



# COPYRIGHT AWARENESS RAISING GUIDE FOR ARIPO MEMBER STATES

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**COPYRIGHT  
AWARENESS RAISING  
GUIDE FOR ARIPO  
MEMBER STATES**

ARIPO Office  
Harare, Zimbabwe  
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# Contents

<b>Preface</b> .....	<b>6</b>
<b>Chapter 1</b> .....	<b>7</b>
<b>Inputs and preparedness needed for creating and raising awareness</b> .....	<b>7</b>
I Background.....	7
II Key issues to consider when developing awareness raising programs.....	7
III Strategies to consider for awareness raising programs.....	10
VI Potential awareness raising activities.....	12
V Potential support that ARIPO can avail to a Member State .....	16
VI Awareness raising matrix.....	16
VII Conclusion.....	16
<b>Chapter 2</b> .....	<b>16</b>
<b>Success stories on initiatives taken by Member States</b> .....	<b>18</b>
I The Gambia.....	18
II Botswana .....	19
III Kenya.....	27
VI Malawi.....	32
V Tanzania.....	34
VI Mozambique.....	41

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## Preface

The Lusaka Agreement establishing the African Regional Intellectual Property Organization (ARIPO) sets out one of the objectives of the Organization as “to promote the harmonisation and development of the intellectual property laws, and matters related thereto, appropriate to the needs of its members and of the region as a whole.”

Since the inclusion of copyright and related rights in the mandate of the Organization in 2002, ARIPO has since been working with its Member States with the aim of creating national environments that promote and provide effective protection, management and enforcement of copyright and related rights in the respective Member States. A number of challenges prevail at national levels and to varying degrees. One such challenge is a general lack of awareness of the copyright and related rights, thus deterring the realisation of equitable remuneration on creativity and the realisation of the importance of creativity to the national economy, social growth and cultural integrity of many countries.

ARIPO presented the Draft Copyright Awareness Raising Guide to the Thirty-eighth Session of the Administrative Council held at Victoria Falls, the Republic of Zimbabwe, from November 17 to 21, 2014 which approved the Copyright Awareness Raising Guide for ARIPO Member States. This Guide has been improved by adding some of the initiatives undertaken by Member States to create copyright awareness in their countries. Hence we urge the Member States to utilise the Guide in creating awareness at different levels for the growth of copyright and related rights awareness in their countries.

We appreciate the contributions from the First Session of the Technical Committee on Copyright and Related Rights, the Thirty-eighth Session of the Administrative Council, Ms. Keitseng Nkah Monyatsi, the ARIPO Secretariat as a whole and all those who contributed in one way or the other to enable the publication of this Guide.

We hope that the Guide will be very useful in creating awareness.

Yours Sincerely,

Fernando dos Santos  
**DIRECTOR GENERAL**

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## CHAPTER 1

### INPUTS AND PREPAREDNESS NEEDED FOR CREATING AND RAISING AWARENESS

#### I. Background

The overall objective of the Guide is to assist countries to be systematic when developing and implementing awareness initiatives. Such an approach will enable better achievement of set objectives and simplify the evaluation of the impact made by initiatives carried out. Furthermore, the Guide will assist in creating harmonised approaches to awareness creation across member states, thus enabling the African Regional Intellectual Property Organization (ARIPO) to play role in information gathering, facilitate exchange and evaluating the effectiveness of awareness raising programs across member states.

The Guide contains various approaches that could be used to develop awareness raising programs that are relevant to target groups in the Member States.

It should be noted that the document puts together some activities which have been carried out in other places.

The Guide covers the following areas:

- Key issues to be considered when developing awareness raising programs;
- Strategies to consider for awareness raising programs;
- Potential awareness raising activities;
- Summary of the sequence in awareness raising;
- Potential support ARIPO can avail to Member States;
- Awareness raising matrix; and
- Conclusion.

#### II. Key Issues to Consider When Developing Awareness Raising Programs

##### a. Stakeholder Consultation

It is important for the national copyright office to keep close contact with its national, regional and international stakeholders in order to have a broader view of the environment as it either positively or adversely affects its national creativity. It is important for the stakeholders to be engaged in the process

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of developing and implementing programs. Working with stakeholders will assist the copyright office to come up with initiatives that address issues for progress. It will also bring about collaboration and role clarity and expectations on roles in creating good grounds that promote creativity.

Stakeholders would include but not limited to policy makers, right holders (artists, authors, publishers etc.), and their associations, collective management organisations (where they exist), other government departments and agencies with a stake in creativity (for example, ministries/departments of culture, national arts councils etc.), law enforcement agencies, users of creative works (for example, electronic media, educational institutions etc.), collaborating partners, private sector, the media and the public at large.

#### **b. Problem Identification and Analysis**

In order to develop appropriate responses to promoting creativity through awareness raising, it is important for each country to have a full picture of its national environment. It is important to determine what are the challenges encountered, what are the causes and how can they be addressed.

This calls for information gathering which could be done through research (including surveys), stakeholder consultations, and general observation of the environment such as keeping a close watch on issues being discussed in the media. The problem needs to be clearly defined so that the direction of the initiatives can also be clear for all those involved in solving the problem.

#### **c. Development of Goals and Objectives**

Once the problem is clearly understood, the copyright office in cooperation with other stakeholders can set appropriate goals and objectives for activities to be carried out.

#### **d. Target Audience**

The development of information dissemination programs should take cognisance of the target audience, as this contributes to the success of awareness initiatives carried out. A clear assessment of the target audience's role on creativity will inform areas that need to be addressed.

#### **e. Methods of Delivery**

The most appropriate method of delivery of an awareness program will depend on the various factors and these include resources, nature of the problem and specific objectives of the program.

#### **f. Human Resources**

Awareness raising programs are implemented by people who are knowledgeable on the subject. Therefore, when developing programs, it is important to look at the available human resources. Member States are encouraged to use those human resources at their disposal. They may also request ARIPO, the World Intellectual Property Organisation (WIPO) and other ARIPO Member States for technical support. It is also important to recognise that certain programs require interdisciplinary approaches for them to be implemented. This calls for stakeholder engagement in the development of programs.

#### **g. Resource Mobilisation**

There is need to invest some resources for awareness raising initiatives, thus, it is important to consider available resources both internally and externally.

Resource mobilisation could include collaborative partnerships. Countries need to tap into existing initiatives such as ARIPO and WIPO information materials.

It is important to determine what sort of resources are needed, and how they will be mobilised. Resources include but are not limited to:

- i. Materials/publications—this includes electronic and non-electronic materials, resource persons; and
- ii. Financial resources.

#### **h. Implementation**

The copyright office shall take the lead in the implementation of the awareness creation programs and may collaborate with other stakeholders and coordinate their activities.

#### **i. Monitoring and Evaluation**

When programs have been developed, their implementation needs to be monitored so that where necessary, adjustments can be made in time. It is also necessary to evaluate programs that have been implemented to inform future endeavours. In doing so, there will be need for a clearly defined monitoring and evaluation mechanism.

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### III. Strategies to Consider for Awareness Raising Programs

The government is responsible for ensuring that its nationals are informed on any issues of national interest. The government through the national copyright office needs to play a leading role in awareness raising. Therefore, it requires to devise strategies through which it can meet this responsibility.

It is recommended that all strategies should leverage and take advantage of information and communication technology.

#### a. Partnership with Right Holders

Rights holders play an integral part in awareness raising on copyright and related rights issues. As rights holders it is important to empower them with copyright knowledge for their own benefit and as peer educators. Close cooperation with stakeholders can assist the national copyright office disseminate information to the general public at affordable costs.

#### b. Partnership with other Ministries and Government Agencies

There are a number of government ministries/departments/agencies that have a stake in creative industries. It is important for the national copyright office to identify such institutions and establish close working relations for the promotion of creativity. Such collaborative partnerships can assist with role clarity and the development of complementary, initiatives for the achievement of common goals. Inter-ministerial committees on intellectual property can be established and can develop national awareness raising plans with each player agreeing to implement initiatives that are directly linked to its mandate.

#### c. Public Private Partnerships

The private sector plays an important role in the growth and development of creative industries. This could be achieved by developing programs that address the interests of the sector while at the same time ensuring awareness creation. The copyright office needs to find strategies of bringing the private sector on board.

#### d. Agents of Influence (use of influential personalities)

People usually pay attention to messages that are delivered by influential people in society. These people could be leaders, artists, sportsmen and women, politicians, business people, cultural practitioners, beauty queens or other well-known and respected personalities in the society. Copyright offices may develop programs where such personalities could be used to influence the respect and promotion

of copyright and related rights. Agents of change can particularly be useful for messages that seek to discourage piracy and other forms of copyright violations.

#### e. National All-stakeholder Committees

Countries can establish all-stakeholder committees that include the public sector, rights holders, private sector and other players. These provide a forum for a collective view of the situation and how it can be improved. It fosters collective ownership thus making implementation of initiatives more focussed and beneficial.

#### f. Linking Creativity with Culture

Culture can be used as a vehicle for information dissemination about the need to protect and respect copyright.

This could be done with cultural messages wrapped in poetry, song and dance as well as initiatives such as drama.

#### g. Multi-disciplinary Approaches (Linking creativity to various economic sectors)

Intellectual property is deemed to be an abstract concept and yet it has impact on the economy. In view of the significant role played by intellectual property, various sectors and disciplines need to work together to package information to be disseminated to the public or other specific target groups.

#### h. International Cooperation

The global economic climate today is characterised by ease of access to markets, cross border trade. Recognition of how a country can tap into opportunities presented by globalisation can assist in the achievement of goals that would be difficult to attain should a country or an entity stand on its own. Therefore, when developing awareness raising programs, it is important to establish where external support can be drawn from. For example, countries could look into objectives and programs of international organisations to which they are members, align their programs with the objectives and programs of those institutions and seek their support.

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## IV. Potential Awareness Raising Activities

This section lists some activities which can be considered for awareness raising programs. It should be noted that these are ideas that should be evaluated for their appropriateness for the target audience in a given territory. It should also be noted that the list is not exhaustive.

### a. Publications

There is need to use materials that give information about copyright and related rights in a simplified manner. Publications may be developed by the national office or the office may use existing materials by other entities.

### b. Activities Specific to a Sector/Audience

This is where the information that is to be disseminated is developed and packaged with a specific target group in mind, and in most cases with specific objectives.

### c. Seminars and Workshops

Seminars and workshops can be run for various sectors depending on the needs and objectives that are sought to be achieved. Topics to be covered will depend on the target audience.

### d. School Competitions

Countries can reach young people by running activities that catch their attention. School competitions based on Copyright and Related Rights products presents an opportunity for the copyright office to educate the youth about the importance of copyright. Competitions could be in the form of creative projects, for example films, essays, etc.

### e. School Debates

Some schools run debate clubs in order to develop and sharpen various skills in their students. These skills include public speaking, research skills, analytical skills and engagement. Because of the need for research on topics to be debated, students end up gaining knowledge on topical issues. Therefore, copyright offices can engage schools to bring the subject of copyright to debate clubs. Debating sessions become a forum for awareness raising.

### f. Competitions/Projects for the Out of School Youth

Due to high unemployment rates and inadequate resources to have every young person in school, a number of African countries grapple with how to create opportunities that keep out of school youth from the streets and involvement in

criminal and undesirable activities. Creativity is one way through which these youth could use their time. In a number of countries there would normally be groups that these young people have formed to make a living. These could be cultural dance groups or drama or other groups which run some smaller commercial activities.

Where these exist, they provide an opportunity for young people to be empowered with knowledge on copyright as well as educate their peers and the general public. Therefore, they need to be able to see the potential benefit of their talents, and the knowledge of copyright and related rights is one tool that they need to be equipped with. The national office could work with out of school youths to run projects around creativity. These could be used to disseminate information about the importance of copyright.

### g. Campaigns and other Outreach Programs

Campaigns are usually instrumental where a general awareness raising event is planned. Most of the time the audience will not be specifically defined, but the general public is targeted with a specific message that will be sent out through the event. Campaigns come in various forms; they could be in the form of sport events, roadshows, concerts, police raids, destruction of confiscated infringing goods, etc.

### h. Participation in and Observation of Special Days

Countries can design programs which can be carried out during the observation of special days. In most cases, these days always incorporate a number of activities of artistic nature. Therefore an opportunity could be to develop information dissemination packs to use on such days. In addition, Member States may participate in commemorative activities such as workshops, moot courts, debates, etc.

Days with national or international significance could serve this purpose better. These could include independence celebrations, culture day, the WIPO day, Africa Day and many other special days.

### i. Media Campaigns

#### *i. Use of social networks*

The use of social media continues to grow and has become a point of convergence for people from all walks of life. Initially social media was used mainly for social interactions as the name suggests. However, over the years, businesses have turned to social media to inform the global community about who they are, their strategic direction, to market their products and services, etc. Government offices have also embraced the use of social media.

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In that view, copyright offices can also turn to social media to create awareness. Social media has several advantages as it requires minimal additional resources and it provides a wider platform for dissemination of information. Member States are encouraged to use social media for awareness creation.

*ii. Campaigns for awareness using print and electronic media*

The media plays a pivotal role in public education. Therefore, there is need for the national office to build close relations with the media, so that they can support the office's publicity and awareness raising initiatives. Offices may engage and train them on the subject of copyright so as to promote accurate reporting on the subject.

**j. Creation and Dissemination of Promotional Materials**

Resources permitting, the national office can develop and distribute promotional materials. These may include items of clothing such as t-shirts, office stationery, banners, posters, running awareness creation messages on bill boards, etc.

**k. Other Activities**

*i. Use of mobile phone messages*

The use of mobile phone networks to disseminate information about various issues of national interest. These networks can be used to disseminate information about copyright and related rights to the target audience.

In a number of countries, the majority of the population own at least one mobile phone. Therefore, spot messages can be created and sent to the general public about copyright, examples being sensitisation about dangers of piracy.

*ii. Public lectures/Public seminars/Public talks*

These are usually free and open events which are publicised and any person who is interested can attend. Public lectures can also be held outside of working hours to accommodate people who may want to attend for their personal interest on the subject. Public lectures are better held in public places that are easy to access and not so formal to accommodate people from all walks of life. They may be held in museums, libraries, city halls, churches, mosques, temples, etc. Public lectures present a forum to openly discuss issues on copyright and related rights.

*iii. Visits to various institutions*

Other ways of creating awareness is through providing opportunities for visits to various institutions that deal with copyright and related rights. These include the copyright office, collective management

organisations, cultural centres, broadcasting houses, corporates, etc.

*iv. Exhibitions*

Copyright offices can design programs in which they work with their stakeholders and hold exhibitions. Most countries hold trade fairs on an annual basis and the copyright office could participate in such trade fairs. Exhibitions could be combined with various other programs, for example competitions, art performance and use of agents of influence.

*v. Designing children's materials*

Young children tend to learn a lot through play. They too can be targeted through programs that encourage play and exchange. Materials designed for children could be in the form of cartoons, stories, games, etc.

*vi. Referencing*

This is where the copyright office should gather information about existing resources where people can find information about copyright and related rights and refer them to those sources. Examples could be where the copyright office refers its stakeholders to ARIPO programs, WIPO online courses, available materials and resources to build their knowledge on copyright and related rights.

## V. Potential Support that ARIPO Can Avail to a Member State

One of the objectives of ARIPO as outlined in the Lusaka Agreement is for the Organisation to assist Member States to derive socio-economic and cultural benefit from their intellectual property systems through the creation of an environment for the protection, promotion and management of intellectual property rights. ARIPO developed this guide with a view to providing a general direction to initiatives and activities that maybe carried out for purposes of promoting national awareness of copyright and related rights. Therefore the Organization is in a position to provide support to its Member States for such initiatives. The support that ARIPO could provide includes but is not limited to the following:

- a. Technical support for the design, development and implementation of awareness raising programs;
- b. Technical support for delivering some of the initiatives;
- c. Giving Member States opportunities to participate in already existing initiatives;
- d. Advocacy with authorities;
- e. Collection and development of publicity materials;
- f. Where possible and resources permitting, support initiatives such as national seminars, trainings for law enforcement, etc;
- g. Preparation of proposals for resource mobilisation;
- h. Dissemination of information about national initiatives on ARIPO resources such as newsletter, ARIPO website, etc; and
- i. Referencing, i.e; provision of information about existing initiatives, potential supporting partners and initiating the needed contacts.

## VI. Awareness Raising Matrix

The table on the next page indicates which proposed awareness initiatives can be used for the various target groups.

## VII. Conclusion

This booklet will be continuously developed and be reviewed from time to time.

Awareness Initiative	Target	Copyright Officials & other Practitioners	Right-holders	Enforcement (Police, Customs & Judiciary)	School Going Youth	Out of School Youth	Schools	Educational Institutions	Media Professionals	Policy Makers	Users	General Public
Campaigns			x	x								
Right holder engagement			x	x								
Publications			x	x								
Sector/ Audience specific Initiatives			x	x								
Seminars and Workshops			x	x								
Special Days			x	x								
Media			x	x								
Competitions												
Social media			x	x								
Agents of influence			x	x								
Specialised Copyright Training				x								

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## CHAPTER 2

### SUCCESS STORIES ON INITIATIVES TAKEN BY MEMBER STATES

There are 19 ARIPO Member States. At the time of publication, some of the awareness raising initiatives received from the Member States are reported hereunder:

#### I. The Gambia

##### Fourth Meeting of the ECOWAS Copyright Observatory

In May 2013, the Gambia was honoured to host the fourth meeting of the ECOWAS Copyright Observatory meetings in Banjul. The meeting took place from 24 to 28 April and it was attended by delegates from ECOWAS member states. The National Centre for Arts & Culture (NCAC) made the best use out of the meeting by inviting a dozen stakeholders to further expose them to copyright issues. It was at that meeting that the Observatory decided to offer NCAC technical and financial assistance to set up the collecting society.

##### Workshop on Copyright

In January 2014, the ECOWAS Copyright Observatory organised a five day workshop on copyright for 100 stakeholders drawn from all the artistic genres. The workshop took place from 4 to 9 January 2014. Resource persons came from Nigeria, Senegal, Burkina Faso and The Gambia. After the workshop, the Observatory donated office equipment and furniture to the NCAC for copyright development. This equipment has been used to establish the society offices in Kanifing.

##### ARIPO Seminar on Patents and Copyright

In August 2014, NCAC and the Ministry of Justice co-hosted an ARIPO seminar on patents and copyright. The programme was attended by a cross section of creators and inventors. It was there that The Gambia undertook to ratify the Swakopmund Protocol on the Protection of Traditional Knowledge and Expressions of Folklore.

#### II. Botswana

##### Anti-piracy Campaign

The Registrar of Companies and Intellectual Property realised that the rate of piracy was very high and that some of the business entities were resisting the use of hologram to authenticate sound and audio visual recordings that were available for commercial purposes in Botswana. Some rightholders would purchase the hologram for an album, but later on affix them on a different album. Raids were conducted between March 2012 to January 2014 in Gaborone, Palapye, Serowe, Mogoditshane, Lobatse and Ramotswa. The sound and audiovisual recordings that did not have the hologram were confiscated as they are deemed to be pirated works as per Section 35A of the Botswana Copyright and Neighbouring Rights Act. The confiscated works were estimated at P55, 520 (US\$5, 550) in 2012 and P607, 000 (US\$60, 700) in 2014 and were destroyed in Gaborone in January 2014 in the presence of the Minister of Trade and Industry, Hon. Dorcas Makgato.



Chairman of Copyright Society of Botswana (COSBOTS), Mr Solomon Bame Monyame talking to journalists.



Honourable Minister Dorcas Makgato addressing the public.



Pirated CDs and DVDs removed from carry bags.



Pirated CDs and DVDs.

## Workshops on Technical Devices Levy

The Copyright and Neighbouring Rights Act of Botswana provides for a technical devices levy which is charged on all technical items with potential to copy protected works. The Levy on Technical Devices Fund was established and is used to fund projects whose intended objective is to promote creativity in Botswana.

Technical Devices Fund Committee issues Open Calls inviting individuals, government departments, associations, non-governmental organisations and private entities to submit project proposals to be considered for funding. In 2015, CIPA developed an application form to be used by respondents to the Open Call. In that regard, fourteen workshops were held across Botswana (Francistown, Gaborone (x2), Ghanzi, Kasane, Lobatse, Mahalapye, Maun, Mochudi, Palapye, Selebi Phikwe, Serowe, Tsabong and Tutume) with the following main objectives:

1. Disseminate information about the Levy on Technical Devices Fund.
2. To create awareness about the application procedure in order to improve the quality of project proposals submitted.
3. To create awareness about the copyright system of Botswana.

The workshops were open to members of the general public. They were publicised through radio spot announcements, newspapers and social media. Therefore participants ranged from individuals, parastatals, non-governmental organizations, associations and private companies who either are in the creative industries or play a role in the development of the creative industries in Botswana.

Following general presentations, participants were split into smaller groups of about ten to twenty people depending on the number of participants. The smaller groups were taken through the application form item by item, with each person having their own copy of the application form.

This approach was found to be more effective in explaining the details of the form to enable participants to understand the expectations. It was realised that in smaller groups, there was more focus and attention given to ensure that all questions raised are answered adequately. In some cases, time permitting, participants were split into focussed group discussions to discuss other copyright issues as they affect the creative industries of Botswana.



CIPA officials and Levy on Technical Devices Fund Committee Members in Lobatse. From the right; Mrs. Lesetedi–Keothepile (CIPA), Mrs. Ngoma (Committee Member), Ms. Keboetswe (CIPA), Mr. Ramorwa (Committee Member).



Mr. W. Phale addressing participants during a group discussion in Gaborone.

## World IP Day Celebrations

The commemoration of the World IP Day started off with an early morning march with singing and dancing as well as spreading a themed banner.

A Motswana script writer who also holds a Masters in Intellectual Property, Mr. Bathusi Lesolobe was engaged to write a drama play around the 2015 World IP Day theme. The script was written in Setswana. The Drum Theatre Productions group made up of youths from Maun town was identified and engaged to act the play. The main message of the play was to speak against piracy, promote the use of the hologram and also highlight the fact that artists can make a living out of their creativity. Their performance was highly appreciated and found to be a success in disseminating information in line with the theme of the event.

A keynote address was made by Mr Keletso Rakhudu who is a former Minister of Trade and Industry and the patron of Botswana Musicians Union and an artist.

Dignitaries who graced the commemoration included Kgosi (Chief of Batawana tribe), Officer Commanding of the Botswana Police, the District Commissioner and Mr Caxton Senyatso a renowned musician.

Entertainment was provided by various upcoming and established artists in the country. An anti-piracy raid was conducted on the 28th April 2015 by the organising institutions, musicians in Maun and the Botswana Police.



Disaitsaneng Cultural Group in a performance.



Part of the Drum Theatre Productions after their performance.



Dignitaries listening to the keynote address.

### III. Kenya

#### Inter-ministerial Meeting

*By: Rosemary Waithaka*

On Monday 21 July 2014, the Kenya Copyright Board (KECOBO) held an inter-ministerial breakfast meeting on *“The Promotion And Use Of Copyright In Developing The Creative Industry”* in Nairobi. Hon. Prof. Githu Muigai, the Attorney General, hosted Cabinet Secretaries (CSs) & Principal Secretaries (PSs) from four key ministries dealing with the Creative Industries namely Dr. Fred Matiang’i, CS Information, Communication & Technology, Mr. Peter Oganga Magiti, PS Planning, Dr. Wilson Songa, PS Ministry of Industrialisation & Enterprise Development and Mr. Patrick Omutia, PS Culture, Sports & the Arts.

The aim of the meeting was to reach a common inter-ministerial understanding on the promotion of Copyright in developing the creative industry and form an inter-ministerial committee that will map out strategies of enhancing efficiency in the promotion of copyright as a key social and economic contributor to the Vision 2030.

Under the auspices of the Attorney General’s office and the Kenya Copyright Board (KECOBO), the invited dignitaries discussed how they could work together towards implementing a directive by President Uhuru Kenyatta that the creative industry be structured to reward talent and creativity in Kenya<sup>1</sup>.

According to Dr. Marisella Ouma, KECOBO Executive Director, the creative industries are set to contribute over 10% of GDP by 2017. Mr. Tom Mshindi, KECOBO Chairman, noted that however, there remained some challenges in realising this forecasted 10% growth in copyright monetisation within the creative industries. Inadequate funding, lack of understanding amongst the public about copyright, inadequate enforcement and the proposed merger of intellectual property institutions are some of the biggest challenges that need to be addressed.

<sup>1</sup> Refer to the Copyright News issue 14-page 7 a quarterly publication of the Kenya Copyright Board



Part of Members of the public who graced the commemoration.



Music legend, Stiga Sola doing his thing.



From left to right: Mr. Tom Mshindi - KECOBO Board Chairman, Dr. Fred Matiang'i, Cabinet Secretary - Information Communication & Technology, Hon. Attorney General Prof. Githu Muigai, Dr. Marisella Ouma, KECOBO Executive Director and Mr. Ezekiel Mutua, KECOBO Board Director at the Nairobi Serena Hotel

## ARIPO National Roving Seminar (Nairobi)

*By William Sila*

In March 2015, the African Regional Intellectual Property Organization (ARIPO) in collaboration with the Kenya Copyright Board (KECOBO) held a two day training workshop themed *"Copyright In The Digital Environment"* in Nairobi. This was the second 2015 Africa Regional IP National Seminar and was attended by over 200 participants drawn from the public sector, judiciary, academic institutions, Collective Management Organizations (CMOs), media and other related industries. Ms. Christine Agimba, Deputy Solicitor General, spoke on behalf of the Attorney General and highlighted the measures the government has taken to protect and promote copyright and related rights in Kenya.

In addition, she underscored the fundamental role played by copyright in contributing to the social and economic growth in the country. In her conclusion, she challenged all stakeholders to work together and enhance copyright protection in Kenya. Mr. Tom Mshindi, KECOBO Chairman, noted that intellectual property (IP) is a critical resource for creative minds, especially in terms of economic benefit and moral rights. Citing the example of Mzee Ojwang of "Vitimbi", a local popular TV program in the 1990s, who was ailing and suffering because of lack of awareness of his IP

<sup>2</sup> Refer to the Copyright News issue 16-page 7 a quarterly publication of the Kenya Copyright Board

rights. He noted that as a country there was urgent need for the local IP bodies to educate Kenyans on IP so that they are not exploited. Mr. Fernando Dos Santos, ARIPO Director General, appreciated the efforts that the Kenyan government has taken in developing an intellectual property system and noted that Kenya is among the few African countries with a modern IP legal system and a robust institutional framework<sup>2</sup>.

## Aga Khan Academy Competition & Awards Presentation

*By Rosemary Waitthaka*

On Friday 6th March 2015, the Kenya Copyright Board (KECOBO) awarded a trophy, medals and certificates to 21 students of the Aga Khan Academy (Nairobi) for taking part in the World Intellectual Property Organisation (WIPO) School Film Competition organised by WIPO and KECOBO. The objective of the competition was to build awareness about the importance of copyright in the making of films with an aim of creating a platform that inspires students to produce creative films and gain proficiency in the various skills employed in the Film and TV industry. The students used mobile phones or digital cameras to develop one minute long videos reflecting "Respect for IP". The competition was in line with the 2014 World Intellectual Property (IP) Day's theme "Movies: A Global Passion" and targeted students aged between 13 and 17 years old. A panel of film experts comprised of three KECOBO board members namely Mr. Kapila, Mrs. Catherine Ngengi, the late Mr. Charles Asiba, Mr. Eddie Irura, a renowned film producer and two Kenya Film Commission (KFC) staff judged the entries and identified the winners<sup>3</sup>.



Group photo of the students who participated in the WIPO School Film Competition with their certificates and medals

<sup>3</sup> Refer to the Copyright News issue 16-page 11 a quarterly publication of the Kenya Copyright Board

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## Machakos Art festival

*By: Lucian Mue*

On 15 March 2015, the Machakos County through the Machawood Chief Executive Officer, Mr. Victor Muniabu, in partnership with Kenya Copyright Board (KECOBO), Kenya Film Commission (KFC), Kenya Film & Classification Board (KFCB), Performers Rights Society of Kenya (PRiSK), Kenya Association of Music Producers (KAMP) and Music Copyright Society of Kenya (MCSK) hosted its first ever artists' festival at the Machakos Peoples Park bringing together different artists from across the country, amongst them, Churchill and Frasha. Victor Mbuvi and comedian Chipukezy performed at the event. Machawood is the first county entertainment centre providing integrated services in film and music. Mrs. Faith Wathome Kithu, County Executive for Tourism, Sports and Culture officially opened the event. The two days extravaganza ran under the theme, "Nurturing Talent for Business", which besides showcasing the talents of different artists, also trained the participants on copyright & related rights. According to Mr. Muniabu, Machawood will establish a talent school in the county that will nurture talent.<sup>4</sup>



Victor Mbuvi, the "Kwata Kawaya" artist, entertaining participants during the Machawood Artists' Festival.

<sup>4</sup> Refer to the Copyright News issue 16 - page 12 a quarterly publication of the Kenya Copyright Board

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## National Copyright Awareness Open Day

*By: Lucian Mue and Rosemary Waithaka*

On Friday 1 November 2013, the Kenya Copyright Board (KECOBO) held its second National Copyright Awareness Day at the Kenyatta International Conference Centre (KICC). The purpose of the event was to demystify copyright and related rights in Kenya, clarify KECOBO's regulatory role and functions, get important feedback from clients on its services to enable KECOBO improve its service delivery and, lastly, lay the foundation for a mutually beneficial relationship between KECOBO and all its stakeholders.

The theme of the day was "Protecting Copyright, Encouraging Development". This forum provided an opportunity for KECOBO and its partners to showcase the role of copyright in economic development in Kenya. The chief guest was the Honourable Attorney General (AG), Hon. Professor Githu Muigai, who formally opened the exhibition. The event also saw the launch of the WIPO development agenda project on strengthening the audio-visual sector. The AG reiterated that collaboration with the National Police Service is crucial to ensure copyright and related rights are protected to enhance economic growth. Present at the event were Principal Secretary, Ministry of Sports, Culture and Arts, Mr. Patrick Omutia; KECOBO Board Chairman, Mr. Tom Mshindi; Director of Anti-Piracy, Microsoft East and Central Africa, Mr. Daniel Kamau; General Manager, MultiChoice Kenya, Mr. Dan Mucira; various state corporations Chief Executive Officers; other dignitaries and members of the public.

Nineteen organizations exhibited their products and services. The legal department attended to enquiries on legal issues with regard to copyright. The enforcement department explained to the members of the public the role of the copyright inspectors in the investigation of copyright infringement cases and how to differentiate authentic works from pirated ones.

The desk for Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) displayed traditional items and members of the public were advised accordingly on issues touching on TK and TCEs. On the "AM Live" NTV morning show the Daily Nation offered KECOBO free advertising space worth over Ksh500,000/= to place adverts on the event for two days. The event was a success as over 245 people visited the KECOBO exhibition stand and accessed information on copyright and related rights.<sup>5</sup>

<sup>5</sup> Refer to the Copyright News issue 11 - page 10 a quarterly publication of the Kenya Copyright Board

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## IV. Malawi

### Training Workshops

The Copyright Society of Malawi (COSOMA) with financial assistance from the World Intellectual Property Organisation (WIPO) within the framework of the Republic of Korea's Funds-in-Trust, organised 9 training sessions on copyright and related rights for media practitioners, creators, enforcement agents and policy makers. The project intended to train 100 media practitioners, 120 creators, 90 enforcement agents and 40 policy makers. The training sessions were carried out from March to June, 2015.

The training workshops intended to raise awareness of copyright and related rights amongst the various stakeholders and creators. Participants were sensitised on basic notions of copyright and related rights; collective management of copyright; the copyright law of Malawi; international protection of copyright and related rights, copyright and the media; enforcement of copyright and related rights; the role of rights holders, COSOMA, police, customs and courts in the administration of copyright and related rights; organizational structure of Copyright Society of Malawi; administration of hologram system and the Arts Savings and Credit Cooperative (SACCO).

In attendance, were members of Musicians Union of Malawi (MUM), Visual Arts Association of Malawi (VAAM), Book Publishers Association of Malawi (BPAM), Journalists Union of Malawi (JUMA), Malawi Writers Union (MAWU), National Theatre Association of Malawi (NTAM), Film Association of Malawi (FAMA) and Photographers Association of Malawi (PHOTAMA).



Media workshop – Mount Soche Hotel –Blantyre –  
24th March 2015.



Enforcement agents workshop, Mount Soche Hotel, Blantyre – 26th March  
2015.

## V. Tanzania

### COSOTA and DSTV Anti-piracy Raids in March 2015

Date	Where	Name of Culprit	RB No.	Remarks
04.03.2015	Iramba -Singida	Mohamed Cable - Juma Mohamed	KIO\ IR\169\2015	10/03/2015 was taken to court and admitted to the charges. Held liable: was to go to jail for two years or to pay a fine of 600,000tshs. He paid the fine.
05.03.2015	Nzega - Tabora	Hass Cable-	NZ\IR\307\2015 NZ\ RB\651\2015	Police investigation in progress
05.03.2015	Nzega - Tabora	Med Cable	NZ/ IR/308/2015 NZ/ RB/652/2015	Police investigation in progress
08.03.2015	Musoma - Mara	Goodtimes cable	MUS/ IR/1094/2015 MUS/ RB/1750/2015	Police investigation in progress
15.03.2015	Shinyanga	Ngalama cable	SHY/ IR/1023/2015 SHY/ RB/1766/2015	Police investigation in progress
15.03.2015	Shinyanga	DMC cable	SHY/ IR/1013/2015 SHY/ RB/1769/2015	Police investigation in progress

15.03.2015 and 16.03.2015	Shinyanga	Shinyanga Cable	SHY/ IR/1013/2015 SHY/ RB/1769/2015	Police investigation in progress
22.01.2015	Morogoro,	Med cable	MORO/ IR/443/2015	Police investigation in progress
22.01.2015	Morogoro,	Ctv Cable	MORO/ IR/460/2015	Police investigation in progress
22.01.2015	Morogoro,	Deo Cable	MORO/ IR/467/2015	Police investigation in progress
	Other regions: Kagera, Iringa, Mbeya, Njombe, Tunduma, Dodoma, Singida, Tabora, Mwanza, Geita and Simiyu			Nothing found



Officer Zephania Lyamuya from COSOTA checking the items found at HASS Cable Studio.

## World IP Day Celebrations

Celebrations for the World Intellectual Property (IP) day were held on 24 April 2015 in Dar es Salaam, Tanzania. Honourable Deputy Minister for Industry and Trade, Janeth Mbene officiated at the event as the guest of honour. There was a total of 138 participants, who included artists of all categories of works, stakeholders (end users), government officials, non-government offices and COSOTA staff.

Entertainment came from artists in the music category who performed different songs including the World IP day song created and performed by Maureen Fondo, a COSOTA employee, joined by artists, COSOTA staff and COSOTA board members. Performing artists performed live comedy and visual artists displayed their works of art. T-shirts bearing the WIPO theme "Get Up Stand Up for Music" and the COSOTA theme "Sanaa ni kazi lipia mirabaha" were distributed.



Above: Photos during operation.



Group photo with artists: The Deputy Minister for Industry and Trade (first row centre), Mrs. Janet Mbene, COSOTA Board Chairperson, Dr. Rita Mwaipopo and COSOTA CEO, Mrs. Doreen A. Sinare.



Presenter: Dr. Saudin Mwakaje.



Artist Kiboot presenting.



Dancing to the song, "Get Up! Stand Up!" by Bob Marley.



Moderator, Mr. John Kitime, COSOTA CEO, Mrs. Doreen A. Sinare, Deputy Minister for Industry and Trade (centre), Mrs. Janet Mbene, Board Chairperson, Dr. Rita Mwaipopo and CEO of KECOBO, Dr. Marisella Ouma.



COSOTA employees, the Deputy Minister for Industry and Trade (centre front line), Mrs. Janet Mbene, COSOTA Board Chairperson, Dr. Rita Mwaipopo, COSOTA CEO, Mrs. Doreen A. Sinare and CEO KOPITAN, Miss Angel Edmin.

## VI. Mozambique

### Combating Piracy

In order to discourage piracy, the Mozambican government approved in 2001, the Law on Copyright and Related Rights, and to address the control and protection of products of artistic and cultural creation and scientific situation. In order to strengthen the strategy to combat piracy of sound recordings, the rules of affixing stamps in phonograms was established by the Compulsory Affixing Regulation Seals in the Phonograms (2001), an instrument that legitimizes the appearance of cassettes and audio CDs.

These devices enabled the implementation of concrete action that contributed greatly to the seizure and destruction of counterfeit products at the country level, which discouraged the practitioners of this illegal practice, stimulating in this way, the whole chain of production, marketing and collecting much revenue for the state treasury. In the last search and seizure campaign of counterfeit products in 2012 across the country, 22 011 CDs, 61 071 DVDs, 853 Cassettes / audio, 14 computers, 3 printers, 2 adapters, 1 monitor, and 1 memory card were confiscated.

A plan was drafted in pursuit of efficiency and effectiveness of discouraging the practice of piracy in Mozambique, with the creation of the National Inspectorate of Economic Activities (INAE), under the combined provisions of Article 204 of the Constitution.

Some of the stickers, posters and images used in combating piracy.







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