

How we copy  
music keeps  
changing



How creators get  
paid has to keep up

Streaming has taken over from the days of **cassette tapes**, but when the Wi-Fi is MIA or the phone data is maxed out, Canadians still want private copies - **copies you make of your music collection for your own personal use, anywhere, anytime.**



**HOW MANY COPIES?**  
**6,000,000,000**

*on Canadians' phones and tablets right now*

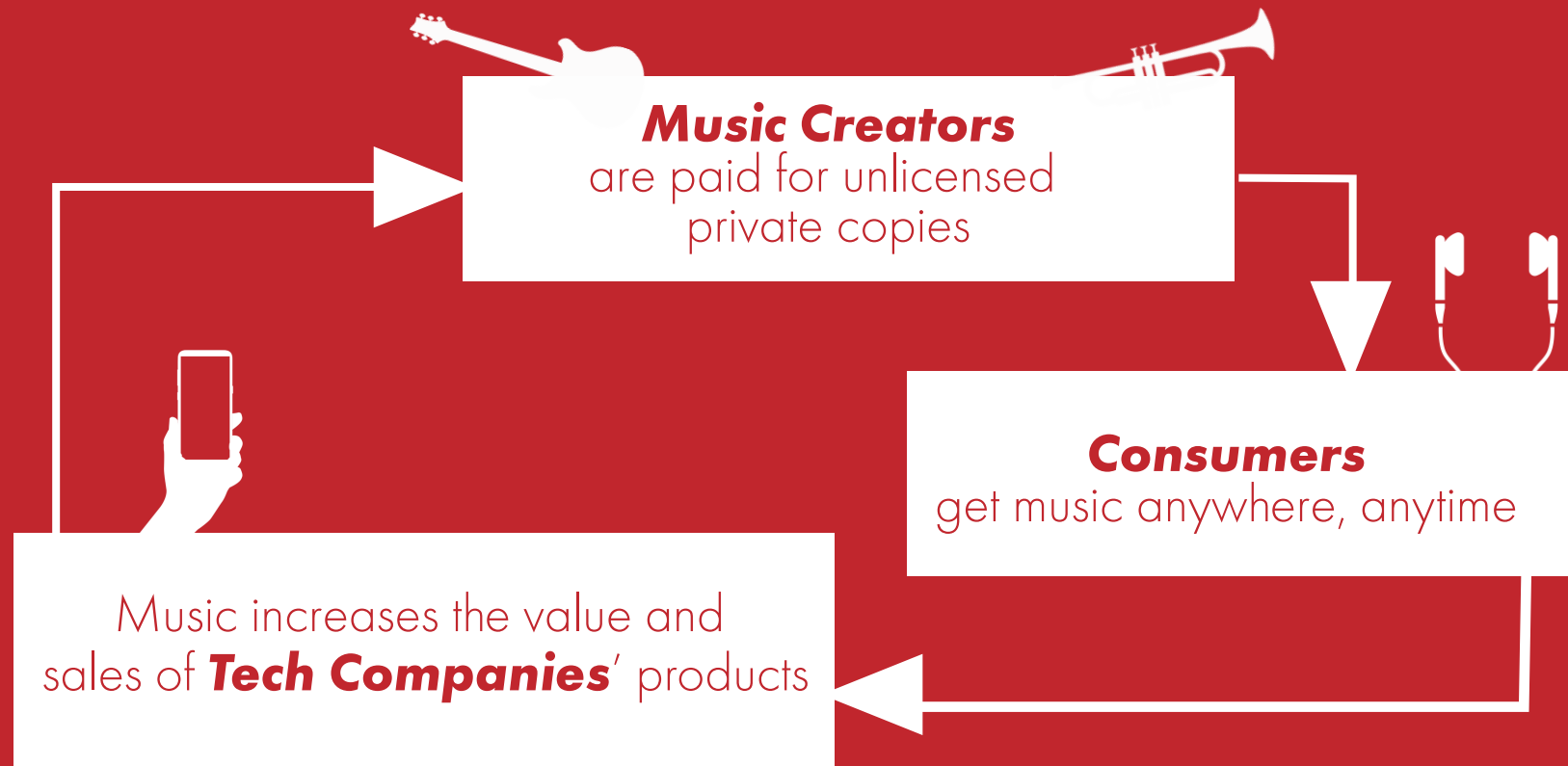


**Almost half of those copies are paid for**, because music creators license downloading and streaming services.

But how can creators get paid for the **billions of private copies that can't be licensed?**

# Solution: PRIVATE COPYING LEVIES

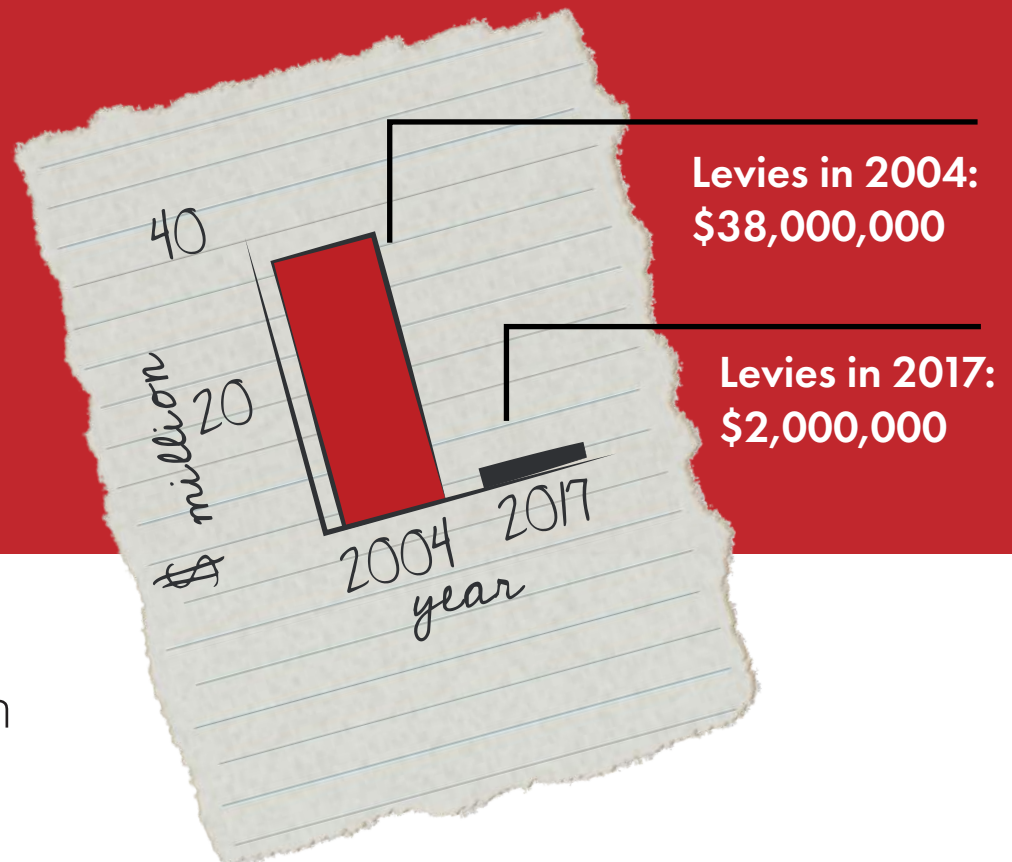
Music creators are paid a small royalty (a 'levy') whenever a business sells a product that can store copies of music.



# EVERYBODY WINS!

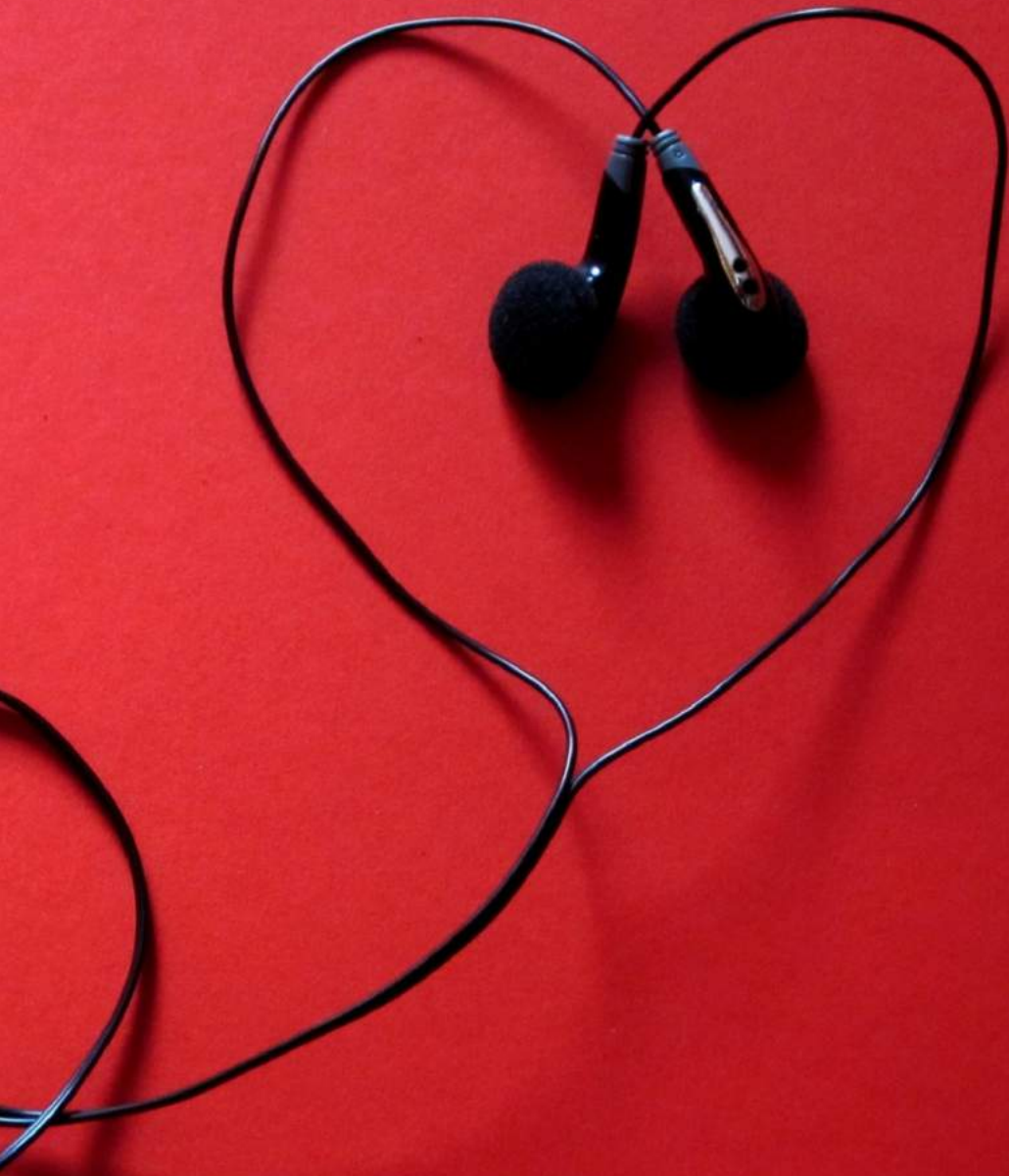
## PRIVATE COPYING LEVIES ARE EARNED INCOME – not a tax, charity, or subsidy program.

Canada's levies on blank media (like cassette tapes) have generated over \$300 million since 1999 for over 100,000 recording artists, songwriters, composers, music publishers, and record companies.



But Canada hasn't kept up with the times. We only have levies on one dying technology now: **recordable CDs.**

That means creators haven't been paid for **billions** of unlicensed private copies on cell phones and tablets.



## Shouldn't every copy count?

A levy of just \$3 (the European average) on sales of phones and tablets would generate about \$40 million per year –

**to help keep Canadian  
creators making music.**

# It's time that we all #standonguardformusic

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**protecting creators and the  
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