
**Council for Trade-Related Aspects of
Intellectual Property Rights**

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**MAIN DEDICATED INTELLECTUAL PROPERTY
LAWS AND REGULATIONS NOTIFIED UNDER
ARTICLE 63.2 OF THE AGREEMENT**

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The present document reproduces the text¹ of the Copyright and Neighbouring Rights Bill, 2000, as notified by Zimbabwe under Article 63.2 of the Agreement (see document IP/N/1/ZWE/2).

**Conseil des aspects des droits de propriété
intellectuelle qui touchent au commerce**

**PRINCIPALES LOIS ET RÉGLEMENTATIONS CONSACRÉES À LA
PROPRIÉTÉ INTELLECTUELLE NOTIFIÉES AU TITRE
DE L'ARTICLE 63:2 DE L'ACCORD**

ZIMBABWE

Le présent document contient le texte¹ du projet de loi sur le droit d'auteur et les droits voisins, 2000, notifié par le Zimbabwe au titre de l'article 63:2 de l'Accord (voir le document IP/N/1/ZWE/2).

**Consejo de los Aspectos de los Derechos de Propiedad
Intellectual relacionados con el Comercio**

**PRINCIPALES LEYES Y REGLAMENTOS DEDICADOS A LA
PROPIEDAD INTELECTUAL NOTIFICADOS EN VIRTUD
DEL PÁRRAFO 2 DEL ARTÍCULO 63 DEL ACUERDO**

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En el presente documento se reproduce el texto¹ del proyecto de ley de derecho de autor y derechos conexos de 2000, notificado por Zimbabwe de conformidad con lo dispuesto en el párrafo 2 del artículo 63 del Acuerdo (véase el documento IP/N/1/ZWE/2).

¹ In English only./En anglais seulement./En inglés solamente.

COPYRIGHT AND NEIGHBOURING RIGHTS BILL, 2000

MEMORANDUM

The Copyright Act [*Chapter 26:01*] came into operation in 1967. Since then, technological developments such as the widespread use of photocopiers, audio- and video-recorders and computers have made several of its provisions obsolete or inadequate. Furthermore, the Act does not reflect important developments in international law such as the 1971 revision of the Berne Convention on copyright and the Agreement on Trade-Related Aspects of Intellectual Property Rights (the "TRIPS Agreement"). This Bill will therefore replace the Act with a new one which will take account of these developments in technology and fulfil Zimbabwe's obligations under the Berne Convention and the TRIPS Agreement.

In more detail, the individual clauses of the Bill provide as follows:

Part I

This Part deals with preliminary matters, mostly ones of interpretation.

Clause 1 sets out the Bill's short title and will give the President power to bring different provisions into operation on different dates.

Clause 2 defines terms that are used throughout the Bill. The various works that are protected by copyright under the Bill are: literary works (defined as written works regardless of their literary quality, and including works such as computer programs that are written in electronic form); musical works (i.e. works consisting of music, but excluding words that are sung to music); artistic works (i.e. drawings of all kinds, photographs and sculptures, regardless of their artistic quality, as well as buildings and structures); audio-visual works (i.e. all recorded moving images together with associated sounds); sound recordings (i.e. music and other sounds recorded on any recording medium); broadcasts; programme-carrying signals (i.e. satellite transmissions) and published editions (i.e. collections of literary works). All these expressions are defined in clause 2.

Clause 3 will define what is meant by "publication", which is important in the law of copyright, firstly because the term of copyright starts to run when a work is published and, secondly, because publication of a work infringes copyright if it is done without the author's consent. In essence publication of a work involves making it available to the public, but subclauses (2) to (4) of clause 3 will make it clear what does and what does not amount to publication for different classes of work.

Clause 4 will clarify what is meant by making a work, while clause 5 will explain what is meant by the "owner" of copyright when different aspects of copyright are vested in different persons or when copyright is jointly owned.

Clause 6 will indicate who is deemed to be the person responsible for publishing (i.e. transmitting) programmes over a broadcasting or cable programme service.

By virtue of clause 7, references to works throughout the Bill will be deemed to include adaptations of the works or substantial parts of the works.

Finally, under clause 8 the Bill will bind the State; the effect of this is that the State will have to respect the copyright of private citizens.

Part II

Clause 9 explains what copyright is and, in subclause (2), indicates when it will subsist in a work. Briefly, under clause 10 all literary, musical and artistic works, audio-visual works, sound recordings, broadcasts, programme-carrying signals and published editions will be eligible for copyright if they are original works and have been reduced to writing or other material form; but they will not be eligible if they are excluded by subclauses

(5) to (6)—that is, if they are news items, or political or forensic speeches, or official documents such as Acts of Parliament, Bills and judicial decisions. Works of folklore will not be eligible for copyright since they have no known author, but they will be protected separately under Part VIII of the Bill.

Copyright will vest in an eligible work if any one of three conditions is met: first, if the work's author is a citizen or resident of Zimbabwe or a designated country (i.e. a country designated by the Minister in regulations) or, in the case of a body corporate, incorporated in Zimbabwe or a designated country (clause 11); secondly, if the work was first published in Zimbabwe or a designated country (clause 12); or, thirdly, if the work is made under the direction of the State or an international organisation designated by the Minister in regulations (clause 13). If any one of those conditions is met, copyright will subsist in the work and, under clause 14 in most cases it will vest in the work's author unless it falls within one of the exceptions listed in subclauses (2) to (6) of clause 14.

Once vested, copyright will last for fifty years from the date on which the work concerned was made or published, in the case of an audio-visual work, a photograph, a computer program, a sound recording, a broadcast, a programme-carrying signal or a published edition; and in any other case will last for the author's lifetime and fifty years after his death. See clause 15.

The effect of clause 16 is that copyright in an original work will continue to exist even if the work is adapted or incorporated into another work; similarly, rights in works of folklore will continue even if they are incorporated into a copyright work.

Clauses 17 to 23 will set out the scope of copyright in the various types of work; that is to say, the clauses will set out acts that are restricted to the person in whom the copyright is vested (called the "owner" of the copyright in the Bill), the things that cannot be done with the work unless he has given his consent. Generally, these restricted acts are: copying the work, publishing it, importing or exporting it for commercial purposes, performing it (in the case of dramatic works), broadcasting it, transmitting it through a cable programme service, or adapting it. In the case of computer programs, audio-visual works and sound recordings, selling or hiring them are also restricted acts (see clauses 17(h), 19(g) and 20(b)).

Part III

This Part sets out the things that may be done with copyright works without infringing copyright—that is, without the need to obtain the permission of the owner of the copyright.

Under clause 24 fair dealing for research or private study will be allowed, but the production of multiple copies of a work will not amount to fair dealing for the purpose of the clause (see subclause (2)).

Educational use of copyright works is dealt with in clause 25. Under the clause, works may be used for illustrative purposes in teaching (subclause (1)) or in setting examination questions (subclause (2)) or, to a limited extent, may be excerpted in textbooks (subclause (3)). Plays may be performed by educational institutions, and audio-visual works shown or records played by them for purposes of instruction, though public performances or showings may not be given (subclauses (4) and (5)). Copies of works may be made by photocopying or cyclostyling means for educational purposes, so long as there is no licence scheme available authorising such copying and the copying does not exceed prescribed limits (subclause (7)). Any use of a work under clause 25 will have to remain within reasonable limits (subclause (8)).

Libraries and archives will be permitted to copy works to repair or replace damaged or lost copies in their collections, so long as it is not reasonably practicable for them to buy another copy of the works concerned: clause 26.

The use of anonymous or pseudonymous works, at a time when it is reasonable to suppose that the copyright in them has expired, will be permitted by clause 27.

Clause 28 will permit the use of any copyright work for the purposes of Parliamentary proceedings, legal proceedings and commissions of inquiry or similar statutory inquiries.

Limited use of copyright material will be permitted by clause 29 for the purpose of criticism, review and news reporting. The re-broadcasting of sporting events under the guise of news reporting will not be permitted, however: see subclause (2). In similar vein, clause 30 will allow public speeches and articles of topical interest to be published for the purpose of public information.

Clause 31 will permit reasonable quotations to be made from copyright work, so long as the quotations are compatible with fair practice and their source is acknowledged. Plagiarism will not be permitted.

Clause 32 will allow limited extracts from published literary works to be read or recited in public or broadcast.

Clause 33 will make it clear that the copyright in an audio-visual work is separate from copyright in the work's sound-track, so the playing of a record of a film's sound-track will not infringe copyright in the film (though in certain circumstances it may infringe copyright in the sound-track).

Reconstructing a damaged or destroyed building will not infringe copyright in the original building: clause 34.

Copyright in works of art situated in a public place (for example, statues and sculptures in a street or public square) will not be infringed by pictures or photographs of the works of art, or by small-scale models made of them: clause 35.

If a picture, photograph, audio-visual work or broadcast includes a copyright work incidentally (for example, if the background of a photograph shows a picture hanging on a wall), copyright in the work that is so included will not be infringed: clause 36.

Clause 37 will allow broadcasters to make "ephemeral recordings" incorporating copyright material: that is, it will allow them to pre-record programmes containing copyright material so that the programmes may be broadcast later. The recordings will have to be destroyed within six months, however, unless they are of exceptional documentary value.

Clause 38 will allow works of art to be reproduced in the course of promoting their sale: for example, a catalogue advertising a sale of pictures may reproduce one or more of the pictures to be sold.

Under clause 39, dealers in radios, televisions, recorders and computers will be allowed to use copyright material for the purpose of demonstrating their wares.

Clause 40 will allow computer programs to be reproduced for back-up purposes (i.e. to enable the user to have a spare copy in case the original disk containing the program is lost or damaged), or to correct errors in it, or to "decompile" it (i.e. to convert it to a different programming language to enable it to operate in conjunction with other programs), or to test it, or for any other legitimate purpose. Any copies so made will have to be destroyed when the person who made them ceases to own the program concerned.

Clauses 41 and 42 will deal with private copying for limited purposes. Under clause 41, the common practice of recording programmes so that they can be viewed or listened to later will be permitted, and under clause 42 it will be permissible to copy musical works and sound recordings for the private use of the copier or his family. Copies made under these clauses will have to be used only for the purposes for which they were made, and it will not be permissible to distribute them generally or to play them in public.

Finally, clause 43 will allow any dealing in a copyright work that is specifically authorised by or under an Act of Parliament, and clause 44 will allow the Minister of Justice, Legal and Parliamentary Affairs to make regulations permitting the reasonable use of copyright material, so long as that use does not unreasonably prejudice copyright owners and is in conformity with Zimbabwe's international obligations.

Part IV

This Part deals with the transfer of copyright from one person to another.

Copyright will be transmissible, firstly, by assignment under clause 46. The effect of an assignment under this clause will be that the assignor (i.e. the owner of copyright) will divest himself of the rights which he assigns to the other party (the assignee), and while the assignment lasts he will not be able to exercise them himself. Any assignment under the clause will have to be made in writing and may be registered under Part XI of the Bill: see subclauses (3) and (5).

Copyright will also be transmissible by will under clause 47, and in this regard the clause will provide that a bequest of an unpublished work will be construed, in the absence of a contrary indication, as a bequest of copyright in the work.

Copyright will also be transmitted by operation of law: see clause 48, which will make it clear that upon the liquidation, insolvency or death of an owner of copyright, the copyright will vest in his liquidator, trustee or executor.

Under clause 49 it will be possible for owners of copyright to grant licences authorising other people to copy, use or deal in the works concerned. Licences under the clause will be either exclusive, that is to say, giving the licence-holder the sole right to exercise the rights conferred by the licence, or non-exclusive, in which event several people may be authorised to exercise the same rights. Exclusive licences will have to be granted in writing (clause 48(3)), but non-exclusive licences may be oral or even tacit (clause 48(5)). All licences will be registrable under Part XI of the Bill (clause 48(6)). Clause 50 will make it clear that future copyright (i.e. copyright in works that have not been completed) will also be transmissible.

Part V

This Part will deal with infringement of copyright and the remedies available to owners of copyright against persons who infringe it (and in this regard it should be noted that the term "owner" is defined in clause 2 to include an assignee, in relation to the rights held by him under the assignment).

Clause 51 sets out the acts that will constitute infringement of copyright in various classes of work. Generally speaking, doing something which the Bill reserves exclusively to a copyright owner will constitute infringement of copyright unless the copyright owner has authorised it to be done (clause 51(1)); and making, importing, exporting or dealing in an article that is specifically designed to make copies of a copyright work will also constitute an infringement of the work (clause 51(2)(b)), as will transmitting a work over a public computer network such as the Internet (clause 51(3)) or performing a literary or musical work in public (clause 50(4)).

Under clause 52 an owner whose copyright has been infringed will be entitled to any of the following remedies: damages, an interdict (i.e. an order stopping the infringement), the giving of an account for any profits arising from infringement, or an order for the handing over of infringing copies or anything used to make infringing copies; and these rights and remedies may also be exercised by an exclusive licensee: clause 53. The Intellectual Property Tribunal will have jurisdiction to hear proceedings for infringement, as will the High Court and magistrates courts (clause 54), though the Tribunal will not have criminal jurisdiction. In addition, the Minister will have power under clause 135 to give the Registrar (i.e. the Controller of Copyright or one of his subordinates) powers to deal with disputes over copyright. The damages claimable for infringement of copyright are dealt with in clause 55, and they may be calculated on the amount of royalty lost to the copyright owner (subclause (1)) or they may be awarded on a punitive basis (subclause (3)). Damages will not be awarded for innocent infringement, however: see clause 55(4). Under clause 56 neither the Tribunal nor a court will be entitled to issue an interdict preventing the completion of a half-constructed building, nor to require the demolition of a building that has been constructed. Under clause 57 the Tribunal and a court will be given jurisdiction to issue what are known as "Anton Piller" orders, that is, orders granted without notice for the purpose of preventing the destruction or hiding of evidence to defeat a plaintiff's claim. All these remedies will be reinforced by clause 58, which will give a copyright owner (or an assignee or exclusive licensee) the same rights in regard to infringing copies of his work as he would have enjoyed if he owned them.

Clause 59 will make copyright infringement a criminal offence in certain cases. A person will not be guilty of an offence under the clause, however, unless he knew or had reason to believe that his conduct amounted to an infringement of copyright.

Finally, clause 60 will give a copyright owner the right to require the Director of Customs and Excise to stop the importation into or exportation from Zimbabwe of infringing copies of a work for up to ten working days, pending an order from the Intellectual Property Tribunal or a court requiring a permanent embargo on such imports or exports.

Part VI

This Part deals with what are called "moral rights"; that is, rights which relate to the use of copyright works but which are distinct from copyright.

Clauses 61, 62 and 63 deal with an author's right to be identified as the author of his work or, if he so wishes, not to be identified as the author (clause 63). Under clause 61 an author will have the right, for so long as copyright subsists in his work, to insist on being identified as its author whenever his work is published, performed or shown in public. The right will not be exercisable in the circumstances described in clause 62: for example, authors of computer programs, news reports and articles in magazines and encyclopaedias will not have the right, nor will employees if copyright in their work is held by their employers. Conversely, under clause 63 authors and directors will have the right not to be identified whenever their works are published or shown in public.

Clause 64 will give authors the right to object to derogatory treatment of their work, that is to say, the right to object to alterations in their work which amount to distortion or mutilation of the work or which prejudice their reputations. There will be exceptions to this right: for example, an architect will not be entitled to object to alterations made to his building after it has been built, and an author will not be entitled to object to alterations to his work that are technically necessary, and magazine and newspaper editors will have a right to alter their correspondents' copy.

Clause 65 will give persons who commission photographs and audio-visual works for private purposes the right to prevent copies being published. This will apply, for example, where a couple commissions a commercial photographer to take photographs of their wedding: the photographer will not be entitled to exhibit or publish their photographs without their permission.

By virtue of clause 66, moral rights will be personal to the author or director in whom they vest for so long as he is alive, though they may be transmitted after his death. Under clause 67, moral rights will be enforceable in the same way as copyright.

Part VII

This Part deals with the right of performers to prevent the recording of their performances and to receive equitable remuneration for such recordings; the Part also deals with the rights of persons who have exclusive rights to record performances.

Under clause 69 the Part will have the same field of application as the rest of the Bill in relation to copyright: it will apply to performances given in Zimbabwe or a country designated by the Minister, or given by nationals or residents of Zimbabwe or a designated country, as well as to performances in which such a national or resident has exclusive recording rights. These performances are called "qualifying performances" in the Part. Clause 70 will give a performer the right to prevent anyone from recording a qualifying performance without his permission or from knowingly exploiting an illicit recording of such a performance, while clause 71 will require performers or artistes to be given some remuneration if recordings of their performances are published or played. Clause 72 will give a person who has exclusive rights to record a qualifying performance the same right as the performer to prevent the illicit recording of the performance. Limitations on the rights of performers or holders of exclusive recording rights will be generally the same as the limitations on copyright set out in Part III (clause 73), and the Intellectual Property Tribunal will have power to give consent on behalf of a performer to the recording of a qualifying performance if the performer withholds his consent unreasonably (clause 74). The rights conferred by this Part will last for 50 years from the year of the performance concerned (clause 75). Performers' rights under the Part will remain personal to the performers concerned, though they will pass to their heirs or beneficiaries on the performers' death (clause 76(1)). The rights of holders of exclusive recording rights will be transferable in the same way as copyright (clause 76(2)). Both forms of rights will be enforceable in the same way as copyright (clause 77) and, as in addition, clause 78 will make it an offence for anyone to breach the rights knowingly. Finally, clause 79 will make it clear that rights under the Part will be additional to any other rights conferred by the Bill.

Part VIII

Copyright cannot generally subsist in folklore because, from its nature, no individual person can be identified as its author. Consequently, this Part deals separately with the exploitation of works of folklore.

Clause 81 will empower the Minister of Justice, Legal and Parliamentary Affairs to publish notices in the *Gazette* reserving to the President the right to authorise the exploitation of works of folklore which are traditional to all indigenous communities in Zimbabwe, and reserving to local authorities the right to exploit folklore that is particular to the communities within their areas of jurisdiction. Before publishing such a notice, the Minister will have to advertise his intention to do so and will have to consider any objections that may be lodged in response to the advertisement: see subclauses (2), (3) and (4) of clause 81.

A reservation under clause 81 will prevent the unrestricted exploitation of the reserved work of folklore concerned except by a museum, library, art gallery or similar institution in Zimbabwe or by a Zimbabwean citizen (where the work has been reserved to the President) or a member of the indigenous community concerned (where the work has been reserved to a local authority): see clause 82. Furthermore, under clause 83 the Minister or a local authority in whose favour a work of folklore has been reserved will be able to prevent the importation or exportation of infringing copies in the same way as if they held copyright in the work. Certain acts will, however, be allowed: clause 84 will permit the same things to be done with reserved works of folklore as will be permitted under Part III of the Bill in regard to copyright works.

The Minister or local authority concerned will have power under clause 85 to grant a licence to anyone authorising the exploitation of a reserved work of folklore, and the right to issue such licences may be delegated to a museum, library, art gallery or similar institution: see clause 82(4). Licences will have to be registered under Part XI of the Bill: see clause 85(3). Anyone aggrieved by a decision to reserve a work of folklore or by a refusal to issue a licence will be able to appeal to the Intellectual Property Tribunal under clause 86.

Part IX

This Part will establish the Copyright Office and the Copyright Register (clauses 87 and 88). Details of all rights and other matters that must or may be registered under the Bill will be recorded in the Register, though the Registrar will be permitted to keep different registers for different rights (clause 88). The Part will also establish the post of Controller of Copyright, who will be assisted by registrars, examiners and other officers referred to in clause 89. The Controller and his officers (referred to collectively as “the Registrar” in the Bill) will be responsible for registering collecting societies and rights under Parts X and XI of the Bill and dealing with licensing matters under Part XII. The Copyright Office will have a seal to authenticate documents issued by it under the Bill: clause 90.

Part X

This Part deals with the registration of collecting societies, that is societies formed to manage copyright and associated rights on behalf of authors and other copyright owners, and to collect royalties on their behalf. The term “collecting society” is defined in clause 2 of the Bill.

Under clause 91 all collecting societies will have to be registered, and no one will be allowed to act on behalf of an unregistered society unless it is a foreign society and the person acting on its behalf does so as an employee or officer of a registered society.

Applications for the registration of collecting societies will be made to the Registrar under clause 92. The Registrar will accept an application if he is satisfied that the society is controlled by Zimbabweans, that it has a reasonable representation of authors, artistes or performers on its committee, and that it will be able to represent a substantial number of copyright owners and enforce their rights (clause 92(3)). Once the Registrar has accepted an application it will be advertised and dealt with in the same way as applications for registrations for rights under Part XI of the Bill (see clause 95). Registration of a collecting society will last indefinitely (clause 93), though the Registrar will have power under clause 94 to cancel its registration if the society contravenes the Act or has ceased to carry out the functions for which it was registered.

Part XI

This Part will allow registration of the rights of owners of copyright in audio-visual works, computer programs and such other works as may be prescribed in regulations (they are called “registrable works” throughout the Part), as well as assignments and licences granted under the Bill. Clause 97(2) will make it clear that registration will not create copyright, or any other right: it will simply assist the right-holder to prove his rights—and, hence, will assist in combating infringements of copyright.

The procedure for registration will be much the same as for the registration of patents. Applications under clause 98 will be made to the Registrar, who will have to satisfy himself as to the matters set out in subclauses (3) and (4) before accepting an application. If he accepts an application it will be advertised in terms of clause 99 and, if any objections are lodged in response to the advertisement, the Registrar will have to determine the issues arising out of the objections and decide whether or not to register the right concerned (clauses 100 and 101). Registration will be effective from the date on which the application for its registration was lodged: clause 102.

The Registrar will have power to allow applications and documents to be amended and to receive evidence by affidavit or orally for the purposes of deciding any application, and will generally have the same powers as a commissioner under the Commissions of Inquiry Act [*Chapter 10:07*]. See clauses 103 and 104. In all proceedings before him, he will have to ensure that interested parties are given a reasonable opportunity to make representations: clause 105.

Both the Registrar and the Intellectual Property Tribunal will have power under clauses 106 and 107 to correct errors in the Register and ensure it is kept up to date.

Under clause 108 the Registrar will be obliged to issue copies of entries in the Register, authenticated with his seal, to persons who request them and pay the appropriate fee. The Registrar will have the right to appear before the Tribunal or a court in matters relating to the Register (clause 109); this will be in addition to his power under clause 127 to issue certificates as to matters relating to copyright and proceedings before him.

Clause 110 will make it an offence for anyone knowingly to make a false entry in the Register, or to submit false documents to the Registrar, or to secure registration of a right through a false statement.

Part XII

Collecting societies, whether registered or not, have considerable powers in regard to licences for the exploitation of copyright works because they normally represent a very great number of authors and a refusal of a licence can have serious consequences for a person who needs one. To protect against misuse of their powers, this Part will give the Registrar power to adjudicate upon licence schemes operated by collecting societies and, in appropriate cases, to require the bodies to issue licences on terms fixed by the Registrar. Under clause 111, anyone who is aggrieved by a licence scheme may refer it to the Registrar, who will have power to vary it if necessary. Variations ordered by the Registrar may include revision of the fees required for licences.

Under clause 112, a person who claims to have been unreasonably refused a licence, or who claims that the terms of a licence are unreasonable, will be able to refer the matter to the Registrar, who will have power to declare the person entitled to a licence or to vary the terms of his licence, as may be appropriate.

Under clause 113 the Registrar will have power to extend an expiring licence on such terms as he considers reasonable.

Clause 114 sets out factors which the Registrar will have to take into account when making orders under clauses 111, 112 and 113. These factors include: Zimbabwe's treaty obligations and orders made by the Industry and Trade Competition Commission (subclause (1)); the terms and conditions of other similar licence schemes (subclause (2)); in cases involving licences to photocopy or cyclostyle works, the extent of copying that will be done (subclause (3)); and fees and charges payable by the copyright owner if a licence is to be granted (subclauses (4) and (6)).

Anyone who uses or exploits a copyright work in accordance with an order by the Registrar will be protected against actions for infringement as if he were the holder of a licence (clause 115).

Clause 116 will apply certain provisions of Part XI to decisions of the Registrar under this Part; in particular, the Registrar will have to afford all parties an opportunity to make representations.

Part XIII

This Part will give a right of appeal to the Intellectual Property Tribunal against the Registrar's decisions under Parts X, XI and XII (clause 117). Appeals will have to be noted within 20 days under clause 118, and in any appeal the Tribunal will have extensive powers to vary and correct the Registrar's decisions (clause 119).

Part XIV

This Part deals with evidence and presumptions in proceedings relating to copyright, particularly infringement proceedings. Under clause 120 proof of copyright and title to copyright will be provable by affidavit, unless the Tribunal or a court insists on oral evidence. Clause 121 sets out presumptions that will assist the enforcement of copyright in criminal or civil proceedings relating to infringement. These presumptions include the following: that the person who is named as author on copies of a published work is indeed the author of the work (subclause (2)); that where a year of publication is stated on copies of a published work, the work was indeed published in that year (subclause (4)); that copyright in an anonymous or pseudonymous publication is vested in its publisher up to fifty years after the work was published (subclause (5)); and that a work by a deceased author was original (subclause (6)). Clause 122 will create the presumption that an act done without the authority of an exclusive licensee is also done without the copyright owner's authority. Clause 123 will create the presumptions, in regard to infringement of copyright in a work registered in terms of Part XI, that the alleged infringer knew about its registration and that he acted without the authority of the registered copyright owner. These presumptions will reinforce clause 127, which will make entries in the Copyright Register proof of their contents. Clause 124 will create various presumptions in infringement proceedings involving audio-visual works, sound recordings and computer programs: that a dealer who is found in possession of a copy of an audio-visual work, a sound recording or a computer program possessed it for the purposes of sale (subclause (2)); and as to the correctness of a statement appearing in or on a copy of an audio-visual work, a sound recording or a computer program that a named person was the author, director or owner of copyright (subclauses (3), (4) and (5)). Clause 125 will create the presumption that a collecting society registered in terms of Part X represents the copyright owners in the classes of works for which it is registered. All these presumptions will be rebuttable by evidence to the contrary.

Part XV

This Part deals with general matters.

Clause 128 will, in effect, ensure that the law of copyright is entirely statutory. This is the position under the present Act.

Clause 129 will make it a criminal offence knowingly to make, import, sell, possess for business or publish information about, a device designed to circumvent copy-protection. Copy-protection is a device or arrangement, usually incorporated into computer programs, which prevents unauthorised copying of the program.

In much the same vein, clause 130 will make it an offence to remove "rights-management information" from a copyright work, if the removal is done with the intention of infringing copyright. Rights-management information is any information that identifies the author of a work or the owner of copyright in it, or provides information about the terms and conditions under which a work may be used under a licence. If such information is removed from copies of a computer program or an audio-visual work it can be difficult to ascertain who the copyright owner is.

Clause 131 will make it an offence to sell, import, use or publish information encouraging the use of a decoder which enables persons to view or listen to coded transmissions or broadcasts (for example, "M-Net") without the authority of the copyright owner.

Clause 132 will extend the application of the Bill to cover all works that are in existence when it comes into operation as an Act, whether the works were made before or after the Bill's date of commencement. Similarly, the clause will preserve all existing contracts.

Clause 133 will preserve certain rights, for example Parliamentary privilege, the right of the State to dispose of forfeited goods, legal privilege, and other personal rights.

Under clause 134 collecting societies will be obliged to lodge with the Registrar all contracts they conclude with corresponding societies, and the contracts will be open to public inspection.

Clause 135 will give the Minister power to make regulations, in particular for the following purposes: to provide compulsory licences permitting the copying and translation of works for educational or research purposes; to establish schemes for the levying of sales of blank audio- and video-tapes and the distribution of the proceeds of such levies to or for the benefit of authors and performers whose works are likely to be reproduced; and to invalidate provisions of licence schemes which are unreasonable. Regulations made for these purposes will be referable to the Tribunal.

Finally, clause 136 will repeal the present Act while preserving any assignments or licences made or granted under it.

COPYRIGHT AND NEIGHBOURING RIGHTS BILL, 2000

ARRANGEMENT OF SECTIONS

PART I

PRELIMINARY

Section

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PART II

COPYRIGHT IN ORIGINAL WORKS

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PRESENTED BY THE MINISTER OF JUSTICE, LEGAL AND PARLIAMENTARY AFFAIRS

BILL

To provide for copyright and neighbouring rights; to repeal the Copyright Act [*Chapter 26:01*]; and to provide for matters connected with or incidental to the foregoing.

ENACTED by the President and the Parliament of Zimbabwe.

PART I

PRELIMINARY

1 Short title and date of commencement

(1) This Act may be cited as the Copyright and Neighbouring Rights Act [*Chapter 26:05*].

(2) This Act shall come into operation on a date to be fixed by the President by statutory instrument:

Provided that the President may fix different dates of commencement for different provisions of this Act.

2 Interpretation

In this Act—

“adaptation”, in relation to—

(a) a literary work, includes any of the following—

H.B. 7, 2000.]

- (i) a translation of the work;
- (ii) a version of the work in which the story or action is conveyed wholly or mainly by means of pictures in a form suitable for reproduction in a book or in a newspaper, magazine or similar periodical;
- (iii) in the case of a dramatic work, a version of the work, whether in its original language or in a different language, in which it is converted into a non-dramatic work;
- (iv) in the case of a non-dramatic work, a version of the work, whether in its original language or in a different language, in which it is converted into a dramatic work;
- (v) in the case of a computer program—

A. a version of the program in a programming language, code or notation different from that of the original program;

B. a fixation of the program in or on a medium different from the medium of fixation of the original program;

unless the difference is occasioned incidentally in the course of running the program;

(b) a musical work, includes an arrangement or transcription of the work;

(c) an artistic work, includes a transformation of the work in such a manner that the work's original or substantial features remain recognisable;

(d) a sound recording, includes a fixation of the recording in or on a medium different from the medium of fixation of the original recording;

“architectural work” means a building or a model of or for a building;

“artistic work” means—

(a) a graphic work, photograph, sculpture or collage, irrespective of its artistic quality; or

(b) an architectural work; or

(c) a work of artistic craftsmanship which is not described in paragraph (a) or (b);

“audio-visual work” means a recording or fixation on any medium from which a moving image, together with any sounds associated with the image, may be produced by any means, but does not include a computer program or a broadcast;

“author”, in relation to a work, means the individual who first makes or creates the work;

“broadcast” means the communication of a work or performance to the public by means of a radiocommunication service, including its transmission by satellite, and “broadcaster” and “broadcasting” shall be construed accordingly;

“building” includes a fixed structure and any part of a building or fixed structure;

“business” includes a trade or profession;

“cable programme service” means a service which consists wholly or mainly in sending information by means of a telecommunication service, other than a radiocommunication service, for reception at two or more places, whether simultaneously or at different times, but does not include—

(a) a service run for the purposes of a business where—

(i) no person except the person carrying on the business is concerned in the control of the apparatus comprised in the system; and

(ii) the information is conveyed by the system solely for purposes internal to the running of the business and not by way of rendering a service or providing an amenity for others; and

(iii) the system is not connected to any other telecommunication system;

or

- (b) a service run by a single individual, where—
 - (i) all the apparatus comprised in the system is under his control; and
 - (ii) the information conveyed by the system is conveyed solely for his domestic purposes; and
 - (iii) the system is not connected to any other telecommunication system;

or

- (c) a service where—
 - (i) all the apparatus comprised in the system is situated in, or connects, premises which are in single occupation; and
 - (ii) the system is not connected to any other telecommunication system; and
 - (iii) the service is not operated as part of the amenities provided for residents or inmates of premises run as a business;

or

- (d) such other service as may be prescribed;

“collecting society” means a society or organisation which has any or all the following main objects—

- (a) acting for owners of copyright in the management of their rights in terms of this Act;
- (b) the representation of owners of copyright in the negotiation and administration of licence schemes;
- (c) the negotiation or granting of licences, either as owner or prospective owner of copyright or as agent for the owner or prospective owner;

but does not include a society or organisation whose object is the management of the rights of only one such owner, the representation of only one such owner or the granting of licences covering the works of only one such owner;

“collective work” means a work created or made by two or more individuals at the instance and under the direction of another person, whether an individual or a body corporate, on the understanding that the work will be published by that other person under his name and that the identity of the authors will not be indicated;

“computer program” means a set of instructions which is fixed or stored in any manner and which, when used directly or indirectly in a computer, directs its operation to perform a task or bring about a result;

“Controller” means the Controller of Copyright referred to in paragraph (a) of subsection (1) of section *eighty-nine*;

“copy”, in relation to—

- (a) a literary or musical work, includes a copy in the form of a record or an audio-visual work;

- (b) an artistic work, includes a version produced by converting the work into a three-dimensional form or, if it is already in three dimensions, by converting it into a two-dimensional form;
- (c) an audio-visual work or a broadcast, includes a still photograph made from the audio-visual work or broadcast;
- (d) an architectural work, does not include anything that is not a building or a model of or for a building;
- (e) any work, includes—
 - (i) a copy held in electronic form; and
 - (ii) a copy made from a copy of the work;

“copyright” has the meaning given to it in section *nine*;

“designated country”, in relation to any provision of this Act, means a country that has been designated for the purposes of that provision in regulations made in terms of section *one hundred and thirty-five*;

“distribution”, in relation to a programme-carrying signal, means any operation by which such a signal is transmitted to the public or any section of the public;

“dramatic work” includes a work of dance or mime if reduced to the material form in which the work or entertainment is to be presented, but does not include an audio-visual work;

“drawing” includes any drawing of a technical nature and any diagram, map, chart or plan;

“economic right”, in relation to a work in which copyright subsists, means a right referred to in section *seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two or twenty-three*, as the case may be;

“educational institution” means a school, technical college, university college, university or similar institution;

“electronic form” means a form usable only if actuated by electric, magnetic, electro-magnetic, electro-chemical or electro-mechanical energy;

“exclusive licence” means—

- (a) a licence referred to in paragraph (a) of subsection (2) of section *forty-nine*; or
- (b) a sub-licence conferring on the sub-licensee the same exclusive rights as the holder of a licence referred to in paragraph (a);

and “exclusive licensee” shall be construed accordingly;

“fixation”, in relation to sounds, means the embodiment of the sounds or representations of the sounds in such a way that they can be heard, reproduced or communicated through a machine or device;

“fixed date”, in relation to any provision of this Act, means the date fixed in terms of subsection (2) of section *one* as the date of commencement of that provision;

“graphic work” includes—

- (a) a painting, drawing, diagram, map, chart or plan; and
- (b) an engraving, etching, printed circuit, lithograph, woodcut or similar work;

“individual”, when used as a noun, means a natural person;

“information” includes words, signs, symbols, images and sounds;

“infringing copy”, in relation to a work, means a copy the making of which constituted an infringement of copyright in the work or, in the case of an imported article, would have constituted an infringement of that copyright if the article had been made in Zimbabwe:

Provided that, where a work has been reproduced for a purpose that is permitted under this Act but the resultant copy is subsequently used or dealt with for a different purpose without any authority required under this Act, that copy shall thereupon be regarded as an infringing copy;

“judicial proceedings” means proceedings before any court, tribunal or person having authority to decide any matter affecting a person’s legal rights and liabilities;

“licence” means—

- (a) an exclusive licence or a non-exclusive licence; ~~or~~
 - (b) a compulsory licence granted in terms of regulations made under section *one hundred and thirty-five*;
- and “licensee” shall be construed accordingly;

“licence scheme” means a scheme setting out—

- (a) the classes of case in which a collecting society, or a person on whose behalf a collecting society acts, is willing to grant licences; and
- (b) the charges, if any, and the terms and conditions subject to which licences will be granted in those classes of case;

and includes anything in the nature of such a scheme, whether described as a scheme or as a tariff or by any other name;

“literary work” means any work which is written, spoken or sung, irrespective of its literary quality or the mode or form in which it is expressed, and includes—

- (a) dramatic works, stage directions, film scenarios and broadcasting scripts; and
- (b) letters, reports and memoranda; and
- (c) lectures, speeches and sermons; and
- (d) computer programs; and
- (e) tables and compilations;

but does not include musical works;

“Minister” means the Minister of Justice, Legal and Parliamentary Affairs or any other Minister to whom the President may, from time to time, assign the administration of this Act;

“moral rights” means the rights conferred by sections *sixty-one*, *sixty-three*, *sixty-four* and *sixty-five*;

“musical work” means a work consisting of music, but does not include any words or action intended to be sung, spoken or performed with the music;

“non-exclusive licence” means—

- (a) a licence referred to in paragraph (b) of subsection (2) of section *forty-nine*; or
- (b) a sub-licence conferring on the sub-licensee the same exclusive rights as the holder of a licence referred to in paragraph (a);

and “non-exclusive licensee” shall be construed accordingly;

“owner”, in relation to any copyright, means the person in whom the copyright is vested and, subject to section *five*, includes an assignee in relation to the rights held by him under the assignment;

“performance”, subject to section *sixty-eight*, includes—

- (a) any mode of visual or acoustic presentation of a work, including any such presentation by—
 - (i) the operation of a radiocommunication service; or
 - (ii) the exhibition of an audio-visual work; or
 - (iii) the use of a loudspeaker or record;and
- (b) in relation to a lecture, speech, address or sermon, delivery thereof;

“photograph” means a recording of light or other radiation on any medium on which an image is produced or from which an image may by any means be produced, and which is not part of an audio-visual work;

“programme” includes any item of information included in a programme that is broadcast or transmitted by a cable programme service or embodied in a programme-carrying signal;

“programme-carrying signal” means a signal which embodies a programme and which passes through a satellite;

“public computer network” means a group of interlinked computers to which the public or a section of the public have access, whether on payment of a fee or otherwise, and includes the computer network commonly known as the Internet;

“public lending” means the lending of a copy of a work for a limited period to a member of the public by a public library or archive or other such non-profit-making institution;

“publication” has the meaning assigned to it in section *three*;

“published edition” means a published edition of the whole or any part of one or more literary or musical works;

“radiocommunication service” means the transmission, emission or reception of information of any description whatsoever wholly or partly by means of electromagnetic waves of frequencies between ten kilohertz and three million megahertz propagated in space without artificial guide;

“record” means any disc, tape, perforated roll or other device in or on which information is or can be embodied so as to be capable, with or without the aid of some other instrument, of being automatically reproduced;

“Register” means—

- (a) the Copyright Register kept in terms of subsection (1) of section *eighty-eight*; or
- (b) the appropriate register or the appropriate part of the Copyright Register kept in accordance with subsection (2) of section *eighty-eight*;

as the case may be;

“registered” means registered in the Register;

“Registrar” means—

- (a) the Controller; or
- (b) a registrar of copyright referred to in paragraph (b) of subsection (1) of section *eighty-nine*; or
- (c) an examiner or other officer referred to in paragraph (c) of subsection (1) of section *eighty-nine*, in relation to any function that has been assigned to him in terms of subsection (4) of that section;

“reproduce” means to make a copy of a work in any manner or form, and includes storing the work permanently or temporarily in electronic form;

“reprographic copying” means a process—

- (a) for making facsimile copies; or
- (b) involving the use of an apparatus for making multiple copies;

and includes, in relation to a work held in electronic form, any reproducing by electronic means, but does not include the making of an audio-visual work or a sound recording;

“satellite” means any device in extraterrestrial space capable of transmitting signals;

“sculpture” includes a cast or model made for purposes of sculpture;

“signal” means an electronically generated carrier capable of transmitting programmes;

“sound recording” means any fixation of sounds on a record, but does not include a sound-track associated with an audio-visual work;

“sound-track associated with an audio-visual work” means any recording of sounds which is incorporated in any print, negative, tape or other article on which the audio-visual work or part of it, in so far as it consists of visual images, is recorded, or which is issued by the author of the audio-visual work for use in conjunction with such an article;

“sufficient acknowledgement” means an acknowledgement identifying the work in question by its title or other description, and identifying the author unless—

- (a) the work is anonymous; or
- (b) the author has previously agreed or required that no acknowledgement of his name should be made; or
- (c) it is not possible to ascertain the identity of the author by reasonable inquiry;

“Tribunal” means the Intellectual Property Tribunal established by section 3 of the Intellectual Property Tribunal Act [*Chapter 26:06*];

“work” means any literary, musical, artistic or audio-visual work, sound recording, broadcast, programme-carrying signal or published edition;

“work of joint authorship” means a work produced by the collaboration of two or more authors in which the contribution of each author is not separable from the contribution of the other author or authors, but does not include a collective work;

“writing” includes any form of notation or code, whether by hand or otherwise, and regardless of the method by which, or medium in or on which, it is recorded.

3 Meaning of publication

(1) Subject to this Act, a work shall be regarded as published—

- (a) if copies of the work are issued to the public; or
- (b) if the work is made available to the public—
 - (i) by means of an electronic retrieval system; or
 - (ii) through a public computer network; or
 - (iii) by a public library or archive or other such non-profit-making institution for the purposes of public lending.

(2) In the case of an architectural work in the form of a building, or an artistic work incorporated in a building, construction of the building shall be treated as equivalent to publication of the work.

(3) Without derogation from subsection (1), in the case of an audio-visual work or a sound recording or a copy thereof, selling or offering to sell the work, or letting it on hire or offering to let it on hire, shall be treated as equivalent to publication of the work.

(4) The following shall not constitute publication for the purposes of this Act—

- (a) in the case of a literary or musical work—
 - (i) the performance of the work; or
 - (ii) the broadcasting of the work; or
 - (iii) the inclusion of the work in a cable programme service, otherwise than for the purpose of an electronic retrieval system;
- (b) in the case of an artistic work—
 - (i) the exhibition of the work; or
 - (ii) the issuing to the public of drawings or photographs of an architectural work, a sculpture or a work of artistic craftsmanship; or
 - (iii) the issuing to the public of copies of an audio-visual work including the artistic work; or
 - (iv) the broadcasting of the artistic work; or
 - (v) the inclusion of the artistic work in a cable programme service, otherwise than for the purpose of an electronic retrieval system;
- (c) in the case of an audio-visual work or a sound recording—
 - (i) the playing or showing of the work in public; or
 - (ii) the inclusion of the work in a cable programme service, otherwise than for the purpose of an electronic retrieval system;
- (d) in the case of any work, the distribution, sale, letting on hire or loan of copies which have previously been put into circulation in Zimbabwe or a designated country.

(5) Except in so far as it may constitute an infringement of copyright, a publication which is merely colourable and not intended to satisfy the reasonable requirements of the public shall be disregarded.

(6) For the purposes of this section, no account shall be taken of any unauthorised act.

4 Construction of references to when work was made

(1) A work, other than a broadcast or a programme-carrying signal, shall be deemed for the purposes of this Act to have been made when it was first reduced to writing, recorded or reduced to material form.

(2) A broadcast shall be deemed to have been made when it was first broadcast.

(3) A programme-carrying signal shall be deemed to have been made when it was first transmitted to a satellite.

5 Construction of references to owner of copyright

(1) Where different persons are entitled to different aspects of copyright in a work, whether as a result of a partial assignment or otherwise, the owner of the copyright shall be deemed to be the person who is entitled to the aspect of copyright relevant for that purpose.

(2) Where copyright, or any aspect of copyright, is owned by two or more persons jointly, references in this Act to the owner of the copyright shall be construed as references to all the owners.

6 Construction of references regarding transmission of works through cable programme services and through broadcasting

(1) Where a work is transmitted to subscribers to a cable programme service—

- (a) the person operating the service, that is to say, the person who in the agreements with the subscribers to the service undertakes to provide them with the service, shall be deemed to be the person causing the work to be so transmitted, whether or not he transmits the programmes;
- (b) no person, other than the person referred to in paragraph (a), shall be deemed to be causing the work to be so transmitted, notwithstanding that he provides any facilities for the transmission of the programme.

(2) Where a work that is broadcast or included in a cable programme service is performed by the operation of any—

- (a) radio, television or other receiving apparatus; or
- (b) loudspeaker or other apparatus for reproducing information by the use of a record;

which is provided by or with the consent of the occupier of the premises where the apparatus is situated, the occupier shall, for the purposes of this Act, be deemed to be the person giving the performance, whether or not he is the person operating the apparatus.

(3) Any reference in this Act to the reception of a broadcast shall be construed as including its reception directly from the broadcaster's transmission or from a re-transmission made by any person from any place, whether in Zimbabwe or elsewhere.

(4) In subsection (3)—

“re-transmission” means any re-transmission, whether over paths provided by a material substance or not, including any re-transmission made by making use of any record on which the broadcast in question has been recorded.

7 References to works to include adaptations and parts thereof

Unless the context otherwise requires, a reference in this Act to doing anything in relation to a work or a copy of a work shall be deemed to include a reference to doing that thing in relation to—

- (a) an adaptation of the work; or
- (b) a substantial part of the work or copy, as the case may be:

Provided that this section shall not apply for the purposes of determining—

- (a) whether or not a work has been published; or
- (b) where and when a published work was first published.

8 Act to bind State

This Act shall bind the State.

PART II

COPYRIGHT IN ORIGINAL WORKS

9 Nature and vesting of copyright

(1) Copyright is a real right which subsists in a work by virtue of this Act and which entitles its owner exclusively to do in Zimbabwe and to authorise others to do in Zimbabwe the things which this Act designates in relation to that work.

(2) Copyright subsists in a work if it is eligible for copyright in terms of section *ten* and if any or all of the following requirements are met—

- (a) the author of the work is a qualified person by virtue of section *eleven*;
- (b) the work qualifies for copyright protection in terms of section *twelve* by virtue of the country in which it was published or made;
- (c) the work was made under the direction or control of the State or a designated international organisation as provided in section *thirteen*.

10 Works eligible for copyright

(1) Subject to this Act, the following works, if they are original, shall be eligible for copyright—

- (a) literary works;
- (b) musical works;
- (c) artistic works;
- (d) audio-visual works;
- (e) sound recordings;
- (f) broadcasts;
- (g) programme-carrying signals;
- (h) published editions.

(2) A work, other than a broadcast or programme-carrying signal, shall not be eligible for copyright unless it has been reduced to writing, recorded or reduced to material form.

(3) A broadcast or a programme-carrying signal shall not be eligible for copyright until—

- (a) in the case of a broadcast, it has been broadcast;
- (b) in the case of a programme-carrying signal, it has been transmitted by a satellite.

(4) A work shall not be ineligible for copyright solely because the making of the work, or the doing of any act in relation to the work, involved an infringement of copyright in some other work.

(5) The following matters and things shall not be eligible for copyright—

- (a) ideas, procedures, systems, methods of operation, concepts, principles, discoveries, facts or figures, even if they are explained, illustrated or embodied in a work;
- (b) news of the day that are mere items of press information;
- (c) speeches of a political nature;
- (d) speeches delivered in the course of legal proceedings:

Provided that the author of any speeches referred to in paragraph (c) or (d) shall have the exclusive right to make a collection of them.

(6) The following public documents shall not be eligible for copyright—

- (a) official texts of enactments;
- (b) official texts of Bills prepared for presentation in Parliament;
- (c) official records of judicial proceedings and decisions;
- (d) notices, advertisements and other material published in the *Gazette*;
- (e) applications, specifications and other matters published in the Patent and Trade Marks Journal referred to in section 95 of the Patents Act [*Chapter 26:03*];
- (f) official texts of international conventions, treaties and agreements to which Zimbabwe is a party;
- (g) entries in, and documents that form part of, any register which is kept in terms of an enactment and is open to public inspection;
- (h) such other documents of a public nature as may be prescribed:

Provided that this subsection shall not be taken to limit the provisions of any other law which may prohibit or restrict the reproducing, publishing or altering of any such public document.

11 Copyright by virtue of author's nationality, domicile or residence

(1) A work that is eligible in terms of section *ten* shall qualify for copyright protection if, at the material time as defined in subsection (2), the work's author or, in the case of a work of joint authorship, any one of its authors, was—

- (a) a citizen of Zimbabwe or a designated country; or
- (b) domiciled or ordinarily resident in Zimbabwe or a designated country; or
- (c) in the case of a body corporate, incorporated under the law of Zimbabwe or a designated country.

(2) The material time, in relation to—

- (a) an unpublished literary, musical or artistic work, is when the work or a substantial part of the work was first made;

- (b) a published literary, musical or artistic work, is when the work was first published or, if the author died before that time, immediately before his death;
- (c) an audio-visual work, a sound recording or a broadcast, is when it was first made;
- (d) a cable programme, is when the programme was included in the cable programme service;
- (e) a published edition, is when the edition was first published.

(3) The author of—

- (a) an architectural work that is erected in Zimbabwe; or
- (b) any other artistic work that is incorporated in a building in Zimbabwe;

shall be deemed, for the purposes of this section, to have been ordinarily resident in Zimbabwe when the work was made, no matter where he may actually have resided.

12 Copyright by virtue of country of first publication

(1) A work that is eligible in terms of section *ten* shall qualify for copyright protection if it is first published in Zimbabwe or in a designated country.

(2) Without derogation from subsection (1)—

- (a) a computer program, audio-visual work or broadcast that is eligible in terms of section *ten* shall qualify for copyright protection if it is made in Zimbabwe or a designated country;
- (b) a programme-carrying signal that is eligible in terms of section *ten* shall qualify for copyright protection if it is emitted to a satellite from a place in Zimbabwe or a designated country.

(3) For the purposes of subsection (1), a publication of a work shall not be treated as being other than the first publication solely because of an earlier publication elsewhere if the two publications took place within thirty days of each other.

13 Copyright in works by State or designated international organisations

A work that is eligible in terms of section *ten* shall qualify for copyright protection if it is made by or under the direction of the State or an international organisation designated in regulations made in terms of section *one hundred and thirty-five*.

14 Ownership of copyright

(1) Subject to this section and section *five*, the ownership of any copyright shall vest in the author of the work concerned or, in the case of a work of joint authorship, in the co-authors of the work.

(2) Subject to this section and section *five*, the ownership of any copyright in a collective work shall vest in the person at whose instance and under whose direction the work was created or made.

(3) Where a literary or artistic work is made—

- (a) by an author in the course of his employment by the proprietor of a newspaper, magazine or similar periodical under a contract of service or apprenticeship; and
- (b) for the purpose of publication in a newspaper, magazine or similar periodical;

the proprietor shall be the owner of the copyright in the work in so far as the copyright relates to publishing the work in any newspaper, magazine or similar periodical or to reproducing the work for the purpose of its being so published, but in all other respects the author shall be the owner of the copyright.

- (4) Where a person commissions—
 - (a) the taking of a photograph; or
 - (b) the painting or drawing of a portrait; or
 - (c) the making of a gravure; or
 - (d) the making of an audio-visual work; or
 - (e) the making of a sound recording;

and pays or agrees to pay for it in money or money's worth, and the work is made in pursuance of the commission, that person shall, subject to subsection (2), be the owner of any copyright subsisting in the work.

(5) Where in a case not falling within subsection (3) or (4), a work is made in the course of the author's employment by another person under a contract of employment or apprenticeship, that other person shall be the owner of any copyright subsisting in the work.

(6) Ownership of any copyright conferred by section *thirteen* shall initially vest in the State or the international organisation concerned, and not in the author:

Provided that any such State copyright shall for administrative purposes be deemed to vest in such public officer or employee of the State as the President may designate by statutory instrument.

(7) Subsections (2), (3), (4), (5) and (6) shall have effect, in any particular case, subject to any agreement excluding the operation of those subsections.

15 Duration of copyright

- (1) Subject to this section, the duration of copyright shall be, in the case of—
 - (a) an audio-visual work, a collective work, a photograph or a computer program, fifty years from the end of the year in which the work is made available to the public with the consent of the owner of the copyright or, failing such an event within fifty years from the making of the work, fifty years from the end of the year in which the work is made;
 - (b) a sound recording, fifty years from the end of the year in which the recording is first published;
 - (c) a broadcast, fifty years from the end of the year in which the broadcast first takes place;

- (d) a programme-carrying signal, fifty years from the end of the year in which the signal is first emitted to a satellite;
- (e) a published edition, fifty years from the end of the year in which the edition is first published;
- (f) any other literary, musical or artistic work, the life of the author and fifty years from the end of the year in which the author dies.

(2) The copyright conferred on the State or an international organisation by section *thirteen* shall subsist—

- (a) in the case of an audio-visual work, a photograph, a computer program, a sound recording, a broadcast, a programme-carrying signal or a published edition, for the period specified in respect of such work in subsection (1);
- (b) in the case of any other literary, musical or artistic work, for fifty years from the end of the year in which the work was first published.

(3) The copyright in an anonymous or pseudonymous literary work, other than a work referred to in subsection (2), shall subsist for fifty years from the end of the year in which the work is made available to the public with the consent of the owner of the copyright or from the end of the year in which it is reasonable to presume that the author died, whichever period is the shorter:

Provided that, in the event of the identity of the author becoming known before the expiry of that period, the term of the copyright shall be calculated in accordance with subsection (1).

(4) In the case of a work of joint authorship, the references in paragraph (f) of subsection (1) and subsection (3) to the death of an author shall be taken to refer to the author who dies last, whether or not he is a qualified person in terms of subsection (1) of section *eleven*.

16 Protection of works that have been adapted or embodied in other works

(1) Subject to any agreement to the contrary, the copyright in an adaptation of a work shall be without prejudice to any copyright in the original work.

(2) The copyright in any work shall be without prejudice to the protection under Part VIII of any work of folklore embodied or utilised in the work.

17 Acts restricted by copyright in literary and musical works

Subject to this Act, copyright in a literary or musical work shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe—

- (a) reproducing the work;
- (b) publishing the work;
- (c) importing the work into Zimbabwe or exporting it from Zimbabwe, otherwise than for the personal and private use of the person importing or exporting it;
- (d) performing the work in public;
- (e) broadcasting the work;

- (f) causing the work to be transmitted in a cable programme service, unless the service transmits a lawful broadcast, including the work, and is operated by the original broadcaster;
- (g) except in the case of a computer program, making an adaptation of the work;
- (h) in the case of a computer program—
 - (i) publishing an adaptation of the program;
 - (ii) by way of business, directly or indirectly selling or letting for hire a copy of the program or offering or exposing a copy of the program for sale or hire.

18 Acts restricted by copyright in artistic works

Subject to this Act, copyright in an artistic work shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe—

- (a) reproducing the work;
- (b) publishing the work;
- (c) importing the work into Zimbabwe or exporting it from Zimbabwe, otherwise than for the personal and private use of the person importing or exporting it;
- (d) including the work in an audio-visual work or a broadcast;
- (e) causing a programme which includes the work to be transmitted in a cable programme service, unless the service transmits a lawful broadcast, including the work, and is operated by the original broadcaster;
- (f) making an adaptation of the work.

19 Acts restricted by copyright in audio-visual works

Subject to this Act, copyright in an audio-visual work shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe—

- (a) reproducing the work, including making a still photograph from it;
- (b) causing the work, in so far as it consists of images, to be seen in public or, in so far as it consists of sounds, to be heard in public;
- (c) importing the work into Zimbabwe or exporting it from Zimbabwe, otherwise than for the personal and private use of the person importing or exporting it;
- (d) broadcasting the work;
- (e) making the work available on a public computer network;
- (f) causing the work to be transmitted in a cable programme service, unless the service transmits a lawful television broadcast, including the work, and is operated by the original broadcaster;

- (g) directly or indirectly selling or letting for hire or offering or exposing for sale or hire, by way of business, a copy of the work;
- (h) making an adaptation of the work.

20 Acts restricted by copyright in sound recordings

Subject to this Act, copyright in a sound recording shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe—

- (a) making, directly or indirectly, a record embodying the sound recording;
- (b) directly or indirectly selling or letting for hire or offering or exposing for sale or hire, by way of business, a copy of the sound recording;
- (c) importing the sound recording into Zimbabwe or exporting it from Zimbabwe, otherwise than for the personal and private use of the person importing or exporting it;
- (d) making the sound recording available on a public computer network;
- (e) causing the sound recording to be transmitted in a cable programme service, unless the service transmits a lawful broadcast, including the sound recording, and is operated by the original broadcaster;
- (f) making an adaptation of the sound recording.

21 Acts restricted by copyright in broadcasts

Subject to this Act, copyright in a broadcast shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe—

- (a) reproducing the broadcast directly or indirectly, including, in the case of a television broadcast, making a still photograph from it;
- (b) re-broadcasting the broadcast;
- (c) making the broadcast available on a public computer network;
- (d) causing the broadcast to be transmitted in a cable programme service, unless the service is operated by the original broadcaster.

22 Acts restricted by copyright in programme-carrying signals

Subject to this Act, copyright in a programme-carrying signal shall vest in the owner the exclusive right to undertake or to authorise the direct or indirect distribution of the signal in Zimbabwe or from Zimbabwe.

23 Acts restricted by copyright in published editions

Subject to this Act, copyright in a published edition shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe—

- (a) reproducing the published edition;
- (b) importing the published edition into Zimbabwe or exporting it from Zimbabwe, otherwise than for the personal and private use of the person importing or exporting it;
- (c) making the published edition available on a public computer network.

PART III

PERMITTED ACTS IN RELATION TO COPYRIGHT WORKS

24 Fair dealing for purposes of research or private study

(1) The copyright in a work shall not be infringed by any fair dealing for the purposes of research or private study by the person using the work.

(2) Reproducing a work shall not constitute fair dealing for the purposes of subsection (1) if the person who reproduces it knows or has reason to believe that it will result in copies of substantially the same material being provided to more than one person at substantially the same time.

25 Educational use of copyright material

(1) Subject to this section, the copyright in a work shall not be infringed by the use of the work by way of illustration in any publication, broadcast or record for teaching if—

- (a) the use is compatible with fair practice; and
- (b) the extent of the use is justified by the purpose; and
- (c) sufficient acknowledgement is given.

(2) The copyright in a work shall not be infringed by anything done for the purposes of an examination by way of setting questions, communicating the questions to the candidates or answering the questions:

Provided that this subsection shall not extend to making a copy of the score of a musical work for use by an examination candidate in performing the work.

(3) The inclusion of a short passage from a published literary work in a collection which—

- (a) is intended for use in educational establishments and is so described in its title and in any advertisement issued by or on behalf of the publisher; and
- (b) consists mainly of material in which no copyright subsists;

shall not infringe the copyright in the work if the work itself is not intended for use in such establishments and its inclusion is accompanied by a sufficient acknowledgement:

Provided that not more than two such excerpts from copyright works by the same author shall be included in such collections published by the same publisher in any period of five years.

(4) The performance of a dramatic or musical work before an audience consisting of teachers and pupils at an educational establishment and other persons directly connected with the establishment's activities shall not be regarded as a public performance for the purposes of infringement of copyright if the performance is given—

- (a) by a teacher or pupil in the course of the establishment's activities; or
- (b) at the establishment by any person for the purposes of instruction:

Provided that a person shall not be regarded as directly connected with the establishment's activities for the purposes of this subsection simply because he is a parent of a pupil.

(5) The playing or showing of an audio-visual work, a sound recording, a broadcast or a cable programme before an audience consisting of teachers and pupils at an educational establishment and other persons directly connected with the establishment's activities shall not be regarded as a public performance of the work for the purposes of infringement of copyright if the work is played or shown for the purposes of instruction:

Provided that a person shall not be regarded as directly connected with the establishment's activities for the purposes of this subsection simply because he is a parent of a pupil.

(6) Copyright in a literary or musical work shall not be infringed by an educational establishment which, by reprographic copying, makes copies of passages from the work for the purposes of instruction:

Provided that—

- (i) the extent of such copying shall not exceed such limits as may be prescribed; and
- (ii) no such copying shall be authorised by this subsection if, or to the extent that, a licence or a licence scheme is available authorising the copying in question and the person making the copies knew or ought to have been aware of that fact.

(7) No act shall be regarded as permitted by this section if it conflicts with a normal exploitation of the work concerned or prejudices unreasonably the legitimate interests of the owner of copyright in the work.

26 Copies made to replace or conserve library or archival copies of works

(1) The copyright in a work in the permanent collection of a library or archive shall not be infringed by a librarian or archivist who makes a copy of the work—

- (a) in order to preserve or replace the work by placing the copy in the permanent collection in addition to or in place of it; or
- (b) in order to replace in the permanent collection of another library or archive an item which has been lost, destroyed or damaged:

Provided that this subsection shall not apply—

- (a) where it is reasonably practicable to purchase a copy of the work in question rather than reproducing it; or

- (b) in such other circumstances as may be prescribed.

(2) The copyright in an unpublished work in the permanent collection of a library or archive shall not be infringed by a librarian or archivist who makes and supplies a copy of the work, if—

- (a) the copy is supplied to a person who satisfies the librarian or archivist that he requires it for purposes of research or private study and will not use it for any other purpose; and
- (b) no person is supplied with more than one copy of the work; and
- (c) the owner of the copyright in the work has not expressly prohibited copying of the work.

27 Use of anonymous or pseudonymous works

The copyright in a work shall not be infringed by the doing of anything at a time when, or pursuant to arrangements made at a time when—

- (a) it is not possible by reasonable inquiry to ascertain the identity of the author or, in the case of a work of joint authorship, any of the authors; and
- (b) it is reasonable to assume—
 - (i) that the copyright has expired; or
 - (ii) that the author died fifty years or more before the beginning of the calendar year in which the act is done or arrangements are made, as the case may be.

28 Use of work for Parliamentary or judicial proceedings or inquiries

(1) The copyright in a work shall not be infringed by reproducing or using the work for the purposes of—

- (a) any Parliamentary or judicial proceedings or for the purposes of reporting any such proceedings; or
- (b) any inquiry conducted in terms of any enactment, or for the purposes of reporting the proceedings of any such inquiry.

(2) The issuing to the public of the report of any inquiry referred to in paragraph (b) of subsection (1) shall not infringe the copyright of any work that is reproduced in the report.

29 Fair dealing for purposes of criticism, review or news reporting

- (1) The copyright in a work shall not be infringed by any fair dealing—
 - (a) for the purposes of criticism or review of that work or of another work or of the performance of a work; or
 - (b) subject to subsection (2), for the purposes of reporting current events:

Provided that—

- (i) sufficient acknowledgement of the work shall be given, except where the work is used for the reporting of current events by means of an audio-visual work, a sound recording, a broadcast or a programme-carrying signal;

- (ii) the use of a photograph for the purposes of reporting current events shall not constitute fair dealing.

(2) Paragraph (b) of subsection (1) shall not apply so as to authorise the publication of any part of an audio-visual work, a record or a programme-carrying signal representing a sporting event.

30 Publication of public speeches and articles of topical interest

(1) The copyright in a lecture, address, speech or other similar work which is delivered in public shall not be infringed by the work being reproduced in the press or in a broadcast or cable programme, if the reproduction is for the purpose of information:

Provided that the author of any such lectures, addresses, speeches or other works shall have the exclusive right of making a collection of them.

(2) The copyright in an article published in a newspaper or periodical, or in a broadcast, on any current economic, political or religious topic shall not be infringed by the work being reproduced in the press or in a broadcast or cable programme, if the right of such reproduction has not been expressly reserved and sufficient acknowledgement is given.

(3) No act shall be regarded as permitted by this section if it conflicts with a normal exploitation of the work concerned or prejudices unreasonably the legitimate interests of the owner of the copyright in the work.

31 Quotations from copyright works

The copyright in a literary or musical work shall not be infringed by any quotation from the work, including any quotation from an article in a journal that summarises the work, if—

- (a) the quotation is compatible with fair practice; and
- (b) the extent of the quotation does not exceed the extent justified by the purpose; and
- (c) sufficient acknowledgement is given.

32 Public readings and recitations

The copyright in a published literary work shall not be infringed by—

- (a) the reading or recitation in public by one person of a reasonable extract from the work, if it is accompanied by a sufficient acknowledgement; or
- (b) the broadcasting or inclusion in a cable programme service of a reading or recitation referred to in paragraph (a), if the broadcast or programme, as the case may be, consists mainly of material in relation to which it is not necessary to rely on this section.

33 Records made from sound-tracks

Where sounds embodied in a sound-track associated with an audio-visual work are also embodied in a record other than that sound-track, the copyright in the audio-visual work shall not be infringed by the use of that record.

34 Reconstruction of architectural works

The copyright in an architectural work or in the relevant architectural drawings shall not be infringed by the reconstruction of that work on the same site and in the same style as the original.

35 Reproduction of artistic works in public places

The copyright in an artistic work which is permanently situated in a street, square or other public place or in premises open to the public shall not be infringed by—

- (a) the work being included in a graphic work, a photograph, an audio-visual work, a broadcast or a cable programme;
- (b) the making of copies of the work, where the copies are greatly reduced in scale.

36 Incidental inclusion of copyright material

(1) The copyright in a work shall not be infringed by its incidental inclusion in an artistic work, a sound recording, an audio-visual work, a broadcast or a cable programme, or by the publication, playing, performance or other use of such a sound recording, audio-visual work, broadcast or cable programme.

(2) If a musical work or words spoken or sung to music are deliberately included in another work, they shall not be regarded for the purposes of subsection (1) as having been included incidentally.

37 Ephemeral recordings

The copyright in a literary or musical work shall not be infringed by a broadcaster reproducing the work using his own facilities, where the resultant copy—

- (a) is intended exclusively for broadcasting with the consent of the owner of the copyright in the work; and
- (b) is destroyed within six months immediately following the making of the copy, or within such longer period as may be agreed with the owner of the copyright in the work:

Provided that, if any such copy is of an exceptional documentary nature, it may be preserved in the broadcaster's archives but, subject to this Act, may not be used for broadcasting or any other purpose without the consent of the owner of the copyright.

38 Reproducing artistic work for purpose of advertising its sale

The copyright in an artistic work shall not be infringed by copies which are made and issued to the public for the purpose of advertising the sale of the work:

Provided that if such a copy is subsequently sold, let for hire, exhibited in public, distributed or otherwise dealt with for any other purpose it shall be treated as an infringing copy for the purposes of that dealing and, if that dealing infringes copyright, for all subsequent purposes.

39 Use of work for demonstration purposes

The copyright in a literary or musical work shall not be infringed by the use of the work in a *bona fide* demonstration of a radio or television receiver or computer or any type of recording equipment or playback equipment to a client by a dealer in such equipment.

40 Computer programs: back-up copies, decompilation, etc.

(1) Subject to this section, a person who is in lawful possession of a computer program, or a copy of such a program, may do any of the following things without infringing copyright in the program—

- (a) make copies of the program to the extent reasonably necessary—
 - (i) for back-up purposes; or
 - (ii) to correct errors in it; or
 - (iii) for the purposes of decompilation in terms of paragraph (b); or
 - (iv) for the purpose of testing the program to determine its suitability for the person's use; or
 - (v) for any other purpose that is not prohibited under any licence or agreement whereby the person is permitted to use the program;
- (b) decompile the program, that is to say, convert the program into a version expressed in a different programming language, code or notation, for the purpose of obtaining information needed to enable the program to operate with other programs;
- (c) let the program on hire together with a computer or other device, where the program itself is not the essential object of the lease.

(2) Any copy made in terms of paragraph (a) of subsection (1) shall—

- (a) be used only for the purpose for which it was made; and
- (b) be destroyed when the person's possession of the computer program in question, or of the copy of the program, ceases to be lawful.

41 Recording of programmes and broadcasts for purposes of subsequent viewing or listening

(1) The copyright in—

- (a) a broadcast or cable programme; or

(b) any work contained in a broadcast or cable programme;
shall not be infringed by the broadcast or programme being recorded for the sole purpose of enabling it to be viewed or listened to at a more convenient time.

(2) Any recording made in terms of subsection (1) shall be used only for the purpose for which it was made and, in particular, shall not—

- (a) be distributed, whether by way of business or otherwise, to any person outside the family of the person who made it; or
- (b) be performed in public.

42 Private recording of musical works and sound broadcasts

(1) Subject to this section, the copyright in—

- (a) a sound recording or a musical work embodied in a sound recording; or
- (b) a sound broadcast or any work embodied in such a broadcast;

shall not be infringed by the sound recording, musical work or broadcast being recorded by a person for the private use of himself and members of his family.

(2) Any recording made in terms of subsection (1) shall be used only for the purpose for which it was made and, in particular, shall not—

- (a) be distributed, whether by way of business or otherwise, to any person outside the family of the person who made it; or
- (b) be performed in public.

43 Acts done under statutory authority

The copyright in a work shall not be infringed by the doing of anything that is specifically authorised by any enactment.

44 Prescribed dealings in copyright works

In addition to any other reproducing permitted in terms of this Act, the reproduction of a work shall be permitted in such manner and circumstances as may be prescribed:

Provided that—

- (i) regulations made under section *one hundred and thirty-five* shall not permit any such reproduction to be in conflict with a normal exploitation of the work or unreasonably to prejudice the legitimate interests of the owner of the copyright;
- (ii) in making any regulations referred to in proviso (i), the Minister shall have regard to the obligations of Zimbabwe under any international convention, treaty or agreement.

PART IV

TRANSMISSION AND ASSIGNMENT OF COPYRIGHT AND GRANT OF LICENCES

45 Ways in which copyright may be transmitted

Subject to this Act, copyright may be transmitted as incorporeal movable property by assignment, testamentary disposition or operation of law.

46 Assignment of copyright

(1) Subject to this section, an owner of copyright in a work may assign his economic rights in the work to any other person.

(2) An assignment in terms of subsection (1) may be limited so as to apply—

- (a) to some only of the assignor's economic rights; or
- (b) to a part only of the term of the copyright; or
- (c) to a specified country or other geographical area;

and may be absolute or subject to conditions.

(3) No assignment in terms of subsection (1) shall have effect unless it is in writing and signed by or on behalf of the assignor.

(4) An assignment in terms of subsection (1) shall not be construed as extending to any rights that are not expressly referred to in the assignment.

(5) An assignment in terms of subsection (1) may be registered in terms of Part XI.

47 Testamentary disposition of copyright

(1) A testamentary disposition of the economic rights vested in an owner of copyright may be limited so as to apply—

- (a) to some only of the testator's economic rights; or
- (b) to a part only of the term of the copyright; or
- (c) to a specified country or other geographical area;

and may be absolute or subject to conditions.

(2) Where under a testamentary disposition a person becomes entitled to an original document or other material thing recording or embodying a work which was not published before the testator's death, the disposition shall be construed, in the absence of a stipulation to the contrary, as including any copyright in the work which was vested in the deceased at the time of his death.

48 Vesting of copyright by operation of law

Without derogation from the expression "operation of law" in section *forty-five*, upon the liquidation, insolvency or death of an owner of any copyright, the copyright shall vest in the owner's liquidator or the trustee or executor of the owner's estate, as the case may be.

49 Licences

(1) Subject to this section, an owner of copyright in a work may by licence authorise another person to exercise any of his economic rights in the work.

(2) A licence referred to in subsection (1) may be—

- (a) an exclusive licence, that is to say a licence authorising the licensee to the exclusion of all other persons, including the person granting the licence, to exercise the economic right that is the subject of the licence; or
- (b) a non-exclusive licence, that is to say, a licence that does not preclude the person granting the licence from granting a similar licence to some other person.

(3) An exclusive licence shall not have effect unless it is in writing and signed by or on behalf of the person granting the licence.

(4) An assignment in terms of subsection (1) shall not be construed as extending to any rights that are not expressly referred to in the assignment.

(5) A non-exclusive licence may be written or oral or inferred from conduct and, unless otherwise provided in the licence or in any contract by which the licence was granted, may be revoked at any time.

(6) A licence, whether exclusive or non-exclusive, may be registered in terms of Part XI.

(7) A licence granted by the owner of the copyright to which the licence relates shall be binding upon the owner's successors in title, except a purchaser in good faith and without notice, actual or constructive, of the licence or a person deriving title from such a purchaser, and any reference in this Act to the doing of anything with or without the licence of the owner of the copyright shall be construed accordingly.

(8) Where the doing of anything is authorised by a licensee or a person deriving title from the licensee, and it is within the terms, including any implied terms, of the licence for him to authorise it, it shall be deemed, for the purposes of this Act, to be authorised by the person who granted the licence.

(9) Unless otherwise provided in the licence concerned or in any contract by which the licence was granted, a licensee may grant a sub-licence authorising another person to do anything which the licensee is permitted to do by the licence, and this section shall apply, *mutatis mutandis*, in respect of any such sub-licence as if it were a licence.

50 Transmission of future copyright

(1) An assignment, testamentary disposition or licence may be made or granted in respect of the copyright in a future work, or the copyright in an existing work in which copyright does not subsist but will come into being in the future, and the future copyright in any such work shall be transmissible as incorporeal movable property.

(2) If, when any future copyright referred to in subsection (1) comes into existence, the person who if he were living would be entitled to the copyright is dead, the copyright shall devolve as if it had subsisted immediately before his death and he had then been the owner of the copyright.

(3) The provisions of this Act relating to the transmission of copyright shall apply, *mutatis mutandis*, to the transmission of future copyright referred to in subsection (1).

PART V

INFRINGEMENT AND REMEDIES FOR INFRINGEMENT

51 Infringement

(1) Copyright is infringed by any person who is not the owner of the copyright and who, without the owner's authority, does or causes any other person to do an act in Zimbabwe which the owner has the exclusive right to do or to authorise.

(2) Without derogation from subsection (1), the copyright in a work is infringed by any person who, without the authority of the owner of the copyright, does any of the following things in Zimbabwe—

- (a) in relation to an article which is an infringing copy and which the person knows or has reason to believe is an infringing copy—
 - (i) makes it; or
 - (ii) otherwise than for his personal and private use, imports it into Zimbabwe or exports it from Zimbabwe; or
 - (iii) in the course of business, possesses it or exhibits it in public or distributes it; or
 - (iv) sells it or lets it for hire or offers or exposes it for sale or hire; or
 - (v) otherwise than in the course of business, distributes it to such an extent that the owner of the copyright is prejudicially affected;
- (b) in relation to an article which is specifically designed or adapted for making copies of the work and which the person knows or has reason to believe is likely to be used for that purpose—
 - (i) makes it; or
 - (ii) imports it into Zimbabwe or exports it from Zimbabwe; or
 - (iii) possesses it in the course of business; or
 - (iv) sells it or lets it for hire or offers or exposes it for sale or hire.

(3) Without derogation from subsection (1), the copyright in a work is infringed by a person who, without the authority of the owner of the copyright, transmits the work by means of a public computer network or telecommunication service, otherwise than by broadcasting or inclusion in a cable programme service, if the person knows or has reason to believe that infringing copies of the work are likely to be made by means of the reception of the transmission, whether in Zimbabwe or elsewhere.

(4) The copyright in a literary or musical work is infringed by any person who permits a place of public entertainment to be used for a performance of the work in public, where the performance constitutes an infringement of the copyright in the work:

Provided that this subsection shall not apply where that person was not aware and had no reasonable grounds for suspecting that the performance would be an infringement of the copyright.

(5) Where the copyright in a work is infringed by a public performance of the work, or by the playing or showing of the work in public, through an apparatus for—

- (a) playing sound recordings; or
- (b) showing audio-visual works; or
- (c) receiving visual images or sounds or other information conveyed by electronic means;

the following persons shall be liable for the infringement, in addition to the person directly responsible for controlling and using the apparatus—

- (i) a person who supplied the apparatus or any substantial part of it, if when he supplied it he knew or had reason to believe that the apparatus was likely to be used so as to infringe copyright; and
- (ii) an occupier of premises who gave permission for the apparatus to be brought on to the premises if, when he gave permission, he knew or had reason to believe that the apparatus was likely to be used so as to infringe copyright; and
- (iii) a person who supplied a copy of the sound recording or audio-visual work if, when he supplied it, he knew or had reason to believe that what he supplied, or a copy made directly or indirectly from it, was likely to be used so as to infringe copyright.

52 Owner of copyright entitled to remedies for infringement

(1) Subject to this Act, an infringement of copyright shall be actionable at the suit of the owner of the copyright.

(2) Subject to this Act, in any proceedings for an infringement of copyright there shall be available to the plaintiff all such remedies by way of damages, interdict, attachment, the rendering of account, the delivery of infringing copies or articles used or intended to be used for making infringing copies or otherwise, as are available in respect of the infringement of any other proprietary right.

53 Rights and remedies of exclusive licensee

(1) An exclusive licensee shall have the same rights of action and be entitled to the same remedies as if the licence were an assignment, and those rights and remedies shall be concurrent with the rights and remedies of the owner of the copyright under which the licence was granted.

(2) If an exclusive licensee intends to exercise the option contemplated in subsection (1) of section *fifty-five*, he shall give written notice of his intention to the owner of the copyright concerned.

54 Forum in which remedies for infringement may be sought

Subject to any regulations referred to in paragraph (f) of subsection (2) of section *one hundred and thirty-five*, proceedings in respect of an infringement of copyright may be instituted—

- (a) in the Tribunal; or

- (b) in the High Court; or
- (c) subject to the jurisdictional limits provided for in the Magistrates Court Act [Chapter 7:10], in a magistrates court:

Provided that the Tribunal shall not have jurisdiction to entertain criminal proceedings.

55 Damages in infringement proceedings

(1) Damages for infringement of copyright may, at the option of the person seeking them, be calculated on the basis of the amount of a reasonable royalty which would have been payable under the circumstances by a licensee in respect of the copyright concerned:

Provided that, if the person seeking damages intends to exercise this option, he shall give notice of his intention, in writing, to any exclusive licensee of the copyright concerned.

(2) In determining the amount of damages referred to in subsection (1), the Tribunal or court shall take the following factors into account, in addition to all other material considerations—

- (a) the extent and nature of the infringement; and
- (b) the market value of the work concerned; and
- (c) the amount which could be payable to the owner in respect of the exercise of copyright by some other person.

(3) Where in proceedings for infringement of copyright it is established that an infringement was committed and the Tribunal or court, having regard to—

- (a) the flagrancy of the infringement; and
- (b) the market value of the work concerned; and
- (c) any benefit shown to have accrued to the person responsible for the infringement as a result of it; and
- (d) the need to deter persons from committing further infringements;

is satisfied that effective relief would not otherwise be available to the plaintiff or applicant, the Tribunal or court shall have power to award such additional damages as it thinks fit.

(4) Where in proceedings for infringement of copyright it is established that an infringement was committed but that at the time of the infringement the person responsible for it was not aware and had no reasonable grounds for suspecting that copyright subsisted in the work to which the proceedings relate, the plaintiff or applicant shall not be entitled under this section to any damages against that person in respect of the infringement.

56 Cases where interdict not available

In proceedings for infringement of copyright in respect of the construction of a building, no interdict or other order shall be made—

- (a) after the construction of the building has been begun so as to prevent it from being completed; or
- (b) so as to require the building, in so far as it has been constructed, to be demolished.

57 Anton Piller orders

(1) If a person who has instituted or intends instituting proceedings for infringement of copyright satisfies the Tribunal or a court that, *prima facie*—

- (a) he has a cause of action against another person which he intends to pursue; and
- (b) the other person has in his possession documents, infringing copies or other things of whatsoever nature which constitute evidence of great importance in substantiation of that cause of action; and
- (c) there is a real and well-founded apprehension that the documents, infringing copies or other things may be hidden, destroyed or rendered inaccessible before discovery can be made in the usual way;

the Tribunal or court, as the case may be, may make such order as it considers necessary or appropriate to secure the preservation of the documents, copies or things as evidence.

(2) An order in terms of subsection (1) may be granted without notice to the person who is allegedly in possession of the documents, infringing copies or other things to which the order relates, and the Tribunal or court may sit *in camera* for the purpose of hearing an application for such an order:

Provided that the Tribunal or Court shall not grant an order without such notice unless it is satisfied that there is a real possibility that the documents, copies or things will be hidden, destroyed or rendered inaccessible if notice is given.

(3) An order in terms of subsection (1) may be granted on such conditions, including the giving of security by the applicant, as the Tribunal or court may fix.

(4) This section shall not be taken to limit any power a court may have under its ordinary jurisdiction to grant orders such as are referred to in this section.

58 Additional rights of owner of copyright in respect of infringing copies

Without derogation from section *fifty-two*, the owner of the copyright in any work shall be entitled to all the rights and remedies in regard to the possession and use of—

- (a) every infringing copy of the work; and
- (b) any article which is specifically designed or adapted for making copies of the work and which is being or has been used to make infringing copies thereof;

that he would be entitled to if he were the owner of the infringing copy or article.

59 Offences and penalties in respect of infringement

(1) A person shall be guilty of an offence if, at a time when copyright subsists in a work, he does any of the following things in Zimbabwe without the authority of the owner of the copyright in the work—

- (a) in relation to an article which is an infringing copy and which the person knows or has reason to believe is an infringing copy—
 - (i) he makes it; or
 - (ii) otherwise than for his personal and private use, he imports it into Zimbabwe or exports it from Zimbabwe; or
 - (iii) in the course of business, he possesses it or exhibits it in public or distributes it; or
 - (iv) he sells it or lets it for hire or offers or exposes it for sale or hire; or
 - (v) otherwise than in the course of business, he distributes it to such an extent that the owner of the copyright is prejudicially affected;
- (b) in relation to an article which is specifically designed or adapted for making copies of the work and which the person knows or has reason to believe is to be used for that purpose—
 - (i) he makes it; or
 - (ii) he imports it into Zimbabwe or exports it from Zimbabwe; or
 - (iii) he possesses it in the course of business; or
 - (iv) he sells it or lets it for hire or offers or exposes it for sale or hire.

(2) Any person who causes a literary or musical work to be performed in public knowing that copyright subsists in the work and that the performance constitutes an infringement of the copyright, shall be guilty of an offence.

(3) Any person who causes a broadcast to be re-broadcast or transmitted in a cable programme service, knowing that copyright subsists in the broadcast and that the re-broadcast or transmission constitutes an infringement of the copyright, shall be guilty of an offence.

(4) Any person who causes a programme-carrying signal to be distributed without the authority of the owner of the copyright in the signal, knowing that copyright subsists in the signal and that the re-broadcast constitutes an infringement of the copyright, shall be guilty of an offence.

(5) A person guilty of an offence under this section shall be liable to a fine not exceeding fifty thousand dollars or to imprisonment for a period not exceeding two years or to both such fine and such imprisonment in respect of each article to which the offence relates.

60 Restriction on importation or exportation of infringing copies

(1) If the owner of the copyright in any work, by written notice to the Director of Customs and Excise—

- (a) informs the Director that he is the owner of the copyright in the work; and

- (b) satisfies the Director that there are reasonable grounds for suspecting that copies of the work which—
 - (i) are infringing copies; or
 - (ii) would be infringing copies if they had been made in Zimbabwe; have been or may be imported into or exported from Zimbabwe; and
- (c) requests the Director to treat the copies referred to in paragraph (b) as prohibited goods; and
- (d) describes the copies concerned with sufficient particularity to make them readily identifiable;

the Director shall forthwith comply with the request and ensure that no such copy is imported into or exported from Zimbabwe, and that any such copy that has been imported but not yet entered is not released to the importer:

Provided that the Director need not comply with such a request until the owner of the copyright furnishes him with security in such form and for such amount as the Director may require to secure the fulfilment of any liability and the payment of any expense which he may incur as a result of the detention of any copy of the work to which the request relates or as a result of anything done in relation to a copy so detained.

(2) Where a request has been made under subsection (1) and has not been withdrawn, the importation into or exportation from Zimbabwe of any copy of the work to which the request relates shall be prohibited for a period of ten working days from the date on which the Director of Customs and Excise complies with the request:

Provided that—

- (i) if within that period the owner of the copyright concerned has instituted proceedings for an order in terms of subsection (3), or proceedings for any other order leading to a decision on the merits of the matter, the importation or exportation of the copies concerned shall continue to be prohibited until the determination of those proceedings or until the court or tribunal concerned orders otherwise;
- (ii) this subsection shall not apply to the importation or exportation of a single copy of the work by a person for his personal and private use.

(3) If the owner of the copyright in any work satisfies the Tribunal or a court that—

- (a) he is the owner of the copyright in the work; and
- (b) there are reasonable grounds for believing that infringing copies of the work or copies of the work which, if they had been made in Zimbabwe, would be infringing copies are being or may be imported into or exported from Zimbabwe;

the Tribunal or court may issue an order directing the Director of Customs and Excise to prevent the importation or exportation, as the case may be, of every such copy of the work.

(4) An order under subsection (3)—

- (a) shall describe the copies of the work concerned with sufficient particularity to make them readily identifiable; and

- (b) may be granted subject to conditions, including the giving of security by the applicant and the inspection of the copies concerned.

(5) For so long as an order in terms of subsection (3) is in force, the Director of Customs and Excise shall treat the copies to which the order relates as if—

- (a) they were prohibited from importation in terms of section 47 of the Customs and Excise Act [*Chapter 23:02*]; or
- (b) their exportation was prohibited for the purpose of section 61 of the Customs and Excise Act [*Chapter 23:02*];

as the case may be.

(6) The Director of Customs and Excise shall take all necessary steps to inform an importer or exporter or intended importer or exporter of goods whose importation or exportation is prohibited by virtue of this section of the reasons for the prohibition.

(7) While any goods are detained pursuant to a request or an order under this section—

- (a) the person at whose instance the request or order was made; and
- (b) the importer of the goods;

shall be given an adequate opportunity to inspect the goods in order to determine whether or not they are infringing copies.

(8) Notwithstanding anything in the Customs and Excise Act [*Chapter 23:02*], a person shall not be liable to any penalty under that Act, other than forfeiture of the goods, as a result of their importation or exportation being prohibited by virtue of this section.

PART VI

MORAL RIGHTS

61 Right to be identified as author or director

(1) Subject to this Part, the author of a literary work, other than a work consisting of words intended to be sung or spoken with music, has the right to be identified as the work's author for so long as copyright subsists in it, whenever—

- (a) the work is published commercially, performed in public, broadcast or included in a cable programme service; or
- (b) copies of an audio-visual work or a sound recording including the literary work are issued to the public.

(2) Subject to this Part, the author of—

- (a) a musical work; or
- (b) a literary work consisting of words intended to be sung or spoken with music;

has the right to be identified as the work's author for so long as copyright subsists in it, whenever—

- (i) the work is published commercially; or
- (ii) copies of a sound recording of the work are issued to the public; or

- (iii) an audio-visual work of which the sound-track includes the musical or literary work is shown in public or copies of such an audio-visual work are issued to the public.

(3) Subject to this Part, the author of an artistic work has the right to be identified as the author of the work for so long as copyright subsists in it, whenever—

- (a) the work is published commercially or exhibited in public, or a visual image of it is broadcast or included in a cable programme service; or
- (b) an audio-visual work including a visual image of the artistic work is shown in public or copies of such an audio-visual work are issued to the public; or
- (c) in the case of—
 - (i) an architectural work in the form of a building; or
 - (ii) a sculpture; or
 - (iii) a work of artistic craftsmanship;

copies of a graphic work representing it, or copies of a photograph of it, are issued to the public.

(4) Subject to this Part, the author of an architectural work in the form of a building has the right, in addition to the rights conferred on him by subsection (3) and for so long as copyright subsists in the work, to be identified on the building as constructed or, where more than one building is constructed to the same design, on the first to be constructed.

(5) Subject to this Part, the director of an audio-visual work has the right, for so long as copyright subsists in it, to be identified whenever the work is shown in public, broadcast or included in a cable programme service, or whenever copies of the work are issued to the public.

(6) The right of identification conferred by this section shall be—

- (a) in the case of commercial publication or the issue to the public of copies of an audio-visual work or a sound recording, the right to be identified in or on each copy of the work or recording or, if that is not appropriate, in some other manner likely to bring the identity of the author or director to the notice of a person acquiring a copy; or
- (b) in the case of identification on a building, the right to be identified by appropriate means visible to persons entering or approaching the building; or
- (c) in any other case, the right to be identified in a manner likely to bring his identity to the attention of a person seeing or hearing the performance, exhibition, showing, broadcast or cable programme in question;

and the identification in each case shall be clear and reasonably prominent.

(7) Any reasonable form of identification may be used for the purposes of this section unless the author or director specifies a pseudonym, initials or some other particular form of identification, in which event that form shall be used.

62 Exceptions to right to be identified

The right of identification conferred by section *sixty-one* shall not apply in relation to—

- (a) any of the following descriptions of work—
 - (i) a computer program; or
 - (ii) the design of a typeface; or
 - (iii) any computer-generated work; or
 - (iv) a work made for the purpose of reporting current events; or
 - (v) a work in which copyright originally vested in the State or in an international organisation, unless the author or director has previously been identified as such in or on published copies of the work;

or

- (b) anything done by or with the authority of the owner of the copyright, where copyright in the work originally vested in the author's employer; or
- (c) anything done which would not amount to an infringement of the copyright in the work by virtue of subsection (2) of section *twenty-five* or section *twenty-seven, twenty-eight, twenty-nine, thirty-six, forty-one, forty-two* or *forty-three*;

or

- (d) publication in—
 - (i) a newspaper, magazine or similar periodical; or
 - (ii) an encyclopaedia, dictionary, yearbook or other collective work of reference;

of a literary, dramatic or artistic work made for the purposes of such publication or made available with the consent of the author for the purposes of such publication; or

- (e) anything to which the author or director concerned has consented or in regard to which he has waived his right.

63 Right not to be identified as author or director

(1) The author of a literary or artistic work has the right, for so long as copyright subsists in the work, not to be identified as its author—

- (a) on any copies of the work that are issued to the public; or
- (b) in the case of a building, by any means visible to persons entering or approaching the building.

(2) The director of an audio-visual work has the right, for so long as copyright subsists in the work, not to be identified whenever the work is shown in public, broadcast or included in a cable programme service, or whenever copies of the work are issued to the public.

64 Right to object to derogatory treatment of work

(1) In this section—

“derogatory treatment”, in relation to a work, means any alteration, modification or adaptation of a work which amounts to distortion or mutilation of the work or is otherwise prejudicial to the honour or reputation of its author or director.

(2) Subject to this Part, the author of a literary, musical or artistic work, and the director of an audio-visual work, has the right, for so long as copyright subsists in the work, not to have a derogatory treatment of his work published commercially, performed or shown in public, broadcast or included in a cable programme service.

(3) The right conferred by subsection (2) shall not apply in relation to—

(a) an architectural work in the form of a building:

Provided that, where the author of such a work is identified on the building and it is subjected to derogatory treatment, he shall have the right to have the identification removed; or

(b) an audio-visual work, a computer program or any computer-generated work, where the alteration, modification or adaptation of the work is necessary on technical grounds or for the purpose of its commercial exploitation; or

(c) anything done which would not amount to an infringement of the copyright in the work by virtue of section *twenty-seven*; or

(d) publication in—

(i) a newspaper, magazine or similar periodical; or

(ii) an encyclopaedia, dictionary, yearbook or other collective work of reference;

of a literary, dramatic or artistic work made for the purposes of such publication or made available with the consent of the author for the purposes of such publication; or

(e) anything to which the author or director concerned has consented or in regard to which he has waived his right; or

(f) anything done for the purpose of avoiding the commission of an offence or complying with a duty imposed by or under an enactment:

Provided that, where such a thing is done, a clear and reasonably prominent indication shall be given that the work has been subjected to treatment to which the author or director has not consented.

65 Right to privacy in regard to certain photographs and audio-visual works

(1) Subject to this Part, a person who for private and domestic purposes commissions the taking of a photograph or the making of an audio-visual work has the right, for so long as copyright subsists in the work, not to have—

- (a) copies of the work issued to the public; or
- (b) the work exhibited or shown in public; or
- (c) the work broadcast or included in a cable programme service.

(2) The right conferred by subsection (1) shall not apply in relation to—

- (a) anything done which would not amount to an infringement of the copyright in the work by virtue of section *twenty-seven, twenty-eight, thirty-six, forty-one, forty-two or forty-three*; or
- (b) anything to which the person concerned has consented or in regard to which he has waived his right.

66 Transmission of moral rights

Moral rights shall not be transmissible during the lifetime of the person in whom they vest in terms of section *sixty-one, sixty-three, sixty-four or sixty-five*, as the case may be, but they may be transmitted by testamentary disposition or by operation of law on that person's death.

67 Enforcement of moral rights

Moral rights may be enforced under this Act in all respects as if the persons in whom they vest were owners of copyright and infringements of the rights were infringements of that copyright.

PART VII

RIGHTS IN PERFORMANCES

68 Interpretation in Part VII

(1) In this Part—

“exclusive recording contract” means a contract between a performer and another person under which that person is entitled, to the exclusion of all other persons, including the performer, to make a recording of a performance given by the performer;

“holder of recording rights” means a person who is entitled, under an exclusive recording contract, to make a recording of a performance given by a performer;

“illicit recording”, in relation to a qualifying performance, means a recording of the performance which was made without the consent required by this Part;

“performance” means—

- (a) the performance of a dramatic or musical work; or
- (b) the reading or recitation of a literary work; or

- (c) the performance of a variety act or any similar presentation; or
 - (d) the performance of a work of folklore as defined in section *eighty*;
- to the extent that it is a live performance given by one or more individuals, and “performer” shall be construed accordingly;

“qualifying performance” means a performance to which this Part applies in terms of section *sixty-nine*;

“recording”, in relation to a performance, means an audio-visual work or a sound recording—

- (a) made directly from the live performance; or
 - (b) made from a broadcast of, or cable programme including, the performance; or
 - (c) made directly or indirectly from another recording of the performance;
- and “record” shall be construed accordingly.

(2) Any reference in this Part to the consent of a performer shall be construed, in relation to a performance by a group of performers, to consent given by—

- (a) the member of the group who is generally regarded as the group’s leader; or
- (b) any person to whom the group has given, expressly or impliedly, authority to give such consent.

(3) Any reference in this Part to the doing of anything in relation to a performance includes the doing of that thing in relation to a substantial part of the performance.

69 Application of Part VII: qualifying performances

This Part shall apply to—

- (a) any performance which is given in Zimbabwe or in a designated country; and
- (b) any performance which is given elsewhere than in Zimbabwe or a designated country, if—
 - (i) it is given by a performer who at the time was—
 - A. a citizen of Zimbabwe or a designated country; or
 - B. domiciled or ordinarily resident in Zimbabwe or a designated country;or
 - (ii) it is the subject of an exclusive recording contract under which the holder of recording rights is—
 - A. a citizen of Zimbabwe or a designated country; or
 - B. domiciled or ordinarily resident in Zimbabwe or a designated country; or
 - C. a body corporate incorporated under the law of Zimbabwe or a designated country.

70 Performers' rights

(1) Subject to this Part, a performer has the right to prevent the unauthorised exploitation of any qualifying performance given by him.

(2) A performer's right in terms of subsection (1) is infringed by a person who, without the performer's consent—

- (a) makes a recording of a qualifying performance; or
- (b) broadcasts a qualifying performance live or includes it live in a cable programme service; or
- (c) by means of an illicit recording, broadcasts a qualifying performance or includes it in a cable programme service; or
- (d) imports an illicit recording of a qualifying performance into Zimbabwe or exports it from Zimbabwe, otherwise than for his personal and private use; or
- (e) in the course of a business, sells or lets for hire, offers or exposes for sale or distributes an illicit recording of a qualifying performance.

(3) In any proceedings for an infringement of a performer's right in terms of subsection (1), it shall be a defence for the person responsible for the alleged infringement to show—

- (a) in relation to an infringement specified in paragraph (a) or (b) of subsection (2), that he believed on reasonable grounds that the performer had consented to the recording or broadcast being made or to the performance being included in the cable programme service, as the case may be;
- (b) in relation to an infringement specified in paragraph (c), (d) or (e) of subsection (2), that he did not know and had no reason to believe that the recording concerned was an illicit recording.

71 Right of performer to remuneration for commercial use of sound recording of performance

(1) Subject to this section, where a sound recording of a performance is used for commercial purposes, the performer concerned or, if there are two or more such performers, those performers jointly shall be entitled to half the royalty payable in respect of that use to the owner of any copyright in the sound recording.

(2) The owner of copyright in the sound recording concerned shall be responsible for paying the performer or performers the amount payable to them in terms of subsection (1).

(3) This section shall not apply to any performer who—

- (a) has waived his rights under this section; or
- (b) is entitled to a royalty in respect of the use of the sound recording concerned.

(4) For the purposes of this section, a sound recording shall be regarded as used for commercial purposes if it is—

- (a) published; or

- (b) broadcast or included in a cable programme service; or
- (c) played in public;

in the course of business or for the commercial or financial advantage, direct or indirect, of the person by or on whose behalf the recording is so published, broadcast, included or played.

72 Rights of holders of recording rights to performances

(1) Subject to this Part, a holder of recording rights under an exclusive recording contract has the right to prevent the illicit recording of a qualifying performance or the exploitation of any such recording.

(2) The right conferred by subsection (1) on a holder of recording rights is infringed by any person who, without his consent—

- (a) makes a recording of a qualifying performance; or
- (b) broadcasts a qualifying performance live or includes it live in a cable programme service; or
- (c) by means of an illicit recording, broadcasts a qualifying performance or includes it in a cable programme service; or
- (d) imports an illicit recording of a qualifying performance into Zimbabwe or exports it from Zimbabwe, otherwise than for his private and domestic use; or
- (e) in the course of business, sells or lets for hire, offers or exposes for sale, or distributes an illicit recording of a qualifying performance.

(3) In any proceedings for infringement of the right conferred by subsection (1) on a holder of recording rights, it shall be a defence for the person responsible for the alleged infringement to show—

- (a) in relation to an infringement specified in paragraph (a) or (b) of subsection (2), that he believed on reasonable grounds that—
 - (i) the holder of recording rights had consented to the recording or broadcast being made or to the performance being included in the cable programme service, as the case may be; or
 - (ii) the performer concerned had consented to the recording or broadcast being made or to the performance being included in the cable programme service, as the case may be, and that the performer was entitled to give such consent;
- (b) in relation to an infringement specified in paragraph (c), (d) or (e) of subsection (2), that he did not know and had no reason to believe that the recording concerned was an illicit recording.

73 Exceptions to rights of performers and holders of recording rights

(1) The rights of a performer or a holder of recording rights under this Part shall not be infringed by—

- (a) anything done in relation to a performance which would not be an infringement of a copyright work by virtue of subsections (1), (2) and (4) of section *twenty-five* or section *twenty-six, twenty-eight, twenty-nine, thirty, thirty-six, forty-one, forty-two, forty-three* or *forty-four*; or
- (b) such other acts as may be prescribed:

Provided that, when prescribing any such acts, the Minister shall have regard to Zimbabwe's obligations under any international convention, treaty or agreement.

(2) A performance of a work of folklore to which Part VIII applies may be recorded for the purpose of including it in an archive which is not maintained for commercial purposes, and such a recording shall not be regarded as infringing the performer's right under section *seventy*.

74 Tribunal's power to give consent on behalf of performer

(1) Notwithstanding any other provision of this Part, the Tribunal may, on the application of a person who wishes to make a recording from a previous recording of a qualifying performance, give consent on behalf of a performer where—

- (a) the identity or whereabouts of the performer cannot be ascertained by reasonable inquiry; or
- (b) the performer unreasonably withholds his consent.

(2) In deciding whether or not to give consent in terms of subsection (1), the Tribunal shall take into account whether or not—

- (a) the previous recording of the performance was made with the performer's consent and is lawfully in the possession of the person who proposes to make the further recording;
- (b) the making of the further recording is consistent with the purposes for which, or the arrangements under which, the previous recording was made.

(3) The Tribunal shall not give consent in the circumstances referred to in paragraph (b) of subsection (1) unless it is satisfied that the performer's reasons for withholding his consent do not include the protection of any legitimate interest of his:

Provided that, if the performer does not disclose his reasons for withholding his consent, the Tribunal may draw such inferences as it thinks fit.

(4) Consent given by the Tribunal in terms of subsection (1) may be on such terms and conditions, including conditions relating to the payment to be made to the performer concerned, as the Tribunal thinks fit to impose.

(5) Consent given by the Tribunal in terms of subsection (1) shall be deemed, for the purposes of this Part, to have been given by the performer concerned.

75 Duration of rights of performers and holders of recording rights

(1) Subject to subsection (2), the rights conferred by this Part on performers and holders of recording rights shall continue to subsist in relation to a performance until the end of fifty years from the end of the calendar year in which the performance took place.

(2) A performer's right to payment under section *seventy-one* shall subsist for so long as copyright subsists in the sound recording concerned.

76 Transmission of rights of performers and holders of recording rights

(1) The right conferred on a performer by section *seventy* shall be personal to the performer:

Provided that he may dispose of it by will and, upon his death, it shall devolve in the same way as any proprietary right.

(2) The right conferred on a holder of recording rights by section *seventy-two* may be transmitted in the same way as any copyright in terms of Part IV.

77 Enforcement of rights of performers and holders of recording rights

The rights conferred by this Part may be enforced under this Act in all respects as if the persons in whom they are vested were owners of copyright and infringements of the rights were infringements of that copyright.

78 Criminal liability for infringement of rights of performers and holders of recording rights

(1) Any person who—

- (a) makes an illicit recording of a performance; or
- (b) imports an illicit recording of a performance into Zimbabwe or exports it from Zimbabwe, otherwise than for his personal and private use; or
- (b) in the course of business, possesses an illicit recording of a performance or exhibits it in public or distributes it; or
- (c) sells an illicit recording of a performance or lets it for hire or offers or exposes it for sale or hire;

knowing or having reasonable grounds for believing that it is an illicit recording, shall be guilty of an offence and liable to a fine not exceeding fifty thousand dollars or to imprisonment for a period not exceeding two years or to both such fine and such imprisonment.

(2) Any person who causes an illicit recording to be performed in public, knowing or having reasonable grounds for believing that it is an illicit recording, shall be guilty of an offence and liable to a fine not exceeding fifty thousand dollars or to imprisonment for a period not exceeding two years or to both such fine and such imprisonment.

(3) Any person who causes an illicit recording to be broadcast or transmitted in a cable programme service, knowing or having reasonable grounds for believing that it is an illicit recording, shall be guilty of an offence and liable to a fine not exceeding fifty thousand dollars or to imprisonment for a period not exceeding two years or to both such fine and such imprisonment.

(4) Any person who falsely represents that he is authorised to give consent for the purposes of this Part in relation to a performance, not having reasonable grounds for believing that he is so authorised, shall be guilty of an offence and liable to a fine not exceeding two thousand five hundred dollars or to imprisonment for a period not exceeding six months or to both such fine and such imprisonment.

79 Rights under Part VII additional to copyright and moral rights

The rights conferred on performers and holders of recording rights by this Part shall be independent of and additional to—

- (a) any copyright subsisting in, or right conferred by Part VI relating to—
 - (i) any work performed in any performance; or
 - (ii) any audio-visual work or other record of any performance; or
 - (iii) any broadcast or cable programme including any performance;or
- (b) any other right or obligation arising in respect of a performance otherwise than under this Part.

PART VIII

WORKS OF FOLKLORE

80 Interpretation in Part VIII

In this Part—

“appropriate local authority” means a local authority to which rights in relation to a work of folklore have been reserved in terms of paragraph (b) of subsection (1) of section *eighty-one*;

“community” means a community of persons that has inhabited Zimbabwe continuously since before the year 1890 and whose members share the same language or dialect or the same cultural values, traditions or customs;

“public institution” means any association or body, whether corporate or unincorporated, established by or under an enactment, which is engaged in the promotion, preservation or development of works of folklore, and includes a museum, library, art gallery, arts foundation or arts group;

“reservation” means a reservation under subsection (1) of section *eighty-one* of any rights in relation to a work of folklore;

“reserved work of folklore” means a work of folklore in respect of which a reservation has been made;

“work of folklore” means a literary, musical or artistic work, whether or not it is recorded, of which—

- (a) no person can claim to be the author; and
- (b) the form or content is embodied in the traditions peculiar to one or more communities in Zimbabwe;

and includes—

- (i) folk tales, folk poetry and traditional riddles; and
- (ii) folk songs and instrumental folk music; and

- (iii) folk dances, plays and artistic forms of ritual; and
- (iv) productions of folk art, in particular drawings, paintings, sculptures, pottery, woodwork, metalwork, jewellery, baskets and costumes.

81 Reservation of rights in works of folklore

(1) Subject to this section, the Minister may, by notice in the *Gazette*, reserve—

- (a) to the President the exclusive right to authorise the doing of any one or more of the things referred to in section *seventeen* or *eighteen* in relation to a work of folklore whose form or content is embodied in the traditions of all communities within Zimbabwe; or
- (b) to a local authority the exclusive right to do or authorise the doing of any one or more of the things referred to in section *seventeen* or *eighteen* in relation to a work of folklore whose form or content is embodied in the traditions of any community a substantial number of whose members reside within the area of the local authority:

Provided that, where substantial numbers of members of a particular community reside within the areas of two or more local authorities, the Minister may reserve such rights to any or all of such local authorities, or apportion the rights amongst them.

(2) Before making a reservation, the Minister shall—

- (a) consult any Minister responsible for culture and, in the case of a work of folklore peculiar to a particular community, any member of that community engaged in the promotion, preservation or development of such works of folklore; and
- (b) publish a notice in the *Gazette*, and in such newspaper or newspapers as he considers appropriate, of his intention to make the reservation.

(3) A notice published in terms of paragraph (b) of subsection (2) shall—

- (a) describe as accurately as possible the work of folklore concerned and the rights that are proposed to be reserved; and
- (b) specify whether the Minister intends to make the reservation in favour of the President or an appropriate local authority and, in the latter event, identify the local authority; and
- (c) invite persons who wish to object to the proposed reservation to submit their objections to the Minister, in writing, within a reasonable period after publication of the notice.

(4) Before the Minister makes a reservation he shall pay due regard to any objections that may be submitted in response to a notice published in terms of paragraph (b) of subsection (2).

(5) A notice embodying a reservation under subsection (1) shall—

- (a) describe as accurately as possible the work of folklore in respect of which the reservation is made; and

- (b) specify the rights that are reserved in relation to the work of folklore concerned; and
- (c) specify whether the reservation is made in favour of the President or an appropriate local authority and, in the latter event, identify the local authority; and
- (d) specify the date from which the rights are reserved, which date shall not be earlier than one month after the date of publication of the notice.

82 Effect of reservation

(1) Subject to this Part—

- (a) no person who is not a public institution or a citizen of Zimbabwe shall do anything or cause anything to be done in Zimbabwe in relation to a reserved work of folklore, where the right to do that thing has been reserved to the President;
- (b) no person who is not a public institution or a member of the community concerned shall do anything or cause anything to be done in Zimbabwe in relation to a reserved work of folklore, where the right to do that thing has been reserved to an appropriate local authority;

except in accordance with a licence under section *eighty-five*.

(2) Any person who contravenes subsection (1) shall be guilty of an offence, unless he satisfies the court that he did not know and had no reason to believe that the work of folklore concerned was a reserved work of folklore.

(3) A person who is guilty of an offence in terms of subsection (2) shall be liable to a fine not exceeding ten thousand dollars or to imprisonment for a period not exceeding one year or to both such fine and such imprisonment.

83 Restriction on importation or exportation of copies of reserved works of folklore

Section *sixty* shall apply, *mutatis mutandis*, to the importation or exportation of copies of any reserved work of folklore made in contravention of this Part as if—

- (a) the Minister were the owner of the copyright in the reserved work of folklore, where rights in it have been reserved to the President; or
- (b) the appropriate local authority concerned were the owner of the copyright in the reserved work of folklore, where rights in it have been reserved to such an authority.

84 Freedom to do certain things in relation to reserved works of folklore

(1) Notwithstanding any other provision of this Part, anything that may be done in terms of section *twenty-four, twenty-five, twenty-six, twenty-eight, twenty-nine, thirty-one, thirty-six, thirty-seven, forty-one, forty-two, forty-three* or *forty-four* without infringing the copyright in a work may be done in relation to a reserved work of folklore without a licence granted under section *eighty-five*.

(2) Any person may do any of the things referred to in section *seventeen* or *eighteen* in relation to a reserved work of folklore—

- (a) otherwise than for gain, if he does not prejudice the rights of any person to whom a licence has been granted under section *eighty-five*; or
- (b) for gain, if—
 - (i) where the right to do the thing has been reserved to the President, he is a citizen of Zimbabwe and he does the thing for his personal gain or for the gain of other persons who are citizens of Zimbabwe;
 - (ii) where the right to do the thing has been reserved to a community, he is a member of that community and he does the thing for his personal gain or for the gain of other persons who are members of that community.

(3) Any person may use a reserved work of folklore to create an original work.

85 Licensing of reserved works of folklore

(1) Subject to this section—

- (a) the Minister may grant a written licence to any person or class of persons authorising him or them, as the case may be, to do anything in relation to a reserved work of folklore, where the right to do that thing has been reserved to the President;
- (b) the appropriate local authority concerned may grant a written licence to any person or class of persons authorising him or them, as the case may be, to do anything in relation to a reserved work of folklore, where the right to do that thing has been reserved to the appropriate local authority:

Provided that neither the Minister nor an appropriate local authority shall grant an exclusive licence to any person.

(2) A licence granted under subsection (1) may require the licensee to pay a fee for doing anything under the licence, and any such fee shall be paid into—

- (a) the Consolidated Revenue Fund, where the licence is granted by the Minister; and
- (b) the revenues of the appropriate local authority concerned, where the licence is granted by such a local authority:

Provided that the appropriate local authority shall apply the fee in such manner as the appropriate local authority considers will benefit members of the community concerned or any class of such members.

(3) No licence granted under subsection (1) shall have effect unless it is registered in terms of Part XI.

(4) The Minister or an appropriate local authority may, on fourteen days' written notice to the licensee, revoke a licence granted under subsection (1) on such reasonable grounds as the Minister or the appropriate local authority, as the case may be, shall specify in the notice:

Provided that—

- (i) where the licence has been granted to a class of persons, notice of revocation may be given by notice in the *Gazette*;
- (ii) no such revocation shall have effect until it has been recorded in the Register in terms of Part XI.

(5) The Minister or an appropriate local authority may assign his or its right to grant licences under subsection (1) to any public institution, and this section shall apply, *mutatis mutandis*, in relation to any licence granted by that public institution:

Provided that no such assignment shall have effect until—

- (a) its terms have been published in the *Gazette*; and
- (b) it has been registered in terms of Part XI.

(6) For the purposes of any proceedings before the Tribunal, a licence granted under subsection (1) shall be deemed to be a non-exclusive licence granted by the Minister, the appropriate local authority concerned or the public institution referred to in subsection (3), as the case may be.

86 Appeal to Tribunal against decisions of Minister or appropriate local authority

- (1) Any person who is aggrieved by any decision of—
 - (a) the Minister, in respect of the reservation of a work of folklore; or
 - (b) the Minister, an appropriate local authority or a public institution to which rights have been assigned in terms of subsection (5) of section *eighty-five*, in regard to the issue or refusal of a licence in terms of that section or any terms and conditions of such a licence;

may appeal to the Tribunal against that decision.

(2) On an appeal in terms of subsection (1), the Tribunal may confirm, vary or set aside the decision appealed against or make such other order in the matter as it considers appropriate.

(3) Without derogation from subsection (2), on an appeal in terms of subsection (1), the Tribunal may direct the Minister, the appropriate local authority or public institution concerned to grant a licence in terms of section *eighty-five* on such terms and conditions, including terms and conditions as to payment of a fee, as the Tribunal may specify.

PART IX

COPYRIGHT OFFICE, COPYRIGHT REGISTER, CONTROLLER AND OTHER OFFICERS

87 Copyright Office

There shall be an office, to be called the Copyright Office, for the registration of copyright and other matters in terms of this Act.

88 Copyright Register

(1) There shall be kept at the Copyright Office a register to be known as the Copyright Register, in which shall be entered such particulars as may be prescribed in relation to the rights and other matters that are required or permitted in terms of this Act to be registered in the Register.

(2) Notwithstanding subsection (1), regulations in terms of section *one hundred and thirty-five* may provide for different registers to be kept in respect of different rights, works or matters or classes thereof, or for the Register to be divided into different parts for the registration of such different rights, works or matters or classes thereof.

(3) Subject to this Act, the Register shall be open to inspection at all convenient times by members of the public, on payment of the prescribed fee, if any.

(4) The Registrar shall provide a certified copy of any entry in the Register to any person who requests it and who pays the prescribed fee.

89 Controller, Registrar and other officers

(1) There shall be—

- (a) a Controller of Copyright; and
- (b) one or more registrars of copyright; and
- (c) such examiners and other officers as may be necessary to carry out the provisions of this Act;

whose offices shall be public offices and form part of the Public Service.

(2) The Controller shall exercise general supervision and direction over the Copyright Office.

(3) Subject to the directions of the Controller, the Registrar shall be responsible for—

- (a) maintaining the Register; and
- (b) registering collecting societies, rights and other matters in terms of Parts X and XI; and
- (c) considering and dealing with references and applications in terms of Parts X, X and XII; and
- (d) supervising the activities of collecting societies; and
- (e) generally, doing anything else he is required to do by or under this Act or any other enactment.

(4) If the Controller so directs, an officer referred to in paragraph (c) of subsection (1) shall have power to exercise, subject to the Controller's supervision and direction, any function exercisable by the Registrar in terms of this Act or any other enactment.

90 Seal of Copyright office

(1) The Copyright Office shall have a seal of a design approved by the Minister, and impressions of the seal shall be judicially noticed.

(2) Where a document bears an impression of the seal referred to in subsection (1), it shall be presumed unless the contrary is proved that the document was issued by the Registrar for the purposes of this Act.

PART X

COLLECTING SOCIETIES

91 Collecting societies to be registered

(1) No person shall operate or carry on the business of a collecting society in Zimbabwe unless the society is registered.

(2) No person shall act as the agent of a collecting society in Zimbabwe unless—

- (a) he knows or has reason to believe that the society is registered; or
- (b) the society is established or constituted outside Zimbabwe and he performs the act in the course of his duties as an officer or employee of a collecting society which is registered.

(3) Any person who contravenes subsection (1) or (2) shall be guilty of an offence and liable to a fine not exceeding ten thousand dollars or to imprisonment for a period not exceeding six months or to both such fine and such imprisonment.

92 Application for registration of collecting society

(1) An application for the registration of a collecting society may be made, subject to this Part, by any person duly authorised by the society concerned.

(2) An application under subsection (1) shall be made in the prescribed form and manner and shall be accompanied by—

- (a) such documents and other information as may be prescribed or as the Registrar may reasonably require; and
- (b) a list of the classes of works in which the society owns the copyright or whose copyright owners the society intends to act for or represent; and
- (c) the prescribed fee.

(3) The Registrar shall accept an application under subsection (1) if he is satisfied that—

- (a) all the prescribed requirements have been met in regard to the application; and
- (b) the society is controlled by individuals who are citizens of Zimbabwe or ordinarily resident in Zimbabwe; and

- (c) the management of the society is vested in a committee or board consisting of at least five persons elected by members of the society, at least two of whom are authors, artists or performers whose rights are managed by the society; and
- (d) the society—
 - (i) owns the copyright in a substantial number of works of the class or classes specified in the application; or
 - (ii) acts for or represents, either directly or through arrangements with other collecting societies, a substantial number of owners of copyright in works of the class or classes specified in the application;and
- (e) the society is capable of ensuring the enforcement of the rights of the copyright owners and other persons whom it will act for or represent;

and, subject to subsection (4), if he is not so satisfied he shall refuse the application.

(4) If an applicant has not been able to satisfy the Registrar as to any matter referred to in subsection (3) but the Registrar considers that he will be able to do so before a final decision is made on the application, the Registrar may accept the application subject to such modifications, conditions or limitations as may be appropriate.

(5) The Registrar may at any time, whether before or after acceptance of the application, correct any error in or in connection with an application under subsection (1).

(6) At the request of a person whose application under subsection (1) has been refused or accepted subject to modifications, conditions or limitations, and on payment of the prescribed fee, the Registrar shall provide him, in writing, with the grounds for his decision and the information he used in arriving at the decision.

(7) Where the Registrar has provided an applicant with grounds for his decision in terms of subsection (6), in any subsequent appeal to the Tribunal arising out of that decision—

- (a) the appeal shall be determined on the information which the Registrar stated he used in arriving at his decision and on any further information the applicant may have laid before him; and
- (b) the Registrar may take no further grounds of objection to the application other than those stated by him, except with the leave of the Tribunal, and where the Tribunal gives the Registrar such leave the applicant shall be entitled, on giving the prescribed notice, to withdraw his appeal without payment of costs.

93 Duration of registration of collecting society

Subject to section *ninety-four*, the registration of a collecting society shall continue for so long as the society remains in existence.

94 Cancellation of registration of collecting society

(1) Subject to subsection (2), the Registrar may, on his own initiative or on application by any interested person, cancel or amend the registration of a collecting society if he is satisfied that the society—

- (a) has contravened or failed to comply with any provision of this Act or any direction or order made or given to it under this Act; or
- (b) no longer owns the copyright in any of the classes of works in respect of which it was registered; or
- (c) no longer acts for or represents the copyright owners of any of the classes of works in respect of which it was registered.

(2) Before cancelling or amending the registration of a collecting society in terms of subsection (1), otherwise than at the request of the society concerned, the Registrar shall give the society a reasonable opportunity to make representations in the matter.

95 Application of provisions of Part XI to registration of collecting societies

Sections *ninety-nine* to *one hundred and one*, subsection (1) of section *one hundred and two*, subsection (3) of section *one hundred and three*, sections *one hundred and four* and *one hundred and five* and sections *one hundred and seven* to *one hundred and ten* shall apply, *mutatis mutandis*, in respect of the registration of collecting societies in terms of this Part.

PART XI

REGISTRATION OF CERTAIN RIGHTS AND OTHER MATTERS

96 Interpretation in Part XI

In this Part—

“registrable work” means—

- (a) an audio-visual work; or
- (b) a computer program; or
- (c) such other work or class of works as may be prescribed.

97 Matters that may be registered under Part XI: purpose of registration

(1) The following may be registered in accordance with this Part—

- (a) copyright in a registrable work; and
- (b) any assignment of or licence in respect of copyright in any work, whether the work is registrable or not; and
- (c) any licence in respect of a reserved work of folklore granted under section *eighty-five*, and any assignment of such a licence.

(2) For the avoidance of doubt it is declared that the purpose of registering rights referred to in paragraph (a) or (b) of subsection (1) is not to create copyright in a work or to limit the rights that may be exercised in regard to any copyright, but rather to facilitate proof of—

- (a) the existence, extent and ownership of any copyright that may exist in a work by virtue of any other Part of this Act; and
- (b) any assignment of, or licence granted in respect of, any such copyright;

98 Application for registration

(1) An application for registration in the Register of—

- (a) copyright in a registrable work may be made, subject to this Part, by or on behalf of the owner of the copyright;
- (b) an assignment or licence of copyright in a work may be made, subject to this Part, by or on behalf of the owner of the copyright or by or on behalf of the licensee, as the case may be;
- (c) a licence in respect of a reserved work of folklore granted under section *eighty-five* may be made, subject to this Part, by or on behalf of the licensee or the Minister, local authority or public institution by whom the licence was granted.

(2) An application under subsection (1) shall be made in the prescribed form and manner and within the prescribed period, if any, and shall be accompanied by—

- (a) such documents and other information as may be prescribed or as the Registrar may reasonably require; and
- (b) the prescribed fee.

(3) The Registrar shall accept an application under paragraph (a) or (b) of subsection (1) for the registration of any copyright, or any assignment or licence of any copyright, if he is satisfied that—

- (a) all the prescribed requirements have been met in regard to the application; and
- (b) the work concerned enjoys copyright in terms of this Act; and
- (c) in the case of an assignment or licence, that it has been duly granted in accordance with this Act; and
- (d) the application is being made by or on behalf of the owner or licensee, as the case may be, of the copyright in the work concerned;

and, subject to subsection (5), if he is not so satisfied he shall refuse the application.

(4) The Registrar shall accept an application under paragraph (c) of subsection (1) for the registration of a licence in respect of a reserved work of folklore if he is satisfied that—

- (a) all the prescribed requirements have been met in regard to the application; and
- (b) the licence has been duly granted under section *eighty-five*; and

- (c) the application is being made by or on behalf of the licensee or by or on behalf of the Minister, local authority or public institution by whom the licence was granted;

and, subject to subsection (5), if he is not so satisfied he shall refuse the application.

(5) If an applicant has not been able to satisfy the Registrar as to any matter referred to in subsection (3) or (4) but the Registrar considers that he will be able to do so before a final decision is made on the application, the Registrar may accept the application subject to such modifications, conditions or limitations as may be appropriate.

(6) The Registrar may at any time, whether before or after acceptance of the application, correct any error in or in connection with an application under subsection (1).

(7) At the request of a person whose application under subsection (1) has been refused or accepted subject to modifications, conditions or limitations, and on payment of the prescribed fee, the Registrar shall provide him, in writing, with the grounds for his decision and the information he used in arriving at the decision.

(8) Where the Registrar has provided an applicant with grounds for his decision in terms of subsection (7), in any subsequent appeal to the Tribunal arising out of that decision—

- (a) the appeal shall be determined on the information which the Registrar stated he used in arriving at his decision and on any further information the applicant may have laid before him; and
- (b) the Registrar may take no further grounds of objection to the application other than those stated by him, except with the leave of the Tribunal, and where the Tribunal gives the Registrar such leave the applicant shall be entitled, on giving the prescribed notice, to withdraw his appeal without payment of costs.

99 Advertisement of accepted application

(1) Where the Registrar has accepted an application under section *ninety-eight*, whether absolutely or subject to conditions or limitations, the applicant shall without delay cause the application as accepted to be advertised in the prescribed manner, and the advertisement shall set forth any conditions and limitations subject to which the application was accepted:

Provided that the Registrar may require an application to be advertised before acceptance in any case where he considers that there are exceptional circumstances which make it expedient to do so, and where an application has been so advertised the Registrar may, if he thinks fit, require it to be advertised again after it has been accepted.

(2) After advertisement in terms of subsection (1), the application and any documents that were lodged in support of the application may be inspected by members of the public, on payment of the prescribed fee, at all convenient times during office hours at the office of the Registrar.

(3) If an application is not advertised in terms of subsection (1) within six months after the Registrar has accepted the application, or within such longer period as the Registrar may allow, it shall be deemed to have been abandoned.

100 Opposition to registration

(1) Within two months after an application has been advertised in terms of section *ninety-nine*, or within such longer period as the Registrar may allow, any person may give notice to the Registrar of opposition to the registration, which notice shall—

- (a) be given in writing in the prescribed manner; and
- (b) set out the grounds of opposition.

(2) The Registrar shall send the applicant a copy of any notice of opposition in terms of subsection (1) and, within one month after receiving it or within such longer period as the Registrar may allow, the applicant may send to the Registrar in the prescribed manner a counter-statement setting out the grounds on which he relies in support of his application.

(3) If an applicant does not send the Registrar a counter-statement in terms of subsection (2) he shall be deemed to have abandoned his application.

(4) As soon as possible after receiving a counter-statement in terms of subsection (2), the Registrar shall send a copy of it to every person who gave notice of opposition to the application.

101 Decision on application for registration

(1) If, after an application has been advertised in terms of section *ninety-nine*—

- (a) the Registrar has not received a notice of opposition in terms of section *one hundred* within the period specified in that section; and
- (b) the Registrar is satisfied as to the matters and circumstances referred to in subsections (3), (4) and (5), as the case may be, of section *eighty-nine*;

the Registrar shall proceed to register the right or matter concerned.

(2) If the Registrar has received a notice of opposition and counter-statement in terms of section *one hundred*, he shall consider the submissions made therein and, if he considers it necessary or if he is required to do so by either party, shall hear any evidence the parties wish to adduce, and thereupon without delay shall proceed to—

- (a) reject the application concerned; or
- (b) register the right or matter concerned; or
- (c) refer the matter to the Tribunal in terms of subsection (3).

(3) Where—

- (a) the Registrar considers that it is desirable to do so because of any point of law involved or the unusual importance or complexity of the matter; or
- (b) the applicant and all persons who have given notice of opposition so request;

the Registrar may refer an application to the Tribunal for decision and shall thereafter act in the matter in accordance with the Tribunal's decision.

(4) When entering in the Register the registration of an assignment or licence that has been granted for a limited term, the Registrar shall specify its duration.

(5) When entering the registration of a collecting society in the Register, the Registrar shall specify the classes of works in respect of which the society is registered.

(6) The Registrar may register any right or matter in terms of this section subject to such modifications, conditions or limitations as may be prescribed.

(7) On registering any right or matter in terms of this section, the Registrar shall issue the applicant with a certificate of registration in the prescribed form.

102 Effective date and duration of registration

(1) Where the Registrar registers any right or matter in terms of section *one hundred and one*, he shall do so with effect from the date on which the application for its registration was lodged, and that date shall be deemed to be the date of its registration for the purposes of this Part.

(2) The registration of—

- (a) copyright in a registrable work shall continue for so long as copyright subsists in the work;
- (b) an assignment or licence, including a licence in respect of a reserved work of folklore, shall continue for so long as the assignment or licence remains in force;
- (c) a collecting society shall continue for so long as the society remains in existence;

unless the registration is deleted or cancelled earlier in terms of section *one hundred and six* or *one hundred and seven*.

103 Power of Registrar to allow amendments to applications and documents

(1) Where the copyright in a registrable work which is the subject of a pending application for registration under this Part has been assigned or re-assigned after the application was lodged, the Registrar may on application allow the assignee to be substituted as applicant.

(2) Where rights under an assignment or licence which is the subject of a pending application for registration under this Part have been transferred to another person after the application has been lodged, the Registrar may on application allow the transferee to be substituted as applicant.

(3) At any time before the registration of any right or matter under this Part, the Registrar may allow the amendment of the application or of any document relating to the application, on such terms as he thinks fit.

104 Proceedings before Registrar

(1) Evidence in any proceedings before the Registrar under this Part shall be given by affidavit:

Provided that the Registrar may, if he thinks fit in any particular case, take oral evidence on oath in lieu of or in addition to such evidence.

(2) The Registrar may, in any proceedings before him under this Part—

- (a) allow any witness to be cross-examined on his affidavit or oral evidence;
- (b) decide the hours, times and places at which he will sit.

(3) For the purposes of any proceedings before him under this Part, the Registrar shall have the same powers, rights and privileges as are conferred upon a commissioner by the Commissions of Inquiry Act [*Chapter 10:07*], other than the power to order a person to be detained in custody, and sections 9 to 13 and 15 to 19 of that Act shall apply, *mutatis mutandis*, in relation to the hearing and determination of any matter before the Registrar under this Part and to any person summoned to give evidence or giving evidence before him.

105 Duty of Registrar to give opportunity to make representations

The Registrar shall not exercise any discretionary power given to him under this Part in a manner which adversely affects the rights of any person unless he has given that person a reasonable opportunity to make representations in the matter, either personally or by his agent.

106 Power of Registrar to rectify Register

(1) Subject to section *one hundred and five*, the Registrar may, on his own initiative or on application by any interested person, alter any entry in the Register by—

- (a) correcting any error in any name or address recorded therein;
- (b) altering the name or address of a person who has changed his name or address;
- (c) cancelling the registration of any copyright, assignment or licence, where he is satisfied that it has ceased to exist; or
- (d) cancelling or amending the registration of any collecting society, where he is satisfied that it no longer—
 - (i) owns the copyright in any of the classes of works in respect of which it was registered; or
 - (ii) acts for or represents the copyright owners of any of the classes of works in respect of which it was registered;or
- (e) altering the name of any registrable work, where he is satisfied that it has changed; or
- (f) deleting any erroneous entry from the Register; or
- (g) correcting any other error in the entry concerned.

(2) An application for the correction of an entry under subsection (1) shall be made in the prescribed form and manner and shall be accompanied by the prescribed fee.

107 Power of Tribunal to rectify Register

- (1) Any interested person who maintains that—
 - (a) any entry was made in the Register without sufficient cause; or
 - (b) any entry wrongly remains in the Register; or
 - (c) there is any error or defect in the Register;

may apply to the Tribunal for the rectification of the Register by the deletion or correction of the entry concerned.

- (2) If the Registrar is satisfied that any entry in the Register—
 - (a) has been secured by fraud or misrepresentation; or
 - (b) was made without sufficient cause or wrongly remains on the Register;

he may apply to the Tribunal for an order rectifying the Register by the deletion or correction of the entry concerned.

(3) In an application under subsection (1) or (2), the Tribunal may decide any question that may be necessary or expedient for it to decide in connection with the rectification of the Register, and may make such order in connection with the application as it thinks fit.

(4) An order of the Tribunal rectifying the Register shall be directed to the Registrar and, on being notified of the order, the Registrar shall rectify the Register accordingly.

108 Certified copies of entries in Register

The Registrar shall provide a copy of any entry in the Register, certified with the seal referred to in section *ninety*, to any person who requests it and who pays the appropriate fee.

109 Right of Registrar to appear in proceedings regarding Register

In any proceedings before the Tribunal or any court in which the relief sought includes an alteration or rectification of the Register, the Registrar shall have the right to appear and be heard, and shall appear if so directed by the Tribunal or court, as the case may be.

110 Penalty for false entries and false statements

Any person who—

- (a) knowingly makes a false entry in the Register or causes such an entry to be made; or
- (b) prepares or causes to be prepared a document which falsely purports to be a copy of an entry in the Register or a statement of the Registrar; or
- (c) produces or tenders in evidence, or causes to be so produced or tendered, an entry or document referred to in paragraph (a) or (b), knowing the entry or document is false; or

- (d) makes a false statement or representation, knowing it to be false, for the purpose of—
 - (i) deceiving the Registrar in the execution of his functions under this Part; or
 - (ii) procuring or influencing the doing or omission of anything in relation to this Part;

shall be guilty of an offence and liable to a fine not exceeding ten thousand dollars or to imprisonment for a period not exceeding two years or to both such fine and such imprisonment.

PART XII

POWERS OF REGISTRAR IN REGARD TO LICENCE SCHEMES AND LICENCES

111 Reference of licence scheme to Registrar

(1) If, while a licence scheme is in operation, a dispute arises between the collecting society operating the scheme and—

- (a) a person who claims he requires a licence in a case of a class to which the scheme applies; or
- (b) an organisation that claims to represent persons requiring licences in cases of a class to which the scheme applies;

that person or organisation may refer the scheme to the Registrar in so far as it relates to cases of that class.

(2) If, while a licence scheme is in operation, any person claims that works of a description similar to those covered by the scheme are unreasonably excluded from it, he may refer the scheme to the Registrar.

(3) The Registrar shall consider any scheme referred to him in terms of subsection (1) or (2) and, subject to section *one hundred and fourteen*, shall make such order, either confirming the licence scheme or varying it in so far as it relates to cases of the class to which the reference relates, as he considers to be reasonable in the circumstances.

(4) An order of the Registrar in terms of subsection (3) may be made so as to be in force indefinitely or for such period as he may determine.

(5) The Registrar may direct that an order in terms of subsection (3), in so far as it varies the charges payable for a licence, has effect from the date on which the reference was made or such later date as he may specify.

(6) A licence scheme may be referred to the Registrar in terms of subsection (1) or (2) even if he has previously made an order under this section in regard to the scheme in so far as it relates to the same class of cases:

Provided that no such subsequent reference shall be made within twelve months after the earlier order unless the Registrar, having regard to the special circumstances of the case, grants leave for the reference to be made.

112 Application to Registrar regarding grant or refusal of licence or terms thereof

- (1) Where a person claims that—
 - (a) a collecting society has refused or failed within a reasonable time to grant him a licence or to procure a licence for him, and—
 - (i) where the grant of such a licence is covered by a licence scheme, that he is entitled to a licence in terms of the scheme; or
 - (ii) whether or not the grant of such a licence is covered by a licence scheme, that in the circumstances the refusal or failure to grant a licence is unreasonable;
 - or
 - (b) the terms and conditions under which a collecting society proposes to issue a licence to him are unreasonable;

he may apply to the Registrar for an order in terms of this section.

(2) If, on an application in terms of subsection (1), and after considering the matters referred to in section *one hundred and fourteen*, the Registrar is satisfied that the applicant's claim is well-founded, he shall make an order declaring that, in respect of the matters specified in the order, the applicant is entitled to a licence on such terms and conditions as the Registrar determines—

- (a) are applicable in accordance with the licence scheme concerned; or
- (b) are reasonable in the circumstances.

(3) An order of the Registrar in terms of subsection (2) may be made so as to be in force indefinitely or for such period as he may determine.

(4) The Registrar, on application by any interested party, may vary or rescind an order made by him in terms of subsection (2):

Provided that no such application shall be made within twelve months after the order was made unless the Registrar, having regard to the special circumstances of the case, grants leave for the application to be made.

113 Reference to Registrar of expiring licence

- (1) A licensee whose licence—
 - (a) has been granted by a collecting society; and
 - (b) is due to expire, whether by the passage of time or as a result of notice given by the collecting society;

and who claims that it is unreasonable in the circumstances that his licence should cease to be in force, may apply to the Registrar for an order in terms of this section.

(2) An application shall not be made in terms of subsection (1) until the last three months before the licence concerned is due to expire.

(3) If, on an application in terms of subsection (1), and after considering the matters referred to in section *one hundred and fourteen*, the Registrar is satisfied that the applicant's claim is well-founded, the Registrar shall make an order declaring that the applicant shall continue to be entitled to the benefit of his licence on such terms as the Registrar may determine to be reasonable in the circumstances.

(4) An order of the Registrar in terms of subsection (3) may be made so as to be in force indefinitely or for such period as he may determine.

(5) The Registrar, on application by any interested party, may vary or rescind an order made by him in terms of subsection (3):

Provided that no such application shall be made within twelve months after the order was made unless the Registrar, having regard to the special circumstances of the case, grants leave for the application to be made.

114 Factors to be taken into account by Registrar in making orders

(1) In any reference or application in terms of this Part, the Registrar shall have regard to—

- (a) Zimbabwe's obligations under any international convention, treaty or agreement relating to copyright; and
- (b) any order made by the Industry and Trade Competition Commission established by section 4 of the Competition Act [*Chapter 14:28*].

(2) In determining what is reasonable on a reference or application in terms of this Part relating to a licence scheme or licence, the Registrar shall have regard to—

- (a) the availability of other schemes or the granting of other licences to other persons in similar circumstances; and
- (b) the terms of those other schemes or licences;

and shall exercise his power so as to ensure that the collecting society concerned does not discriminate unreasonably between licensees or prospective licensees.

(3) In a reference or application in terms of this Part relating to the reprographic copying of a work, the Registrar shall have regard to—

- (a) the extent to which published editions or versions of the work concerned are otherwise available; and
- (b) the proportion of the work to be reproduced; and
- (c) the use to which the resultant copies are likely to be put.

(4) In a reference or application in terms of this Part in respect of a sound recording, an audio-visual work, a broadcast or a cable programme which includes any entertainment or other event, the Registrar shall have regard to any conditions imposed by the promoters of the entertainment or event, and in particular shall not regard a refusal or failure to grant a licence to be unreasonable if the licence could not have been granted consistently with any such conditions.

(5) When considering the charges, if any, to be paid by an educational institution for a licence authorising the recording of a broadcast or cable programme which includes copyright works, or the making of a copy of such a recording, the Registrar shall have regard to the extent to which the owners of copyright in the works included in the broadcast or programme have already received or are entitled to receive, payment in respect of the inclusion of those works.

(6) When considering the charges to be paid for letting for hire copies of any sound recording, audio-visual work or computer program, the Registrar shall take into account any reasonable payments which the owner of the copyright in the recording, work or program is liable to make—

- (a) to the owner of copyright in any work included in the recording, work or program; or
- (b) to any performer or other person whose rights under Part VII may be affected by the letting for hire of copies of the recording, work or program.

(7) Nothing in this section shall be construed as preventing the Registrar from considering, in any reference or application in terms of this Part, any relevant factor not mentioned elsewhere in this section.

115 Effect of Registrar's orders

(1) A licence scheme that has been varied by the Registrar under section *one hundred and eleven* shall remain in operation for so long as the Registrar's order remains in force and, while it so remains in operation, a person who, in a class of case to which the order applies—

- (a) pays to the collecting society operating the scheme any charges payable under the scheme for a licence covering that class of case or, if the amount of the charges cannot be ascertained, gives the collecting society an undertaking to pay them when they are ascertained; and
- (b) complies with any other terms and conditions applicable to a licence covering that class of case under the scheme;

shall be in the same position as regards infringement of copyright as if he were the holder of a licence granted by the owner of the copyright in question in accordance with the scheme.

(2) If, while an order of the Registrar under section *one hundred and twelve* or *one hundred and thirteen* remains in force, the person in whose favour it is made—

- (a) pays to the collecting society concerned any charges payable in accordance with the order or, if the amount of the charges cannot be ascertained, gives the collecting society an undertaking to pay the charges when they are ascertained; and
- (b) complies with any other terms and conditions specified in the order;

he shall be in the same position as regards infringement of copyright as if he were the holder of a licence granted by the owner of the copyright in question on the terms specified in the order.

116 Application of provisions of Part XI to proceedings regarding licence schemes and licences

Sections *one hundred and three*, *one hundred and four* and *one hundred and five* shall apply, *mutatis mutandis*, in relation to references and applications in terms of this Part.

PART XIII

APPEALS TO TRIBUNAL AGAINST DECISIONS OF REGISTRAR

117 Right of appeal to Tribunal against decisions of Registrar

Any person who is aggrieved by a decision of the Registrar—

- (a) in regard to the registration of a collecting society under Part X, including a decision—
 - (i) to accept or not to accept an application under section *ninety-two*; or
 - (ii) to impose any modification, condition or limitation on his acceptance of an application under section *ninety-two*; or
 - (iii) to refuse to allow an applicant further time within which to advertise an application for the registration of a collecting society; or
 - (iv) to register or not to register a collecting society; or
 - (v) to impose any modification, condition or limitation on the registration of a collecting society; or
 - (vi) to cancel or amend the registration of a collecting society under section *ninety-four* or *one hundred and six*; or
 - (vii) to refuse to allow a person further time to file any document;or
- (b) in regard to the registration of any right or matter under Part XI, including a decision—
 - (i) to accept or not to accept an application under section *ninety-eight*; or
 - (ii) to impose any modification, condition or limitation on his acceptance of an application under section *ninety-eight*; or
 - (iii) to refuse to allow an applicant further time within which to advertise an application in terms of section *ninety-nine*; or
 - (iv) to register or not to register any right or matter under section *one hundred and one*; or
 - (v) to impose any modification, condition or limitation on the registration of any right or matter under section *one hundred and one*; or
 - (vi) to refuse to allow the amendment of an application or a document in terms of section *one hundred and three*; or
 - (vii) to rectify the Register under section *one hundred and six*; or
 - (viii) to refuse to allow a person further time to file any document;or

- (c) in regard to any reference or application under Part XII, including a decision—
 - (i) as to the duration of an order in terms of that Part; or
 - (ii) to vary or rescind an order in terms of section *one hundred and twelve* or *one hundred and thirteen*, or refusing such a variation or rescission; or
 - (iii) to refuse to allow a reference to be made under that Part within twelve months after an earlier order; or
 - (iv) to refuse to allow a person further time to file any document;
- may appeal to the Tribunal against the decision concerned.

118 Noting of appeal

An appeal in terms of section *one hundred and seventeen* shall be noted by lodging a written notice of appeal with the Registrar of the Tribunal and with the Registrar within twenty days from the date on which the appellant was notified of the decision which is the subject of the appeal.

119 Powers of Tribunal on appeal

In an appeal in terms of section *one hundred and seventeen*, the Tribunal may—

- (a) exercise the same discretionary powers in relation to the decision or order in issue as are conferred on the Registrar by the relevant provisions of this Act;
- (b) remit the matter to the Registrar with instructions for the taking of further evidence or the setting out of further information;
- (c) order the parties, or any of them, to produce such further evidence or information as the Tribunal may specify;
- (d) confirm, vary or set aside the decision appealed against or give such other decision as in its opinion the Registrar ought to have given;
- (e) make such order as to costs as it thinks fit.

PART XIV

EVIDENCE AND PRESUMPTIONS

120 Proof of certain facts by affidavit in infringement proceedings

In any civil or criminal proceedings for infringement of copyright in any work, evidence to prove—

- (a) the subsistence of the copyright in that work; or
- (b) the title of any person in respect of the copyright, whether by way of ownership, assignment or licence;

may be adduced by way of affidavit, and the production of such an affidavit by any person in those proceedings shall be *prima facie* proof of the relevant facts:

Provided that the Tribunal or the court before which such an affidavit is produced may order the person who made the affidavit to be subpoenaed to give oral evidence in the proceedings, or may cause written interrogatories to be submitted to that person for reply, and any reply purporting to be from that person shall likewise be admissible in evidence in the proceedings.

121 Presumptions in infringement proceedings: literary, musical and artistic works

(1) This section shall apply to both civil and criminal proceedings.

(2) Where a name purporting to be that of the author or owner of copyright appeared on copies of a literary, musical or artistic work when it was published or on the work when it was made, the person whose name so appeared shall, in any proceedings for infringement of copyright in the work, be presumed to be the author of the work or the owner of copyright in the work, as the case may be, unless the contrary is proved.

(3) Where a work is alleged to be a work of joint authorship, subsection (2) shall apply in relation to each person alleged to be one of the authors of the work.

(4) Where it is established that copies of a literary work as issued to the public bear a statement that the work was first published in a specified year and additionally, or alternatively, in a specified country, the statement shall be admissible as evidence of the facts stated and shall be presumed correct, unless the contrary is proved.

(5) Where, in proceedings for infringement of copyright in a literary, musical or artistic work which is anonymous or pseudonymous, it is established that—

(a) the work was first published or made—

(i) in Zimbabwe or in a designated country referred to in section *eleven*;
and

(ii) not more than fifty years before the beginning of the calendar year in which the proceedings were brought;

and

(b) a name purporting to be that of the publisher appeared on copies of the work as first published;

then, unless the contrary is proved, copyright shall be presumed to subsist in the work and the person whose name so appeared shall be presumed to have been the owner of that copyright when the work was first published or made, as the case may be:

Provided that this subsection shall not apply in relation to a pseudonymous work if the actual name of the work's author is commonly known.

(6) Where, in proceedings for infringement of copyright in a literary, musical or artistic work, it is established that the author of the work is dead, the work shall be presumed to be an original work, unless the contrary is proved.

(7) Subsection (6) shall also apply where a work has been published and—

(a) the publication was anonymous or under a name alleged to be a pseudonym by the plaintiff or applicant or, in criminal proceedings, by the State; and

- (b) it is not shown that the work has ever been published under the true name of the author or under a name by which he was commonly known or that it is possible for a person without previous knowledge of the facts to ascertain the identity of the author by reasonable inquiry.
- (8) A claim contemplated in—
 - (a) subsection (2), that a person is the owner of copyright in a work, may be made by means of the symbol “C” in conjunction with the name of the person concerned;
 - (b) subsection (4), that a work was published in a particular year or in a particular country, may be made by means of the symbol “P” in conjunction with the year and additionally, or alternatively, the country in question.

122 Presumption in infringement proceedings: works subject to exclusive licence

Where, in civil or criminal proceedings for infringement of copyright in any work which is the subject of an exclusive licence, it is proved that the person alleged to have done an act which infringes the copyright did the act without the authority of the exclusive licensee, it shall be presumed, unless the contrary is proved, that he did the act also without the authority of the owner of the copyright.

123 Presumptions in infringement proceedings: registered works

In any civil or criminal proceedings for infringement of any right that is registered in terms of Part XI, it shall be presumed, unless the contrary is proved, that—

- (a) every party to those proceedings had knowledge of the particulars recorded in the Register in regard to the right from the date on which the application to record those particulars was lodged; and
- (b) the person who is alleged to have done an act which infringes the relevant copyright did the act without the required authority.

124 Evidence and presumptions in infringement proceedings: audio-visual works, sound recordings and computer programs

- (1) This section shall apply to both civil and criminal proceedings.

(2) Where, in proceedings for infringement of copyright in an audio-visual work, a sound recording or a computer program, it is established that any person who in the course of business sold, let for hire or distributed copies of any such works, was found in possession of a copy of the audio-visual work, sound recording or computer program concerned, it shall be presumed, unless the contrary is proved, that by way of business he offered or exposed it for sale or hire.

(3) Where, in proceedings for infringement of copyright in an audio-visual work, it is established that copies of the work as issued to the public bear a statement—

- (a) that a named person was the author or director of the work; or
- (b) that a named person was the owner of the copyright in the work when the copies were issued; or

- (c) that the work was first published in a specified year and additionally, or alternatively, in a specified country;

the statement shall be admissible as evidence of the facts stated and shall be presumed correct unless the contrary is proved.

(4) Where, in proceedings for infringement of copyright in an audio-visual work or a sound recording, it is established that records issued to the public and embodying the work or recording or part of the work or recording bear a label or other mark stating—

- (a) that a named person is the director or author of the work or recording; or
- (b) that a named person was the owner of the copyright in the work or recording when the records were issued; or
- (c) that the work or recording was first published in a specified year and additionally, or alternatively, in a specified country;

the label or mark shall be admissible as evidence of the facts stated and shall be presumed correct unless the contrary is proved.

(5) Where, in proceedings for infringement of copyright in a computer program, it is established that copies of the program as issued to the public bear a statement—

- (a) that a named person was the owner of the copyright in the program when the copies were issued; or
- (b) that the program was first published in a specified year and additionally, or alternatively, in a specified country;

the statement shall be admissible as evidence of the facts stated and shall be presumed correct unless the contrary is proved.

(6) A claim contemplated in—

- (a) paragraph (b) of subsection (3) or (4) or paragraph (a) of subsection (5) may be made by means of the symbol “C” in conjunction with the name of the person concerned;
- (b) paragraph (c) of subsection (3) or (4) or paragraph (b) of subsection (5) may be made by means of the symbol “P” in conjunction with the year and additionally, or alternatively, the country in question.

125 Presumption regarding registered collecting society

In any civil or criminal proceedings relating to copyright in any work, an entry in the Register showing that a collecting society is registered in terms of Part X in respect of the class of works to which the work concerned belongs shall be *prima facie* proof that the society represents the owner of the copyright in the work concerned.

126 Entries in Register to be *prima facie* proof of their contents

In any civil or criminal proceedings relating to copyright, including applications and appeals under this Part, an entry in the Register showing that—

- (a) a person is the owner of the copyright in a work; or
- (b) the copyright in a work has been assigned to a person; or

- (c) a person has been granted a licence in respect of a work; or
- (d) a person has been granted a licence under section *eighty-five* in respect of a reserved work of folklore;

shall be *prima facie* proof of that fact.

127 Proof of entries in Register and of things done by Registrar

(1) In any proceedings before the Tribunal or any court, a document purporting to be a copy of an entry in the Register provided in terms of section *one hundred and eight* shall be admissible on its production by any person as *prima facie* evidence of the entry having been made and of its contents.

(2) In any proceedings before the Tribunal or any court, a document purporting to be a statement by the Registrar, certified with the seal referred to in section *ninety* and giving particulars of—

- (a) any proceedings before him in terms of this Part; or
- (b) the grounds for any decision or order given or made by him in terms of this Part; or
- (c) the practice of his office; or
- (d) any other matter which is within his knowledge as Registrar;

shall be admissible on its production by any person as *prima facie* evidence of the facts stated in the document.

PART XV

GENERAL

128 No copyright under common law

Subject to this Act, no copyright or right in the nature of copyright shall subsist otherwise than by virtue of this Act or any other enactment.

129 Devices designed to circumvent copy-protection

(1) In this section—

“copy-protection” means a device or arrangement of any description which is designed to prevent or restrict the making of unauthorised copies of a work or to impair the quality of any such copies made.

(2) If a person, knowing or having reason to believe that the device concerned will be used to make infringing copies—

- (a) makes, imports, exports, sells or lets for hire or offers or exposes for sale or hire any device specifically designed or adapted to circumvent a form of copy-protection that is employed or incorporated in a work in which copy-right exists and which is issued to the public in electronic form; or
- (b) in the course of business, possesses a device referred to in paragraph (a);
or

- (c) publishes information intended to enable or assist persons to circumvent a form of copy-protection that is employed or incorporated in a work in which copyright exists and which is issued to the public in electronic form;

he shall be guilty of an offence and liable to a fine not exceeding five thousand dollars or to imprisonment for a period not exceeding six months or to both such fine and such imprisonment.

(3) Whether or not a person who contravenes subsection (2) is prosecuted for an offence under that subsection, the owner of the copyright in the work concerned and the person who issued copies of the work to the public shall have the same rights against him as if—

- (a) he had infringed the copyright in the work; and
- (b) the device concerned were an infringing copy of the work.

(4) It shall be a defence to a prosecution for an offence under subsection (2) or to proceedings brought for infringement under subsection (3) for the accused person or defendant, as the case may be, to prove that his act was reasonably incidental to any use of or dealing with the work concerned which did not amount to an infringement of copyright in the work.

(5) If, in a prosecution for an offence under paragraph (b) of subsection (2) or in proceedings brought for infringement in respect of a contravention of that paragraph, it is proved that the accused person or defendant, as the case may be—

- (a) was found in possession of a device specifically designed or adapted to circumvent a form of copy-protection that is employed or incorporated in a work in which copyright exists and which is issued to the public in electronic form; and
- (b) in the course of business sold, let for hire or distributed copies of works such as the work referred to in paragraph (a);

it shall be presumed, unless the contrary is proved, that he possessed the device for the purpose of making infringing copies of the work.

130 Removal of rights-management information

(1) In this section—

“rights management information” means any name, mark, code, number or other information which is attached to or incorporated in or appears with a copyright work and which—

- (a) identifies the work, the author of the work or the owner of any right in the work; or
- (a) provides information about the terms and conditions under which the work may be used in terms of any licence.

(2) Any person who, with the intention of infringing copyright in the work concerned—

- (a) removes, erases or alters any rights management information which is attached to or incorporated in or appears with a work; or
- (b) sells or lets for hire or offers or exposes for sale or hire any work from which rights management information has been removed, erased or altered;

shall be guilty of an offence and liable to a fine not exceeding five thousand dollars or to imprisonment for a period not exceeding six months or to both such fine and such imprisonment.

(3) It shall be a defence, in a prosecution for an offence under subsection (2), for the accused person to prove that the removal, erasure or alteration of the rights management information concerned was reasonably incidental to any use of or dealing with the work concerned which did not amount to an infringement of any copyright in the work.

(4) If, in a prosecution for an offence under paragraph (a) of subsection (2), it is proved that the accused person—

- (a) removed, erased or altered any rights management information which was attached to or incorporated in or appeared with any work; and
- (b) used or dealt with the work in a manner which infringed copyright in the work;

it shall be presumed, unless the contrary is proved, that he removed, erased or altered the rights management information with the intention of infringing copyright in the work.

(5) If, in a prosecution for an offence under paragraph (b) of subsection (2), it is proved that the accused person—

- (a) was found in possession of a work from which rights management information was removed, erased or altered; and
- (b) in the course of business sold, let for hire or distributed copies of works such as the work referred to in paragraph (a);

it shall be presumed, unless the contrary is proved, that he possessed the work for the purpose of offering or exposing it for sale or hire.

131 Fraudulent reception of transmissions

(1) In this section—

“decoder” means any device, component or arrangement which is designed to circumvent the device or arrangement referred to in paragraph (b) of the definition of “encrypted programme”;

“encrypted programme” means a programme which—

- (a) is included in a broadcasting service or a cable programme service broadcast or transmitted from a place in Zimbabwe or a designated country; and
- (b) incorporates or employs a device or arrangement of any description which is designed to prevent persons from viewing, listening to or receiving the programme—
 - (i) without paying the fee, however imposed, which the person who broadcasts or transmits the programme charges for viewing, listening to or receiving the programme; or
 - (ii) otherwise without the authority of the person who broadcasts or transmits the programme.

(2) If a person, without the authority of the broadcaster or operator of the cable programme service concerned—

- (a) makes, imports, exports or sells a decoder or lets a decoder for hire or offers or exposes a decoder for sale or hire; or
- (b) in the course of business, possesses a decoder; or
- (c) uses a decoder to view; listen to or receive an encrypted programme; or
- (d) publishes information which is calculated to enable or assist persons to view, listen to or receive encrypted programmes—
 - (i) without paying the fee, however imposed, which the person who broadcasts or transmits the programme charges for viewing, listening to or receiving the programme; or
 - (ii) otherwise without the authority of the person who broadcasts or transmits the programme;

he shall be guilty of an offence and liable to a fine not exceeding five thousand dollars or to imprisonment for a period not exceeding six months or to both such fine and such imprisonment.

(3) Whether or not a person who contravenes subsection (2) is prosecuted for an offence under that subsection, the broadcaster or the operator of the cable programme service concerned, as the case may be, shall have the same rights against him as if—

- (a) he had infringed the copyright in the encrypted programme concerned; and
- (b) the decoder were an infringing copy of the encrypted programme.

(4) It shall be a defence to any proceedings brought for an infringement referred to in subsection (1) or to a prosecution for an offence under subsection (2) for the defendant or accused person, as the case may be, to prove that he did not know, and had no reasonable grounds for knowing, that the decoder concerned would be used to circumvent the encryption of any encrypted programme.

132 Application of Act to works made and contracts concluded before commencement of Act

(1) Subject to this section, this Act shall apply in relation to works made before the fixed date as it applies in relation to works made thereafter.

- (2) No act done before the fixed date shall constitute—
 - (a) an infringement of any copyright or other right conferred by this Act; or
 - (b) an offence in terms of this Act.

(3) This Act shall not affect any contract concluded before the fixed date in relation to any work or performance.

(4) The rights conferred by Part VII shall not subsist in any performance that took place before the fixed date.

133 Act not to affect certain other rights

Nothing in this Act shall affect—

- (a) any privilege or right of the State or any other person under any other law that is not expressly repealed or modified by this Act; or

- (b) the right of the State or any person deriving title from the State to sell, use or otherwise deal with anything forfeited under any enactment, including this Act; or
- (c) any rule of law relating to confidential or privileged information, unlawful competition or personality rights.

134 Collecting societies to deposit certain agreements with Registrar

(1) Every registered collecting society shall ensure that a copy of any agreement which it concludes with any other collecting society and which relates to—

- (a) the management of rights of owners of copyright; or
- (b) the representation of owners of copyright; or
- (c) the administration of licence schemes;

is lodged without delay at the Copyright Office.

(2) The Registrar shall ensure that any agreement lodged in the Copyright Office in terms of subsection (1) is kept available for inspection by members of the public at all reasonable times.

135 Regulations

(1) Subject to this section, the Minister may by regulation provide for all matters which by this Act are required or permitted to be prescribed or which, in his opinion, are necessary or convenient to be prescribed for carrying out or giving effect to this Act.

(2) Regulations made in terms of subsection (1) may—

- (a) designate countries and international organisations for the purposes of any provision of this Act;
- (b) provide for the issue of compulsory licences permitting—
 - (i) the reproduction, publication, performance or circulation, by educational institutions, of any work; or
 - (ii) the translation of any work for the purpose of teaching, scholarship or research or for use in a broadcast for any such purpose:

Provided that the acts authorised by such a licence shall not conflict with a normal exploitation of the work concerned, nor shall any such licence unreasonably prejudice the legitimate interests of the owner of the copyright in the work concerned;

- (c) provide for the establishment of one or more schemes whereby—
 - (i) a levy is imposed on—
 - A. the sale of blank records which can be used for the recording of works in accordance with section *forty-one* or *forty-two*; or
 - B. the use of any apparatus or process for reprographic copying by educational institutions and libraries which reproduce or are likely to reproduce works, whether in accordance with section *twenty-five* or otherwise, or in accordance with a compulsory licence referred to in paragraph (a);
 - and

- (ii) the proceeds of any levy referred to in subparagraph (i) are paid to or for the benefit of authors and performers whose works or performances are being or are likely to be reproduced in terms of section *forty-one* or *forty-two* or by an educational institution or library referred to in subparagraph B of subparagraph (i) or under a compulsory licence referred to in paragraph (a);
- (d) declare invalid any term or condition in a licence or licence scheme which, in the Minister's opinion—
 - (i) is not reasonably necessary to protect copyright or any other right conferred by this Act in a work; and
 - (ii) unduly restricts the rights of any licensee;
- (e) prescribe the classes of works in respect of which collecting societies may be registered in terms of Part X;
- (f) confer powers on the Registrar in regard to the settlement of disputes regarding infringement of copyright or the terms and conditions of any licence or any assignment of copyright;
- (g) prescribe fees payable in respect of any notice given to the Director of Customs and Excise under section *sixty*, and the reimbursement of the Director of Customs and Excise for any expenses incurred in detaining any articles in consequence of any notice or order under that section.

(3) Before making regulations referred to in paragraph (c) of subsection (2) providing for the imposition of any levy, the Minister shall consult the Ministers responsible for finance and trade.

(4) When making any regulations in terms of subsection (1) the Minister shall have regard to Zimbabwe's obligations under any international convention, treaty or agreement relating to copyright.

(5) Any person who is aggrieved by—

- (a) any compulsory licence issued under regulations referred to in paragraph (a) of subsection (1), or any refusal or failure to grant such a licence or any term or condition of such a licence; or
- (b) any scheme established by regulations referred to in paragraph (b) of subsection (2), or any act done under such a scheme; or
- (c) any regulations referred to in paragraph (c) of subsection (2);

may refer the matter to the Tribunal, and the Tribunal may make such order as the Tribunal determines to be reasonable in the circumstances.

(6) Without derogation from subsection (5), the Tribunal may—

- (a) declare any regulations made under subsection (1) to be void, if in the Tribunal's opinion they could not have been made under this Act; or
- (b) recommend to the Minister that he amend any regulations made under subsection (1);

and the Minister shall pay due regard to any such declaration or recommendation.

(7) Sections *one hundred and eleven, one hundred and twelve, one hundred and fourteen and one hundred and fifteen* shall apply, *mutatis mutandis*, in regard to any reference in terms of subsection (5).

136 Repeal of Cap. 26:01 and savings

(1) Subject to subsection (2), the Copyright Act [*Chapter 26:01*] is repealed.

(2) Any assignment, licence or scheme which had effect under the Copyright Act [*Chapter 26:01*] immediately before the fixed date shall continue to have the same effect, *mutatis mutandis*, in terms of the appropriate provisions of this Act.

(3) Any copyright, and any assignment of or licence issued in respect of any copyright, which subsisted immediately before the fixed date may be registered in terms of Part XI:

Provided that any application for such registration shall be made within one year after the date of commencement of Part XI.
