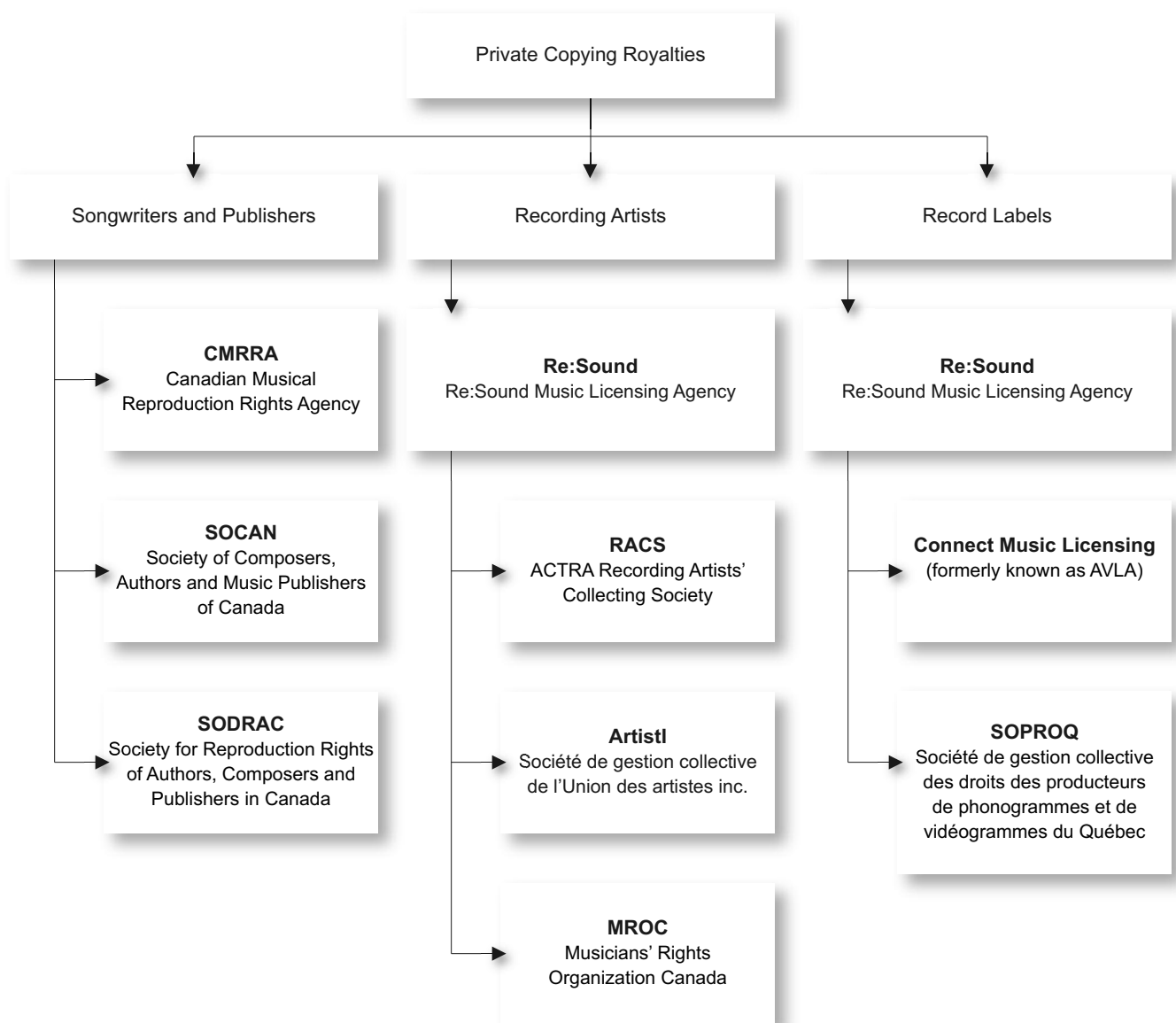


# The Private Copying Levy

# Calculation & Distribution

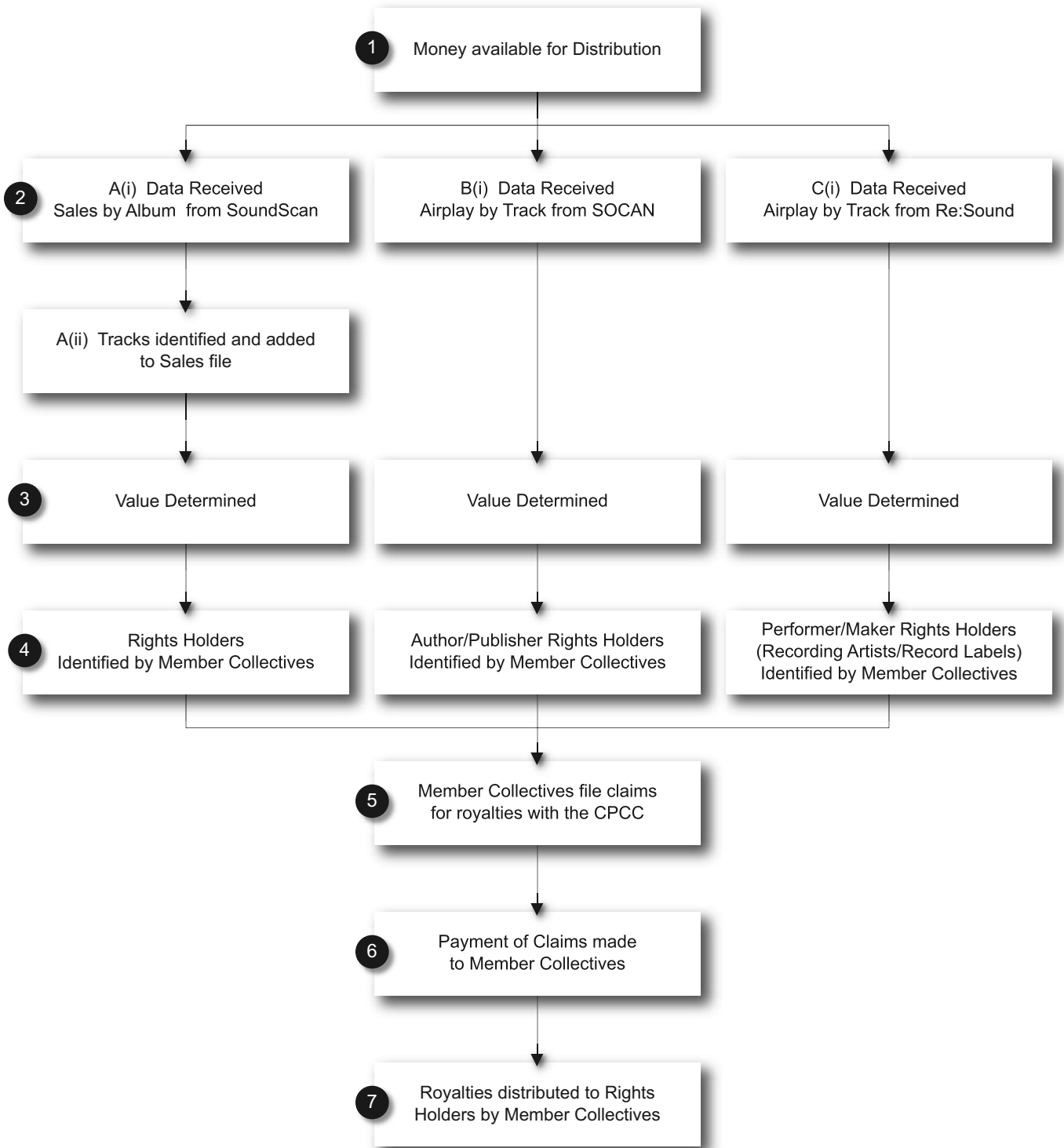
## Who receives private copying payments?

Songwriters, music publishers, recording artists and record companies are all eligible to receive private copying payments. While songwriters and music publishers are eligible regardless of nationality, only Canadian recording artists and record companies may receive payments under current law. Each of the CPCC's member collectives represents a particular type of rights holder and is responsible for representing their members in private copying distributions. The chart below illustrates which type of rights holder is represented by each collective.



# How is the Levy Distributed?

This chart illustrates the steps of the private copying distribution process.



# Steps of the Private Copying Distribution

## 1 Money Available for Distribution

Manufacturers and importers of blank media submit levies owing to the CPCC bi-monthly. Distribution is based on the annual net revenues reflected in the CPCC's annual audited financial statements which are presented at the CPCC's AGM in the following year. Once the financial statements are approved, the CPCC can begin the distributions for that year.

## 2 Data from Album Sales and Radio Airplay

The private copying levy distribution is based on representative samples of radio airplay and album sales, which are given equal weight in the distribution. Every year the CPCC validates tens of thousands of tracks.

**A(i) Album Sales** The sales sample is taken from the SoundScan database which summarizes album sales in Canada for the year.

**A(ii) Tracks on Albums** For each album, the CPCC identifies each track on the album. This is done in multiple ways: by pulling information from the CPCC's master database which includes albums from previous years; and by conducting research on the Internet. Once identified, the tracks are added to the sales file.

**B(i) Airplay by Track (SOCAN)** Airplay logs received from SOCAN are used to generate the airplay sample for the Author/Publisher college. The sample identifies the work and how many plays it received during the year. This log is not available until August of the following year.

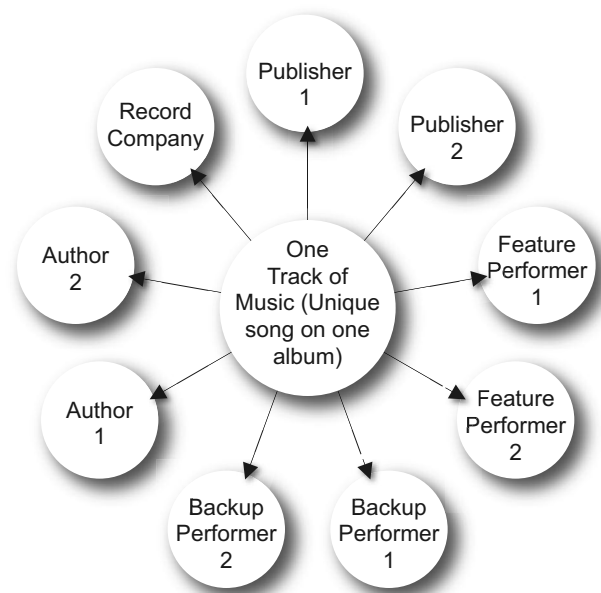
**C(i) Airplay by Track (Re:Sound)** The CPCC also receives an airplay log file from Re:Sound, which is used for the Performer/Maker college. The sample identifies the work and how many plays it received during the year. This log is not available until August of the following year.

## Calculation of Value per play and Value per sale

3 The Copyright Board of Canada determines what percentage of royalties is to be distributed to each group of rights holders. For 2014 this breakdown will be: 58.2% to authors and publishers, 23.8% to performers and 18% to record companies. Once the annual net revenue has been calculated by the CPCC and the number of sales by tracks and number of plays are determined, the value per play (VPP) and the value per sale (VPS) are set. The VPP and VPS are used to calculate how much is payable to each rights holder.

## 4 Identification of Rights Holders

The CPCC sends the sales and airplay databases to its member collectives, who then identify the rights holders for each track of music in both the airplay and sales samples. Each track is unique, and must be correctly identified to ensure that all eligible rights holders receive payment. Different versions of the same song may have different rights holders, so determining which version of the song has triggered payment is extremely important. Each track has many rights holders. The example in the following chart illustrates a case with two feature performers and two back up performers.



## 5 Filing Claims for Royalties

Once the member collectives have identified the rights holders who are entitled to private copying royalties, each collective begins to file claims with the CPCC for the rights holders that they represent. As there are many tracks with many different rights holders, multiple claims are made for each year.

## 6 Payment of Claims to Member Collectives

Once the claims have been verified, the CPCC pays the total amount owing for the claim to each collective.

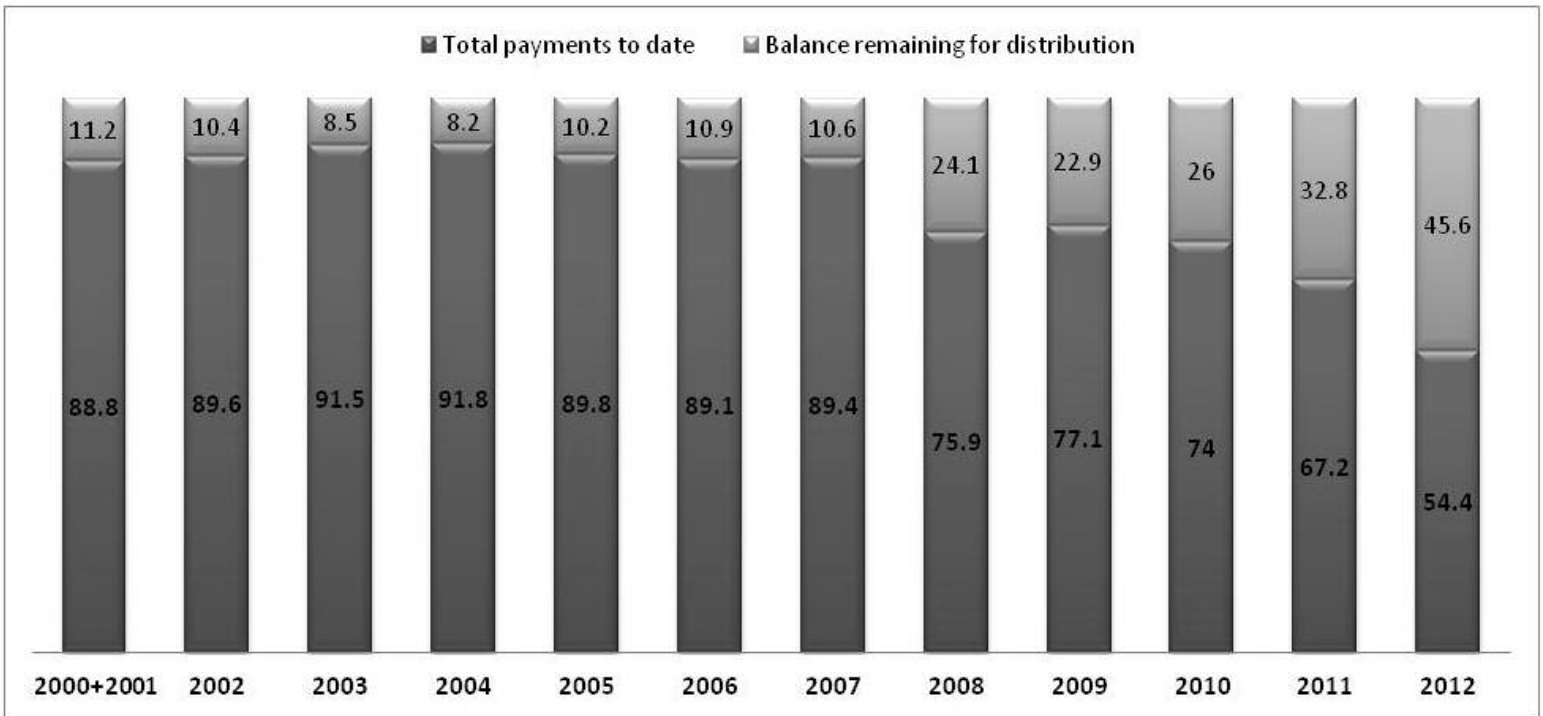
## 7 Distribution of Royalties to Individual Rights Holders

The member collectives then send each rights holder their private copying royalties.

# How much money has been distributed?

The CPCC began collecting the private copying levy in 2000. As the purpose of the private copying levy is to compensate rights holders for the use of their copyrighted material, distributing the levy (or royalty) is a top priority for the CPCC. The first distribution was in early 2003. For the years 2000-2012, \$286 million was available for distribution to music rights holders for private copying. To date, the CPCC has distributed \$244 million dollars.

The chart below illustrates the percentage of money which has been distributed for each year. Distribution of the 2012 royalties began in October 2013, after the completion of the steps outlined above. Distribution continues for all years. For the dollar amount distributed to date, please see the Financial Highlights chart on the CPCC web site.



Figures based on distribution up to March 7, 2014

## Canadian Private Copying Collective

### Société canadienne de perception de la copie privée

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Suite 403  
Toronto, Ontario M4P 1E8  
www.cpcc.ca



#### CPCC Member Collectives

Canadian Musical Reproduction Rights Agency (CMRRA)  
Society of Composers, Authors and Music Publishers of Canada (SOCAN)  
Society for Reproduction Rights of Authors, Composers and Publishers in Canada (SODRAC)  
Re:Sound Music Licensing Agency (Re:Sound):  
ACTRA Recording Artists' Collecting Society (RACS)  
Société de gestion collective de l'Union des artistes inc. (Artist!)  
Musicians' Rights Organization Canada (MROC)  
Connect Music Licensing (formerly known as AVLA)  
Société de gestion collective des droits des producteurs de phonogrammes et de vidéogrammes du Québec (SOPROQ)

CANADIAN PRIVATE COPYING COLLECTIVE

MARCH 2014