

#27

COMPLETE

Collector:

Web Link 1 (Web Link)

Page 2: A bit about you and your submission

Q1 Your name

Josie McNaught

Q2 Your email address

Q3 Please briefly tell us why copyright law interests you

I was an arts journalist for 20 years, then completed a law degree in 2016 (including papers in IP and Media law) and for the last two years I have been practising media and arts law.

Q4 For the purpose of MBIE publishing the information you provide in this submission, do you wish to remain anonymous? **No**

Q5 Do you object to your submission being published (anonymously if you have requested that) in whole or in part by MBIE on its website? Note: if you answer Yes to this question, when you reach the end of this survey, you will be asked to specify which parts of your submission (or all of it) you do not wish MBIE to publish and help us understand your concerns so that we can consider them in the event of a request under the Official Information Act. **No**

Page 3: Question navigation

Q6 Which of the following subjects in the Issues Paper do you wish to answer questions on?

Part 4 (Rights) Section 1 - what does copyright protect and who gets the rights?

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Part 4, (Rights) Section 2 - what actions does copyright reserve for copyright owners?

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Part 4, (Rights) Section 3 - specific issues with the current rights

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Part 4, (Rights) Section 4 - moral rights, performers' rights and technological protection measures

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Part 7 (Enforcement of Copyright)

Page 4: Objectives

Q7 Q1 Are the above objectives the right ones for New Zealand's copyright regime? How well do you think the copyright system is achieving these objectives?

Respondent skipped this question

Q8 Q2 Are there other objectives that we should be aiming to achieve? For example, do you think adaptability or resilience to future technological change should be included as an objective and, if so, do you think that would be achievable without reducing certainty and clarity?

Respondent skipped this question

Q9 Q3 Should sub-objectives or different objectives for any parts of the Act be considered (eg for moral rights or performers' rights)? Please be specific in your answer.

Respondent skipped this question

Q10 Q4 What weighting (if any) should be given to each objective?

Respondent skipped this question

Page 5: Rights: What does copyright protect and who gets the rights?

Q11 Q5 What are the problems (or advantages) with the way the Copyright Act categorises works?

Copyright applies to a broad range of material and applies to works available in hard copy or in digital form. As I understand it the categories of works protected by copyright are: literary, dramatic, musical and artistic works; the typographical layout of published editions; sound recordings; films; and communication works (such as TV/radio broadcasts and internet transmissions). It is important to keep these categories as broad as possible but to also be able to add to them as technology changes and creative output also changes accordingly. For example, a video/digital artwork could come under the artistic and sound recording and musical categories.

Q12 Q6Is it clear what 'skill, judgement and labour' means as a test as to whether a work is protected by copyright? Does this test make copyright protection apply too widely? If it does, what are the implications, and what changes should be considered?

No I do not think it is clear. The test is really one of originality - or rather an understanding of originality. The approach that a work is original and therefore qualifies for copyright protection, if it is the result of its author's own skill, labour, judgment and effort is a very "pedestrian" approach. The underlying rationale for obtaining the property right of copyright is really a protection of the author's investment in the production of the work against unfair competition, especially against a competitor's free ride and possible undercutting of the author's economic benefit by unauthorised and cheaper copying. Within this theory, therefore there is no role for the concept of artistic creativity i.e. where the work is shaped by the author's individual personality. I don't think it makes protection apply too widely - rather it needs to be spelt out clearly in the new Act, that the economic and the creative/original protections are two quite distinct concepts.

Q13 Q7Are there any problems with (or benefits arising from) the treatment of data and compilations in the Copyright Act? What changes (if any) should be considered?

The law currently works in two different levels here of originality - One is the originality rule for the "usual" categories as I listed them above, and the other is the originality requirement for special types of works such as computer programmes and databases. There is also the argument that given the ease with which photographs can be taken, stored, shared etc, with the constant evolution of high-quality cameras on smartphones - photographs should perhaps be included in the special category.

Q14 Q8What are the problems (or benefits) with the way the default rules for copyright ownership work? What changes (if any) should we consider?

The default rules are far more in favour of the commissioner than the creative. They get one bite (a one off fee usually) and within the draconian contracts they are often forced to sign they hand over their copyright in perpetuity. There are several large media companies operating in NZ and Australia who require their "content providers" to assign or transfer these rights - but in doing this the creator/author signs away any further ability to gain economic advantage from their own work, simply so they can secure a short-term gain of the one-off fee (and given freelance fees have not increased for about 20 years) they are being coerced into giving away copyright far too cheaply.

The problem is that while we have the originality concept which lies within the skill judgment labour or sweat of the brow test - which is the basis of the copyright system and then we also have running parallel if you like the author's rights system - which can be defined as personal intellectual creation bearing the stamp of the author) - they are complex and difficult to define - so will it be left to the courts to do this work? I think not given the cost, time and inability of many creatives to access the law in this way. The legislation should tackle this issue head-on and not shy away from it.

Q15 Q9What problems (or benefits) are there with the current rules related to computer-generated works, particularly in light of the development and application of new technologies like artificial intelligence to general works? What changes, if any, should be considered?

The current rules need to encompass computer-generated works that qualify as artistic works - under visual art and music. Again this is the issue of the author's personal intellectual creation being recognised - whether they push the buttons or write the programme that generates the images and/or music on screen. There has to be some creative input - AI doesn't happen on its own when it comes to categorising artistic output. It's just a form of artistic output.

Q16 Q10 What are the problems (or benefits) with the rights the Copyright Act gives visual artists (including painting, drawings, prints, sculptures etc.)? What changes (if any) should be considered?

The Act needs to recognise (and compensate) visual artists, not just the owners of visual art. For example, if an artist's work is sold on the secondary market and the image of the work is used by an auction house in their marketing catalogue, then that artist should be paid a fee. eventually, I think the artist should also receive a percentage of the sale, (an artists royalty) but that's another battle. In the short term, auction houses shouldn't be allowed to leverage off photos of artworks without the permission of the copyright holder - the artist. The costs of this could be passed onto the buyers - but it is important we have a regime. Ditto for magazines and newspapers (not for actual news) but if an artist's work appears in an interiors magazine in a photo - it should not be treated as "incidental" but instead the artist should be approached and a fee paid - especially if the work appears on the cover of a magazine or internet publication as it is being used to sell that publication.

Q17 Q11 What are the problems creators and authors, who have previously transferred their copyright in a work to another person, experience in seeking to have the copyright in that work reassigned back to them? What changes (if any) should be considered?

The problem is that it involves hiring a lawyer and they are too expensive for most of the creative community and therefore that community is exploited, disenfranchised and prevented from being able to build and maintain a sustainable career in the arts. It is too hard, too expensive and probably shouldn't have been transferred in the first place - but the sort of organisations that demand the assignment and transfer of copyright are not behaving ethically in the first place if they demand the work and the copyright.

Q18 Q12 What are the problems (or benefits) with how Crown copyright operates? What alternatives (if any) do you think should be considered?

Can't comment on this.

Q19 Q13 Are there any problems (or benefits) in providing a copyright term for communication works that is longer than the minimum required by New Zealand's international obligations?

This would have to be considered on a case by case basis I think - you can't generalise as it would be a fact-specific situation. But it is always good when everyone is reading off the same page!

Q20 Q14 Are there any problems (or benefits) in providing an indefinite copyright term for the type of works referred to in section 117?

I think the protections afforded in s117 are vital otherwise authors will not leave private papers, manuscripts etc to the care of institutions or the Crown. I only see a benefit - especially as universities in particular are on such a money-making roll at the moment, maximising every dollar possible out of every opportunity.

Q21 Any other comments on Rights: what does copyright protect and who gets the rights?

Works that originate from the author and are the product of the author's own sufficient skill, labour and effort, expenses and judgement receive copyright protection. It seems though that artistic originality or ingenuity, creativity and novelty, is irrelevant (given in section 2 of the current Act states that (a) (i) defines that an artistic work can be defined as such "irrespective of artistic quality". Copyright is a form of property right - the prevention of a free ride on a competitor's effort and investment. This is the ultimate motive of copyright protection - whereas it should also enable creatives, authors etc to monetise their work themselves without having to resort to lawyers and the courts to do so. The individual artists rights are lost in the noise generated by the content providers - the cable channels, internet streaming sites and large multinational music companies who are chasing profits - not promoting creativity. To quote an old case on IP - from 1964 -

"Free trade does not require that one man should be allowed to appropriate without payment the fruits of another's labour, whether they are tangible or intangible. The law has not found it possible to give full protection to the intangible. But it can protect the intangible in certain states and one of them is when it is expressed in words and print." *Ladbroke (Football) Ltd v William Hill (Football) Ltd* [1964] 1 WLR 273, at 290-291 per Lord Devlin.

Page 6: Rights: What actions does copyright reserve for copyright owners?

Q22 Q15 Do you think there are any problems with (or benefits arising from) the exclusive rights or how they are expressed? What changes (if any) should be considered?

My concern is with these exclusive rights being transferred /assigned with the original holder unaware of what they are signing away. The exclusive rights themselves I have no problems with.

Q23 Q16 Are there any problems (or benefits) with the secondary liability provisions? What changes (if any) should be considered?

No answer available

Q24 Q17 What are the problems (or advantages) with the way authorisation liability currently operates? What changes (if any) do you think should be considered?

No answer available.

Q25 Any other comments on Rights: what actions does copyright reserve for copyright owners?

No

Page 7: Rights: Specific issues with the current rights

Q26 Q18 What are the problems (or advantages) with the way the right of communication to the public operates? What changes, if any, might be needed?

The public have only the haziest idea of how copyright operates - this is because of the lack of enforcement by anyone other than a cashed-up copyright holder - usually a large multi-national. The public are shameless in the way they copy, store and share images of artworks - even if it is not for any money - they have no respect for copyright in artistic works.

Q27 Q19What problems (or benefits) are there with communication works as a category of copyright work? What alternatives (if any) should be considered?

Respondent skipped this question

Q28 Q20What are the problems (or benefits) with using 'object' in the Copyright Act? What changes (if any) should be considered?

Respondent skipped this question

Q29 Q21Do you have any concerns about the implications of the Supreme Court's decision in Dixon v R? Please explain.

Respondent skipped this question

Q30 Q22What are the problems (or benefits) with how the Copyright Act applies to user-generated content? What changes (if any) should be considered?

Respondent skipped this question

Q31 Q23What are the advantages and disadvantages of not being able to renounce copyright? What changes (if any) should be considered?

Respondent skipped this question

Q32 Q24Do you have any other concerns with the scope of the exclusive rights and how they can be infringed? Please describe.

Respondent skipped this question

Q33 Any other comments on Rights: specific issues with the current rights

Respondent skipped this question

Page 8: Rights: Moral rights, performers' rights and technological protection measures

Q34 Q25What are the problems (or benefits) with the way the moral rights are formulated under the Copyright Act? What changes to the rights (if any) should be considered?

Many copyright holders do not know they also have moral rights and enforcing them is hard because they have to asserted and many artistic types don't realise they can do that - but again it costs money to assert these rights.

Q35 Q26What are the problems (or benefits) with providing performers with greater rights over the sound aspects of their performances than the visual aspects?

Respondent skipped this question

Q36 Q27Will there be other problems (or benefits) with the performers' rights regime once the CPTPP changes come into effect? What changes to the performers' rights regime (if any) should be considered after those changes come into effect?

Respondent skipped this question

Q37 Q28What are the problems (or benefits) with the TPMs protections? What changes (if any) should be considered?

Respondent skipped this question

Q38 Q29Is it clear what the TPMs regime allows and what it does not allow? Why/why not?

Respondent skipped this question

Q39 Any other comments on Rights: moral rights, performers' rights and technological protection measures

Respondent skipped this question

Page 9: Exceptions and Limitations: Exceptions that facilitate particular desirable uses

Q40 Q30Do you have examples of activities or uses that have been impeded by the current framing and interpretation of the exceptions for criticism, review, news reporting and research or study? Is it because of a lack of certainty? How do you assess any risk relating to the use? Have you ever been threatened with, or involved in, legal action? Are there any other barriers?

Respondent skipped this question

Q41 Q31What are the problems (or benefits) with how any of the criticism, review, news reporting and research or study exceptions operate in practice? Under what circumstances, if any, should someone be able to use these exceptions for a commercial outcome? What changes (if any) should be considered?

Respondent skipped this question

Q42 Q32What are the problems (or benefits) with photographs being excluded from the exception for news reporting? What changes (if any) should be considered?

Respondent skipped this question

Q43 Q33What other problems (or benefits), if any, have you experienced with the exception for reporting current events? What changes (if any) should be considered?

Respondent skipped this question

Q44 Q34What are the problems (or benefits) with the exception for incidental copying of copyright works? What changes (if any) should be considered?

Respondent skipped this question

Q45 Q35What are the problems (or benefits) with the exception transient reproduction of works? What changes (if any) should be considered?

Respondent skipped this question

Q46 Q36What are the problems (or benefits) with the way the copyright exceptions apply to cloud computing? What changes (if any) should be considered?

Respondent skipped this question

Q47 Q37Are there any other current or emerging technological processes we should be considering for the purposes of the review?

Respondent skipped this question

Q48 Q38What problems (or benefits) are there with copying of works for non-expressive uses like data-mining. What changes, if any, should be considered?

Respondent skipped this question

Q49 Q39What do problems (or benefits) arising from the Copyright Act not having an express exception for parody and satire? What about the absence of an exception for caricature and pastiche?

Respondent skipped this question

Q50 Q40What problems (or benefit) are there with the use of quotations or extracts taken from copyright works? What changes, if any, should be considered?

Respondent skipped this question

Q51 Any other comments on Exceptions and Limitations: exceptions that facilitate particular desirable uses

Respondent skipped this question

Page 10: Exceptions and limitations: Exceptions for libraries and archives

Q52 Q41 Do you have any specific examples of where the uncertainty about the exceptions for libraries and archives has resulted in undesirable outcomes? Please be specific about the situation, why this caused a problem and who it caused a problem for.

Respondent skipped this question

Q53 Q42 Does the Copyright Act provide enough flexibility for libraries and archives to copy, archive and make available to the public digital content published over the internet? What are the problems with (or benefits arising from) this flexibility or lack of flexibility? What changes (if any) should be considered?

Respondent skipped this question

Q54 Q43Does the Copyright Act provide enough flexibility for libraries and archives to facilitate mass digitisation projects and make copies of physical works in digital format more widely available to the public? What are the problems with (or benefits arising from) this flexibility or lack of flexibility? What changes (if any) should be considered?

Respondent skipped this question

Q55 Q44 Does the Copyright Act provide enough flexibility for libraries and archives to make copies of copyright works within their collections for collection management and administration without the copyright holder's permission? What are the problems with (or benefits arising from) this flexibility or lack of flexibility? What changes (if any) should be considered?

Respondent skipped this question

Q56 Q45 What are the problems with (or benefits arising from) the flexibility given to libraries and archives to copy and make available content published online? What changes (if any) should be considered?

Respondent skipped this question

Q57 Q46 What are the problems with (or benefits arising from) excluding museums and galleries from the libraries and archives exceptions? What changes (if any) should be considered?

Respondent skipped this question

Q58 Any other comments on Exceptions and Limitations: exceptions for libraries and archives

Respondent skipped this question

Page 11: Exceptions and limitations: Exceptions for education

Q59 Q47 Does the Copyright Act provide enough flexibility to enable teachers, pupils and educational institutions to benefit from new technologies? What are the problems with (or benefits arising from) this flexibility or lack of flexibility? What changes (if any) should be considered?

Respondent skipped this question

Q60 Q48 Are the education exceptions too wide? What are the problems with (or benefits arising from) this? What changes (if any) should be considered?

Respondent skipped this question

Q61 Q49 Are the education exceptions too narrow? What are the problems with (or benefits arising from) this? What changes (if any) should be considered?

Respondent skipped this question

Q62 Q50 Is copyright well understood in the education sector? What problems does this create (if any)?

Respondent skipped this question

Q63 Any other comments on Exceptions and Limitations: exceptions for education

Respondent skipped this question

Page 12: Exceptions and limitations: Exceptions relating to the use of particular categories of works

Q64 Q51 What are the problems (or advantages) with the free public playing exceptions in sections 81, 87 and 87 A of the Copyright Act? What changes (if any) should be considered? **Respondent skipped this question**

Q65 Q52 What are the problems (or advantages) with the way the format shifting exception currently operates? What changes (if any) should be considered? **Respondent skipped this question**

Q66 Q53 What are the problems (or advantages) with the way the time shifting exception operates? What changes (if any) should be considered? **Respondent skipped this question**

Q67 Q54 What are the problems (or advantages) with the reception and retransmission exception? What alternatives (if any) should be considered? **Respondent skipped this question**

Q68 Q55 What are the problems (or advantages) with the other exceptions that relate to communication works? What changes (if any) should be considered? **Respondent skipped this question**

Q69 Q56 Are the exceptions relating to computer programmes working effectively in practice? Are any other specific exceptions required to facilitate desirable uses of computer programs? **Respondent skipped this question**

Q70 Q57 Do you think that section 73 should be amended to make it clear that the exception applies to the works underlying the works specified in section 73(1)? And should the exception be limited to copies made for personal and private use, with copies made for commercial gain being excluded? Why? **Respondent skipped this question**

Q71 Any other comments on Exceptions and limitations: exceptions relating to the use of particular categories of works **Respondent skipped this question**

Page 13: Exceptions and limitations: Contracting out of the exceptions

Q72 Q58 What problems (or benefits) are there in allowing copyright owners to limit or modify a person's ability to use the existing exceptions through contract? What changes (if any) should be considered? **Respondent skipped this question**

Page 14: Exceptions and limitations: Internet service provider liability

Q73 Q59What are problems (or benefits) with the ISP definition? What changes, if any should be considered? **Respondent skipped this question**

Q74 Q60Are there any problems (or benefit) with the absence of an explicit exception for linking to copyright material and not having a safe harbour for providers of search tools (eg search engines)? What changes (if any) should be considered? **Respondent skipped this question**

Q75 Q61Do the safe harbour provisions in the Copyright Act affect the commercial relationship between online platforms and copyright owners? Please be specific about who is, and how they are, affected. **Respondent skipped this question**

Q76 Q62What other problems (or benefits) are there with the safe harbour regime for internet service providers? What changes, if any, should be considered? **Respondent skipped this question**

Page 15: Transactions

Q77 Q63Is there a sufficient number and variety of CMOs in New Zealand? If not, which type copyright works do you think would benefit from the formation of CMOs in New Zealand? **Respondent skipped this question**

Q78 Q64If you are a member of a CMO, have you experienced problems with the way they operate in New Zealand? Please give examples of any problems experienced. **Respondent skipped this question**

Q79 Q65If you are a user of copyright works, have you experienced problems trying to obtain a licence from a CMO? Please give examples of any problems experienced. **Respondent skipped this question**

Q80 Q66What are the problems (or advantages) with the way the Copyright Tribunal operates? Why do you think so few applications are being made to the Copyright Tribunal? What changes (if any) to the way the Copyright Tribunal regime should be considered? **Respondent skipped this question**

Q81 Q67Which CMOs offer an alternative dispute resolution service? How frequently are they used? What are the benefits (or disadvantages) with these services when compared to the Copyright Tribunal? **Respondent skipped this question**

Q82 Q68 Has a social media platform or other communication tool that you have used to upload, modify or create content undermined your ability to monetise that content? Please provide details.

Respondent skipped this question

Q83 Q69 What are the advantages of social media platforms or other communication tools to disseminate and monetise their works? What are the disadvantages? What changes to the Copyright Act (if any) should be considered?

Respondent skipped this question

Q84 Q70 Do the transactions provisions of the Copyright Act support the development of new technologies like blockchain technology and other technologies that could provide new ways to disseminate and monetise copyright works? If not, in what way do the provisions hinder the development and use of new technologies?

Respondent skipped this question

Q85 Q71 Have you ever been impeded using, preserving or making available copies of old works because you could not identify or contact the copyright? Please provide as much detail as you can about what the problem was and its impact.

Respondent skipped this question

Q86 Q72 How do you or your organisation deal with orphan works (general approaches, specific policies etc.)? And can you describe the time and resources you routinely spend on identifying and contacting the copyright owners of orphan works?

Respondent skipped this question

Q87 Q73 Has a copyright owner of an orphan work ever come forward to claim copyright after it had been used without authorisation? If so, what was the outcome?

Respondent skipped this question

Q88 Q74 What were the problems or benefits of the system of using an overseas regime for orphan works?

Respondent skipped this question

Q89 Q75 What problems do you or your organisation face when using open data released under an attribution only Creative Commons Licences? What changes to the Copyright Act should be considered?

Respondent skipped this question

Q90 Any other comments on Transactions

Respondent skipped this question

Q91 Q76How difficult is it for copyright owners to establish before the courts that copyright exists in a work and they are the copyright owners? What changes (if any) should be considered to help copyright owners take legal action to enforce their copyright?

We need a special Arts Law Centre, funded by government to enable the creative community to access good law - asking a creative to establish anything before the courts is completely unrealistic.

Q92 Q77What are the problems (or advantages) with reserving legal action to copyright owners and their exclusive licensees? What changes (if any) should be considered?

See above.

Q93 Q78Should CMOs be able to take legal action to enforce copyright? If so, under what circumstances?

Respondent skipped this question

Q94 Q79Does the cost of enforcement have an impact on copyright owners' enforcement decisions? Please be specific about how decisions are affected and the impact of those decisions. What changes (if any) should be considered?

YES! Of course it does. See above and also note that the average income for a person in the creative sector is about \$20-30,000 - while lawyers charge out at anything from \$150- 450+ PER HOUR.

Q95 Q80Are groundless threats of legal action for infringing copyright being made in New Zealand by copyright owners? If so, how wide spread do you think the practice is and what impact is the practice having on recipients of such threats?

Impossible to answer this.

Q96 Q81Is the requirement to pay the \$5,000 bond to Customs deterring right holders from using the border protection measures to prevent the importation of infringing works? Are there any issues with the border protection measures that should be addressed? Please describe these issues and their impact.

Respondent skipped this question

Q97 Q82Are peer-to-peer filing sharing technologies being used to infringe copyright? What is the scale, breadth and impact of this infringement?

Respondent skipped this question

Q98 Q83Why do you think the infringing filing sharing regime is not being used to address copyright infringements that occur over peer-to peer file sharing technologies?

Respondent skipped this question

Q99 Q84 What are the problems (or advantages) with the infringing file sharing regime? What changes or alternatives to the infringing filing share regime (if any) should be considered? **Respondent skipped this question**

Q100 Q85 What are the problems (or advantages) with the existing measures copyright owners have to address online infringements? What changes (if any) should be considered? **Respondent skipped this question**

Q101 Q86 Should ISPs be required to assist copyright owners enforce their rights? Why / why not? **Respondent skipped this question**

Q102 Q87 Who should be required to pay ISPs' costs if they assist copyright owners to take action to prevent online infringements? **Respondent skipped this question**

Q103 Q88 Are there any problems with the types of criminal offences or the size of the penalties available under the Copyright Act? What changes (if any) should be considered? **Respondent skipped this question**

Q104 Any other comments on Enforcement of copyright **Respondent skipped this question**

Page 17: Other Issues: Relationship between copyright and registered design protection

Q105 Q89 Do you think there are any problems with (or benefits from) having an overlap between copyright and industrial design protection? What changes (if any) should be considered? **Respondent skipped this question**

Q106 Q90 Have you experienced any problems when seeking protection for an industrial design, especially overseas? **Respondent skipped this question**

Q107 Q91 We are interested in further information on the use of digital 3-D printer files to distribute industrial designs. For those that produce such files, how do you protect your designs? Have you faced any issues with the current provisions of the Copyright Act? **Respondent skipped this question**

Q108 Q92 Do you think there are any problems with (or benefits from) New Zealand not being a member of the Hague Agreement? **Respondent skipped this question**

Q109 Any other comments on Other Issues: Relationship between copyright and registered design protection **Respondent skipped this question**

Page 18: Other issues: Copyright and the Wai 262 inquiry

Q110 Q93 Have we accurately characterised the Waitangi Tribunal's analysis of the problems with the current protections provided for taonga works and mātauranga Māori? If not, please explain the inaccuracies. **Respondent skipped this question**

Q111 Q94 Do you agree with the Waitangi Tribunal's use of the concepts 'taonga works' and 'taonga-derived works'? If not, why not? **Respondent skipped this question**

Q112 Q95 The Waitangi Tribunal did not recommend any changes to the copyright regime, and instead recommended a new legal regime for taonga works and mātauranga Māori. Are there ways in which the copyright regime might conflict with any new protection of taonga works and mātauranga Māori? **Respondent skipped this question**

Q113 Q96 Do you agree with our proposed process to launch a new work stream on taonga works alongside the Copyright Act review? Are there any other Treaty of Waitangi considerations we should be aware of in the Copyright Act review? **Respondent skipped this question**

Q114 Q97 How should MBIE engage with Treaty partners and the broader community on the proposed work stream on taonga works? **Respondent skipped this question**

Q115 Any other comments on Other Issues: copyright and the Wai 262 inquiry **Respondent skipped this question**

Page 20: Information you've provided that should not be publicly available

Q116 Please specify (by question number) which of your answers you object to being published by MBIE **Respondent skipped this question**

Q117 Please specify (by question number) which of your answers contain information that MBIE should consider withholding if requested under the Official Information Act. For each question number, please tell us which information in your answer you believe would need to be withheld and why (preferably by referring to the relevant ground in the Official Information Act).

Respondent skipped this question
