

**Written Submission for the  
Standing Committee on Finance (FINA)  
Pre-Budget Consultations in Advance of  
Budget 2024**

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**Canadian Private Copying Collective**

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**Recommendation:** That the government amend the *Copyright Act* to make the private copying regime technologically neutral, requiring large technology companies to finally pay their fair share to copyright holders. The focus of these amendments would be to allow the regime to apply to both audio recording media and devices.

## Introduction

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 **royalties in the form of a small, one-time levy** on 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.

The regime is a marketplace solution, intended to make sure this part of the Canadian economy worked for everyone: Canadians can make unlicensed copies; this drives demand for copying technology; and rights-holders are compensated. Everyone wins!

**Private copying levies are payment for a use of music that is different from any other use.** Music rightsholders 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 royalties for over 100,000 music creators and the companies that invest in them. Unfortunately, because the *Copyright Act* has not kept up with technology, the regime has been limited since 2010 to a single blank audio recording medium, now virtually obsolete: recordable CDs. That means **annual royalty income for private copying has plummeted from \$38 million in 2004 to less than \$1 million in 2022** – even as annual copying activity has more than doubled. **Large technology companies have taken in huge profits every year from the phones and tablets enabling unlicensed private copying, while copyright holders have gone unpaid** for this vast use of their work.

Almost every Canadian owns devices that can store copies of their music collections and playlists for private use, regardless of whether those copies are licensed. Large technology companies build music tools into these devices because they know it meets a demand and increases the value and sales of their products.

What about the rights-holders?

## Current Situation

**Private copying royalties are now on the verge of disappearing entirely.** 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 research shows that there are **5.95 billion tracks of music stored on Canadians' phones and tablets**, and that **half of those copies are unlicensed.**<sup>1</sup>

Unlicensed, and no levy – that is a lot of revenue out of the pockets of music rights-holders. Canada's *Copyright Act* has not kept pace with technology, leaving rights-holders unpaid while massive foreign-owned technology companies have relied on music to grow their sales and profits, year after year.

In contrast, *global collections* of private copying royalties rose from €669 million in 2015 to €1.046 billion in 2018 because most countries around the world with functioning private copying regimes – including Austria, Belgium, Croatia, France, Germany, Hungary, Italy, Morocco, Netherlands, Paraguay, Portugal and Switzerland – extend levies to a wide variety of devices.

**As Canada grapples with an affordability crisis post-pandemic, it has never been more important for our recording artists, composers, songwriters, music publishers, and labels to be able to earn income from their intellectual property.** The last few years have laid bare just how difficult it is to be middle-class if you work in any part of the music industry. These lost revenues are urgently needed.

## Solution

**The CPCC asks that the government amend the *Copyright Act* to make the private copying regime technologically neutral, requiring large technology companies to finally pay their fair share to copyright holders. The focus of these amendments would be to allow the regime to apply to both audio recording media and devices.**

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.

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

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

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 leviabile media – present evidence and are cross-examined.

The Copyright Board would ultimately need to approve and determine the value of any 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<sup>1</sup>. A \$3 levy on sales of phones and tablets would generate about \$40 million a year to help keep Canadian creators and music companies making music.** As always, the levy would be payable by manufacturers and importers of the device, and even if passed on to consumers, it would typically be amortized over the life of their multi-year contracts with mobile network services.

**In the medium-to-long term, marketplace solutions like a technologically-neutral private copying regime – adding a small levy of just a few dollars on the sale of a smartphone or tablet – will be critical to the music sector’s sustainability,** instead of leaving them to rely on government-funded support measures while technology companies alone profit from this valuable use of music.

The House of Commons Standing Committee on Finance has previously supported this proposal: 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.”***

We also note the inclusion of the recommendation by the FINA committee in their Budget 2021 report, 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”*** and in their Budget 2023 report, asking the Finance Minister to ***“Immediately amend the Copyright Act to ensure that it protects all creators and copyright holders and that it implements market-based solutions that encourage fair remuneration of rights-holders for use of copyright-protected work”***

The CPCC renews its call for the Government of Canada to immediately enact these changes as a market-driven solution for recovery and growth of the music sector, as per its Budget 2022 commitment to reform the *Copyright Act* to ensure that the *Act* protects all creators and copyright 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.

A functioning copyright framework is a critical building block to a thriving Canadian music sector – rights-holders with predictable, healthy royalty streams produce both cultural riches and employment and

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<sup>1</sup> CPCC analysis of data from *Private Copying Global Study – Law and Practices 2020*.

investment opportunities for creators, labels, publishers, managers, recording engineers, live music venues, and thousands of other Canadians from coast to coast to coast.

## Industry-Wide Support

During the Statutory Review of the *Copyright Act* begun in 2017, **private copying reform was among the issues most widely supported** 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.** In July 2020, CPCC submitted a [letter](#) to the Minister of Canadian Heritage and Minister of Innovation, Science and Industry, which was 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. On June 1<sup>st</sup> of this year, representatives from across the recorded music industry travelled to Ottawa to meet with Ministerial and Departmental representatives from Innovation, Science and Economic Development Canada (ISED) and Canadian Heritage to demonstrate the **breadth of sector support for the private copying regime**, and to articulate what an updated private copying regime would mean for their members and stakeholders. The organizations that participated were:

- ACTRA Recording Artists' Collecting Society (ACTRA RACS)
- ADVANCE
- L'Association des professionnels de l'édition musicale (APEM)
- l'Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ)
- Canadian Federation of Musicians (CFM)
- Canadian Independent Music Association (CIMA)
- Canadian Musical Reproduction Rights Agency (CMRRA)
- La Guilde des musiciens et musiciennes du Québec (GMMQ)
- Musicians' Rights Organization Canada (MROC)
- Music Managers Forum (MMF)
- Music Publishers Canada (MPC)
- Re:Sound Music Licensing Company
- Screen Composers Guild of Canada (SCGC)
- Société de gestion collective des droits des producteurs de phonogrammes et de vidéogrammes (SOPROQ)
- La Société professionnelle des auteurs et des compositeurs du Québec (SPACQ)
- Society of Composers, Authors and Music Publishers of Canada (SOCAN)

- Songwriters Association of Canada

## Conclusion

For years now, **consumers and technology companies have been enjoying the benefits of unlicensed private copying on devices while rights-holders go unpaid** for this valuable use of their intellectual property. We urge FINA to work with the government to right this imbalance, to ensure Canada's copyright framework can keep up with a rapidly evolving digital marketplace and rights-holders get paid their fair share.

Technologically-neutral private-copying levies are internationally recognized as the best solution to provide compensation to rights-holders for those copies that cannot be licensed. Moving forward with this legislative change will **reinstate a true marketplace solution for the music industry, which is needed more than ever to help the Canadian music economy recover from the COVID-19 pandemic and face new economic threats.**

It is important to note that these changes can be made through the Budget process, as the Government of Canada did in Budget 2022, through its amendments to the *Copyright Act* related to term extension and the USMCA.

Private copying reform, and more broadly copyright reform, is an urgent necessity that FINA has both identified and supported in the past. At this point, we ask the committee to recommend that the Government of Canada explore every possible avenue, from the introduction of copyright legislation, to enacting key changes through the budgetary process, to ensure action on this matter is taken as soon as possible.