

**Written Submission for  
Finance Canada Pre-Budget Consultations  
in Advance of Federal Budget 2021**

**February 19, 2021**



**Canadian Private Copying Collective**

**Lisa Freeman, Executive Director**

**Recommendation:** That the government amend the *Copyright Act* to make the private copying regime technologically neutral; the focus of these amendments would be to allow the regime to apply to both audio recording media and devices.

## Background

The Canadian Private Copying Collective (CPCC) is an umbrella organization whose member collectives represent recording artists, composers, songwriters, music publishers and labels. Under the *Copyright Act*, manufacturers and importers of blank audio recording media pay CPCC a small, one-time levy for each unit imported and sold in Canada, to compensate music rights-holders for unlicensed private copying of their work.

**private copying:** *making copies of your music collection for your own personal use, anywhere, anytime.*

Private copying presents a unique challenge: technology keeps making it easier for consumers to copy music, but it is not always possible for rights-holders to authorize, prohibit or monetize those copies. In recognition of this challenge, Canada's *Copyright Act* was changed in 1997 to allow Canadians to copy music onto audio recording media for their private use. In return, the private copying levy was created to remunerate creators and music companies for that use of their work.

Every stream of income from copyrighted music is essential for those attempting to cobble together a living from their creative output, particularly Canada's many up-and-coming artists and small music companies. Private copying levies are payment for a use of music that is different from any other use. Music rights-holders are remunerated when (for example) their work is recorded, streamed, or performed at a festival, but they must also be remunerated when people make copies for their own use. Copies have value or no one would make them.

For many years since its creation, the private copying regime was an important source of earned income, generating a total of over \$300 million in revenue for over 100,000 music creators and the companies that invest in them. Unfortunately, the regime has been limited since 2008 to a single blank audio recording medium, now virtually obsolete: recordable CDs. That means compensation for rights-holders has plummeted from \$38 million in 2004 to \$1.1 million in 2019 – even as annual copying activity more than doubled.

## Current Situation

This income source is now on the verge of disappearing entirely, which is fully and completely at odds with the reality of private copying activity in Canada. Streaming may have taken over from the days of mixed tapes and burning CDs, but Canadians still make billions of private copies for listening offline. Wherever possible, rights-holders license the streaming, downloading and other copying of their music, but the reality is still that not all copying activity can be licensed.

Our most recent research<sup>1</sup> shows that there are **5.95 billion tracks of music currently stored on Canadians' phones and tablets**, and that **half of those copies are unlicensed**. Unlicensed, and no levy – that is a lot of revenue out of the pockets of music rights-holders. The *Copyright Act* has not kept pace with technology, **leaving rights-holders unpaid**.

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<sup>1</sup> March 2019 national survey of almost 10,000 Canadians (age 13+)

**As the country grapples with a global pandemic, it has never been more important for recording artists, composers, songwriters, music publishers and labels to be able to earn income from their intellectual property.** The pandemic has laid bare just how difficult it is to join the middle class if you work in any part of the music industry. Government emergency relief measures have been essential to minimizing the immediate impacts of COVID-19 on Canada's music industry, but it is imperative to map out now the necessary approaches to recovery and resilience. A functioning copyright framework is a critical building block – rights-holders with predictable, healthy royalty streams produce both cultural riches and employment and investment opportunities for creators, labels, publishers, managers, recording engineers, live music venues... and thousands of other Canadians from coast to coast to coast.

## Solution

**The CPCC asks that the government amend the *Copyright Act* to make the private copying regime technologically neutral; the focus of these amendments would be to allow the regime to apply to both audio recording media and devices.**

Legislative change was vital for a functioning, world-class music sector in Canada long before the arrival of COVID-19. Now, in conjunction with short-term direct government supports aimed at sustaining the sector, copyright reform will be more essential than ever to a music industry faced with re-building.

**In the medium-to-long term, marketplace solutions like a technologically-neutral private copying regime will be critical to the music sector's recovery.** Updated copyright legislation will put lost revenues back into the system, and back into the pockets of the creators and music companies that earned them, instead of just relying on government-funded support measures.

With minimal revisions to the *Copyright Act*, the private copying regime would be restored to what it was originally intended to be – a flexible, technologically-neutral system that monetizes private copying that cannot be controlled by rights-holders.

CPCC also proposes minor revisions to the Act to clarify that this exception to copyright infringement does not extend to offering or obtaining music illegally, whether through an unlicensed online service, stream-ripping, or by stealing an album from a store – such activity remains illegal. The private copying regime is for copying that cannot be controlled.

Passage of these amendments would make it possible for the CPCC to ask the Copyright Board of Canada to approve a levy on the smartphones and tablets where Canadians now make their private copies, and that process would remain the same. For two decades, the CPCC has represented its members before the Copyright Board in trial-like public hearings where experts – representing music rights-holders, consumers, and the businesses that sell leviable media – present evidence and are cross-examined.

The Copyright Board would ultimately determine the value of any approved levy on devices, but CPCC's proposal is a small fraction of the cost of a device, comparable to the average levy payable on a smartphone in Europe: around CDN\$3, or the price of a cup of coffee.<sup>2</sup> As always, the levy would be payable by

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<sup>2</sup> CPCC analysis of data from *Private Copying Global Study – Law and Practices 2020*.

manufacturers and importers of the device, and in the case of many smartphones and tablets, that cost is amortized over the life of consumers' multi-year contracts with intermediary companies that provide these devices in a bundle with mobile network services.

## Industry-Wide Support

During the Statutory Review of the *Copyright Act*, undertaken in the last Parliament, **private copying reform was among the issues most widely supported – and least opposed** – in submissions from any sector, leading to a recommendation from the Standing Committee on Industry, Science and Technology that the government should "*extensively assess the opportunity to extend the private copying regime to digital devices*".

**Private copying reform remains a priority across the music industry.** Appended to this submission is a recent letter addressed to Minister of Canadian Heritage, Steven Guilbeault and former Minister of Innovation, Science and Industry, Navdeep Bains, signed by CPCC and 19 other music-industry organizations, urging the government to amend the *Copyright Act* to bring technological neutrality to the private copying regime.

## Conclusion

Technology-neutral private-copying levies are internationally recognized as the best solution to provide compensation to rights-holders for those copies that cannot be licensed. In concept, Canada's private copying regime is **a bold and creative way to ensure that rights-holders can be compensated** for private copies that can't otherwise be licensed. In practice, only a technologically-neutral private copying regime can ensure that rights-holders are actually compensated regardless of how technology changes. Moving forward with this legislative change will **reinstate a true marketplace solution for the music industry, which will help to restart the Canadian music economy, as it recovers from the COVID-19 pandemic.**

Although this marketplace solution is not a direct Budget 2021 ask in terms of line-item support, **it requires broad-based government support.** As outlined in the recent mandate letters, the government is examining short-term funding solutions for pandemic impacts, without making permanent investments that would draw from the government coffers. **This is a medium- to long-term solution that will help one of the country's hardest-hit sectors to both bounce back and grow, and involves no government funding.**

In advance of the 2019 Budget, FINA's pre-budget report included the following recommendation: "*Work with the Canadian Private Copying Collective to examine both an interim and permanent solution to ensure rights holders continue to receive compensation for unlicensed private copies made of their music.*" As this recommendation has not been adopted by the government to date, we ask the Minister of Finance for her support to help make this marketplace solution a reality, which will be essential regardless of whatever direct financial support to the music sector may be included in Budget 2021. We also note the inclusion of the recommendation by the FINA committee in their Budget 2021 consultation document, calling on the government to "*complete the review of the Copyright Act during the year by making the necessary amendments to the Act to ensure that rights-holders receive fair compensation for the use of their works.*"



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The Honourable Steven Guilbeault, P.C., M.P.  
Minister of Canadian Heritage  
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The Honourable Navdeep Bains, P.C., M.P.  
Minister of Innovation, Science and Industry  
C.D. Howe Building, 235 Queen Street  
Ottawa, Ontario K1A 0H5

July 7, 2020

**Market-driven private copying regime an important part of the path forward  
for the Canadian music industry**

Dear Minister Guilbeault and Minister Bains,

On behalf of the Canadian Private Copying Collective (CPCC), we would like to take an opportunity to thank the federal government for its support of the Canadian music industry ecosystem during these times. As the sector deals with the disruption and impact of COVID-19 across the country, we are encouraged by your government's efforts in rolling out a series of emergency measures to address the sector's immediate needs.

As you know, the CPCC is an umbrella organization whose member collectives represent recording artists, composers, songwriters, music publishers and labels. The private copying levy is collected by CPCC in order to compensate these music creators and the businesses that invest in them for unlicensed private copying of their work. Since its enactment in 1997 by the Liberal government of the day, the private copying regime has generated over \$300 million for over 100,000 rights-holders – a significant source of earned income that helped them to continue creating and commercializing important cultural content.

As the private copying regime has been limited to recordable CDs since 2008, the music rights-holders we represent have watched this critical source of revenue decline **from a high of \$38-million per year down to just \$1.5 million in 2018**. It is now on the verge of disappearing entirely. This is fully and completely at odds with the reality of private copying activity in Canada: our most recent research shows that there are **5.95 billion tracks of music currently stored on Canadians' phones and tablets**, and that **half of those copies are unlicensed**. Technology keeps making it easier to copy more and more music, and unfortunately, the *Copyright Act* has not kept pace, **leaving rights-holders unpaid**.

Legislative change was vital for a functioning, world-class music sector in Canada long before the arrival of COVID-19. Now, in conjunction with short-term direct government supports aimed at sustaining the sector, copyright reform will be more essential than ever to a music industry faced with re-building.

**In the medium-to-long term, marketplace solutions like a technologically-neutral private copying regime will be critical to that recovery.** Technologically neutral legislation will put lost revenues back into the system, and back into the pockets of the creators and music companies that earned them.

We wish to highlight that in the recent Statutory Review of the *Copyright Act*, private copying reform was among the issues most widely supported – and least opposed – in submissions from any sector, leading to a recommendation from the Standing Committee on Industry, Science and Technology that the government should “extensively assess the opportunity to extend the private copying regime to digital devices”. CPCC is also aware and supportive of our industry’s efforts to secure other key copyright reforms, including: immediate implementation of CUSMA’s term extension provisions; amendment of the definition of ‘sound recording’; and repeal of the \$1.25 million exemption for commercial radio stations.

We would welcome any opportunity to meet with you and your senior staff to continue the dialogue on updating the private copying regime.

Thank you for your continued work for the sector. I can be contacted any time at  
[lfreeman@cpcc.ca](mailto:lfreeman@cpcc.ca).

Sincerely,



Lisa Freeman  
Executive Director



Lyette Bouchard  
President

The following music industry organizations have signed on in support of this letter:



**David Sparrow**  
National President



Association québécoise de l'industrie du disque, du spectacle et de la vidéo

**Solange Drouin**  
Executive Director



Société de gestion collective  
de l'Union des artistes inc.

**France D'Amour**  
Chair



Association des  
professionnels de  
l'édition musicale

**Jérôme Payette**  
Executive Director



Canadian Council of Music Industry Associations

**Sean McManus**  
Chair



**Alan Willaert**  
Vice-President from  
Canada, AFM



**Stuart Johnston**  
President



CANADIAN MUSICAL REPRODUCTION RIGHTS AGENCY LTD.  
AGENCE CANADIENNE DES DROITS DE REPRODUCTION MUSICAUX LTÉE

**Paul Shaver**  
President



Section locale 406 de l'AFM

**Luc Fortin**  
President



MUSIC MANAGERS FORUM  
CANADA

**Meg Symesyk**  
President



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Margaret McGuffin  
Executive Director



A handwritten signature in black ink.

David Jandrisch  
Chair



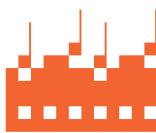
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Lou Ragagnin  
President and Chief  
Executive Officer



A handwritten signature in black ink.

Greg Johnston  
President



**SCGC**  
SCREEN COMPOSERS  
GUILD OF CANADA

A handwritten signature in black ink.

John Welsman  
President

The logo for SOCAN (Society of Composers and Authors of Canada), featuring the letters "SOCAN" in a bold, sans-serif font with "music. people. connected." and "musique. monde. connectés." below it.

A handwritten signature in black ink.

Jennifer Brown  
Interim Chief Executive  
Officer

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A handwritten signature in black ink.

Lyette Bouchard  
Executive Director

The logo for SPACQ (Société Professionnelle des Auteurs et des Compositeurs du Québec), featuring the letters "SPACQ" in a stylized font with a wavy line graphic above it.

Société Professionnelle  
des Auteurs et des Compositeurs  
du Québec

A handwritten signature in black ink.

Edgar Bori  
President

The logo for UDA, featuring the letters "UDA" in a stylized font where the "U" is black and the "DA" is red.

A handwritten signature in blue ink.

Sophie Prégent  
President