presented to the public by the head of an administrative organ, an incorporated administrative agency, etc., a local government agency, or a local incorporated administrative agency, pursuant to the provisions of Article 6, paragraph (2) of the Act on Access to Administrative Organs' Information, the provisions of Article 6, paragraph (2) of the Act on Access to Incorporated Administrative Agencies' Information, or the provisions of information disclosure ordinance that are equivalent to the provisions of Article 6, paragraph (2) of the Act on Access to Administrative Organs' Information, and it is a case in which the name of the performer is to be omitted.

(Right to Integrity)

Article 90-3 (1) A performer has the right to preserve the integrity of the performance, and is not to be made to suffer any alteration, cut, or other modification to it that would damage the performer's honor or reputation.

(2) The provisions of the preceding paragraph do not apply to modifications that are found to be unavoidable in light of the nature of the performance as well as the purpose and circumstances of its exploitation, nor to modifications that are found to be compatible with fair practices.

(Sound Recording Rights and Visual Recording Rights)

Article 91 (1) A performer has the exclusive right to record the sound and visuals of that performer's performance.

(2) Unless the sound of a performance is recorded as a sound recording (other than one that is intended to be played exclusively alongside images), the provisions of the preceding paragraph do not apply to the sound or visuals of a performance that are recorded as part of a cinematographic work with the authorization of the owner of the right referred to in that paragraph (meaning authorization to exploit the performance pursuant to the provisions of Article 63, paragraph (1) as applied *mutatis mutandis* pursuant to Article 103; hereinafter the same applies in this and the following Section).

(Broadcasting and Cablecasting Rights)

Article 92 (1) A performer has the exclusive right to broadcast and cablecast that performer's performance.

(2) The provisions of the preceding paragraph do not apply in the following cases:

- (i) the cablecast is of a broadcast performance;
- (ii) the broadcast or cablecast is of one of the following performances:
 - (a) a performance whose sound or visuals have been recorded with the authorization of the owner of the right provided for in paragraph (1) of the preceding Article;
 - (b) a performance referred to in paragraph (2) of the preceding Article whose sound or visuals have been recorded other than as a sound recording referred to in that paragraph.

(Right to Make Available for Transmission)

Article 92-2 (1) A performer has the exclusive right to make that performer's performance available for transmission.

(2) The provisions of the preceding paragraph do not apply to any of the following performances:

- (i) a performance whose visuals have been recorded with the authorization of the owner of the right provided for in Article 91, paragraph (1);
- (ii) a performance referred to in Article 91, paragraph (2) whose sound or visuals have been recorded other than as a sound recording referred to in that paragraph.

(Fixation for Broadcasting Purposes)

Article 93 (1) A broadcaster that obtains the authorization to broadcast a performance from the owner of the rights provided for in Article 92, paragraph (1), may record the sound or visuals of that performance for broadcasting purposes; provided, however, that this does not apply if otherwise stipulated in the contract or if the sound or visuals are recorded with the purpose of using them in a broadcast program of a different content than the broadcast program under authorization.

(2) The following persons are deemed to have recorded the sound or visuals as referred to in Article 91, paragraph (1):

- (i) a person that uses or makes available a sound or visual recording made pursuant to the provisions of the preceding paragraph, for a purpose other than broadcasting or for the purpose referred to in the proviso to that paragraph;
- (ii) a broadcaster that receives a sound or visual recording being made available that has been made pursuant to the provisions of the preceding paragraph, and that further makes it available for another broadcaster's broadcast.

(Broadcasting of Fixations Made for Broadcasting Purposes)

Article 94 (1) Unless otherwise stipulated in the contract, if the owner of the right provided for in Article 92, paragraph (1) authorizes the broadcast of a performance, in addition to it being permissible to make the broadcast under that authorization, it is also permissible to make the following broadcasts:

- (i) a broadcast using the sound and visual recordings that the authorized broadcaster makes pursuant to the provisions of paragraph (1) of the preceding Article;
- (ii) a broadcast made based on the reception of a sound or visual recording made available by the authorized broadcaster that has made that sound or visual recording pursuant to the provisions of paragraph (1) of the preceding Article;
- (iii) a broadcast made based on the reception of an authorized broadcast program supplied by the authorized broadcaster other than a broadcast under the

preceding item).

(2) If a performance is broadcast in a broadcast set forth in one of the items of the preceding paragraph, the broadcaster provided for in that item must pay a reasonable amount of remuneration to the owner of the right provided for in Article 92, paragraph (1).

(Cablecasts of Broadcast Performances)

Article 94-2 If a cablecaster cablecasts a broadcast performance (unless the cablecast is made for non-commercial purposes and without charging a fee (meaning anything of value received in exchange for presenting the performance, regardless of what it is called; the same applies in paragraph (1) of the following Article) to the listening or viewing audience), it must pay a reasonable amount of remuneration to the performer whose performance it is (but only during the lifetime of the neighboring rights, and not for a performance set forth in Article 92, paragraph (2), item (ii)).

(Secondary Use of Commercial Phonograms)

Article 95 (1) If a broadcaster or cablecaster (hereinafter in this Article and Article 97, paragraph (1) referred to as a “broadcaster or cablecaster”) makes a broadcast or cablecast using a commercial phonogram (including phonograms made available for transmissions; the same applies in Article 97, paragraphs (1) and (3)) onto which the sound of a performance has been recorded with the authorization of the owner of the right provided for in Article 91, paragraph (1) (unless it receives a broadcast transmission and makes a cablecast simultaneously, for non-commercial purposes and without charging a fee to the listening or viewing audience), it must pay a secondary use fee to the performer whose performance it is (but only a for a performance referred to in Article 7, items (i) to (vi) and during the lifetime of the neighboring rights; the same applies in the following paragraph to paragraph (4)).

(2) The provisions of the preceding paragraph apply to a performer whose performance has been fixed in phonogram whose producer is a national of a country other than a Contracting State of the Convention for the Protection of Performers, etc. which has chosen not to apply the provisions of Article 12 of that Convention, pursuant to the provisions of Article 16, paragraph 1, item (a), (i) of the Convention.

(3) If the term of the protection under the provisions of Article 12 of the Convention for the Protection of Performers, etc. which a Contracting State of the Convention grants for phonograms set forth in Article 8, item (i) is shorter than the term of protection that performers receive pursuant to the provisions of paragraph (1), the

term of protection granted pursuant to the provisions of that paragraph to a performer whose performance has been fixed in a phonogram whose producer is a national of that Contracting State is the term of protection that the Contracting State grants under Article 12 of the Convention for the Protection of Performers, etc. for the phonograms set forth in Article 8, item (i).

(4) The provisions of paragraph (1) apply to a performer whose performance has been fixed in a phonogram whose producer is the national of a Contracting State of the WPPT (but not a Contracting State of the Convention for the Protection of Performers, etc.) which has set a reservation pursuant to the provisions of Article 15, paragraph (3) of the WPPT, within the limits of that reservation.

(5) If an association is in existence (including a federation of associations) that has as its members a considerable number of persons who perform professionally in Japan, whose consent has been obtained and which has been designated by the Commissioner of the Agency for Cultural Affairs, it is permissible for the right to secondary use fees under paragraph (1) to be exercised exclusively through that association.

(6) The Commissioner of the Agency for Cultural Affairs may not make the designation referred to in the preceding paragraph unless the association satisfies the following conditions:

- (i) it is not-for-profit;
- (ii) its members are able to freely join and leave;
- (iii) its members have an equal right to vote on resolutions and in elections;
- (iv) it has sufficient capacity to personally and properly perform functions involved in exercising the right to receive the secondary use fees referred to in paragraph (1) on behalf of the persons that own those rights (hereinafter in this Article referred to as “right holders”).

(7) An association as referred to in paragraph (5) must not refuse to exercise a right on behalf of a right holder if the right holder has so requested.

(8) Once an association as referred to in paragraph (5) has had a request under the preceding paragraph, the association has the authority to act in and out of court on behalf of the right holder, in its own name, in connection with that right.

(9) The Commissioner of the Agency for Cultural Affairs, as provided by Cabinet Order, may ask an association as referred to in paragraph (5) to report on functions related to the secondary use fees referred to in paragraph (1) or to submit account books, documents, and other data, and may make the necessary recommendations for improving the way the association’s business is executed.

(10) The amount of secondary use fees that an association as referred to in para-

graph (5) may demand on behalf of a right holder pursuant to the provisions of paragraph (4) is to be fixed each year by mutual agreement between the association and the broadcaster or cablecaster or association of broadcasters, etc.

(11) If the agreement referred to in the preceding paragraph is not reached, the relevant parties, as provided by Cabinet Order, may request the Commissioner of the Agency for Cultural Affairs to issue a compulsory license fixing the amount of secondary use fees.

(12) The provisions of Article 70, paragraphs (3), (6), and (8) and Articles 71 through 74 apply mutatis mutandis to the compulsory license and secondary use fees referred to in the preceding paragraph. In this case, in Article 70, paragraph (3), the term “copyright owner” is deemed to be replaced with “relevant parties”; in Article 72, paragraph (2), the term “user of the work” is deemed to be replaced with “broadcaster or cablecaster referred to in Article 95, paragraph (1)” and the term “copyright owner” is deemed to be replaced with “association referred to in paragraph (5) of that Article”; and in Article 74, the term “copyright owner” is deemed to be replaced with “association referred to in Article 95, paragraph (5)”.

(13) The provisions of the Act on Prohibition of Private Monopolization and Maintenance of Fair Trade (Act No. 54 of 1947) do not apply to the mutual agreement referred to in paragraph (10) nor to actions taken under it; provided, however, that this does not apply if unfair trade practices are used or if it would unreasonably harm the interests of the enterprises concerned.

(14) Beyond what is provided for in paragraphs (5) to (13), necessary particulars involving the payment of the secondary use fees referred to in paragraph (1) and concerning the associations under paragraph (5) are provided for by Cabinet Order.

(Right of Transfer)

Article 95-2 (1) A performer has the exclusive right to make that performer’s performance available to the public through the transfer of a sound or visual recording of it.

(2) The provisions of the preceding paragraph do not apply to any of the following performances:

(i) a performance whose visuals have been recorded with the authorization of the owner of the right provided for in Article 91, paragraph (1);

(ii) a performance as referred to in Article 91, paragraph (2) whose sound or visuals have been recorded other than as a sound recording set forth in that paragraph.

(3) The provisions of paragraph (1) do not apply if a performance is made available to the public through the transfer of a sound or visual recording (except those referred to in items (i) and (ii) of the preceding paragraph; the same applies hereinafter in this Article) that falls under a category provided for in one of the following items:

(i) a sound or visual recording of a performance that is transferred to the public by the owner of the right set forth in paragraph (1) or a person authorized thereby;

(ii) a sound or visual recording of a performance that is transferred to the public based on the compulsory license referred to in Article 67, paragraph (1), as applied *mutatis mutandis* pursuant to Article 103;

(iii) a sound or visual recording of a performance that is transferred to the public based on the application of the provisions of Article 67-2, paragraph (1), as applied *mutatis mutandis* pursuant to Article 103;

(iv) a sound or visual recording of a performance that is transferred to exclusive groups made up of a few persons by the owner of the right set forth in paragraph (1) or a person authorized thereby;

(v) a sound or visual recording of a performance that is transferred abroad without prejudice to any right equivalent to the right set forth in paragraph (1), or by the owner of any right equivalent to the right set forth in that paragraph or a person authorized thereby.

(Right to Rent Out)

Article 95-3 (1) A performer has the exclusive right to make that performer's performance available to the public by renting out commercial phonograms onto which the sound of the performance has been recorded.

(2) The provisions of the preceding paragraph do not apply if the performance is made available to the public by the renting out of commercial phonograms that have passed beyond the Cabinet-Order-specified period of at least one month and no more than 12 months counting from the date of their first sale (including the renting out of any phonogram of which reproductions that are entirely the same as such commercial phonograms are being made; hereinafter referred to as "post-term commercial phonograms").

(3) If a person engaged in the business of renting out commercial phonograms to the public (hereinafter referred to as a "rental phonogram dealer") makes a performance available to the public by renting out a post-term commercial phonogram, it must pay a reasonable amount of remuneration to the performer whose performance

it is (but only during the lifetime of the neighboring rights).

(4) The provisions of Article 95, paragraphs (5) to (14) apply *mutatis mutandis* to the right to receive the remuneration referred to in the preceding paragraph. In this case, the term “broadcaster or cablecaster” in paragraph (10) of that Article and the term “broadcaster or cablecaster referred to in Article 95, paragraph (1)” in paragraph (12) of that Article are deemed to be replaced with “rental phonogram dealer referred to in Article 95-3, paragraph (3)”.

(5) The right to receive royalties in connection with the authorization of the owner of the right provided for in paragraph (1) may be exercised through an association referred to in Article 95, paragraph (5), as applied *mutatis mutandis* pursuant to the preceding paragraph.

(6) The provisions of Article 95, paragraphs (7) to (14) apply *mutatis mutandis* to the preceding paragraph. In this case, the provisions of the second sentence of paragraph (4) of this Article apply *mutatis mutandis*.

Section 3 Rights of Producers of Phonograms

(Right of Reproduction)

Article 96 The producer of a phonogram has the exclusive right to reproduce its phonograms.

(Right to Make Available for Transmission)

Article 96-2 The producer of a phonogram has the exclusive right to make its phonograms available for transmission.

(Secondary Use of Commercial Phonograms)

Article 97 (1) If a broadcaster or cablecaster broadcasts or cablecasts a commercial phonogram (unless it receives a broadcast transmission and makes a cablecast simultaneously, for non-commercial purposes and without charging a fee (meaning anything of value received in exchange for presenting the sound from the commercial phonogram, regardless of what it is called) to the listening or viewing audience), it must pay secondary use fees to the producer whose phonogram it is (but only for a phonogram provided for in Article 8, items (i) to (iv) and only during the lifetime of the neighboring rights).

(2) The provisions of paragraphs (2) and (4) of Article 95 apply *mutatis mutandis*

to the producer of a phonogram under the preceding paragraph, and the provisions of paragraph (3) of that Article apply *mutatis mutandis* to the term of protection provided for in the preceding paragraph. In this case, in paragraphs (2) to (4) of that Article, the phrase “performer whose performance has been fixed in a phonogram whose producer is the national” is deemed to be replaced with “producer of a phonogram that is the national”; and in paragraph (3) of that Article, the phrase “term of protection that performers are granted” is deemed to be replaced with “term of protection that producers of phonograms are granted”.

(3) If an association is in existence (including a federation of associations) that has as its members a considerable number of persons that produce phonograms professionally in Japan, whose consent has been obtained and which has been designated by the Commissioner of the Agency for Cultural Affairs, it is permissible for the right to secondary use fees under paragraph (1) to be exercised exclusively through such association.

(4) The provisions of Article 95, paragraphs (6) to (14) apply *mutatis mutandis* to the secondary use fees referred to in paragraph (1) and to an association as referred to in the preceding paragraph.

(Right of Transfer)

Article 97-2 (1) The producer of a phonogram has the exclusive right to make that phonogram available to the public through the transfer of copies thereof.

(2) The provisions of the preceding paragraph do not apply if a phonogram is made available to the public through the transfer of copies that fall under a category provided for in one of the following items:

(i) copies of a phonogram that are transferred to the public by the owner of the right provided for in the preceding paragraph or a person authorized thereby;

(ii) copies of a phonogram that are transferred to the public based on a compulsory license referred to in Article 67, paragraph (1), as applied *mutatis mutandis* pursuant to Article 103;

(iii) copies of a phonogram that are transferred to the public based on the application of the provisions of Article 67-2, paragraph (1), as applied *mutatis mutandis* pursuant to Article 103;

(iv) copies of a phonogram that are transferred to exclusive groups made up of a few persons by the owner of the right provided for in the preceding paragraph or a person authorized thereby;

(v) copies of a phonogram that are transferred abroad, without prejudice to any

right equivalent to the right provided for in the preceding paragraph, or by the owner of any right equivalent to the right provided for in that paragraph or a person authorized thereby.

(Right to Rent Out)

Article 97-3 (1) The producer of a phonogram has the exclusive right to make the phonogram available to the public by renting out commercial phonograms in which the phonogram has been reproduced.

(2) The provisions of the preceding paragraph do not apply if the phonogram is made available to the public through the rental of post-term commercial phonograms.

(3) When a rental phonogram dealer makes a phonogram available to the public by renting out post-term commercial phonograms, it must pay a reasonable amount of remuneration to the producer whose phonogram it is (but only during the lifetime of the neighboring rights).

(4) The provisions of Article 97, paragraph (3) apply *mutatis mutandis* to the exercise of the right to receive the remuneration referred to in the preceding paragraph.

(5) The provisions of Article 95, paragraphs (6) to (14) apply *mutatis mutandis* to the remuneration referred to in paragraph (3) of this Article and to associations referred to in Article 97, paragraph (3) as applied *mutatis mutandis* pursuant to the preceding paragraph. In this case, the provisions of the first sentence of Article 95-3, paragraph (4) apply *mutatis mutandis*.

(6) The right to receive royalties in connection with the authorization of the owner of the right provided for in paragraph (1) of this Article may be exercised through an association referred to in Article 97, paragraph (3) as applied *mutatis mutandis* pursuant to paragraph (4) of this Article.

(7) The provisions of paragraph (5) of this Article apply *mutatis mutandis* to the preceding paragraph. In this case, in paragraph (5), the phrase “Article 95, paragraph (6)” is deemed to be replaced with “Article 95, paragraph (7)”.

Section 4 Rights of Broadcasters

(Right of Reproduction)

Article 98 A broadcaster has the exclusive right to record sound and visuals from, and to reproduce through photography or by any other similar means, the sounds or images in its broadcast, based on the receipt of its broadcast transmission

or based on the receipt of a cablecast transmission that has been made based on the receipt of its broadcast transmission.

(Rebroadcasting Rights and Cablecasting Rights)

Article 99 (1) A broadcaster has the exclusive right to rebroadcast or cablecast its broadcast based on the receipt of its broadcast transmission.

(2) The provisions of the preceding paragraph do not apply to a cablecast that a person that cablecasts based on the receipt of broadcast transmissions is required to make pursuant to the provisions of laws and regulations.

(Right to Make Available for Transmission)

Article 99-2 (1) A broadcaster has the exclusive right to make its broadcast available for transmission based on the receipt of its broadcast transmission or based on the receipt of a cablecast transmission that has been made based on the receipt of its broadcast transmission.

(2) The provisions of the preceding paragraph do not apply to a work's being made transmissible in connection with an automatic public transmission that a person making automatic public transmissions based on the receipt of broadcast transmissions is required to make pursuant to the provisions of laws and regulations.

(Right to Communicate Television Broadcasts)

Article 100 A broadcaster has the exclusive right to use a special instrument that enlarges images to communicate its television broadcast to the public based on the receipt of its broadcast transmission or based on the receipt of a cablecast transmission that has been made based on the receipt of its broadcast transmission.

Section 5 Rights of Cablecasters

(Right of Reproduction)

Article 100-2 A cablecaster has the exclusive right to record sound and visuals from, and to reproduce through photography or by any other similar means, the sounds or images in its cablecast, based on the receipt of its cablecast transmission.

(Broadcasting Rights and Re-Cablecasting Rights)

Article 100-3 A cablecaster has the exclusive right to broadcast and to re-cablecast its cablecast based on the receipt of its cablecast transmission.

(Right to Make Available for Transmission)

Article 100-4 A cablecaster has the exclusive right to make its cablecast available for transmission based on the receipt of its cablecast transmission.

(Right to Communicate Cable Television Broadcasts)

Article 100-5 A cablecaster has the exclusive right to use a special instrument that enlarges images to communicate its cable television broadcast to the public based on the receipt of its cable television broadcast transmission.

Section 6 Term of Protection

(The Term of Protection for Performances, Phonograms, Broadcasts, and Cablecasts)

Article 101 (1) The duration of neighboring rights begins at the following times:

- (i) for a performance, the time that the performance takes place;
- (ii) for a phonogram, the time that the first fixation of sounds is made;
- (iii) for a broadcast, the time that the broadcast takes place;
- (iv) for a cablecast, the time that the cablecast takes place.

(2) The duration of neighboring rights expires at the following times:

- (i) for a performance, once 70 years have passed, counting from the year after that in which the performance takes place;
- (ii) for a phonogram, once 70 years have passed, counting from the year after that in which the phonogram is published (or once 70 years have passed counting from the year after that in which the sounds are first fixed in a phonogram, if the work is not published within 70 years counting from the year after that in which the sounds are first fixed in a phonogram);
- (iii) for a broadcast, once 50 years have passed, counting from the year after that in which the broadcast takes place;
- (iv) for a cablecast, once 50 years have passed, counting from the year after that in which the cablecast takes place.

Section 7 The Exclusive Nature of a Performer's Moral Rights; Related Matters

(The Exclusive Nature of a Performer's Moral Rights)

Article 101-2 A performer's moral rights are exclusive to that performer, and are inalienable.

(Protection of Moral Interests after the Performer's Death)

Article 101-3 Even after the death of the performer, it is prohibited for person that makes available or presents that performer's performance to the public to engage in conduct that would be prejudicial to the moral rights of the performer if the performer were alive; provided, however, that this does not apply if that conduct is found not to contravene the will of the performer in light of the nature and extent of the conduct as well as changes in social circumstances and other conditions.

Section 8 Limitations, Transfer, Exercise, and Registration of Rights

(Limitations on Neighboring Rights)

Article 102 (1) The provisions of Article 30, paragraph (1); Articles 30-2 through 32, Articles 35, and 36; Article 37, paragraph (3); Article 37-2 (except item (i); the same applies in the following paragraph); Article 38, paragraphs (2) and (4); Articles 41 through 43; Article 44 (except paragraph (2)); Articles 46 through 47-2; and Articles 47-4 to 47-5 apply *mutatis mutandis* to the exploitation of a performance, phonogram, broadcast, or cablecast that is the subject of neighboring rights; the provisions of Article 30, paragraph (2) and Article 47-7 apply *mutatis mutandis* to the exploitation of a performance or phonogram that is the subject of neighboring rights; and the provisions of Article 44, paragraph (2) apply *mutatis mutandis* to the exploitation of a performance, phonogram, or cablecast that is the subject of neighboring rights. In this case, in Article 44, paragraph (1), the phrase "Article 23, paragraph (1)" is deemed to be replaced with "Article 92, paragraph (1); Article 99, paragraph (1); or Article 100-3", and in Article 44, paragraph (2), the phrase "Article 23, paragraph (1)" is deemed to be replaced with "Article 92, paragraph (1) or Article 100-3".

(2) If a performance or phonogram or sounds or images from a broadcast or cablecast (hereinafter referred to as a "performance, etc.") are reproduced pursuant to

the provisions of Article 32, Article 37, paragraph (3), Article 37-2; Article 42; or Article 47, as applied *mutatis mutandis* pursuant to the preceding paragraph, or are reproduced pursuant to the provisions of the following paragraph or paragraph (4), and it is common practice to indicate the source, the source must be clearly indicated in the manner and to the extent considered reasonable for the circumstances of the reproduction.

(3) If it is permissible to reproduce a work printed in a school textbook pursuant to the provisions of Article 33-2, paragraph (1), it is also permissible to reproduce any performance whose sound has been recorded in a sound recording made based on the application of the provisions of that paragraph, to reproduce any phonogram associated with such sound recording, and to present the performance or phonogram to the public through the transfer of copies thereof, for the purpose referred to in that paragraph.

(4) If a person set forth by Cabinet Order that is as referred to in Article 37, paragraph (3) and that engages in an undertaking related to the welfare of persons with visual and other such impairments is permitted to reproduce a visual work pursuant to the provisions of that paragraph, that person may also reproduce any performance whose sound has been recorded in a sound recording made based on the application of the provisions of that paragraph, may reproduce any phonogram associated with such sound recording, may make the performance or phonogram available for transmission, and may present the performance or phonogram to the public through the transfer of copies thereof, for the purpose referred to in that paragraph.

(5) A broadcast performance that is the subject of neighboring rights may be made available for transmission (but only by the relevant data being input into an automatic public transmission server that is connected with a public telecommunications network), with the objective of allowing an exclusive audience within the service area that the broadcast is intended for to receive that broadcast; provided, however, that this does not apply if doing so would prejudice the rights of the person that owns the rights provided for in Article 99-2, paragraph (1) with respect to that broadcast.

(6) Unless the provisions of Article 38, paragraph (2) as applied *mutatis mutandis* pursuant to paragraph (1) of this Article are applicable, a person that makes a performance available for transmission pursuant to the provisions of the preceding paragraph must pay a reasonable amount of remuneration to the owner of the right set forth in Article 92-2, paragraph (1) with respect to that performance.

(7) The provisions of the preceding two paragraphs apply *mutatis mutandis* to the

exploitation of a phonogram that is the subject of neighboring rights. In this case, in the preceding paragraph, the phrase “Article 92-2, paragraph (1)” is deemed to be replaced with “Article 96-2”.

(8) If it is permissible for a person to broadcast or cablecast a work pursuant to the provisions of Article 39, paragraph (1) or Article 40, paragraph (1) or (2), it is also permissible for the person to cablecast the work or use a special instrument that enlarges images to communicate the work to the public based on the receipt of that broadcast or cablecast transmission, and to receive such a broadcast transmission and simultaneously make the work available for transmission (but only by inputting the data into an automatic public transmission server that is connected with a public telecommunications network) with the objective of allowing an exclusive audience within the service area that the broadcast is intended for to receive it.

(9) The persons set forth in the following are deemed to have recorded the sound or visuals of a performance, etc. or to have reproduced a performance, etc. pursuant to Article 91, paragraph (1), Article 96, Article 98 or Article 100-2:

(i) a person that distributes a copy of a performance, etc. which has been made based on the application of the provisions of Article 30, paragraph (1); Article 30-3; Article 31, paragraph (1), item (i) or the second sentence of paragraph (3); Article 35, paragraph (1); Article 37, paragraph (3); Article 37-2, item (ii); Article 41 through 42-3; Article 43, paragraph (2); Article 44, paragraph (1) or (2); Article 47, paragraph (1) or (3); Article 47-2; or Article 47-5, paragraph (1) as applied *mutatis mutandis* pursuant to paragraph (1) of this Article, or that presents a performance, sounds from a phonogram, or sounds or images from a broadcast or cablecast to the public by means of such a copy, for a purpose other than what is provided for in those provisions;

(ii) a person that uses a copy of a performance, etc. that has been created based on the application of the provisions of Article 30-4 as applied *mutatis mutandis* pursuant to paragraph (1) of this Article to exploit that performance, etc. with the purpose of personally enjoying or causing another person to enjoy it, irrespective of the manner in which the person exploits it;

(iii) a broadcaster or cablecaster that preserves a sound or visual recording provided for in Article 44, paragraph (3) as applied *mutatis mutandis* pursuant to paragraph (1) of this Article, in violation of the provisions of that paragraph;

(iv) a person that uses a copy of a performance, etc. that has been created based on the application of the provisions of Article 47-4; or Article 47-5, paragraph (2) as applied *mutatis mutandis* pursuant to paragraph (1), to exploit that perfor-

mance, etc. for a purpose other than what is provided for in those provisions, irrespective of the manner in which the person exploits it;

(v) a person that distributes a copy of a performance or phonogram that has been created based on the application of the provisions of paragraph (3) or (4), or that uses such a copy to present sounds from the performance or phonogram to the public, for a purpose other than what is provided for in Article 33-2, paragraph (1) or Article 37, paragraph (3).

(Relationship with the Moral Rights of Performers)

Article 102-2 The provisions of the preceding Article that concern limitations on neighboring rights (other than the provisions of paragraphs (7) and (8) of that Article) must not be interpreted as affecting the protection of the moral rights of performers.

(Transfer and Exercise of Neighboring Rights)

Article 103 The provisions of Article 61, paragraph (1) apply mutatis mutandis to the transfer of neighboring rights, the provisions of Article 62, paragraph (1) to the expiry of those rights, the provisions of Article 63 to the authorization to exploit a performance, phonogram, broadcast, or cablecast, the provisions of Article 65 to the joint authorship of those rights, the provisions of Article 66 to the establishment of a pledge on those rights, and the provisions of Article 67; Article 67-2 (except the proviso to paragraph (1)); Article 70 (except paragraphs (3) and (4)); Articles 71 through 73; and Article 74, paragraphs (3) and (4) to the exploitation of a performance, phonogram, broadcast, or cablecast if the owners of neighboring rights cannot be found. In this case, in Article 63, paragraph (5), the phrase “Article 23, paragraph (1)” is deemed to be replaced with “Article 92-2, paragraph (1), Article 96-2; Article 99-2, paragraph (1); or Article 100-4”, and in Article 70, paragraph (5), the phrase “the preceding paragraph” is deemed to be replaced with “Article 67, paragraph (1), as applied mutatis mutandis pursuant to Article 103”.

(Registration of Neighboring Rights)

Article 104 The provisions of Article 77 and Article 78 (except paragraph (3)) apply mutatis mutandis to the registration of neighboring rights. In this case, in paragraphs (1), (2), (4), (8), and (9) of the latter Article, the phrase “the copyright register” is deemed to be replaced with “the register of neighboring rights”.

Chapter V Compensation for Private Sound and Visual Recording

(Exercise of the Right to Receive Compensation for Private Sound and Visual Recording)

Article 104-2 (1) If an association is in existence that has as its purpose the exercise of rights on behalf of persons that own the right to receive the compensation referred to in Article 30, paragraph (2) (including as applied mutatis mutandis pursuant to the provisions of Article 102, paragraph (1); the same applies hereinafter in this Chapter) (hereinafter in this Chapter referred to as “compensation for private sound and visual recording”) (hereinafter in this Chapter such persons are referred to as “right holders”), whose consent has been obtained and which the Commissioner of the Agency for Cultural Affairs has designated as the only association in the country for the relevant category of compensation for private sound and visual recording among those set forth in the following (hereinafter in this Chapter referred to as a “designated association”), the right to receive compensation for private sound and visual recording may be exercised exclusively through the relevant designated association:

(i) compensation for private sound and visual recording in connection with sound recorded for the purpose of private use (unless the recorded sound is exclusively for use with recorded visuals; hereinafter in this Chapter referred to as “private sound recording”);

(ii) compensation for private sound and visual recording in connection with visuals recorded for the purpose of private use (including visuals recorded along with recorded sounds used exclusively therewith; hereinafter in this Chapter referred to as “private visual recording”).

(2) A designated association has the authority to act in and out of court on behalf of a right holder, in its own name, in connection with the right to receive compensation for private sound and visual recording.

(Designation Criteria)

Article 104-3 The Commissioner of the Agency for Cultural Affairs may not make a designation under the provisions of paragraph (1) of the preceding Article unless the association satisfies the following criteria:

(i) it is a general incorporated association;

(ii) in a case involving the compensation for private sound and visual recording

set forth in paragraph (1), item (i) of the preceding Article, it has as its members the associations set forth in (a), (c), and (d), or, in a case involving the compensation for private sound and visual recording set forth in item (ii) of that paragraph, it has as its members the associations set forth in (b), (c), and (d):

(a) an association (including a federation of associations) that has as its members persons that own the rights provided for in Article 21 in connection with works associated with private sound recording, and which is recognized as representing, in Japan, the interests of persons that own the right provided for in that Article in connection with works associated with private sound recording;

(b) an association (including a federation of associations) that has as its members persons that own the right provided for in Article 21 in connection with works associated with private visual recording, and which is recognized as representing, in Japan, the interests of persons that own the right provided for in that Article in connection with works associated with private visual recording;

(c) an association (including a federation of associations) that has as its members a considerable number of persons that perform professionally in Japan;

(d) an association (including a federation of associations) that has as its members a considerable number of persons that produce phonograms professionally in Japan;

(iii) the associations set forth in (a) to (d) of the preceding item satisfy the following conditions:

(a) they are not-for-profit;

(b) their members may freely join and leave;

(c) their members have an equal right to vote on resolutions and in elections;

(iv) they have sufficient capacity to personally and properly perform functions involved in exercising the right to receive compensation for private sound and visual recording (including functions involved in the undertaking referred to in Article 104-8, paragraph (1); hereinafter in this Chapter referred to as “functions connected with compensation”) on behalf of the right holders.

(Special Provisions on the Payment of Compensation for Private Sound and Visual Recording)

Article 104-4 (1) A person that purchases a machine or recording medium specified by Cabinet Order which is as referred to in Article 30, paragraph (2) (hereinafter in this Chapter referred to as a “specified machine” and a “specified recording medium”, respectively) (limited to persons that make the initial purchase of a speci-

fied machine or specified recording medium after it is retailed), if so requested by the designated association, must pay compensation for private sound and visual recording at the time of the purchase, in an amount established for the relevant specified machine or specified recording medium pursuant to the provisions of Article 104-6, paragraph (1), as a lump-sum payment representing compensation for private sound and visual recording, for the private sound recording or private visual recording that will be done using that specified machine or specified recording medium.

(2) A person that pays compensation for private sound and visual recording pursuant to the preceding paragraph may claim a refund of that compensation for private sound and visual recording from the designated association, by proving that the person uses the specified machine or specified recording medium for which the person has paid that compensation exclusively for purposes other than private sound recording and private visual recording.

(3) Notwithstanding the provisions of Article 30, paragraph (2), a person that uses a specified machine for which compensation for private sound and visual recording has been paid as per a request for payment under the provisions of paragraph (1) of this Article to do private sound recording or private visual recording on a specified recording medium for which compensation for private sound and visual recording has been paid as per a request for payment under that paragraph is not required to pay compensation for private sound and visual recording at the time of doing such private sound recording or private video recording; provided, however, that this does not apply if compensation for private sound and visual recording has been refunded for the relevant specified machine or specified recording medium pursuant to the provisions of the preceding paragraph.

(Cooperation by Manufacturers)

Article 104-5 If a designated association requests the payment of compensation for private sound and visual recording pursuant to the provisions of paragraph (1) of the preceding Article, a person that manufactures or imports specified machines or specified recording media in the course of trade (referred to as a “manufacturer, etc.” in paragraph (3) of the following Article) must cooperate with the designated association in connection with the request for the payment of compensation for private sound and visual recording and in connection with its receipt.

(Amount of Compensation for Private Sound and Visual Recording)

Article 104-6 (1) Before exercising the right to receive compensation for pri-

vate sound and visual recording pursuant to the provisions of Article 104-2, paragraph (1), a designated association must fix the amount of such compensation and obtain the approval of the Commissioner of the Agency for Cultural Affairs. The same applies if the designated association seeks to change such amount.

(2) Notwithstanding the provisions of Article 30, paragraph (2), if the approval referred to in the preceding paragraph has been given, the amount of compensation for private sound and visual recording is the amount for which such approval has been received.

(3) Before applying for the approval referred to in paragraph (1) in connection with compensation for private sound and visual recording the payment of which is requested pursuant to the provisions of Article 104-4, paragraph (1), a designated association must hear the opinions of associations of manufacturers, etc. that are recognized as representing the opinions of manufacturers, etc.

(4) The Commissioner of the Agency for Cultural Affairs must not approve the amount of compensation for private sound and visual recording to which an application for permission under paragraph (1) pertains, unless it is found to be an appropriate amount in consideration of the purport of the provisions of Article 30, paragraph (1) (including as applied *mutatis mutandis* pursuant to the provisions of Article 102, paragraph (1)) and Article 104-4, paragraph (1), the ordinary rate of royalties for sound or visual recording, and any other circumstances.

(5) Before granting the approval referred to in paragraph (1), the Commissioner of the Agency for Cultural Affairs must consult the Culture Council.

(Rules on the Execution of Functions Connected with Compensation)

Article 104-7 (1) Before initiating the functions connected with compensation, a designated association must establish rules on the execution of functions connected with compensation and notify the Commissioner of the Agency for Cultural Affairs thereof. The same applies if the designated association seeks to amend such rules.

(2) The rules referred to in the preceding paragraph must include the particulars of the distribution of compensation for private sound and visual recording (limited to such compensation as paid pursuant to the provisions of Article 104-4, paragraph (1)), and the designated association must establish the particulars of the distribution in consideration of the purport of the provisions of Article 30, paragraph (2).

(Expenditures for Undertakings Related to the Protection of Copyright)

Article 104-8 (1) A designated association must expend an amount equivalent

to the Cabinet-Order-specified rate of within 20% of the amount of compensation for private sound and visual recording (limited to such compensation as paid pursuant to the provisions of Article 104-4, paragraph (1)), for undertakings related to the protection of copyright and neighboring rights, as well as undertakings that contribute to promoting the creation of works and to their dissemination.

(2) Before establishing the Cabinet Order referred to in the preceding paragraph or drafting an amendment to it, the Commissioner of the Agency for Cultural Affairs must consult the Culture Council.

(3) If the Commissioner of the Agency for Cultural Affairs finds it to be necessary in order to ensure the proper operation of functions related to an undertaking referred to in paragraph (1), the Commissioner may issue any order that is necessary for supervising the relevant functions.

(Collection of Reports)

Article 104-9 If the Commissioner of the Agency for Cultural Affairs finds it to be necessary in order to ensure a designated association's proper operation of functions connected with compensation, the commissioner may have the designated association report on its functions connected with compensation or request it to submit its books, documents, and other materials, or may issue any recommendations necessary for improvement in the way in which the designated association executes its functions connected with compensation.

(Delegation to Cabinet Order)

Article 104-10 Other than what is provided for in this Chapter, the necessary particulars of designated associations and of the functions connected with compensation are provided for by Cabinet Order.

Chapter VI Dispute Resolution

(Mediators in Copyright Dispute Resolution)

Article 105 (1) In order for disputes concerning the rights provided for in this Act to be resolved through mediation, mediators for copyright dispute resolution (hereinafter in this Chapter referred to as "mediators") are placed on staff at the Agency for Cultural Affairs.

(2) The Commissioner of the Agency for Cultural Affairs delegates up to three mediators for each case, from among persons of learning and experience in matters related to copyright or neighboring rights.

(Application for Mediation)

Article 106 If a dispute arises in connection with a right provided for in this Act, a party to the dispute may file an application for mediation with the Commissioner of the Agency for Cultural Affairs.

(Application Fee)

Article 107 (1) A person that applies for mediation must pay the application fee that has been fixed by Cabinet Order in consideration of actual costs.

(2) The provisions of the preceding paragraph do not apply if the person that would be required to pay an application fee pursuant to the provisions of that paragraph is the national or local government or an equivalent corporation

(Referral to Mediation)

Article 108 (1) If the Commissioner of the Agency for Cultural Affairs receives an application based on the provisions of Article 106 from both parties, or, if the Commissioner receives an application from one of the parties and the other party consents, the commissioner is to refer the matter to mediation by the mediators.

(2) The Commissioner of the Agency for Cultural Affairs may refrain from referring a matter to mediation if the commissioner finds that the nature of the case renders it inappropriate for mediation, or if the commissioner finds that a party has applied for mediation without due cause and in pursuit of an unjustifiable end.

(Mediation)

Article 109 (1) A mediator must endeavor to resolve a case by mediating between the parties and ascertaining the salient points of both parties' assertions in line with actual circumstances.

(2) A mediator may cut the mediation short if the mediator finds there to be no prospect of settling the case.

(Reports)

Article 110 (1) When a mediation ends, a mediator must report this to the Commissioner of the Agency for Cultural Affairs.

(2) If a mediator cuts a mediation short pursuant to the provisions of the preceding Article, the mediator must inform the parties of this and of the reason for doing so, as well as reporting this to the Commissioner of the Agency for Cultural Affairs.

(Delegation to Cabinet Order)

Article 111 Beyond what is provided for in this Chapter, the necessary particulars of the procedures for mediation and mediators are provided for by Cabinet Order.

Chapter VII Infringement of Rights

(Right to Demand an Injunction)

Article 112 (1) The author, copyright owner, owner of print rights, performer, or owner of neighboring rights, may file a claim against a person who is infringing or who is likely to infringe the moral rights of the author, the copyright, the print rights, the moral rights of the performer, or the neighboring rights, for the cessation or prevention of such infringement.

(2) When filing the demand under the preceding paragraph, the author, copyright owner, owner of print rights, performer, or owner of neighboring rights may demand the destruction of objects that give rise to an act of infringement, objects made through an act of infringement, or machines or tools used solely for an act of infringement, or demand that any other measures necessary to effect the cessation or prevention of infringement be taken.

(Acts Deemed to Constitute Infringement)

Article 113 (1) The following acts are deemed to constitute infringement of the moral rights of the author, the copyright, the print rights, the moral rights of the performer, or the neighboring rights:

(i) the importation, for the purpose of distribution in Japan, of an object that is made through an act that, were the object to be made in Japan at the time of its import, would constitute infringement of the moral rights of the author, the copyright, the print rights, the moral rights of the performer, or the neighboring rights;

(ii) the distribution, possession for the purpose of distribution, offering for distribution, exportation in the course of trade, or possession for the purpose of exportation in the course of trade, of an object made through an act that infringes the

moral rights of the author, the copyright, the print rights, or the neighboring rights (including an object imported as referred to in the preceding item), with knowledge of such infringement.

(2) The use of a copy made through an act that infringes the copyright to a work of computer programming (including copies made by the owner of such copies pursuant to the provisions of Article 47-3, paragraph (1) as well as copies of a work of computer programming imported as referred to in item (i) of the preceding paragraph and copies made by the owner of such imported copies pursuant to the provisions of Article 47-3, paragraph (1)) on a computer in the course of business is deemed to constitute an infringement of the copyright, but only if the person using such copy had knowledge of such infringement at the time that the person acquired the title to use the copy.

(3) The circumvention of technological exploitation restriction measures (meaning making it possible to view or listen to a work, etc. that technological exploitation restriction measures have been used to restrict from being view or listened to, by hindering the effect of those technological exploitation restriction measures (unless this is done based on the intent of the owner of the copyright, etc.); the same applies in Article 120-2, items (i) and (ii)) is deemed to constitute infringement of the copyright, print rights, or neighboring rights connected to those technological exploitation restriction measures unless this is done within a scope that is justified for the purpose of research or technological development in connection with technological exploitation restriction measures, or otherwise does not harm the interests of the owner of the copyright, etc.

(4) The following acts are deemed to constitute infringement of the moral rights of the author, the copyright, the moral rights of the performer, or the neighboring rights to which the relevant rights management information pertains:

(i) the intentional addition of false information as rights management information;

(ii) the intentional removal or alteration of rights management information (excluding when this is due to technological constraints involved in the conversion of recording or transmission methods and any other case in which this is found to be unavoidable in light of the purpose and circumstances of the exploitation of the work or performance, etc.);

(iii) the distribution, importation, or possession for the purpose of distribution, of copies of a work or performance, etc. with the knowledge that an act referred to in one of the preceding two items has been carried out on such work or perfor-

mance, etc., or the transmission to the public or making available for transmission of such work or performance, etc. with knowledge of such an act.

(5) With regard to the application of the provisions of the preceding paragraph, the right to receive the remuneration provided for in Article 94-2; Article 95-3, paragraph (3); and Article 97-3, paragraph (3) and the right to receive the secondary use fees provided for in Article 95, paragraph (1) and Article 97, paragraph (1) are deemed to be neighboring rights. In this case, in the preceding Article, the phrase “owner of neighboring rights” is deemed to be replaced with “owner of neighboring rights (including the owner of rights deemed to be neighboring rights pursuant to the provisions of paragraph (5) of the following Article)”, and in paragraph (1) of the preceding Article, the phrase “neighboring rights” is deemed to be replaced with “neighboring rights (including the rights deemed to be neighboring rights pursuant to the provisions of paragraph (5) of the following Article)”.

(6) If the owner of a copyright or neighboring rights that personally publishes or allows another person to publish a commercial phonogram intended for distribution in Japan (hereinafter in this paragraph referred to as a “commercial phonogram for domestic distribution”) personally publishes or allows another person to publish abroad a commercial phonogram that is the same as the commercial phonogram for domestic distribution but that is intended exclusively for distribution abroad (hereinafter in this paragraph referred to as a “commercial phonogram for foreign distribution”), the knowing importation of the commercial phonogram for foreign distribution for the purpose of distribution in Japan; the knowing distribution in Japan of the commercial phonogram for foreign distribution; or the knowing possession of the commercial phonogram for foreign distribution for the purpose of distribution in Japan, is only deemed to constitute an act that infringes the copyright or neighboring rights of the copyright owner or the owner of neighboring rights if the profits that these persons would foreseeably obtain through the publication of the commercial phonogram for domestic distribution are unreasonably adversely affected by the distribution in Japan of the commercial phonogram for foreign distribution; provided, however, that this does not apply with regard to the importation, distribution in Japan, or possession for the purpose of distribution in Japan, of a commercial phonogram for foreign distribution that is the same as a commercial phonogram for domestic distribution which has passed beyond the Cabinet-Order-specified period of not more than seven years counting from the day on which that phonogram is first published in Japan.

(7) The exploitation of a work in a way that is prejudicial to the honor or reputa-

tion of the author is deemed to constitute an infringement of the author's moral rights.

(Special Provisions on the Right of Transfer of a Bona Fide Third Party)

Article 113-2 If, at the time a person is transferred the original or a copy of a work (excluding a copy of a cinematographic work (if the work is one that has been reproduced in a cinematographic work, this includes copies of the cinematographic work); the same applies hereinafter in this Article), a sound or visual recording of a performance, or a copy of a phonogram, the person does not know that the original or copy of the work, sound or visual recording of the performance, or copy of the phonogram does not fall under any of the items of Article 26-2, paragraph (2); Article 95-2, paragraph (3); or Article 97-2, paragraph (2), respectively, and is not negligent in having failed to learn this, such person's transfer of the original or copy of the work, the sound or visual recording of the performance, or the copy of the phonogram to the public is deemed not to constitute an infringement of the rights set forth in Article 26-2, paragraph (1); Article 95-2, paragraph (1); or Article 97-2, paragraph (1).

(Presumption of the Amount of Damage)

Article 114 (1) If the owner of the copyright, etc. claims compensation for damage incurred due to infringement, against a person that, intentionally or due to negligence, infringes the owner's copyright, print rights, or neighboring rights, and the infringer has transferred an object that was made through the relevant act of infringement or has made a transmission to the public (or has made the relevant work or performance available for transmission, if the object has been transmitted to the public via automatic public transmission) that constitutes an act of infringement, the amount calculated by multiplying the number of objects so transferred or the number of copies of the work or performance, etc. that have been made as a result of the public's receipt of that transmission to the public (hereinafter in this paragraph, copies so received are referred to as "copies transmitted and received" and the number of objects so transferred or of copies transmitted and received is referred to as the "number transferred, etc."), by the amount of profit per unit from objects (including copies transmitted and received) that the owner of the copyright, etc. could have sold if there had been no act of infringement, may be fixed as the amount of damage that the owner of the copyright, etc. has incurred, within the limits of an amount proportionate to the ability of the owner of the copyright, etc. to sell those objects or engage in other related acts; provided, however, that if there are circumstances due to which the owner of the copyright, etc. would have been unable to sell a number of objects

equivalent to all or part of the number transferred, etc., an amount proportionate to the number of objects corresponding to such circumstances is deducted from the amount of damage thus calculated.

(2) If a copyright owner, the owner of print rights, or the owner of neighboring rights claims compensation for damage incurred due to infringement, against a person that, intentionally or due to negligence, infringes the owner's copyright, print rights, or neighboring rights, and the infringer has made a profit from the act of infringement, the amount of that profit is presumed to be the amount of damage that the copyright owner, the owner of print rights, or the owner of neighboring rights has incurred.

(3) The copyright owner, the owner of print rights, or owner of neighboring rights may fix the amount of damages incurred as being equivalent to the amount of money that the owner should have received in connection with the exercise of the copyright, print right or neighboring right, and may claim compensation therefor against a person that, intentionally or due to negligence, infringes the owner's copyright, print rights or neighboring right.

(4) If the copyright owner or owner of neighboring rights claims compensation for damage pursuant to the provisions of the preceding paragraph against a person that has infringed the owner's copyright or neighboring rights and the copyright or neighboring rights are managed by a copyright manager provided for in Article 2, paragraph (3) of the Copyright Management Business Act (Act No. 131 of 2000) under a management entrustment agreement provided for in Article 2, paragraph (1) of that Act, the copyright owner or owner of neighboring rights may fix the amount provided for in the preceding paragraph using the amount of royalties for the work, etc. associated with the copyright or neighboring rights, calculated based on those of the provisions of the royalty rules established by the copyright manager that are provided for in Article 13, paragraph (1) of the Copyright Management Business Act which are applicable to the circumstances of the exploitation of the work, etc. associated with the act of infringement (if there are several methods for calculating that amount, this means the largest of the amounts calculated based on those methods).

(5) The provisions of paragraph (3) do not preclude any claim to compensation for damage in excess of the amount referred to therein. In such a case, the court may consider the absence of intent or gross negligence by the person that infringed the copyright, print rights, or neighboring rights, in fixing the amount of compensation for the damage.

(Duty to Clarify Specific Circumstances)

Article 114-2 In litigation involving infringement of the moral rights of an author, a copyright, print rights, the moral rights of a performer, or neighboring rights, if the adverse party denies the specific circumstances of the thing that is being asserted, by the author, copyright owner, owner of print rights, performer, or owner of neighboring rights, to constitute an act of infringement or to have been made through an act of infringement, the adverse party must clarify the specific circumstances of the adverse party's own actions; provided, however, that this does not apply if there are reasonable grounds for the adverse party not being able to clarify these.

(Submission of Documents)

Article 114-3 (1) In litigation involving infringement of the moral rights of an author, a copyright, print rights, the moral rights of a performer, or neighboring rights, the court, at the petition of a party, may order a party to submit documents that are needed to prove the relevant act of infringement or to calculate the damage caused by the relevant act of infringement; provided, however, that this does not apply if the person in possession of such documents has just cause for refusing to submit them.

(2) If the court finds it to be necessary in order to judge whether the just cause set forth in the proviso to the preceding paragraph is present, the court may have the person in possession of documents present such documents. In such a case, no person may request the disclosure of any document so presented.

(3) In a case referred to in the preceding paragraph, if the court finds that it is necessary to disclose a document referred to in the second sentence of the preceding paragraph and hear opinions with regard to whether the just cause provided for in the proviso to paragraph (1) is present, the court may disclose that document to the parties, etc. (meaning the parties (or if a party is a corporation, its representative), or the parties' agents (other than litigation representatives and assistants in court), employees, or any other worker; the same applies in Article 114-6, paragraph (1)), their litigation representatives, or their assistants in court.

(4) The provisions of the preceding three paragraphs apply *mutatis mutandis* to the presentation of the object of any inspection that is necessary for proving the relevant act of infringement in litigation involving infringement of the moral rights of an author, a copyright, print rights, the moral rights of a performer, or neighboring rights.

(Duty of the Parties to Explain to an Appraiser)

Article 114-4 In litigation involving infringement of a copyright, print rights, or

neighboring rights, if, at the petition of a party, the court orders an appraisal of particulars that are necessary for calculating the damage caused by the relevant act of infringement, the parties must explain the particulars necessary for such appraisal to be made to the appraiser.

(Approval of a Reasonable Amount of Damage)

Article 114-5 When damage is found to have been incurred in litigation involving infringement of a copyright, print rights, or neighboring rights, if, due to the nature of the relevant facts, it is extremely difficult to prove the facts that are necessary for proving the amount of damage, the court may approve a reasonable amount of damage based on the overall gist of oral proceedings and the results of the examination of evidence.

(Confidentiality Protective Orders)

Article 114-6 (1) In litigation involving infringement of the moral rights of an author, a copyright, print rights, the moral rights of a performer, or neighboring rights, if a prima facie showing of circumstances that fall under both of following is made with regard to a trade secret kept by a party (meaning a trade secret as provided in Article 2, paragraph (6) of the Unfair Competition Prevention Act (Act No. 47 of 1993); the same applies hereinafter), the court, at the petition of the party, may issue a ruling ordering a party, etc., litigation representative, or assistant in court not to use the trade secret for purposes other than those of pursuing the relevant litigation, or not to disclose the trade secret to persons other than those that are subject to an order under the provisions of this paragraph that involves that trade secret; provided, however, that this does not apply if the party, etc., litigation representative, or assistant in court has acquired or gained possession of the relevant trade secret before the petition is filed, by means other than the perusal of the brief referred to in item (i) or the examination of evidence or disclosure referred to in that item:

(i) a trade secret kept by a party is detailed in a brief that has already been submitted or that must be submitted, or a trade secret is included in the content of evidence that has already been examined or that must be examined (including documents disclosed pursuant to the provisions of Article 114 -3, paragraph (3));

(ii) the use of the trade secret referred to in the preceding item for a purpose other than pursuing litigation or the disclosure of that trade secret would be likely to hinder the business activities of the party that are based on that trade secret, and it is necessary to restrict such use or disclosure in order to prevent such hindrance.

(2) A petition for an order under the provisions of the preceding paragraph (hereinafter referred to as a “confidentiality protective order”) must be filed in writing and detail the following particulars:

- (i) the person that would be subject to the confidentiality protective order;
- (ii) facts sufficient to identify the trade secret that would be made the subject of the confidentiality protective order;
- (iii) facts falling under the category of circumstances set forth in the items of the preceding paragraph.

(3) If a confidentiality protective order has been issued, the written ruling must be served on the person that the confidentiality protective order has been issued against.

(4) A confidentiality protective order comes into force as from the time at which a written ruling is served on the person that has become subject to the confidentiality protective order.

(5) An immediate appeal against a ruling may be filed against a judicial decision denying a petition for a confidentiality protective order.

(Cancellation of a Confidentiality Protective Order)

Article 114-7 (1) A person that petitions for a confidentiality protective order or a person that becomes subject to a confidentiality protective order may file a petition with the court that has the case record on file (if there is no such court, with the court that issued the order) to cancel the confidentiality protective order, on the grounds that any of the conditions referred to in paragraph (1) of the preceding Article are lacking or have come to be lacking.

(2) Once the judicial decision is reached on a petition to cancel a confidentiality protective order, the written ruling must be served on the person that has filed the petition and on the adverse party.

(3) An immediate appeal against a ruling may be filed against a judicial decision on a petition to cancel a confidentiality protective order.

(4) A judicial decision canceling a confidentiality protective order does not take effect until it becomes final and binding.

(5) If the court reaches a judicial decision to cancel a confidentiality protective order, and any person other than the person that has filed the petition to cancel the confidentiality protective order or the adverse party is subject to a confidentiality protective order involving the relevant trade secret in the litigation in which such confidentiality protective order was issued, the court must immediately notify such person that it has reached a judicial decision to cancel the confidentiality protective

order.

(Notice of a Request to Inspect Case Records; Related Matters)

Article 114-8 (1) In the event that the ruling provided for in Article 92, paragraph (1) of the Code of Civil Procedure (Act No. 109 of 1996) is reached with regard to the case record in connection with litigation in which a confidentiality protective order has been issued (excluding litigation with regard to which all confidentiality protective orders have been cancelled), if a party to the case requests to inspect, etc. a portion of the case record in which a secret provided for in that paragraph is entered, and the person filing such request is not subject to the confidentiality protective order in the relevant litigation, the court clerk, immediately after such request is filed, must notify the party that filed the petition referred to in that paragraph (unless the person filing that petition is the person filing the request; the same applies in paragraph (3)) that the request has been filed.

(2) In a case referred to in the preceding paragraph, the court clerk must not allow the person filing the request to inspect, etc. a portion of the case record in which a secret as referred to in that paragraph is entered, until two weeks have passed since the day the court clerk receives the request (or if, during those two weeks, a petition for a confidentiality protective order is filed against the person filing the request, the court clerk must not allow the person filing the request to inspect, etc. such a portion of the case record until the judicial decision on the petition becomes final and binding).

(3) The provisions of the preceding two paragraphs do not apply if all parties concerned that have filed a petition as referred to in Article 92, paragraph (1) of the Code of Civil Procedure agree to allow the person filing the request referred to in paragraph (1) to inspect, etc. the portions of the case record in which the secrets referred to in that paragraph are entered.

(Measures to Restore the Author's or Performer's Honor)

Article 115 An author or performer may file a claim against a person that, intentionally or due to negligence, has infringed that author's or performer's moral rights, demanding that that person take the appropriate measures to ensure that the author or performer is identified as the author or performer, to correct modifications to the work or performance, or to restore the author's or performer's honor or reputation, either in lieu of or in addition to claiming damages.

(Measures to Protect the Author's or Performer's Moral Interests Posthumously)

Article 116 (1) After the death of an author or performer, a surviving family member (meaning a surviving spouse, child, parent, grandchild, grandparent, or sibling of the deceased author or performer; the same applies hereinafter in this Article) may file the claim referred to in Article 112 against a person that violates or is likely to violate the provisions of Article 60 or Article 101-3 with respect to the relevant author or the performer, and may file the claim referred to in the preceding Article against a person that, intentionally or due to negligence, infringes the moral rights of the author or performer or violates the provisions of Article 60 or Article 101-3.

(2) The order in which surviving family members are permitted to file the claim referred to in the preceding paragraph is the order in which they are listed in that paragraph; provided, however, that if the author or performer leaves a will stipulating a different order, the order given in the will applies.

(3) An author or performer, in a will, may designate the person that is permitted to file the claim referred to in paragraph (1) on behalf of the surviving family members. In this case, the designated person may not file such a claim once 70 years have passed, counting from the year after that in which the author or performer dies (or, if surviving family members are still alive at such a time, the designated person may not file such a claim once there are no longer any surviving family members).

(Infringement with Respect to a Joint Work)

Article 117 (1) Any one co-author or copyright owner in a joint work may file the claim referred to in Article 112, claim that co-author's or co-owner's personal share of compensation for damage due to copyright infringement, or claim the return of the benefit of any unjust enrichment in accordance with that co-author's or co-owner's personal share, without the consent of the other co-authors or co-owners of the copyright.

(2) The provisions of the preceding paragraph apply *mutatis mutandis* in connection with infringement of a copyright or neighboring rights in co-ownership.

(Preservation of Rights to Anonymous and Pseudonymous Works)

Article 118 (1) The publisher of an anonymous or pseudonymous work may file the claim referred to in Article 112, Article 115, or Article 116, paragraph (1) or may claim damages or the return of the benefit of any unjust enrichment in that person's own name, on behalf of the author or the owner of the copyright to the work;

provided, however, that this does not apply if the pseudonym is the name by which the author is commonly known or if the true name of the author has been registered as referred to in Article 75, paragraph (1).

(2) A person whose true name or the pseudonym by which the person is commonly known is indicated in the customary manner on copies of an anonymous or pseudonymous work as the name of the publisher of the work is presumed to be the publisher of that work.

Chapter VIII Penal Provisions

Article 119 (1) A person that infringes a copyright, print rights, or neighboring rights (other than one that personally reproduces a work or performance, etc. for the purpose of private use as referred to in Article 30, paragraph (1) (including as applied *mutatis mutandis* pursuant to Article 102, paragraph (1); same applies in paragraph (3)); one whose action is deemed to constitute infringement of a copyright, print rights, or neighboring rights pursuant to the provisions of Article 113, paragraph (3); one whose action is deemed to constitute infringement of a copyright or neighboring rights (including rights deemed to be neighboring rights pursuant to the provisions of Article 113, paragraph (5); the same applies in Article 120-2, item (iii)) pursuant to the provisions of Article 113, paragraph (4); one whose action is deemed to constitute infringement of a copyright or neighboring rights pursuant to the provisions of Article 113, paragraph (6); or a person set forth in item (iii) or (iv) of the following paragraph) is subject to imprisonment for a term of up to ten years, a fine of up to ten million yen, or both.

(2) A person falling under any of the following items is subject to imprisonment for a term of up to five years, a fine of up to five million yen, or both:

(i) a person that infringes the moral rights of an author or the moral rights of a performer (other than one whose action is deemed to constitute infringement of an author's moral rights or a performer's moral rights pursuant to the provisions of Article 113, paragraph (4));

(ii) a person that, for commercial purposes, causes an automated duplicator referred to in Article 30, paragraph (1), item (i) to be used to reproduce a work or performance, etc. as constitutes an infringement of a copyright, print rights, or neighboring rights;

(iii) a person that engages in an action that is deemed to constitute infringement of a copyright, print rights, or neighboring rights pursuant to the provisions of Article 113, paragraph (1);

(iv) a person that engages in an action that is deemed to constitute infringement of a copyright pursuant to the provisions of Article 113, paragraph (2).

(3) A person that infringes a copyright or neighboring rights by digitally recording, for the purpose of private use as referred to in Article 30, paragraph (1), the sound or visuals of a fee-based recorded work, etc. (meaning a work or performance, etc. (limited to one that is the subject of a copyright or neighboring rights) that has undergone sound or visual recording and that is being made available or presented to the public for value (limited to those that are made available or presented to the public without infringing any copyrights or neighboring rights)) that has been transmitted to the public via an automatic public transmission that infringes a copyright or neighboring rights (including an automatic public transmission that is transmitted abroad and that would constitute a copyright or neighboring rights infringement if it were transmitted in Japan), knowing that the automatic public transmission constitutes an infringement, is subject to imprisonment for a term of up to two years, a fine of up to two million yen, or both.

Article 120 A person that violates the provisions of Article 60 or Article 101-3 is subject to a fine of up to five million yen.

Article 120-2 A person falling under one of the following items is subject to imprisonment for a term of up to three years, a fine of up to three million yen, or both:

(i) a person that transfers or rents to the public a device with a function that circumvents technological protection measures or technological exploitation restriction measures (including an easily assemblable set of parts for such a device) or copies of a computer program with a function that circumvents technological protection measures or technological exploitation restriction measures; manufactures, imports, or possesses such a device or copies of such a computer program for the purpose of transferring or renting them to the public; or offers such a device or copies of such a computer program for public use; or a person that transmits that computer program to the public or makes it available for transmission (if the device or program has functions other than such circumvention functions, this is limited to if the device or program is used to enable the infringement of a copyright, etc. through the circumvention of technological protection measures or to enable acts

deemed to constitute the infringements of a copyright, print rights, or the neighboring rights prescribed in the provisions of Article 113, paragraph (3) through the circumvention of technological exploitation restriction measures);

(ii) a person that, in the course of trade, circumvents technological protection measures or technological exploitation restriction measures at the request of the public;

(iii) a person that, for commercial purposes, engages in an action that is deemed to constitute infringement of an author's moral rights, a copyright, a performer's moral rights, or neighboring rights pursuant to the provisions of Article 113, paragraph (4);

(iv) a person that, for commercial purposes, engages in an action that is deemed to constitute an infringement of a copyright or neighboring rights pursuant to the provisions of Article 113, paragraph (6).

Article 121 A person that distributes copies of a work that use the true name of a person other than the author or the pseudonym by which a person other than the author is commonly known, to indicate the name of the author (including copies of derivative works that use the true name of a person other than the author of the original work or the pseudonym by which a person other than the author of the original work is commonly known, to indicate the name of the original author) is subject to imprisonment for a term of up to one year, a fine of up to one million yen, or both.

Article 121-2 A person that reproduces, as a commercial phonogram, a commercial phonogram as set forth in either of the following items (or a copy of such a commercial phonogram (this includes a copy that is two or more intervening reproductions removed from such a commercial phonogram)), distributes copies of a commercial phonogram so reproduced, possesses such copies for the purpose of distribution, or offers to distribute such copies (except for a person that engages in the relevant reproduction, distribution, possession, or offer after 70 years have passed, counting from the year after that in which the sound is first fixed into the master referred to in the relevant item) is subject to imprisonment for a term of up to one year, a fine of up to one million yen, or both:

(i) a commercial phonogram that a person in the business of producing commercial phonograms in Japan produces from the master of a phonogram (other than a phonogram falling under one of the items of Article 8) that is made available by the producer of that phonogram;

(ii) a commercial phonogram that a person in the business of producing commercial phonograms abroad produces from the master of a phonogram (other than a phonogram falling under one of the items of Article 8) that is made available by the producer of that phonogram that is the national of a Contracting State of the Convention for the Protection of Performers, etc., the national of a World Trade Organization Member State, or the national of a Contracting State of the Convention for the Protection of Phonograms (the nationals of a Contracting State include corporations established based on the laws and regulations of that State and corporations that have principal offices in that State).

Article 122 A person that violates the provisions of Article 48 or Article 102, paragraph (2) is subject to a fine of up to five hundred thousand yen.

Article 122-2 (1) A person that violates a confidentiality protective order is subject to imprisonment for a term of up to five years, a fine of up to five million yen, or both.

(2) The offence referred to in the preceding paragraph is also applicable if a person commits the offence referred to in that paragraph abroad.

Article 123 (1) Prosecution may not be instituted for the offence referred to in Article 119; Article 120-2, item (iii) or (iv); Article 121-2; and paragraph (1) of the preceding Article, unless an accusation is filed by the injured party.

(2) The provisions of the preceding paragraph do not apply to an offence as referred to in Article 119, paragraph (1) that a person commits by undertaking one of the acts set forth in the following items, either for the purpose of gaining a financial benefit in consideration of the act set forth therein or for the purpose of damaging the profit that the owner of the copyright, etc. is expected to gain by making available or presenting a fee-based work, etc.:

(i) transferring copies of an unaltered original fee-based work, etc. to the public or transmitting an unaltered original fee-based work, etc. to the public (including making that work available for transmission, if it is to be transmitted to the public via automatic public transmission; the same applies in the following item) (but only if the profit that the owner of the copyright, etc. is expected to gain by making available or presenting that fee-based work, etc. would be unreasonably damaged in light of the nature or purpose of the fee-based work, etc., the number of copies that would be transferred, the circumstances of the transfer or public transmission, or

any other conditions); or

(ii) reproducing a fee-based work, etc. for the purpose of transferring copies of the unaltered original fee-based work, etc. to the public or of transmitting the unaltered original fee-based work, etc. to the public (but only if the profit that the owner of the copyright, etc. is expected to gain by making available or presenting its fee-based work, etc. would be unreasonably damaged in light of the nature or purpose of the fee-based work, etc., the number of copies that would be reproduced, the circumstances of its reproduction, or any other conditions).

(3) The fee-based work, etc. provided for in the preceding paragraph means a work or performance, etc. (limited to one that is the subject of a copyright, print rights, or neighboring rights) made available or presented to the public for value (other than through an action that infringes copyrights, print rights or neighboring rights (for a work made available or presented abroad, this means an action would constitute copyright infringement if it took place in Japan)).

(4) The publisher of an anonymous or a pseudonymous work may file an accusation in connection with an offense referred to in paragraph (1) involving such a work; provided, however, that this does not apply in the case specified in the proviso to Article 118, paragraph (1), or if the accusation is contrary to the express will of the author.

Article 124 (1) If the representative of a corporation (including the administrator of an association or foundation without legal personality) or the agent, employee, or other worker of a corporation or person violates the provisions set forth in one of the following items in connection with the business of that corporation or person, in addition to the offender being subject to punishment, the corporation is subject to punishment by the fine prescribed in the relevant item and the person is subject to punishment by the fine prescribed in the provisions referred to in the relevant item:

(i) Article 119, paragraph (1); Article 119, paragraph (2), item (iii) or (iv); or Article 122-2, paragraph (1): a fine of up to three hundred million yen;

(ii) Article 119, paragraph (2), item (i) or (ii) or Article 120 through Article 122: the fine referred to in the relevant of these provisions.

(2) If the provisions of the preceding paragraph are applicable to an association or foundation without legal personality, its representative or administrator represents the association or foundation in any procedural acts and the provisions of the Code of Criminal Procedure that are applicable when a corporation is the accused or the suspect, apply *mutatis mutandis*.

(3) In the case referred to in paragraph (1), an accusation lodged against the offender or the withdrawal of such an accusation is also effective against the corporation or the person concerned, and an accusation lodged against a corporation or the person concerned or the withdrawal of such an accusation is also effective against the offender.

(4) The period of prescription if a corporation or person is subject to a fine, pursuant to the provisions of paragraph (1) of this Article, in connection with a violation referred to in Article 119, paragraph (1) or (2) or Article 122-2, paragraph (1), is the period of prescription for the offense referred to in the relevant of those provisions.

Supplementary Provisions [Extract]

(Effective Date)

Article 1 This Act comes into effect on January 1, 1971.

(Transitional Measures with Regard to the Scope of Application)

Article 2 (1) Provisions of the post-amendment Copyright Act (hereinafter referred to as “the new Act”) that concern copyright do not apply to a work for which the entirety of the copyright under the pre-amendment Copyright Act (hereinafter referred to as “the former Act”) has expired as of the time this Act comes into effect.

(2) If part of the copyright to a work under the former Act has expired as of the time this Act comes into effect, the corresponding provisions of the new Act that concern the expired part of the copyright do not apply to that work.

(3) Notwithstanding the provisions of Articles 7 and 8 of the new Act, the provisions of the Copyright Act that concern neighboring rights (including the provisions of Articles 94-2 and 95; Article 95-3, paragraphs (3) and (4); Article 97; and Article 97-3, paragraphs (3) to (5)) apply to a performance that takes place before this Act comes into effect (excluding a performance falling under one of the items of Article 7 of the new Act) and to a phonogram in which sounds are first fixed before this Act comes into effect (excluding a phonogram falling under one of the items of Article 8 of the new Act) for which a copyright under the former Act exists at the time this Act comes into effect.

(Transitional Measures for Translations Made by the National or Local Government or an Equivalent Corporation)

Article 3 The provisions of Article 13, item (iv) of the new Act do not apply to a work that falls under that item on which print rights under the former Act have been established as of the time this Act comes into effect, but only within the lifetime of those print rights.

(Transitional Measures for the Author of a Work Attributed to a Corporation)

Article 4 The provisions of Articles 15 and 16 of the new Act do not apply to a work created before this Act comes into effect.

(Transitional Measures for the Ownership of Copyrights to Cinematographic Works)

Article 5 (1) Prior laws continue to govern the ownership of a copyright to a cinematographic as provided in Article 29 of the new Act which has been created before this Act comes into effect.

(2) The provisions of the new Act do not preclude the validity, pursuant to the provisions of Article 24 or 25 of the former Act, of the ownership of a copyright to a photographic work that is included in another work before this Act comes into effect, or the ownership of a copyright to a work of photographic portraiture created on commission before this Act comes into effect from becoming valid pursuant to the provisions of Article 24 or 25 of the former Act.

(Transitional Measures for Automated Duplicators)

Article 5-2 With regard to the application of the provisions of Article 30, paragraph (1), item (i) and Article 119, paragraph (2), item (ii) of the Copyright Act, until otherwise provided for by law, the automated duplicators prescribed in these provisions do not include those exclusively used for reproducing documents or pictures.

(Transitional Measures for Artistic Works on Public Display)

Article 6 The owner of a copyright to an artistic work the original of which is permanently installed in the outdoor location provided for in Article 45, paragraph (2) of the new Act as of the time this Act comes into effect is deemed to have authorized the exhibition of that work through its installation.

(Transitional Measures for the Term of Protection)

Article 7 If the duration of copyright under the former Act for a work made public before this Act comes into effect is longer than the period under Chapter II, Section 4 of the new Act, prior laws continue to govern the duration of copyright for that work.

(Transitional Measures for the Duration of the Right of Translation)

Article 8 The provisions of Articles 7 and 9 of the former Act remain in force for a work published before this Act comes into effect.

(Transitional Measures for the Disposal of a Copyright)

Article 9 Except in a case falling under the provisions of Article 15, paragraph (1) of the Supplementary Provisions, a transfer or other disposal of a copyright as referred to the former Act, which is carried out before this Act comes into effect, is deemed to be the corresponding transfer or other disposal of a copyright as referred to in the new Act.

(Transitional Measures for Joint Works)

Article 10 (1) The provisions of Article 13, paragraphs (1) and (3) of the former Act remain in force for a work created before this Act comes into effect by two or more persons whose contributions to the work can be separated so as to allow each part of the work to be used independently.

(2) With regard to the application of the provisions of Article 51, paragraph (2) and Article 52, paragraph (1) of the new Act, the work referred to in the preceding paragraph is deemed to be a joint work.

(Transitional Measures for the Exploitation of a Work Based on a Compulsory License)

Article 11 (1) The provisions of Article 69 of the new Act do not apply to a sound recording for producing another commercial phonogram of a musical work whose sound has been recorded onto a commercial phonogram that is sold in Japan before this Act comes into effect.

(2) The person that was to be entitled to exploit a work pursuant to the provisions of Article 22-5, paragraph (2) or Article 27, paragraph (1) or (2) of the former Act is entitled to exploit that work pursuant to continued governance by the provisions previously in force.

(3) The amount of compensation fixed by the Commissioner of the Agency for Cultural Affairs pursuant to the provisions of Article 22-5, paragraph (2) or Article 27, paragraph (2) of the former Act is deemed to be the amount of compensation fixed pursuant to the provisions of Article 68, paragraph (1) or Article 67, paragraph (1) of the new Act, and the provisions of Articles 72 and 73 of the new Act apply.

(4) In a case referred to in the preceding paragraph, if a party that is dissatisfied with the relevant amount of compensation learns of the issuance of a compulsory license before this Act comes into effect, the period provided for in Article 72, paragraph (1) of the new Act is calculated as from the date on which this Act comes into effect.

(Transitional Measures for Registrations)

Article 12 (1) Except in a case falling under the provisions of Article 15, paragraph (3) of the Supplementary Provisions, a disposition or process connected with the registration of a copyright, registration of the author's true name, or registration of the date of first publication as referred to in Article 15 of the former Act is deemed to be the disposition or process connected with the corresponding registration as referred to in Article 75 to Article 77 of the new Act.

(2) The provisions of Article 35, paragraph (5) of the former Act remain in force for a work whose date of authorship is registered as referred to in Article 15, paragraph (3) of the former Act as of the time this Act comes into effect.

(Transitional Measures for Print Rights)

Article 13 (1) Print rights under the former Act that are established before this Act comes into effect and that exist as of the time this Act comes into effect are deemed to be print rights under the new Act.

(2) A disposition or process connected with the registration of print rights as referred to in Article 28-10 of the former Act that is done before this Act comes into effect is deemed to be the corresponding disposition or process connected with the registration as referred to in Article 88 of the new Act.

(3) Notwithstanding the provisions of Articles 80 through 85 of the new Act, the provisions of Articles 28-3 to 28-8 of the former Act remain in force for the print rights referred to in paragraph (1) of this Article.

Article 14 [Deleted]

(Transitional Measures for Neighboring Rights)

Article 15 (1) A transfer or other disposal of a copyright referred to in the former Act that is carried out before this Act comes into effect, which is connected with a performance that takes place before this Act comes into effect or with a phonogram in which sounds are first fixed before this Act comes into effect and to which the provisions of the new Act that concern neighboring rights begin to apply from the date on which this Act comes into effect, is deemed to be a transfer or other disposal of the corresponding neighboring rights referred to in the new Act.

(2) Notwithstanding the provisions of Article 101 of the new Act, if the day on which the duration of copyright expires under the former Act is after the day on which the duration expires under the provisions of Article 101 of the new Act, the duration of neighboring rights linked to a performance or phonogram which is provided for in the preceding paragraph and for which a copyright under the former Act exists at the time this Act comes into effect is until the day on which the duration of copyright expires under the former Act (or, if this falls after the day that marks the passage of 70 years counting from the day on which this Act comes into effect, the duration of such neighboring rights is until the day that marks the passage of those 70 years).

(3) A disposition or other process connected with the registration of a copyright as referred to Article 15, paragraph (1) of the former Act, which is made for a performance or phonogram provided for in paragraph (1) of this Article before this Act comes into effect, is deemed to be the disposition or other process connected with the corresponding registration of neighboring rights as referred to in Article 104 of the new Act.

(4) The provisions of Article 10, paragraph (1) and Article 12, paragraph (2) of the Supplementary Provisions apply *mutatis mutandis* to the performance or phonograms provided for in paragraph (1) of this Article.

(Transitional Measures for the Distribution of Copies)

Article 16 Copies of a work, performance, or phonogram which have been made before this Act comes into effect and which would be lawful if the provisions of Chapter II, Section 3, Subsection 5 of the new Act (including as applied *mutatis mutandis* pursuant to Article 102, paragraph (1) of the new Act) were to be applied, may be used or distributed within the scope of the purposes of reproduction set forth in those provisions. In such a case, the provisions of Article 113, paragraph (1), item (ii) of the

new Act do not apply.

(Transitional Measures for Infringement)

Article 17 Notwithstanding the provisions of Article 14 and Chapter VII of the new Act, the provisions of Article 12; Article 28-11; Article 29; Article 33; Article 34; Article 35, paragraphs (1) to (4); Articles 36; and Article 36-2 of the former Act remain applicable to an act in violation of the provisions of Article 18, paragraph (1) or (2) of the former Act or falling under the category of piracy provided for in Chapter III of the former Act (including an act that infringes on print rights) that is performed before this Act comes into effect.

(Transitional Measures for Penal Provisions)

Article 18 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions

[Act No. 49 of May 18, 1978]

(Effective Date)

(1) This Act comes into effect as of the day on which the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms comes into force with respect to Japan.

(Transitional Measures)

(2) Provisions of the post-amendment Copyright Act that concern neighboring rights do not apply to a phonogram set forth in Article 8, item (vi) of the Copyright Act in which sounds are first fixed before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 45 of May 19, 1981]

(Effective Date)

(1) This Act comes into effect on the date of its promulgation.

Supplementary Provisions

[Act No. 78 of December 2, 1983]

(1) This Act (except Article 1) comes into effect on July 1, 1984.

(2) Cabinet Order may prescribe the necessary transitional measures in relation to institutions and other organizations that have been set in place by law as of the day before the effective date of this Act and that, on and after the effective date of this Act, will come to be in place pursuant to the provisions of the National Government Organization Act or pursuant to the provisions of Cabinet Orders that are based on the relevant Acts as amended by this Act (hereinafter referred to as “the relevant Cabinet Orders”), and may prescribe other necessary transitional measures to establish, amend, or repeal the relevant Cabinet Orders due to this Act coming into effect.

Supplementary Provisions [Extract]

[Act No. 23 May 1, of 1984]

(Effective Date)

(1) This Act comes into effect 20 days after the date of its promulgation.

Supplementary Provisions

[Act No. 46 of May 25, 1984]

(Effective Date)

(1) This Act comes into effect on January 1, 1985.

(Repeal of the Interim Measures Act)

(2) The Interim Measures Act on the Rights of Authors and Similar Persons in the Renting of Commercial Phonograms to the Public (Act No. 76 of 1983; hereinafter referred to as “the Interim Measure Act”) is hereby repealed.

(Transitional Measures Accompanying the Repeal of the Interim Measures Act)

(3) Notwithstanding the provisions of Article 26-3, Article 95-3, and Article 97-3 of

the post-amendment Copyright Act, a person that obtains authorization to rent out a commercial phonogram to the public pursuant to the provisions of the Interim Measures Act before this Act comes into effect, may make available the work, performance, or phonogram reproduced in the commercial phonogram to the public by renting out that commercial phonogram, within the scope of the conditions under authorization.

(4) The provisions of the Interim Measures Act (including any Cabinet Order based on it) remain in force with respect to an act in violation of the provisions of Article 4, paragraph (1) of the Interim Measures Act which takes place before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 62 of June 14, 1985]

(Effective Date)

(1) This Act comes into effect on January 1, 1986; provided, however, that the provisions that add Article 76-2 after Article 76 and the provisions amending Article 78, paragraph (1), as well as the provisions of paragraph (6) of the Supplementary Provisions, come into effect on the date on which the law provided for in Article 78-2 of the post-amendment Copyright Act comes into effect.

(Transitional Measures for Works Made in the Course of Duty)

(2) The provisions of Article 15 of the post-amendment Copyright Act apply to a work created after this Act comes into effect; and prior laws continue to govern a work created before this Act comes into effect.

(Transitional Measures for the Registration of the Date of Creation)

(3) The proviso to Article 76-2, paragraph (1) does not apply to the registration of a copyright as referred to in that paragraph, for a work of computer programming created within the six months before the date on which the law provided for in Article 78-2 of the post-amendment Copyright Act comes into effect, until the day that marks the passage of three months after the date on which that law comes into effect.

(Transitional Measures for the Use of Copies of a Work of Computer Programming)

(4) The provisions of Article 113, paragraph (2) of the post-amendment Copyright Act do not apply to a copy of a work of computer programming created before this Act comes into effect which would be lawful and could be preserved if the provisions of Article 47-2 of the post-amendment Copyright Act were to be applied.

(Transitional Measures for Penal Provisions)

(5) Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions

[Act No. 64 of May 23, 1986]

(Effective Date)

(1) This Act comes into effect on January 1, 1987.

(Transitional Measures for the Ownership of a Copyright to a Work of Cinematography for Cablecasting Purposes)

(2) Prior laws continue to govern the ownership of a copyright to a cinematographic work as provided for in Article 29, paragraph (3) of the post-amendment Copyright Act which has been created before this Act comes into effect.

(Transitional Measures for the Neighboring Rights of Cablecasters and Performers)

(3) Provisions of the Copyright Act that concern the neighboring rights of a cablecaster or performer (including the provisions of Article 95 and Article 95-3, paragraphs (3) and (4)) do not apply to a cablecast that takes place before this Act comes into effect, nor to a performance transmitted in such a cablecast (excluding a performance that falls under a category provided for in Article 7, items (i) to (iii) of the Copyright Act).

(Transitional Measures for Penal Provisions)

(4) Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 65 of May 23, 1986]

(Effective Date)

- (1) This Act comes into effect on April 1, 1987.

Supplementary Provisions

[Act No. 87 of November 1, 1988]

(Effective Date)

- (1) This Act comes into effect 20 days after the date of its promulgation

(Transitional Measures)

(2) The provisions of Article 121, item (ii) of the post-amendment Copyright Act do not apply to the following acts that take place after this Act comes into effect:

- (i) the reproduction, as a commercial phonogram, of copies of a commercial phonogram that a person in the business of producing commercial phonograms in Japan produces from the master of a phonogram (other than a phonogram falling under one of the items of Article 8) that is made available by the producer of that phonogram (referred to as a “commercial phonogram produced from a master from a specified foreign country” in the following item), for which the day that marks the passage of 20 years counting from the year following the year in which the sounds are first fixed into the master (referred to as the “day marking the end the pre-amendment prohibition” in the following item) is before this Act comes into effect; or the distribution of the copies of such a reproduced commercial phonogram as a commercial phonogram;
- (ii) the distribution of a commercial phonogram in which a commercial phonogram produced from a master from a specified foreign country has been reproduced on or before the day marking the end the pre-amendment prohibition, and for which the day marking the end the pre-amendment prohibition is before this Act comes into effect.

Supplementary Provisions

[Act No. 43 of June 28, 1989]

(Effective Date)

(1) This Act comes into effect as of the day on which the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations comes into force with respect to Japan.

(Transitional Measures for Performances That Japan Is under the Obligation to Protect Pursuant to Treaty)

(2) Provisions of the post-amendment Copyright Act (hereinafter referred to as “the new Act”) that concern neighboring rights (including the provisions of Articles 95 and 97) do not apply to the following:

(i) a performance as set forth in Article 7, item (v) of the new Act, which takes place before this Act comes into effect;

(ii) a phonogram as set forth in Article 8, item (iii) of the new Act, in which sounds are first fixed before this Act comes into effect, and which is other than as provided in the following paragraph;

(iii) a broadcast as set forth in Article 9, item (iii) of the new Act, which takes place before this Act comes into effect.

(3) Prior laws continue to govern a phonogram as set forth in Article 8, item (iii) of the new Act in which sounds have been first fixed before this Act comes into effect and which Japan is under the obligation to protect pursuant to the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms.

(Transitional Measures for Performers Who Are Foreign Nationals without a Habitual Residence in Japan)

(4) Provisions of the Copyright Act that concern neighboring rights (including the provisions of Article 95 and Article 95-3, paragraphs (3) and (4)) do not apply to a performer involved in a performance that takes place before this Act comes into effect, who is a foreign national without a habitual residence in Japan at the time the performance takes place; provided, however, that this does not apply to a performer involved in a performance that takes place before the Copyright Act comes into effect and for which a copyright under the former Copyright Act (Act No. 39 of 1899) exists at the time the Copyright Act comes into effect.

Supplementary Provisions

[Act No. 63 of May 2, 1991]

(Effective Date)

- (1) This Act comes into effect on January 1, 1992.

(Transitional Measures)

(2) The provisions of Article 95-3 of the Copyright Act do not apply to a performance as set forth in Article 7, item (v) of the Copyright Act, which takes place before the Act Partially Amending the Copyright Act (Act No. 43 of 1989; referred to as “the Amending Act of 1989” in item (ii) of the following paragraph) comes into effect.

(3) The provisions of Article 97-3 of the Copyright Act do not apply to the following phonograms:

- (i) a phonogram (excluding one set forth in Article 8, item (i) or (ii) of the Copyright Act) that Japan is under the obligation to protect pursuant to the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms (referred to as “the Convention for the Protection of Phonograms” in the following item and paragraph (5), item (iii) of the Supplementary Provisions), and in which sounds are first fixed before the Act Partially Amending the Copyright Act (Act No. 49 of 1978) comes into effect;

- (ii) a phonogram set forth in Article 8, item (iii) of the Copyright Act (excluding one that Japan is under the obligation to protect pursuant to the Convention for the Protection of Phonograms) in which sounds are first fixed before the Amending Act of 1989 comes into effect.

(4) Prior laws continue to govern the first day of calculation in the period for a post-term commercial phonogram provided for in Article 95-3, paragraph (2), in connection with the right of the performer or producer of a phonogram to make available a commercial phonogram first sold on a day before this Act comes into effect to the public by renting it out (limited to a commercial phonogram in which the sound of a performance set forth in Article 7, items (i) to (iv) has been recorded or one in which a phonogram set forth in Article 8, item (i) or (ii) has been reproduced).

(5) The post-amendment provisions of Article 121-2 do not apply to the following acts that take place after this Act comes into effect:

- (i) the reproduction, as a commercial phonogram, of a commercial phonogram (or of a copy of a commercial phonogram (this includes a copy that is two or more intervening reproductions removed from the commercial phonogram)) that a per-

son in the business of producing commercial phonograms in Japan produces from the master of a phonogram (other than a phonogram falling under one of the items of Article 8) that is made available by the producer of that phonogram (referred to as a “commercial phonogram produced from a master from a specified foreign country” in the following item), for which the day that marks the passage of 20 years counting from the year following the year in which the sounds are first fixed into the master (referred to as the “day marking the end of the twenty-year prohibition” in the following item) is before the Act Partially Amending the Copyright Act (Act No. 87 of 1988; referred to as “the Amending Act of 1988” in the following item and item (iii)) comes into effect; the distribution of the copies of such a reproduced commercial phonogram as a commercial phonogram; or the possession of such copies for the purpose of distribution as a commercial phonogram;

(ii) the distribution, or the possession for the purpose of distribution, of a commercial phonogram in which a commercial phonogram produced from a master from a specified foreign country has been reproduced on or before the day marking the end of the twenty-year prohibition, and for which the day marking the end of the twenty-year prohibition is before the Amending Act of 1988 comes into effect;

(iii) the reproduction, as a commercial phonogram, of a commercial phonogram (or of a copy of a commercial phonogram (this includes a copy that is two or more intervening reproductions removed from the commercial phonogram)) that a person in the business of producing commercial phonograms in a place outside the jurisdiction of the Copyright Act produces from the master of a phonogram (other than a phonogram falling under one of the items of Article 8) that is made available by the producer of that phonogram that is the national of a Contracting State of the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations or of the Convention for the Protection of Phonograms (the nationals of a Contracting State include corporations established based on the laws and regulations of that State and corporations that have principal offices in that State), for which the day that marks the passage of 20 years counting from the year following the year in which the sounds are first fixed into the master is before the Amending Act of 1988 comes into effect; the distribution of the copies of such a reproduced commercial phonogram as a commercial phonogram; or the possession of such copies for the purpose of distribution as a commercial phonogram.

(6) Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions

[Act No. 106 of December 16, 1992]

(Effective Date)

(1) This Act comes into effect on the date fixed by Cabinet Order within six months from the date of its promulgation; provided, however, that the provisions amending the Table of Contents; the provisions renumbering Chapter VII as Chapter VIII, Chapter VI as Chapter VII, and Chapter V as Chapter VI, and adding a new chapter after Chapter IV (except the parts that pertain to Article 104-4, Article 104-5, and Article 104-8, paragraphs (1) and (3)); and the provisions amending Article 17 of the Supplementary Provisions, come into effect on the date of promulgation of this Act.

(Transitional Measures)

(2) The provisions of the post-amendment Copyright Act (hereinafter referred to as “the new Act”) do not apply to private sound recording referred to in Article 104-2, paragraph (1), item (i) of the new Act nor to private visual recording referred to in item (ii) of that paragraph, which is done by means of a specified machine referred to in Article 104-4, paragraph (1) of the new Act which is purchased (limited to the initial purchase after the machine is retailed) before the day on which this Act comes into effect (hereinafter referred to as “the effective date”), on a specified recording medium referred to in that paragraph that is purchased before the effective date.

(3) If the private sound recording referred to in Article 104-2, paragraph (1), item (i) of the new Act or the private visual recording referred to in item (ii) of that paragraph is done by means of a specified machine referred to in Article 104-4, paragraph (1) of the new Act which is purchased before the effective date, on a specified recording medium referred to in that paragraph which is purchased after the effective date, compensation for private sound and visual recording is deemed to have been paid for the specified machine pursuant to the provisions of Article 104-4, paragraph (1) of the new Act. If the private sound recording referred to in Article 104-2, paragraph (1), item (i) of the new Act or the private visual recording referred to in item (ii) of that paragraph is done by means of a specified machine referred to in Article 104-4, paragraph (1) of the new Act which is purchased after the effective date, on a specified recording medium referred to in that paragraph which is purchased before the effective date, the same applies with regard to the specified recording medium.

Supplementary Provisions [Extract]

[Act No. 89 of November 12, 1993]

(Effective Date)

Article 1 This Act comes into effect as of the date on which the Administrative Procedure Act comes into effect (Act No. 88 of 1993).

(Delegation to Cabinet Order)

Article 15 Beyond what is prescribed between Article 2 to the preceding Article of these Supplementary Provisions, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions

[Act No. 112 of December 14, 1994]

(Effective Date)

(1) This Act comes into effect on the date fixed by Cabinet Order within one year of the day following that on which the Marrakesh Agreement Establishing the World Trade Organization comes into force with respect to Japan.

(Application of Provisions That Concern Neighboring Rights)

(2) In the application of the provisions of the Copyright Act that concern neighboring rights (including the provisions of Article 95-3, paragraphs (3) and (4)) to a performance set forth in the following that is also set forth in Article 7, item (iv) of the Copyright Act as amended under the provisions of Article 1 (hereinafter referred to as “the new Act”) (other than a performance that also falls under a category set forth in item (i) to item (iii) of that Article), and in the application of such provisions to a performance set forth in the following that is also set forth in Article 7, item (v) of the new Act, the provisions of paragraph (3) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 64 of 1986); paragraph (2) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 43 of 1989; hereinafter referred to as “the Amending Act of 1989”); and paragraph (2) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 63 of 1991; referred to as “the Amending Act of 1991” in paragraph (4) of these Supplementary Provisions) do not apply:

- (i) a performance that takes place in a World Trade Organization Member State;
- (ii) a performance fixed in one of the following phonograms:

- (a) a phonogram whose producer is the national of a World Trade Organization Member State (the nationals of a Member State include corporations established based on the laws and regulations of that State and corporations that have principal offices in that State; the same applies hereinafter);

- (b) a phonogram in which sounds are first fixed in a World Trade Organization Member State;

- (iii) a performance transmitted in one of the following broadcasts (excluding a performance whose sound or visuals are recorded before the transmission with the authorization of the performer):

- (a) the broadcast of a broadcaster that is the national of a World Trade Organization Member State;

- (b) a broadcast made from a broadcasting facility in a World Trade Organization Member State.

- (3) In the application of the provisions of the Copyright Act that concern neighboring rights (including the provisions of Article 95-3, paragraphs (3) and (4)) to a performer involved in a performance set forth in one of the items of the preceding paragraph, who is a foreign national without a habitual residence in Japan at the time the performance takes place, the provisions of paragraph (4) of the Supplementary Provisions of the Amending Act of 1989 do not apply.

- (4) In the application of the provisions of the Copyright Act that concern neighboring rights (including the provisions of Article 97-3, paragraphs (3) to (5)) to the following phonograms, the provisions of paragraphs (2) and (3) of the Supplementary Provisions of the Amending Act of 1989, and paragraph (3) of the Supplementary Provisions of the Amending Act of 1991 do not apply:

- (i) a phonogram that is set forth in Article 8, item (iii) of the new Act, and that is also set forth in one of the following:

- (a) a phonogram whose producer is the national of a World Trade Organization Member State;

- (b) a phonogram in which sounds are first fixed in a World Trade Organization Member State;

- (ii) a phonogram set forth in Article 8, item (v) of the Copyright Act that Japan is under the obligation to protect pursuant to the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms (referred to as “the Convention for the Protection of Phonograms” in paragraph (6)

of these Supplementary Provisions).

(5) In the application of the provisions of the Copyright Act that concern neighboring rights, to a broadcast set forth in the following that is also set forth in Article 9, item (iii) of the new Act, the provisions of paragraph (2) of the Supplementary Provisions of the Amending Act of 1989 do not apply:

- (i) the broadcast of a broadcaster that is the national of a World Trade Organization Member State;
- (ii) a broadcast made from a broadcasting facility in a World Trade Organization Member State.

(Transitional Measures for the Reproduction of a Commercial Phonogram Produced from a Master from a Specified Foreign Country; Related Matters)

(6) The provisions of the Article 121-2 of the new Act do not apply to the reproduction, as a commercial phonogram, of a commercial phonogram (or of a copy of a commercial phonogram (this includes a copy that is two or more intervening reproductions removed from the commercial phonogram)) that a person in the business of producing commercial phonograms in a place outside the jurisdiction of the Copyright Act produces from the master of a phonogram (other than a phonogram falling under one of the items of Article 8 of the new Act) that is made available by the producer of that phonogram that is the national of a World Trade Organization Member State (other than one that is also the national of a Contracting State of the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations or of the Convention for the Protection of Phonograms (the nationals of these Contracting States include corporations established based on the laws and regulations of these States and corporations that have principal offices in these States)), for which the day that marks the passage of 20 years counting from the year following the year in which the sounds are first fixed into the master is before the enforcement of the Act Partially Amending the Copyright Act (Act No. 87 of 1988), if that reproduction takes place after this Act comes into effect; nor do the provisions of the Article 121-2 of the new Act apply to the distribution of the copies of such a reproduced commercial phonogram as a commercial phonogram, or the possession of such copies for the purpose of distribution as a commercial phonogram, if the distribution or possession takes place after this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 91 of May 12, 1995]

(Effective Date)

Article 1 This Act comes into effect 20 days after the date of its promulgation.

Supplementary Provisions

[Act No. 117 of December 26, 1996] [Extract]

(Effective Date)

(1) This Act comes into effect on the date fixed by Cabinet Order within three months after the date of its promulgation.

(Transitional Measures for the Term of Protection for Photographic Works)

(2) Provisions of the post-amendment Copyright Act that concern the term of protection for a work (referred to as “the new Act” in the following paragraph) apply to a photographic work for which a copyright under the pre-amendment Copyright Act exists at the time this Act comes into effect; and prior laws continue to govern a photographic work for which the copyright under the pre-amendment Copyright Act has expired as of the time this Act comes into effect.

(3) Notwithstanding the new Act, if the day on which the duration expires under the provisions of the pre-amendment Copyright Act that concern the term of protection (hereinafter referred to as “the former Act”) for a photographic work created before this Act comes into effect is after the day on which the duration expires under the new Act, the duration of copyright for such a photographic work is until the day on which the duration expires under the former Act.

Supplementary Provisions

[Act No. 86 of June 18, 1997]

(Effective Date)

(1) This Act comes into effect on January 1, 1998.

(Transitional Measures for Works Put into a Form That Allows Them to Be Transmitted via Automatic Public Transmission)

(2) The provisions of Article 23, paragraph (1); Article 92-2, paragraph (1); and Article 96-2 of the post-amendment Copyright Act (hereinafter referred to as “the new Act”) do not apply if the person that has made available for transmission via automatic public transmission, a work, performance (limited to one set forth in Article 92, paragraph (2) item (ii) of the pre-amendment Copyright Act (hereinafter referred to as “the former Act”)) or phonogram that has been put into a form that allows it to be transmitted via automatic public transmission as of the time this Act comes into effect (if the person that makes a work, performance, or phonogram available for transmission and the person that, as of the time this Act comes into effect, has used the automatic public transmission server, as referred to in Article 2, paragraph (1), item (ix)-5 of the new Act in connection with the relevant work, performance, or phonogram available for transmission, to put the relevant work, performance, or phonogram into a form that allows it to be transmitted via automatic public transmission are different persons, this means the person that has put the work, performance, or phonogram into a form that allows it to be transmitted via automatic public transmission), uses the relevant automatic public transmission server to make the work, performance, or phonogram available for transmission.

(3) The provisions of Article 92, paragraph (1) of the former Act remain in force even after this Act comes into effect, with respect to a performance (other than one set forth in Article 92, paragraph (2), item (ii)) that has been put into a form that allows it to be transmitted via automatic public transmission as of the time this Act comes into effect.

(Transitional Measures for Penal Provisions)

(4) Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 101 of June 12, 1998]

(Effective Date)

Article 1 This Act comes into effect on April 1, 1999.

Supplementary Provisions [Extract]

[Act No. 43 of May 14, 1999]

(Effective Date)

Article 1 This Act comes into effect as of the effective date of the Act on Access to Information Held by Administrative Organs (Act No. 42 of 1999; hereinafter referred to as “the Act on Access to Information”).

(Transitional Measures Accompanying the Partial Amendment of the Copyright Act)

Article 2 The provisions of Article 18, paragraph (3) of the Copyright Act as amended under the provisions of Article 11 do not apply to a work not yet made public (which includes a work made public without the consent of the author) that the author makes available, before this Act comes into effect, to an administrative organ or local public entity provided for in Article 2, paragraph (1) of the Act on Access to Information.

Supplementary Provisions [Extract]

[Act No. 77 of June 23, 1999]

(Effective Date)

(1) This Act comes into effect on January 1, 2000; provided, however, that the provisions that add two items after Article 2, paragraph (1), item (xix); the provisions amending Article 30, paragraph (1); the provisions amending Article 113; the provisions amending Article 119; the provisions that add an Article after Article 120; the provisions amending Article 123, paragraph (1); the provisions amending Article 5-2 of the Supplementary Provisions [Act No. 49 of 1970]; and the provisions of paragraph (5) of the Supplementary Provisions [Act No. 77 of 1999] come into effect on October 1, 1999.

(Transitional Measures)

(2) The provisions of Article 26-2, paragraph (1); Article 95-2, paragraph (1); and Article 97-2, paragraph (1) of the post-amendment Copyright Act do not apply in a case that involves the transfer of the original or a copy of a work, a sound or visual recording of a performance, or a copy of a phonogram, any of which exists as of the

time this Act comes into effect (but only one made without prejudice to the rights of the person who owns the right set forth in Article 21, Article 91, paragraph (1) or Article 96 of the Copyright Act; excluding copies made by the owner of print rights).

(3) The provisions of Article 26-2, paragraph (1) of the post-amendment Copyright Act do not apply to the distribution, by a person that holds a print right established before this Act comes into effect and in existence at the time this Act comes into effect, of copies of the work that is subject to that print right, during the duration of the print right.

(4) Prior laws continue to govern the distribution, after the expiration of a print right (limited to one established before this Act comes into effect) by a person that formerly held that print right, of copies of a work made during the duration of that print right.

(5) During the period from October 1, 1999, to the day before that on which this Act comes into effect, the phrases “Article 95-3, paragraph (3)” and “Article 97-3, paragraph (3)” in Article 113, paragraph (4) of the post-amendment Copyright Act are deemed to be replaced with “Article 95-2, paragraph (3)” and “Article 97-2, paragraph (3)”, respectively.

(6) If the effective date of the Act to Adjust Related Acts to Coordinate with the Coming into Effect of the Act on Access to Information Held by Administrative Organs (Act No. 43 of 1999; hereinafter referred to as “the adjustment Act” falls after the date on which this Act comes into effect, in Article 47-3 of the post-amendment Copyright Act the phrase “Article 42, Article 42-2” is deemed to be replaced with “Article 42” and the phrase “Article 42 or 42-2” is deemed to be replaced with “or Article 42”, until the day before the effective date of the adjustment Act.

(7) Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect and to an action that a person undertakes after this Act comes into effect but that prior laws continue to govern pursuant to the provisions of paragraph (4) of the Supplementary Provisions.

Supplementary Provisions [Extract]

[Act No. 160 of December 22, 1999]

(Effective Date)

Article 1 This Act (except Articles 2 and 3) comes into effect on January 6, 2001; provided, however, that the provisions set forth in each of the following items come

into effect as of the day specified in the relevant item:

Supplementary Provisions [Extract]

[Act No. 220 of December 22, 1999]

(Effective Date)

Article 1 This Act (except Article 1) comes into effect on January 6, 2001

(Delegation to Cabinet Order)

Article 4 Beyond what is prescribed in the preceding two Articles, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions

[Act No. 56 of May 8, 2000]

(Effective Date)

(1) This Act comes into effect on January 1, 2001; provided, however, that the provisions of Article 1 amending Article 58 of the Copyright Act and the provisions of Article 2 come into effect as of the day on which the WIPO Copyright Treaty comes into force with respect to Japan.

(Transitional Measures for the Approval of an Amount of Damage)

(2) The provisions of Article 114-4 of the Copyright Act as amended under the provisions of Article 1 do not apply to a case for which oral arguments before the high court or district court that constitutes the court of second instance have finished before this Act comes into effect, nor do such provisions apply to a case for which a party, before this Act comes into effect, reserves the right to a final appeal but agrees not to appeal to the court of second instance against a summary court decision or a decision that the district court has reached as the court of first instance.

(Transitional Measures for Penal Provisions)

(3) Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 131 of November 29, 2000]

(Effective Date)

Article 1 This Act comes into effect on October 1, 2001; provided, however, that the provisions of Article 9 of the Supplementary Provisions come into effect on the date of this Act's promulgation.

Supplementary Provisions [Extract]

[Act No. 140 of December 5, 2001]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within one year from the date of its promulgation.

(Transitional Measures Accompanying the Partial Amendment of the Copyright Act)

Article 7 The provisions of Article 18, paragraph (3) (limited to the part concerned with item (ii)) of the Copyright Act as amended under the provisions of the preceding Article do not apply to a work not yet made public (this includes a work made public without the consent of its author) which has been made available to an incorporated administrative agency, etc. by its author before the provisions of the preceding Article come into effect.

Supplementary Provisions [Extract]

[Act No. 72 of June 19, 2002]

(Effective Date)

(1) The provisions of this Act come into effect as of the day specified in each of the following items, in accordance with the categories set forth in those items:

(i) the provisions amending Article 7; the provisions amending Article 8; the provisions amending Article 95; the provisions amending Article 95-3; the provisions amending Article 97; and the provisions amending Article 97-3, as well as the provisions of paragraphs (2) to (4), (6), (7), and (9) of the Supplementary Provi-

sions: the day on which the WIPO Performances and Phonograms Treaty (hereinafter referred to as “the WPPT”) comes into force with respect to Japan;

(ii) the provisions amending the Table of Contents (limited to the parts renumbering Article 100-4 as Article 100-5); the provisions amending Article 89, paragraph (4); the provisions that add an Article after Article 99; the provisions of Chapter IV, Section 5 renumbering Article 100-4 as Article 100-5 and adding an Article after Article 100-3; and the provisions amending Article 103: January 1, 2003;

(iii) provisions other than those referred to in the preceding two paragraphs: the day on which the WPPT comes into force with respect to Japan or January 1, 2003, whichever is earlier.

(Application of Provisions That Concern Neighboring Rights)

(2) In the application of the provisions of the post-amendment Copyright Act (referred to hereinafter as “the new Act”) that concern neighboring rights (including the provisions of Article 95 and Article 95-3, paragraphs (3) and (4)) to a performance set forth in the following that is also set forth in Article 7, item (iv) of the new Act (excluding a performance that also falls under a category set forth in Article 7, items (i) to (iii)), and in the application of such provisions to a performance set forth in the following that is also set forth in Article 7, item (v) of the new Act, the provisions of paragraph (3) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 64 of 1986); paragraph (2) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 43 of 1989; hereinafter referred to as “the Amending Act of 1989”); and paragraph (2) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 63 of 1991; hereinafter referred to as “the Amending Act of 1991”) do not apply:

(i) a performance that takes place in a Contracting Party to the WPPT;

(ii) a performance fixed in one of the following phonograms:

(a) a phonogram whose producer is the national of a Contracting Party to the WPPT (the nationals of a Contracting Party include corporations established based on the laws and regulations of that Party and corporations that have principal offices in that Party; the same applies hereinafter);

(b) a phonogram in which sounds were first fixed in a Contracting Party to the WPPT.

(3) In the application of the provisions of the new Act that concern neighboring rights (including the provisions of Article 95 and Article 95-3, paragraphs (3) and (4)), to a performer involved in a performance set forth in one of the items of the preceding

paragraph, who is a foreign national without a habitual residence in Japan at the time the performance takes place, the provisions of paragraph (4) of the Supplementary Provisions of the Amending Act of 1989 do not apply.

(4) In the application of the provisions of the new Act that concern neighboring rights (including the provisions of Article 97 and Article 97-3, paragraphs (3) to (5)), to the following phonograms, the provisions of paragraphs (2) and (3) of the Supplementary Provisions of the Amending Act of 1989 and paragraph (3) of the Supplementary Provisions of the Amending Act of 1991 do not apply:

(i) a phonogram set forth in the following that is also set forth in Article 8, item (ii) of the new Act:

(a) a phonogram whose producer is the national of a Contracting Party to the WPPT;

(b) a phonogram in which sounds were first fixed in a Contracting Party to the WPPT;

(ii) a phonogram set forth in Article 8, item (iv) of the new Act that Japan is under the obligation to protect pursuant to the Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms.

(Transitional Measures for the Moral Rights of Performers)

(5) The provisions of Article 90-2, paragraph (1) and Article 90-3, paragraph (1) of the new Act do not apply to a performance fixed in a sound or visual recording that is made with the authorization of the performer before this Act comes into effect; provided, however, that this does not apply if the indication of the name of the performer involved in that performance which is indicated for that performance is deleted or altered after this Act comes into effect, if the name of the performer is newly indicated for the performance after this Act comes into effect, or if the performance is altered after this Act comes into effect.

(Transitional Measures for the Secondary Use of Commercial Phonograms)

(6) Notwithstanding the provisions of Article 95, paragraph (2) of the new Act, the application of the provisions of paragraph (1) of the new Act is governed by the provisions of paragraph (4) of that Article, for a performer involved in a performance that is fixed in a phonogram whose producer is the national of a country that is a Contracting State of the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (referred to as “the Convention for the Protection of Performers, etc.” in this and the following paragraph) as well as

being a Contracting Party to the WPPT, and which is fixed in that phonogram before the day on which the Convention for the Protection of Performers, etc. comes into force with respect to Japan.

(7) Notwithstanding the provisions of Article 95, paragraph (2) of the new Act as applied *mutatis mutandis* pursuant to the provisions of Article 97, paragraph (2) of the new Act, the application of the provisions of Article 97, paragraph (2) of the new Act is governed by the provisions of Article 95, paragraph (4) of the new Act as applied *mutatis mutandis* pursuant to the provisions of Article 97, paragraph (2) of the new Act, for the producer of a phonogram that is the national of a country that is a Contracting State of the Convention for the Protection of Performers, etc. as well as being a Contracting Party to the WPPT, and in whose phonogram sounds are first fixed before the day on which the Convention for the Protection of Performers, etc. comes into force with respect to Japan.

(Transitional Measures for the Term of Protection for Phonograms)

(8) The provisions of Article 101, paragraph (2), item (ii) of the new Act apply to a phonogram for which neighboring rights under the pre-amendment Copyright Act exist at the time this Act comes into effect; and prior laws continue to govern a phonogram for which the neighboring rights under the pre-amendment Copyright Act have expired as of the time this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 61 of May 30, 2003]

(Effective Date)

Article 1 This Act comes into effect as of the effective date of the Act on the Protection of Personal Information Held by Administrative Organs.

(Delegation of Other Transitional Measures to Cabinet Order)

Article 4 Beyond what is prescribed in the preceding two Articles, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions

[Act No. 85 of June 18, 2003]

(Effective Date)

Article 1 This Act comes into effect on January 1, 2004.

(Transitional Measures for the Term of Protection for Cinematographic Works)

Article 2 The provisions of Article 54, paragraph (1) of the post-amendment Copyright Act (referred to as “the new Act” in the following Article) apply to a cinematographic work for which a copyright under the pre-amendment Copyright Act exists at the time this Act comes into effect; and prior laws continue to govern a cinematographic work for which the copyright under the pre-amendment Copyright Act has expired as of the time this Act comes into effect.

Article 3 Notwithstanding the provisions of Article 54, paragraph (1) of the new Act, if the day on which the duration of copyright expires under the former Copyright Act (Act No. 39 of 1899) is after the day on which the duration expires under the provisions of Article 54, paragraph (1) of the new Act, the duration of copyright for a cinematographic work that is created before the Copyright Act comes into effect and which prior laws continue to govern pursuant to the provisions of Article 7 of the Supplementary Provisions of that Act is until the day on which the duration of copyright expires under the former Copyright Act.

(Transitional Measure for Penal Provisions)

Article 4 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 119 of July 16, 2003]

(Effective Date)

Article 1 This Act comes into effect as of the effective date of the Local Independent Administrative Agencies Act (Act No. 118 of 2003).

(Delegation of Other Transitional Measures to Cabinet Order)

Article 6 Beyond what is prescribed in these Supplementary Provisions, transitional measures that are necessary in connection with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions [Extract]

[Act No. 84 of June 9, 2004]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within one year from the date of its promulgation.

Supplementary Provisions [Extract]

[Act No. 92 of June 9, 2004] [Extract]

(Effective Date)

Article 1 This Act comes into effect on January 1, 2005.

(Transitional Measures for the Importation of Commercial Phonograms)

Article 2 The provisions of Article 113, paragraph (5) of the post-amendment Copyright Act do not apply to a commercial phonogram for foreign distribution provided for in that paragraph which is imported before this Act comes into effect and which a person possesses for the purpose of distribution at the time this Act comes into effect.

Article 3 In the application of the provisions of Article 113, paragraph (5) of the post-amendment Copyright Act to a commercial phonogram for domestic distribution provided for in that paragraph which has been published as of the time this Act comes into effect, in the proviso to that paragraph, the phrase “day on which that phonogram is first published in Japan” is deemed to be replaced with “effective date of the Act Partially Amending the Copyright Act (Act No. 92 of 2004), if that commercial phonogram for domestic distribution has been published as of the day on which it comes into effect”, and the phrase “that has passed beyond” is deemed to be replaced with “after it has passed beyond”.

(Transitional Measures for the Renting Out of Books)

Article 4 The provisions of Article 4-2 of the Supplementary Provisions of the pre-amendment Copyright Act remain in force even after this Act comes into effect, with respect to the renting out of books or magazines (excluding those consisting mainly of sheet music) that a person possesses for the purpose of renting them out to the public as of the first day of the month two months after the month that includes the day of promulgation of this Act.

Supplementary Provisions [Extract]

[Act No. 120 of June 18, 2004]

(Effective Date)

Article 1 This Act comes into effect on April 1, 2005.

(Principles of Transitional Measures)

Article 2 Unless otherwise stipulated in these Supplementary Provisions, the provisions (except penal provisions) of the Courts Act, the Code of Civil Procedure, the Act on the Costs of Civil Proceedings, the Patent Act, the Utility Model Act, the Design Act, the Trademarks Act, the Prevention of Unfair Competition Act, and the Copyright Act, as amended under this Act, also apply to things that take place before this Act comes into effect; provided, however, that this does not preclude validity arising pursuant to the provisions of these Acts prior to their amendment

(Transitional Measures Accompanying the Partial Amendment of the Patent Act)

Article 3 The following provisions do not apply to a case for which litigation is completed before this Act comes into effect; nor to a case for which oral arguments before the high court or district court that constitutes the court of second instance are finished before this Act comes into effect; nor to a case for which a party, before this Act comes into effect, reserves the right to a final appeal but agrees not to appeal to the court of second instance against a summary court decision or a decision that the district court has reached as the court of first instance:

(i) to (iv) [omitted]

(v) the provisions of Articles 114-6 to 114-8 of the Copyright Act, following the amendment under the provisions of Article 9.

Supplementary Provisions [Extract]

[Act No. 147 of December 1, 2004]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within six months from the date of its promulgation.

Supplementary Provisions [Extract]

[Act No. 75 of June 29, 2005]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within one year from the date of its promulgation.

(Delegation to Cabinet Order)

Article 5 Beyond what is prescribed in Article 2 of these Supplementary Provisions, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions [Extract]

[Act No. 121 of December 22, 2006]

(Effective Date)

Article 1 This Act comes into effect on July 1, 2007; provided, however, that the provisions of Article 1 and Article 4 of the Supplementary Provisions come into effect 20 days after the date of promulgation of this Act.

(Transitional Measures for Ownership of a Copyright to a Cinematographic Work Created for Broadcasting Purposes)

Article 2 Prior laws continue to govern the ownership of a copyright to a cinematographic work as provided for in Article 29, paragraph (2) of the Copyright Act as amended under this Act (referred to as “the new Act” in the following Article) which has been created before this Act comes into effect.

(Transitional Measures for the Cablecasting of a Broadcast Performance)

Article 3 The provisions of Article 94-2 of the new Act do not apply to a performance to which, based on the provisions of paragraph (3) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 64 of 1986) or paragraph (2) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 43 of 1989; hereinafter in this Article referred to as “the Amending Act of 1989”), the provisions of the new Act that concern neighboring rights do not apply, nor do the provisions of Article 94-2 of the new Act apply to the performance of a performer to whom, based on the provisions of paragraph (4) of the Supplementary Provisions of the Amendment Act of 1989, the provisions of the new Act that concern neighboring rights do not apply.

(Transitional Measures for Penal Provisions)

Article 4 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act (or the provisions stipulated in the proviso to Article 1 of the Supplementary Provisions) comes into effect.

Supplementary Provisions [Extract]

[Act No. 81 of June 18, 2008]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within three months from the date of its promulgation, and applies from the authorized textbooks, etc. and specified textbooks, etc. used in 2009.

(Transitional Measures for Penal Provisions)

Article 5 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before the provisions referred to in the preceding Article come into effect.

Supplementary Provisions [Extract]

[Act No. 53 of June 19, 2009]

(Effective Date)

Article 1 This Act comes into effect on January 1, 2010; provided, however, that the provisions amending Article 70, paragraph (2); Article 78; Article 88, paragraph (2); and Article 104; as well as the provisions of Article 6 of the Supplementary Provisions, come into effect on the date fixed by Cabinet Order within two years from the date of the promulgation of this Act.

(Transitional Measures for the Use of Sound Recordings for Persons with Visual Impairments)

Article 2 Notwithstanding the provisions of Article 37, paragraph (3) and Article 47-9 of the Copyright Act as amended under this Act (hereinafter referred to as “the new Act”) (including as these provisions are applied mutatis mutandis pursuant to Article 102, paragraph (1) of the new Act), prior laws continue to govern the use of a sound recording that has been made before this Act comes into effect based on the application of the provisions of Article 37, paragraph (3) of the Copyright Act prior to its amendment under this Act (hereinafter referred to as “the former Act”) (including as applied mutatis mutandis pursuant to Article 102, paragraph (1) of the former Act) (excluding a sound recording connected to a work, performance, phonogram, broadcast, or cablecast that it is permissible to reproduce or transmit via automatic public transmission (including one that it is permissible to make available for transmission) pursuant to the provisions of Article 37, paragraph (3) of the new Act).

(Transitional Measures for the Exploitation of a Work Based on a Compulsory License)

Article 3 The provisions of Articles 67 and 67-2 of the new Act (including as these provisions are applied mutatis mutandis pursuant to Article 103 of the new Act) apply to a person that files an application for the compulsory license referred to in Article 67, paragraph (1) of the new Act (including as applied mutatis mutandis pursuant to Article 103 of the new Act) on or after the day on which this Act comes into effect; and prior laws continue to govern with respect to a person that files an application for the compulsory license referred to in Article 67, paragraph (1) of the former Act before the day on which this Act comes into effect.

(Transitional Measures for an Offer to Distribute Copies of a Commercial Phonogram)

Article 4 The provisions of Article 121-2 of the new Act do not apply to the act of offering to distribute a commercial phonogram after this Act comes into effect if, pursuant to the provisions of paragraph (5) of the Supplementary Provisions of the Act Partially Amending the Copyright Act (Act No. 63 of 1991) or paragraph (6) of the Supplementary Provisions of the Act Partially Amending the Copyright Act and the Act on Special Provisions of the Copyright Act, in Consequence of the Enforcement of the Universal Copyright Convention (Act No. 112 of 1994), the provisions of that Article are not to apply to its distribution or possession for the purpose of distribution.

(Transitory Measures for Penal Provisions)

Article 5 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect.

Supplementary Provisions [Extract]

[Act No. 73 of July 10, 2009]

(Effective Date)

Article 1 This Act comes into effect on April 1, 2010.

Supplementary Provisions [Extract]

[Act No. 65 of December 3, 2010]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within nine months from the date of its promulgation (hereinafter referred to as “the effective date”).

Supplementary Provisions [Extract]

[Act No. 32 of June 22, 2012]

(Effective Date)

Article 1 This Act comes into effect on July 1, 2013.

(Provisions on Coordination)

Article 5 If this Act comes into effect before the effective date of the provisions of the Act Partially Amending the Copyright Act (Act No. 43 of 2012) that rename Article 42-3 as Article 42-4 and add a new Article after Article 42-2, the words “Article 42-2” in the provisions of the preceding Article that amend the heading for Article 42-4 of the Copyright Act are deemed to be replaced with “Article 42-3”.

Supplementary Provisions [Extract]

[Act No. 43 of June 27, 2012]

(Effective Date)

Article 1 This Act comes into effect on January 1, 2013; provided, however, that the provisions set forth in each of the following items come into effect as of the day specified in the relevant item:

(i) the provisions of Article 7; Article 8; and Article 10 of these Supplementary Provisions: the date of promulgation;

(ii) the provisions which amend Article 2, paragraph (1), item (xx) and Article 18, paragraphs (3) and (4); the provisions adding an item to Article 19, paragraph (4); the provisions amending Article 30, paragraph (1), item (ii); the provisions renaming Article 42-3 to Article 42-4 and adding a new Article after Article 42-2; the provisions amending Article 47-9 (limited to the part replacing “or Article 46” with “, Article 42-3, paragraph (2) or Article 46”); the provisions amending the proviso to Article 47-9 (limited to the part adding “, Article 42-3, paragraph (2)” under “to Article 42-2”); the provisions amending Article 49, paragraph (1), item (i) (limited to the part renaming “Article 42-2” as “Article 42-3” and “Article 42-3, paragraph (2)” as “Article 42-4, paragraph (2)”; the provisions amending Article 86, paragraphs (1) and (2) (limited to the part adding “, Article 42-3, paragraph (2)” under “to Article 42-2”); the provisions adding an item to Article 90-2, paragraph (4); the provisions amending Article 102, paragraph (1) (limited to the part renaming “Article 42-3” as

“Article 42-4”); the provisions amending Article 102, paragraph (9), item (i) (limited to the part renaming “Article 42-2” as “Article 42-3” and “Article 42-3, paragraph (2)” as “Article 42-4, paragraph (2)”); the provisions amending Article 119, paragraph (1); the provisions adding a paragraph to Article 119; the provisions amending Article 120-2, item (i); and the provisions of the following Article, Article 4 to 6 and Article 9 of these Supplementary Provisions: October 1, 2012.

(Transitional Measures)

Article 2 (1) The provisions of Article 18, paragraph (3), items (i) to (iii) of the Copyright Act as amended by this Act (hereinafter referred to as “the new Act”) do not apply to a work not yet made public (this includes a work made public without the consent of the author) that the author makes available, before the provisions of item (ii) of the preceding Article come into effect, to an administrative organ (meaning an Administrative Organ as prescribed in Article 2, paragraph (1) of the Act on Access to Information Held by Administrative Organs (Act No. 42 of 1999)), an incorporated administrative agency, etc. (meaning an Incorporated Administrative Agency, etc. as prescribed in Article 2, paragraph (1) of the Act on Access to Information Held by Incorporated Administrative Agencies, etc. (Act No. 140 of 2001)), or a local government agency or local incorporated administrative agency (meaning a Local Incorporated Administrative Agency as prescribed in Article 2, paragraph (1) of the Act on Local Incorporated Administrative Agencies (Act No. 118 of 2003); the same applies hereinafter in this paragraph) and that is transferred to the National Archives of Japan, etc. (meaning the National Archives of Japan, etc. provided for in Article 2, paragraph (3) of the Public Records and Archives Management Act (Act No. 66 of 2009; hereinafter referred to as the “Public Records Management Act” in this paragraph); the same applies in the following paragraph) pursuant to the provisions of Article 8, paragraph (1) or Article 11, paragraph (4) of the Public Records Management Act or is transferred to the local archives, etc. (meaning facilities provided for by public records management ordinance (meaning local government agency ordinance prescribing the appropriate preservation and use of historical public records and archives (meaning historical public records and archives provided for in Article 2, paragraph (6) of the Public Records Management Act; the same applies in this paragraph) held by that local government agency or by local incorporated administrative agencies; the same applies in this paragraph) as facilities for the appropriate preservation and use of historical public records and archives; the same applies in the following paragraph) pursuant to public records management ordinance.

(2) The provisions of Article 18, paragraph (3), items (iv) and (v) of the new Act do not apply to a work not yet made public (this includes a work made public without the consent of the author) that the author makes available, before the provisions of item (ii) of the preceding Article come into effect, to the National Archives of Japan or the local archives, etc.

Article 3 A work that has been recorded on a recording medium as of the effective date of this Act pursuant to the provisions of Article 31, paragraph (2) of the Copyright Act prior to its amendment by this Act and that is associated with a rare or out-of-print material (meaning a “rare or out-of-print material” as prescribed in Article 31, paragraph (1), item (3) of the new Act) may be transmitted via automatic public transmission (this includes making a work available for transmission) using a copy of that work, pursuant to the provisions of Article 31, paragraph (3) of the new Act.

(Transitional Measures Concerning the Applicability of Penal Provisions)

Article 4 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect (as for the provisions of Article 1, item (ii) of these Supplementary Provisions, such provisions come into effect).

(Delegation to Cabinet Order)

Article 5 Beyond what is prescribed in the preceding three Articles, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

(Raising the Awareness of the People)

Article 7 (1) The national government and local government agencies must raise awareness regarding the prevention of the act of infringing a copyright or neighboring rights by digitally recording, for private use as provided in Article 30, paragraph (1) of the new Act (including as applied mutatis mutandis pursuant to Article 102, paragraph (1) of the new Act), the sound or visuals of a fee-based work, etc. (meaning a fee-based work, etc. as prescribed in Article 119, paragraph (3) of the new Act; the same applies hereinafter) received in an automatic public transmission which infringe copyrights or neighboring rights that infringes the copyright or neighboring rights to that work (including an automatic public transmission that is transmitted abroad and that would constitute copyright or neighboring rights infringement if it

were transmitted in Japan), knowing that the automatic public transmission constitutes an infringement (hereinafter referred to as a “specified act of infringement”), and take other necessary measures, so that the people are able to gain a deeper understanding of the importance of preventing specified acts of infringement.

(2) The national government and local government agencies must enhance education regarding the prevention of specified acts of infringement in schools and in a variety of other settings, so that minors are able to gain a deeper understanding of the importance of preventing specified acts of infringement at every opportunity.

(3) To apply the provisions of paragraph (1) up until the day before the effective date of the provisions prescribed in Article 1, item (ii) of these Supplementary Provisions, the phrase “Article 30, paragraph (1) of the new Act (including cases where it is applied mutatis mutandis pursuant to Article 102, paragraph (1) of the new Act)” in that paragraph is deemed to be replaced with “Article 30, paragraph (1) of the Copyright Act (including as applied mutatis mutandis pursuant to Article 102, paragraph (1) of the Copyright Act)” and the phrase “a fee-based work, etc. as prescribed in Article 119, paragraph (3) of the new Act” is deemed to be replaced with “the sound or images in a sound or visual recording of a work, performance, phonogram, broadcast, or cablecast (limited to one that is the subject of a copyright or neighboring rights) that is being made available or presented to the public for value (limited to one being made available or presented to the public without infringing any copyrights or neighboring rights)”.

(Measures to Be Taken by Relevant Enterprises)

Article 8 An enterprise that makes available or presents a fee-based work, etc. to the public must endeavor to take measures to prevent specified acts of infringement.

(Considerations to Operations)

Article 9 In applying the provisions of Article 119, paragraph (3) of the new Act, due consideration must be given so as not to unreasonably restrict the collection of information using the internet and other acts undertaken using the internet.

(Reviews)

Article 10 Approximately one year after the provisions of Article 119, paragraph (3) of the new Act and Article 8 of these Supplementary Provisions come into effect, a review is to be conducted in consideration of the status of their enforcement and necessary measures are to be taken based on the results of this review.

Supplementary Provisions [Extract]

[Act No. 84 of November 27, 2013]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within one year from the date of its promulgation; provided, however, that the provisions set forth in Article 64, Article 66 and Article 102 of these Supplementary Provisions come into effect on the date of promulgation.

(Effect of Dispositions)

Article 100 Except as otherwise provided by these Supplementary Provisions, a disposition, procedure, or other action undertaken before this Act comes into force based on the pre-amendment provisions of any of the relevant Acts (including orders based on those Acts; hereinafter the same applies in this Article), and with regard to which there are equivalent provisions in the post-amendment Acts, is deemed to have been undertaken based on the equivalent provisions of the post-amendment Acts.

(Transitional Measures for Penal Provisions)

Article 101 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect, and to an action that a person undertakes after this Act comes into effect but that prior laws continue to govern pursuant to the provisions of this Act.

(Delegation to Cabinet Order)

Article 102 Beyond what is prescribed in these Supplementary Provisions, necessary transitional measures (including transitional measures for penal provisions) connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions [Extract]

[Act No. 35 of May 14, 2014]

(Effective Date)

Article 1 This Act comes into effect on January 1, 2015; provided, however, that the provisions amending Article 7 and the provisions of the following Article come into effect on the date on which the Beijing Treaty on Audiovisual Performances (re-

ferred to as the “Audiovisual Performances Treaty” in those Articles) takes effect in Japan.

(Transitional Measures for Print Rights)

Article 3 Prior laws continue to govern print rights as under the Copyright Act prior to its amendment under this Act that have been established before this Act comes into effect and that exist as of the time this Act comes into effect.

(Delegation to Cabinet Order)

Article 4 Beyond what is prescribed in the provisions of the preceding two Articles, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions [Extract]

[Act No. 69 of June 13, 2014]

(Effective Date)

Article 1 This Act comes into effect on the date on which the Administrative Complaint Review Act (Act No. 68 of 2014) comes into effect.

(Principles Concerning Transitional Measures)

Article 5 Unless otherwise provided for in these Supplementary Provisions, prior laws continue to govern an administrative appeal against a disposition or any other action or inaction by an administrative agency regarding a disposition or other action of an administrative agency that has been undertaken before this Act comes into effect, as well as against the inaction of an administrative agency in connection with an application filed before this Act comes into effect.

(Transitional Measures for Litigation)

Article 6 (1) Prior laws continue to govern the filing of an action in a matter regarding which, pursuant to the provisions of an Act prior to its amendment under this Act, an action may not be filed until after an administrative agency’s determination, decision, or other action on an administrative appeal, if the period during which the relevant appeal must be filed has passed, without the appeal having been filed, before this Act comes into effect (if such an appeal may not be filed until after an ad-

ministrative agency's determination, decision, or other action on another appeal, this includes a case in which the period during which the other appeal must be filed has passed, without that other appeal having been filed, before this Act comes into effect).

(2) Prior laws continue to govern an action for revocation that concerns a disposition or other action subject to an objection filed pursuant to the provisions of an Act prior to its amendment under the provisions of this Act (including when prior laws continue to govern the filing of an action pursuant to the provisions of the preceding Article) even if, pursuant to the provisions of an Act amended by the provisions of this Act, it is not permissible to file an action for revocation until a determination has been made in response to a request for administrative review.

(3) Prior laws continue to govern an action filed before this Act comes into effect seeking the revocation of an administrative agency's determination, decision, or other action on an administrative appeal.

(Transitional Measures for Penal Provisions)

Article 9 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect, and to an action that a person undertakes after this Act comes into effect but that prior laws continue to govern pursuant to the provisions of Article 5 or the preceding two Articles of these Supplementary Provisions.

(Other Transitional Measures Delegated to Cabinet Order)

Article 10 Beyond what is prescribed in Article 5 through the preceding Article of these Supplementary Provisions, necessary transitional measures (including transitional measures for offences) connected with the coming into effect of this Act are provided for by Cabinet Order.

Supplementary Provisions [Extract]

[Act No. 46 of June 24, 2015]

(Effective Date)

Article 1 This Act comes into effect on April 1, 2016.

Supplementary Provisions [Extract]

[Act No. 51 of May 27, 2016]

(Effective Date)

Article 1 This Act comes into effect on the date fixed by Cabinet Order within one year and six months from the date of its promulgation.

Supplementary Provisions [Extract]

[Act No. 108 of December 16, 2016]

(Effective Date)

Article 1 This Act comes into effect on the date that the Trans-Pacific Partnership Agreement takes effect in Japan (referred to as the “Effective Date” in item (iii)); provided, however, that the provisions set forth in each of the following items come into effect as of the day specified in the relevant item:

- (i) the provisions of Article 9 of these Supplementary Provisions: the date of promulgation;

(Delegation to Cabinet Order)

Article 9 (1) Beyond what is prescribed in these Supplementary Provisions, necessary transitional measures (including transitional measures for penal provisions) connected with the coming into effect of this Act are provided for by Cabinet Order.

Act to Adjust Related Acts to Coordinate with the Coming into Effect of the Act Partially

Supplementary Provisions

[Act No. 45 of June 2, 2017]

This Act comes into effect on the date the Act Partially Amending the Civil Code comes into effect; provided, however, that the provisions set forth in Article 103-2; Article 103-3; Article 267-2; Article 267-3; and Article 362 come into effect on the date of promulgation.

Supplementary Provisions

[Act No. 30 of May 25, 2018]

(Effective Date)

Article 1 This Act comes into effect on January 1, 2019; provided, however, that the provisions set forth in each of the following items come into effect as of the day specified in the relevant item:

(i) the provisions amending Article 113, paragraph (4) and the provisions of Article 4 and Articles 7 through 10 of these Supplementary Provisions: the date of promulgation;

(ii) the provisions amending the Contents; the provisions amending Article 35; the provisions amending Article 48, paragraph (1), item (iii) (limited to the part replacing the term “Article 35” with “Article 35, paragraph (1)”); the provisions

amending the first sentence of Article 86, paragraph (3) (limited to the part replacing the term “Article 35, paragraph (2)” with “Article 35, paragraph (1)”); the provisions amending the second sentence of Article 86, paragraph (3) (limited to the part replacing the term “Article 35, paragraph (2)” with “the proviso to Article 35, paragraph (1)”); and the provisions amending Chapter V: the date fixed by Cabinet Order within three years from the date of promulgation.

(Transitional Measures for the Use of Copies)

Article 2 (1) Notwithstanding the provisions of Article 49 of the Copyright Act as amended under this Act (hereinafter referred to as “the new Act”), prior laws continue to govern the use of copies of works created based on the application of the provisions of Article 30-4 or Articles 47-4 to 47-9 of the Copyright Act prior to its amendment under this Act (hereinafter referred to as “the former Act”), copies of derivative works created in accordance with the provisions of Article 30, paragraph (1); Article 31, paragraph (1), item (i) or the second sentence of paragraph (3); Article 33-2, paragraph (1); Article 35, paragraph (1); Article 37, paragraph (3); the main clause of Article 37-2; Article 41; or Article 42 of the former Act based on the application of the provisions of Article 43 of the former Act, and copies of derivative works created in accordance with the provisions of Article 30-3 or Article 47-3, paragraph (1) of the former Act created before the date this Act comes into effect (hereinafter referred to as the “effective date”). In such a case, the term “presented to the public” in Article 49, paragraph (1), item (i) of the former Act and “presented to the public” in Article 49, paragraph (1), item (iii) and paragraph (2), items (i) and (ii) of the former Act are deemed to be replaced with “conducted a presentation to the public (including making it available for transmission; the same applies hereinafter in this Article)” and “conducted a presentation to the public”, respectively.

(2) Notwithstanding the provisions of Article 102, paragraph (9) of the new Act, prior laws continue to govern the use of copies of sounds or images connected with performances, phonograms, broadcasts or cablecasts created before the effective date based on the application of the provisions of Article 30-4 or Articles 47-4 to 47-9 of the former Act applied mutatis mutandis pursuant to Article 102, paragraph (1) of the former Act. In such a case, the term “presented to the public” in Article 102, paragraph (9), item (i) of the former Act and “presented to the public” in Article 102, paragraph (9), item (viii) of the former Act are deemed to be replaced with “conducted a presentation to the public (including making it available for transmission; the same applies in item (viii))” and “conducted a presentation to the public”, respectively.

(Transitional Measures for the Exploitation of a Work Based on a Compulsory License)

Article 3 The provisions of Articles 67 and 67-2 of the new Act (including cases where these provisions are applied mutatis mutandis pursuant to Article 103 of the Copyright Act) apply to a person that files an application for a compulsory license as referred to in Article 67, paragraph (1) of the new Act (including as applied mutatis mutandis pursuant to Article 103 of the Copyright Act) on or after the effective date; and prior laws continue to govern with respect to a person that files an application for a compulsory license as referred to in Article 67, paragraph (1) of the former Act (including as applied mutatis mutandis pursuant to Article 103 of the Copyright Act) before the effective date.

(Preparatory Actions)

Article 4 A designation under the provisions of Article 104-11, paragraph (1) of the new Act, approval under the provisions of Article 104-13, paragraph (1) of the new Act, consultation under the provisions of Article 104-13, paragraph (5) of the new Act, notification under the provisions of Article 104-14, paragraph (1) of the new Act, consultation under the provisions of Article 104-15, paragraph (2) of the new Act, or the necessary procedure or other action in connection with the same may be undertaken in accordance with the provisions of Chapter V, Section 2 of the new Act prior to the date on which the provisions set forth in Article 1, item (ii) of these Supplementary Provisions come into effect (hereinafter referred to as “item (ii) effective date”).

(Replacements until the Day Preceding the Item (ii) Effective Date)

Article 5 To apply the provisions of Article 47-6, paragraph (1), item (i) and Article 47-7 of the new Act during the period between the effective date and the day preceding the item (ii) effective date, the phrase “Article 35, paragraph (1)” in Article 47-6, paragraph (1), item (i) and “(Article 31, paragraph (1) or the second sentence of paragraph (3))” in Article 47-7 are deemed to be replaced with “Article 35” and “(Article 31, paragraph (1) or the second sentence of paragraph (3), Article 35, paragraph (1))”, respectively.

(Transitional Measures for Penal Provisions)

Article 6 Prior laws continue to govern the applicability of penal provisions to an action that a person undertakes before this Act comes into effect (as for provisions specified in Article 1, item (ii) of these Supplementary Provisions, before each provi-

sion comes into effect).

(Delegation to Cabinet Order)

Article 7 Beyond as prescribed from Article 2 through the preceding Article of these Supplementary Provisions, necessary transitional measures connected with the coming into effect of this Act are provided for by Cabinet Order.

(Provisions on Coordination)

Article 8 If the effective date of the provisions set forth in Article 1, item (i) of these Supplementary Provisions falls before the effective date of the Act to Adjust Related Acts to Coordinate with the Conclusion of the Trans-Pacific Partnership Agreement (Act No. 108 of 2016; hereinafter referred to as the “adjustment Act”), the term “Article 113, paragraph (5)” in the provisions amending Article 113, paragraph (5) and the provisions of Article 1, paragraph (1), item (i) of these Supplementary Provisions are deemed to be replaced with “Article 113, paragraph (4)”.

Article 9 (1) If the effective date falls before the effective date of the adjustment Act, the phrase “is deleted and the term ‘exploit’ in item (xxi) of the that paragraph is replaced with ‘execute’ ” in the provisions amending Article 2, paragraph (1) is deemed to be replaced with “is deleted”.

(2) In the case prescribed in the preceding paragraph, the term “exploit” in the provisions of Article 8 of the adjustment Act amending Article 2, paragraph (1) of the Copyright Act by replacing item (xxiii) with item (xxiv), item (xxii) with item (xxiii), item (xxi) with item (xxii), and adding an item after item (xx), is deemed to be replaced with “execute”.

Article 10 If the item (ii) effective date falls before the effective date of the adjustment Act, the term “cablecast ([...] in the following item)” in the provisions of Article 2, paragraph (1), item (xx) of the Copyright Act is deemed to be replaced with “cablecast ([...] in the following item and Article 104-15, paragraph (1))” upon its application during the period between the item (ii) effective date and the effective date of the adjustment Act.

Supplementary Provisions [Extract]

[Act No. 70 of July 6, 2018]

(Effective Date)

Article 1 This Act comes into effect on the date of promulgation; provided, however, that the provisions set forth in each of the following items come into effect as of the day specified in the relevant item:

- (i) [omitted]
- (ii) the provisions of Article 4 and Article 5 of these Supplementary Provisions: the date of promulgation of this Act or the date of promulgation of the Act Partially Amending the Copyright Act (Act No. 30 of 2018), whichever comes later.

(Provisions on Coordination Due to the Partial Amendment of the Amended Copyright Act)

Article 5 (1) If the effective date falls on or after the effective date of the provisions set forth in Article 1, item (i) of the Supplementary Provisions of the Amended Copyright Act, the phrases “; hereinafter referred to as the ‘adjustment Act’)” in Article 8 of the Supplementary Provisions of the Amended Copyright Act and “adjustment Act” in Article 9, paragraph (1) of the Supplementary Provisions of the Amended Copyright Act are deemed to be replaced with “)” and “the Act on Adjust Related Acts to Coordinate with the Conclusion of the Trans-Pacific Partnership Agreement and the Conclusion of the Comprehensive and Progressive Agreement for Trans-Pacific Partnership (Act No. 108 of 2016; hereinafter referred to as the ‘adjustment Act’)”, respectively and the provisions of the preceding Article do not apply.

(2) If the effective date falls on or after the effective date of the Amended Copyright Act, the phrases “the adjustment Act” and “between [...] the adjustment Act” in Article 10 of the Supplementary Provisions of the Amended Copyright Act are deemed to be replaced with “the Act to Adjust Related Acts to Coordinate with the Coming into Effect of the Trans-Pacific Partnership Agreement and the Conclusion of the Comprehensive and Progressive Agreement for Trans-Pacific Partnership (Act No. 108 of 2016)” and “between [...] that Act”, respectively, and the provisions of the preceding Article and the preceding paragraph do not apply.

(3) If the effective date falls on or after the effective date of the provisions set forth in Article 1, item (ii) of the Supplementary Provisions of the Amended Copyright Act, the provisions of the preceding Article and the preceding two paragraphs do not apply.

OLD COPYRIGHT LAW

(Extract)

(Law No.39, of March 4, 1899,
as amended up to December 8, 1969 by Law No.82)

Article 3. Copyright in a work published or publicly performed shall endure for the lifetime of its author and for thirty years after his death.

Copyright in a work jointly produced by two or more persons shall endure for thirty years after the death of the last surviving author.

Article 4. Copyright in a work [first] published or publicly performed after the death of its author shall endure for thirty years from the time of such publication or public performance.

Article 5. Copyright in an anonymous or pseudonymous work shall endure for thirty years from the time of publication or public performance; provided, however, that the provisions of Article 3 shall apply if the author has his true name registered within that period.

Article 6. Copyright in a work published or publicly performed under the name of a governmental or public agency, school, shrine or temple, association, company or any other organization as its author shall endure for thirty years from the time of such publication or public performance.

Article 7. If the copyright owner does not publish a translation of the original work within ten years after the publication of his work, his right of translation shall cease to exist.

If the copyright owner publishes, within the time limit stipulated in the preceding paragraph, a translation in the language for which he seeks protection, his right of translation into such language shall not cease to exist.

Article 22-3. The author of a work produced by means of cinematography or a process analogous thereto shall be deemed the author of a work of literature, science or art, and shall enjoy protection under this Law. In regard to the period of protection,

the provisions of Articles 3 to 6 and Article 9 shall apply to those with originality, and the provision of Article 23 shall apply to those without originality.

Article 23. Copyright in a photograph shall endure for ten years.

The period under the preceding paragraph shall be calculated from the beginning of the year following the year in which such work was first published. If no publication has been effected, the period shall be calculated from the beginning of the year following the year in which the negative was made.

A person who has lawfully reproduced an artistic work by means of photography shall enjoy protection under this Law for the same period as the copyright in the original work; provided, however, that any agreement otherwise signed between the parties concerned shall be followed.

Article 52. In Articles 3 to 5, “thirty years” shall read for the time being “thirty-eight years”, except in cases of copyright in performances and singing as well as copyright provided for in Article 22septies.

In Article 6, “thirty years” shall read for the time being “thirty-three years”, except in cases of copyright in performances and singing as well as copyright provided for in Article 22septies.

In the first paragraph of Article 23, “ten years” shall read for the time being “thirteen years”.