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Rethinking the nomenclature surrounding the collection and management of royalties under the Cameroonian copyright law: The quest for questioning the various challenges besetting its effectiveness

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Abstract

This paper seeks to analysis the mechanisms and collection of royalties under the Cameroonian copyrights law and the challenges besetting its effectiveness. The paper posits that, royalties are often expressed as a percentage of the revenues obtained after using another's property which could be negotiated to meet the specific needs of an arrangement. In this light, the proper management of royalties collected from users consequential upon the exploitation of works protected is of utmost importance. In this light, section 75 of the 2000 Cameroonian copyright law provides that, owners of copyright or neighboring rights may, for purposes of exercising their rights, set up collective management societies. It is established in this paper that, five categories of collective management bodies has been set up in Cameroon as per the genre to ensure effective management of royalties. These bodies include: SOCILADRA, SONACAM, SCAAP, SOCADAP and SCDV. However, challenges beset these bodies to effectively collect and manage royalties.

Keywords: Rethinking, collection of management bodies, questioning, challenges, Cameroonian law

1. Introduction

Royalties are often expressed as a percentage of the revenues obtained after using another's property which could be negotiated to meet the specific needs of an arrangement. In this light, the proper management of royalties collected from users consequential upon the exploitation of works protected is of utmost importance. Copyright law provides legal protection to the creator of an original work by endowing them with both positive and negative rights which include the right to exclude others from performing certain acts in relation to their works without their authorization or authorizing or doing such acts themselves in relation to their works. It is therefore the legal term used to describe the rights recognized by law of creators of literary and artistic works. In other words, it is the exclusive right granted by law to the creator of an original work or his or her assignee such as a publisher, to do, authorize or prohibit the performance of certain acts in relation to such works. For a work to be protected, it must be expressed on a tangible form as copyright does not protect ideas but the form in which the ideas are expressed. The Cameroonian legislator is unequivocal on this when it provides in Section 3(2) (3) and (4) of the 2000 law ^[1] as follows:

1. Copyright shall relate to the expression through which ideas are described, explained and illustrated. It shall cover the distinctive features of works, such as the plan of a literary work insofar as it is materially linked to the expression.
2. This law shall protect only expressions or original distinctive features resulting from a creation.
3. Copyright shall not protect.
4. Ideas in themselves.

It is evident from the provision above that the Cameroonian legislator has adopted the approach in the Berne Convention of 1886 as subsequently revised which does not include

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¹ Law No. 2000/011 of 19 December 2000 on Copyright and Neighbouring Rights.

mere ideas as constituting subject matter of protection under the copyright paradigm.

Unfortunately, literature on this particular issue is rather scarce but as expressed summarily by Holyoak and Torremans^[2], “copyright is not about ideas, but about the way in which they are expressed”

In relation to collective management of copyright, collection and distribution of royalties, the Cameroonian legislator provides in section 75 of the 2000 law that “owners of copyright or neighboring rights may, for purposes of exercising their rights, set up collective management societies”^[3]. In view of this provision, a Prime Ministerial Decree of 2001 to implement the 2000 copyright law limited the number of copyright management bodies to be created to four. Following recent developments, there are five collective management bodies as per Order No. REP 0013/MINAC of 21 DEC 2017, creating Category E, which deals specifically with neighbouring rights of copyright. However, by section 75(2) only one body may be created for each category of copyright or neighbouring right and the categories had to be determined by genre or by necessary association. In view of the above, four copyright bodies were created to cater respectively for the interest of authors of: (i) literary and dramatic works, (ii) musical works, (iii) photographic and cinematographic works, and (iv) graphic and plastic works. Belonging to any of these categories of collective management bodies is however not mandatory as the legislator in section 75(3) allows authors and holders of neighbouring rights to directly exercise the rights endowed in the 2000 copyright law themselves or directly. What is obvious is that notwithstanding this provision, it will be a herculean task for authors to do so themselves. In any case once the collective management bodies have been established in accordance with the 2000 copyright law, other instruments regulate their functioning as per the activities related to their management, collection from users and distribution to right holders of royalties resulting from the exploitation of works protected by copyright. Otherwise put, these instruments also regulate collective management procedures by determining their establishment and forms of operation. An examination of the various aspects of collective management will reveal the scope of the structural reform of that system. These collective management Bodies (CMBs) exercise several functions, one of which is the collection and distribution of Royalties.

1-Understanding the concept of Collection of Royalties by the Collective Management Bodies in Cameroon

Collection and distribution of royalties can only come in when conditions of original distinctive features resulting from a creation^[4] are met. What does original in this context mean? And what are the consequences of a work satisfying these conditions?

The consequences of fulfilling such conditions are the enjoyment of the rights that accrue from it. Under the 2000 Cameroonian copyright law, authors of creative works shall in respect of such works and by reason of their creation,

enjoy a right of exclusive ownership^[5]. These rights are both patrimonial and moral rights^[6]. Moral implications confer on the author, independently of his patrimonial rights and even after the transfer of such rights^[7], as follows:

- a) Decide on disclosure and determine the procedures and conditions of such disclosures;
- b) Claim ownership of his work by requiring that his name or capacity be mentioned each time the work is made available to the public;
- c) Defend the integrity of his work by objecting especially to its deformation or mutilation; and
- d) Put an end to the dissemination of his work and make changes thereto^[8]. These moral rights are linked to the person and the author and are perpetual, inalienable and imprescriptible^[9].

On the other hand, the patrimonial rights of copyright comprise the exclusive right of the author to use or authorize the use of his work in any form whatsoever and to reap the financial benefit there from.

1. The exploitation right shall comprise representation right, reproduction right, transformation right, distribution right and indefeasible mortgagee right.
2. The debts attached to the patrimonial implications of copyright shall be subject to the same regulations as wage debts^[10].

1.1 Collection of Royalties a standard principle benefiting the author of the Copyright work

However, upon authorization, the work may be exploited to the benefit of the author. In this regard, the author’s remuneration must be proportional to the proceeds from exploitation. This may be a fixed amount^[11]. However, the basis for calculating the proportional share cannot be practically determined. In this light, where a fixed amount of remuneration is determined in violation of the rule of proportionality from the proceeds of the exploitation, such remuneration is to be rated at 20% of the proceeds from exploitation^[12].

Section 77 (2) is to the effect that, “unless otherwise agreed upon, membership of an organization shall confer the right to undertake any collective management activities such as authorization to exploit, collection and distribution of royalties and legal defense or rights”. So it is worthy of note that, the collection and distribution of dues is an important function carried out by collective management bodies. The 2000 copyright law further stipulates the function of CMBs in the collection of royalties as “...amendments to its by-laws and other basic instruments as well as rules for collecting and sharing royalties...”^[13], this portrays the importance of the duties attached to CMBs toward the collection of royalties in Cameroon. The 2000 copyright law and cognate instruments do not make it an obligation for authors and holders of neighbouring rights to be part of

⁵Section 13 of the 2000 copyright law.

⁶Ibid, article 13(2). See detail explanation of the right to be managed by CMBs under chapter four.

⁷Ibid, article 14.

⁸ Ibid, article 14.

⁹Ibid, article 14.

¹⁰ Ibid, article 15.

¹¹Ibid, article 24.

¹²Ibid, article 24.

¹³ Section 79 (1) (b)

² Holyoak and Terresman... Copyright is not about ideas, but about the way in which they are expressed.

³Article 75 of Law No.2000/011 of December 19, 2000 on Copyright and Neighboring Rights.

⁴See article 3(3) of the 2000 copyright law.

CMBs. In this regard, section 75(3) provides that, “the provisions of Section 75(1) shall be without prejudice to the freedom of authors and holders of neighboring rights to directly exercise their rights hereunder”^[14]. This freedom of belonging to a CMB does not go without some disadvantages.

It is worth noting that right holders other than broadcasting organizations may opt to join a collective management body, for, according to the terms of Article 77, they “...may be members of a collective management body...” Cameroon’s law does not oblige rights holders to exercise their rights exclusively through collective management societies. Authors, performers, phonogram and videogram producers, publishers and legal representatives may manage their rights themselves.

They are free to opt for collective management. But this freedom is not absolute. Cameroon’s law provides, in certain cases, for a right to remuneration that requires mandatory collective management. When a phonogram, namely a fixation of sounds, is distributed for commercial purposes, there is no restriction on its direct communication in a public place (as long as it is not used in a performance), broadcast on television or full simultaneous cable distribution. Nevertheless, under Articles 62 and 63 of the 2000 law, performers and phonogram producers are entitled to remuneration fixed by the competent body in conjunction with the users or, in the absence of agreement, by an arbitration commission. That remuneration shall be collected and distributed among them by that body. Moreover, the private copying of commercial videograms and phonograms and of printed works is unrestricted, but subject to remuneration, which is fixed by the state and collected and distributed by the appropriate collective management body^[15]. Under a distribution arrangement approved by the Minister of Culture, remuneration for private copying is managed by SOCILADRA (for printed works), SONACAM (for phonograms) and SOCIDRAP (for videograms)^[16].

As was stated above, creators of original works have the exclusive legal right to, authorize or prohibit certain acts in relation to such works. A classic case in point is the negotiating of a contract by a writer with a publisher for the publication of his or her book. However, the individual management of rights is virtually impossible with regard to certain kinds of works for practical reasons. It would be practically impossible for an author to negotiate licenses and remuneration for the use of his or her works. On the other hand it would be equally impractical for users to contact every author in order to seek permission for the exploitation of their works. This scenario underscores the need for collective management organizations, whose role is to serve as links between right owners and users. The existence of a collective management organization in a country provides a solution to the above-mentioned problems, since there is usually one collective management society per type of protected work and per country.

Royalties are often expressed as a percentage of the revenues obtained using the owner's property, but they can be negotiated to meet the specific needs of an arrangement.

The 2000 copyright law provides inter alia that, the author’s remuneration shall be proportional to the proceeds from exploitation^[17].

It may be a fixed amount when:

- a) The basis for calculating the proportional share cannot be practically determined;
- b) The control charges are out of proportion with expected results;
- c) The utilization of the work is only of an incidental nature to the object exploited^[18].

Where a fixed amount of remuneration is determined in violation of the rule provided for in subsection (1) above, such remuneration shall be 20% of the proceeds from exploitation^[19].

From the cursory reading of article 4, the payment of royalty is made to the legal owner of the property, in copyrighted work by those who wish to make use of it for the purposes of generating revenue or other such desirable activities. In most cases, royalties are designed to compensate the owner for the assets used, and they are legally binding.

1.2 Assessing the procedure for the collection of Royalties

Decree No 2015/3979/PM of 25 September on the modalities for the application of the of Law No 2000/011 of 19 December 2000 in its Article 16 authorizing a scale for the intercorporate distribution of copyright and neighboring rights royalties collected from certain users, establishing five collective management bodies in Cameroon namely, SOCILADRA (Copyright Corporation for Literature and Dramatic Arts), SONACAM (Cameroon National Music Corporation), because of the problems that bedeviled CMC (Cameroon Music Corporation) and the incessant conflicts amongst the members, another corporation – SOCAM (Cameroon Civil Corporation) – was established by the Minister of Culture on June 7, 2008 and by necessary implication dissolved CMC. Notwithstanding the Ministerial Decision dissolving CMC, the latter continued to carry out activities (collecting royalties) in the field simultaneously with the newly created SOCAM. It was CMC that had signed general contracts of representation with such big users of musical works like CRTV and SOCAM could not legitimately lay claim over transfer of the contracts to it. This confusion persisted and against this backdrop, SONACAM was established on December 21, 2017. This non-profit-making copyright corporation merged CMC and SOCAM into SONACAM. SCAAP (Copyright Corporation for Audiovisual and Photography) and SOCADAP (Copyright Corporation for Plastic and Graphic Arts) and most recently SCDV (Cameroonian Civil Corporation for Neighboring Rights). These bodies deal with different types of creative works and are charged to collect royalties for their general benefit and for the particular interest of the right holder. The money collected goes to the five bodies under a special account in SGBC Yaounde (Compte de Depot Speciale de la redevance de droit d’auteur). Management bodies give account to the 2015 Commission for the Control of Collective Management Bodies. They act as a supervisory body as far as collection

¹⁴Ibid, section 75(3).

¹⁵Articles 69-74, 2000 Cameroonian Copyright law.

¹⁶ All the authorized organizations have adopted the form of a non-commercial association:

¹⁷Section 24 (1), 2000 Cameroonian Copyright law.

¹⁸Ibid, section 24(2).

¹⁹ Ibid, section 24(3).

and distribution of royalties is concerned. As earlier mentioned such collections by collective management bodies follow strict registration and documentation. The collection depends on the information given by right holders. Notwithstanding the creation of CMBs is clear. From a reading of section 75(1) & (3), individual authors can enforce their rights. Section 75(1) states: "Owners of copyrights or neighboring rights may, for purposes of exercising their rights, set up copyright and neighboring rights collective management bodies." Section 75(3) further provides that: "The provisions of Section 75(1) shall be without prejudice to the freedom of authors and holders of neighbouring rights to directly exercise their rights hereunder." Sub-section (3) therefore permits individual authors to enforce their rights and that includes the collection of royalties consequential upon the exploitation or use of the works. But the fact in this issue is – how practical is that? An individual author cannot be everywhere at the same time to detect acts of infringement of his or her works and fight the same. Also, it is more difficult for an individual author to solicit assistance from the forces of law and order than a corporation even though the laws are there and on his or her side. It is therefore in the interest of the right holder to act in conformity with section 75(1).

Right holders confer such duties into the hands of collective management bodies for adequate organization and smooth functioning of their day to day activities. This notwithstanding, big organizations like CRTV, CAMAIR and others under GICAM, pay into a Special Deposit Account opened for this purpose and this does not jeopardize the interest of all the CMBs. This is because when a particular company comes under the portfolio of a particular CMB it should be interpreted to mean that any money paid by that company belongs to that CMB alone. It is better if royalty is paid into an account managed by a superior in hierarchy of the organization which shall in return be redistributed to the CMBs in accordance with pre-defined rules.

The CMBs have their respective portfolios and how they proceed in the collection exercise varies from one CMB to another. In SONACAM, for example, they have indulged in signing representation – *contrats généraux de représentation* – an authorization with users of musical works that is exploitation of the patrimonial rights. "Representation" means the communication of a literary or artistic work to the public, including its publication in such a way that everyone can have individual access to it where and when he so chooses^[20]. Representation comprises notably:

- e) Public recitation, drama performance and rendering of the work through any means or procedure;
- f) Public exhibition of the original or copies of a work of art; and
- g) Telecasting, that is to say, either wireless broadcast, such as radio or television broadcast, by wire or any other similar technical device, of sounds, images, texts or messages of the same nature^[21].

(2) The satellite broadcast of a work shall be considered as a representation, even if such broadcast takes place out of the national territory, where it is done at the request, on behalf or under the supervision of a communication firm having its

main establishment in the national territory^[22].

Apart from representation, others indulged in reproduction. Reproduction means the material fixation of all or part of a literary or artistic work through any means that will enable its indirect communication, including permanent or temporary electronic storage. It shall be done through photography, printing, drawing, engraving, casting, and audiovisual, tape or mechanical recording^[23]. For works of architecture, the repeated execution of a plan or blueprint shall be considered as reproduction^[24].

Other bodies use transformation and distribution. Transformation means the adaptation, translation, arrangement or any other alteration of a literary or artistic work. Distribution means the offer to sell or lease, the sale, rental or any other act of marketing the original or copies of a literary or artistic work^[25].

Exploitation through authorization. Exploitation of a work by any person other than the author may not be allowed without the latter's written authorization or that of his rightful claimant in writing including any electronic devices^[26].

The authorization must be in writing, on pain of nullity.

The authorization to exploit may cover all or part of the rights, either free of charge or in return for payment.

Where authorization is total, its scope shall be limited to the forms of exploitation provided for in the authorization.

An authorization dealing with audiovisual adaptation rights must be written separately from that which deals with the actual publishing of the printed work.

The authorization shall be limited to the patrimonial rights expressly stated in the document. Each right shall be stated separately.

The authorization shall determine the mode, duration and place of exploitation.

The failure to specify the place of exploitation shall be considered as limiting the authorization to the country where it is granted^[27].

The failure to specify the place of exploitation shall be considered as limiting the authorization to the mode of exploitation expressed at the granting of the authorization.

Royalties are also collected through license contracts. The license contract may be exclusive or not. A non-exclusive license shall allow the holder, within the scope authorized him, to perform acts that concern the license, the initial copyright holder and other likely holders of non-exclusive licenses^[28]. An exclusive license shall allow the holder, within the scope authorized him, to the exclusion of any other party, including the initial copyright holder, to perform acts concerning the license. No license shall be considered exclusive except as expressly stipulated in the contract between the author and the holder of the license^[29].

1.3 The situation of distribution of royalties by collecting management bodies

When royalties are collected, the next task is distribution. Distribution is done following a particular criteria. The right

²²Ibid, section 16.

²³Ibid, section 17.

²⁴Ibid, section 17 (2).

²⁵Ibid, sections 18 and 19.

²⁶Ibid, section 22.

²⁷Ibid, section 22.

²⁸Ibid, section 23.

²⁹Ibid, section 23.

²⁰Section 16 2000 Copyright law.

²¹Ibid, section 16.

holder benefiting must be a member of a collective management body who must have paid his or her dues and work in accordance with the rules and regulations of the particular collective management body.

Collective Management Bodies work under the supervision of the Minister in charge of Culture. This covered by section 79 of the 2000 copyright law. This section is to the effect that, any collective management body must submit to the Minister in charge of culture, spontaneously or upon his request:

- a) Annual accounts.
- b) Amendments to its by-laws and other basic instruments as well as rules for collecting and sharing royalties, at least one month before their consideration by the general assembly.
- c) Cooperation agreements and other conventions signed with third parties.
- d) Decisions of the general assembly.
- e) Balance sheets and reports, as well as auditor's reports.
- f) The names of the organization's representatives.

(2) The Minister in charge of culture or his representative may collect on actual evidence and on the spot, information mentioned in this section.

Authors who do not register under Collective Management Bodies face the risk of their works to enter under government patrimony. They do not have economic benefits as exploited works will go into government coffers known as "*les non documente*".

2. An Analysis of the various predicaments faced by collective management bodies in the collection and management of royalties

As earlier mentioned, management bodies in Cameroon are five in number- SOCILADRA, SONACAM, SCAAP, SOCADAP and SCDV. Their functions are similar to each other even though each body operates at a particular time and no two bodies can react as far as copyright is concerned on one issue. This is to say, a particular body reacts at a particular time on a particular issue. Decision No 021/0002/MINAC of 16 February 2021 is to this effect.

2.1 The limited view of the management bodies by the society

The society needs to be sensitized appropriately and accordingly by various stakeholders in relation to this domain. It is rather unfortunate that, issues of copyright is considered with very little or no concern. If this sector is well exploited, it stands a better chance to boom the economy of our beloved country Cameroon as other countries are already enjoying the benefits of this sector in their economy. The problems are so elaborate that, one stands the position of even making a sweeping statement like; there is nothing or very little when it comes to copyright but for the 2000 law on copyright which is so wonderful. On the field, copyright management bodies are often considered to be NGOs who are out to fill their pockets, despite the efforts these bodies try to put in place to make the public know that they are operating under a law. In this sphere, these bodies place the blame on the government that, despite the wonderful law put in place; the government does not ensure management or follow up of the law in the field. The government does not put in adequate mechanisms to see into it that, the law be

implemented as there is no follow up. The masses are ignorant up to the extent that even lawyers claiming to defend their clients, work against the law itself or out of the armpit of the 2000 copyright law in Cameroon. Visiting our courts, we can see lawyers defending defaulters to the detriment of the copyright law put in place. The society as a whole cannot differentiate between royalties and taxes as they get confused and blame the government and management bodies for over taxation. Royalties are not levied in isolation of taxes. The combination of various types of royalties and taxes, is known as the Fiscal System. In determining the appropriate level of royalties, the full fiscal system must be taken into consideration in order to ensure that the combination of royalties, taxes and other fiscal levies contribute to the health of the oil and gas sector and to that of the economy as a whole. Royalties must be at the right level-too high will result in under investment and too low might result in inflation and reduce competition.

2.2 Corruption and Mismanagement By Collective Management Bodies

When talking of difficulties or problems encountered by collective management bodies, such bodies in themselves contribute to their very own hurdles, as some of them involve themselves into acts which only make their work difficult and leading to their non-respect by the society. Some of these bodies are corrupt as they ask exorbitant dues from copyright holders and users and in most cases do not use such dues as it is meant to be used. Collective management bodies are supposed to be the overseers and protectors of copyright holders. In most cases, this is not done. According to section 75 (1), "owners of copyrights or neighbouring rights may, for purposes of exercising their rights set up copyright and neighbouring rights collective management bodies"^[30].

As per this section, these bodies are there to work for the interest of the owners. In most cases, this is not done as they, in most cases turn to make money for themselves or connive with users to the detriment of owners or holders of copyright and neighboring rights. In most cases, they work for their own interest as dues collected are often mismanaged and the rightful owners do not get the correct royalties due. Most at times, the normal thirty percent which they have to collect is being increased by unscrupulous managers, thus making the exercise difficult and frustrating the whole process. At times, collective management bodies are accused of embezzlement of funds meant for the functioning of the body and even to the extent of depriving owners of copyright of their dues. For instance, the law states that the holder of copyright loses access to his dues after three years but most at times, this money disappears before the expiring date and the management body cannot account for this or simply deliberately acts contrary in order to benefit from the right holders dues. Such bodies operate at times with no accountability to the minister. In this case, the minister in charge of Arts and Culture (MINAC), thus bringing a lot of problems between the bodies and the ministry, one of the reasons why the special Commission for Control was formed in September 2015. The confusion some of these bodies put in place cannot be underestimated, thus making the exercise of duties very difficult, be it at the level of the bodies themselves or at the level of

³⁰Article 75 of the 2000 law.

stakeholders. Section 76 of the 2000 law makes reference to the fact that, “conditions for controlling the setting up and functioning of collective management bodies in charge of copyright and neighbouring rights shall be defined by regulation ^[31]. In most cases, this is not respected. As a follow up to this, section 78 (1) states, “Collective management bodies must make available to interested persons, the list of members and their workers”, and as a matter of fact, section 79 (1) dictates, any collective management body must submit to the minister in charge of culture, spontaneously or upon his request annual accounts, amendments to its by-laws and other basic instruments as well as rules for collecting and sharing royalties, at least one month before their consideration by the general assembly, co-operation agreements and other conventions signed with third parties, decisions of the general assembly, balance sheets and reports, as well as author's report, the names of organization's representatives.

In most cases, this is not respected by collective management bodies, or the right thing is not done as they prefer to do only those things that are beneficial to them as the collection of dues or royalties, since they can benefit from such collections and manipulate figures to their advantage. As the 2000 copyright law stipulates, only one body may be created for each category of copyright or neighbouring right. The categories shall be determined by genre or by necessary association. Users often complain of different collective bodies passing round for the same artistic or literary work, and in most cases, collect money which does not usually end up where it is meant to be. In this sphere, users cry the corrupt nature of managers as they pass around making fabulous sums of money for themselves regardless of the activities carried out and creative works as a whole. Owners of such works to a larger scale do not enjoy the fruit of their labour, as it often ends in the stomachs of some unscrupulous managers who use such money for their personal interest.

Another deplorable situation is when, some management bodies turn to fight amongst themselves. Collective management bodies are put in place to work for the interest of owners or holders of copyrights. It is unbelievable when such bodies start having serious problems within them. It is unheard of when some members turn to criticize the works of a particular body and decide to form their own association be it legal or illegal and at times with the shameful complicity of the government, to the detriment of right owners. Such situations brought into existence Decree No 2015/3978/PM and that of 2015/3979/PM of September 2015, respectively, giving powers to the prime minister to handle issues of collective management bodies in Cameroon. This used to be the work of the ministry in charge of culture (MINCULT). The power of the minister in this domain was transferred to the prime minister as of the 25th of September 2015. This was as a result of the squabble that crop up between Cameroon Music Corporation (CMC) and SOCAM. The then minister gave powers to SOCAM which existed illegally and CMC which is considered legal brought a suit to this effect. A lot of controversy and confusion has led to the non-existence of a particular corporation for some time when it comes to music in Cameroon. However, in 2017, CMC and SOCAM were merged to form SONACAM.

This issue has not yet been resolved as we still find members of CMC in court with SONACAM as most contracts in relation to royalties were signed by the defunct CMC as expiration dates are not yet due. This results to a lot of confusion and in house fighting with serious threats from each camp bringing in new enemies especially the courts as some judges turn to take sides at times with the compliance of the law in place thus giving the law maker or the government to look keenly into the matter and providing immediate and long lasting solutions, so as to enhance the smooth functioning of this sector whose main function is to help authors enjoy the proceeds accruing from their functions and to a larger extent the society as a whole as individuals will be encouraged through healthy sensitization to invest in this lucrative industry of intellectual property as a whole.

3. Future Perspectives of Copyright Management Bodies in Cameroon

It is generally understood that the main function of the collective management bodies is the protection of authors and their works and also to ensure that they benefit from the fruits of their works. However, where these management bodies are faced all these challenges, it is certain that the rights of authors will not be well protected and this will have an impact on the effective management of royalties and the protection of copyrights in general. In the same light, after one on one discussions with general managers of all the five management bodies in Cameroon, situated in Yaoundé through face-to-face interviews and questionnaires, they are of the opinion that this industry needs to grow as it plays a very vital role in the country's economy and encourages its citizens especially the youths to develop their intellect through creativity and at the same time enjoying financial gains, for it is often said, “...an idle mind is the devil's workshop...” The government and stakeholders must see into it that this sector thrives in all domains, thus all hands on deck to ensure its smooth functioning.

4. Conclusion

The role of copyright collective management bodies focuses on the collection and distribution of royalties under the 2000 copyright law in Cameroon. Copyright is the legal protection given to the creator of an original work. It is the legal term used to describe the right given to creators for their literary and artistic works. In another sense, it is the exclusive right granted by law to the creator of an original work or his or her assignee such as a publisher to do, authorize or prohibits certain acts in relation to such works. In Cameroon royalties are collected by the CMBs representing each category or type of copyrighted work. In this sense, SOCILADRA (Copyright Corporation for Literature and Dramatic Arts), SONACAM (Cameroon National Music Corporation), SCAAP (Copyright Corporation for Audiovisual and Photography), SOCADAP (Copyright Corporation for Plastic and Graphic Arts) and most recently SCDV (Cameroonian Civil Corporation for Neighboring Rights).

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