Literary Work

Protects: The creative ordering of texts.

Examples: Books, journals, poems, lyrics, letters, diaries, legal documents, oral histories, emails, blogs, software.

Duration: *Usually* **50** years following death of author.

Artistic Work

Protects: Creative 'visual' works.

Examples: Paintings, drawings, sketches, sculptures, photographs, maps, logos, charts, graphs.

Duration: *Usually* **50** years following death of author.

Note: Photographs from 20th century—differing durations.

Musical Work

Protects: The creative ordering of musical notes, or 'combination of sounds for listening to'.

Examples: Pop songs, symphonies, jingles, arrangements of folk songs, musical scores.

Duration: *Usually* **50** years following death of author.

Note: The copyright in a musical work is separate from the copyright in a sound recording of that music.

Dramatic Work

Protects: Dialogue and stage directions in a performed work, or an act of dance or mime.

Examples: Plays, film scripts, ballets, revues, cinematographic works (filmed works).

Duration: *Usually* **50** years following death of author.

W2





Works and Other Subject-Matter

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Works and Other Subject-Matter

W3





Works and Other Subject-Matter

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Communication Signal



Protects: The broadcasting of communication signals. This is a separate right from the copyright in the film or sound recordings that are being broadcast.

Examples: Any radio or television transmission made by electronic means, but not a satellite or an internet transmission.

Duration: 50 years from the end of the calendar year when it was first broadcast.

Sound Recording



Protects: Recording of sound in any 'fixed form'.

Examples: Musical recordings, film and TV soundtracks, oral history recordings, recordings of public speeches, podcasts.

Duration: 70 years from the year of release (publication) or **100** years from recording or **50** years from the year of creation (if unreleased).

Note: Many sound recordings include underlying but separate musical, dramatic or literary copyright works.

Public Domain



When copyright in a work or other subjectmatter expires, or has been waived by the copyright owner, the work passes into the 'public domain', and it can be used without permission or payment.

Protects: No copyright protection applies to the work or other subject-matter.

Examples: Any published, creative work where the author died more than **50** years ago. Any work where the author has waived their copyright with a Creative Commons 'Zero' (CCO) licence.

Moral Rights



Protects: The right of attribution, the right of integrity, and the right of association.

Duration: In Canada moral rights have the same duration as the copyright in a work or performer's performance.

Note: Cannot be transferred, but can be waived.

W6





Works and Other Subject-Matter

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Works and Other Subject-Matter

W7





Works and Other **Subject-Matter**

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Performer's <u>Performance</u>



Protects: Performance or improvisation of an artistic, musical or dramatic work or a reading of a literary work.

Examples: Acting, musical performance, lecture, public recital, presentation.

Duration: 50 years from the year of the performance. Performer's performance in sound recordings is **70** years, but longer durations may apply.

Note: Although open to debate, many educational establishments assume it is likely that recordings of lectures qualify as performances.

Non-Qualifying

Protects: There is no copyright protection for something that is not a 'fixed' expression of human creativity other than a performer's performance.

Examples: An idea that is not written down, a natural occurrence, a matter of fact, an abstract concept (e.g. love).

Duration: There is no copyright, so no duration of copyright.

Posthumous Work



Protects: Copyright works that have not been published, performed in public or communicated to the public by telecommunication while the author was living.

Example: A book is published after an author's death.

Duration: *Usually* **50** years following death of author.

Anonymous and Pseudonymous Work



Protects: Copyright works by anonymous and pseudonymous authors.

Example: An author publishes a book but wishes to remain anonymous.

Duration: 50 years from the first publication or **75** years from the making of the work, whichever is shorter.

Note: If the author becomes known, the term of protection is **50** years following death of author.

W10





Works and Other Subject-Matter

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W11





Works and Other Subject-Matter

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Unpublished Work



Protects: Copyright works that have not been published, performed in public or communicated to the public by telecommunication.

Example: A letter that has never been published.

Duration: There are 3 categories of duration of unpublished works: if the author died before 1949, the work is now in the public domain; if the author died between 1949 and 1998, copyright expires in 2050; if the author died after 1998, the normal 50 years following the death of the author applies.

Copying



Definition: Reproduction of a substantial part of a copyright or licensed work in any material form, including electronic means.

Examples: Making a photocopy, downloading a copyright work, copying to a digital storage device, making a hand-drawn facsimile, reproducing a sound recording, taking photographs of certain types of copyright work (such as paintings, slides).

Issuing Copies to the Public



Definition: Making copies of a copyright work available to the public, including publishing. Can be in a physical or digital form, for free or for a fee.

Examples: Publishing a book or journal, distributing sound recordings, selling copies of a film.

Does not include: Performance or exhibition in public or making digital copies of works available online.

Rental or Lending

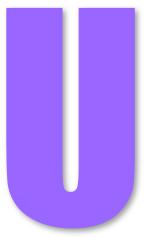


Definition: Making copies of a copyright work temporarily available to the public for free or for a fee. Can be in a physical or digital format.

Examples: Lending books from a library, renting computer games, subscribing to a streaming service.

Does not include: Making a work available for the purpose of performing, playing or showing in public unless that usage is covered by an exception (such as education) or licence terms.





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Usages





Works and Other Subject-Matter

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U3

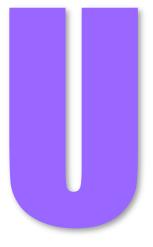




Usages

U2





Usages

Public Performance



Definition: Performance or exhibition of certain types of copyright works in public.

Examples: Delivery of lectures, addresses, speeches or sermons, musical performances, dramatic performances; playing of sound recordings and films.

Note: The exhibition of artistic, literary or musical works (e.g. putting a book or musical score on display at a museum) is not a public performance.

Adaptation



Definition: Adapting a pre-existing copyright work and recording it in a fixed format.

Examples: Translating a literary work, altering a photograph, remixing a sound recording or film, porting computer software from one language to another.

Communication to the Public



Definition: Communication/distribution of copyright works by electronic transmission. Includes broadcast and online transmissions.

Examples: Use of copyright works in websites, email, podcasts, social media, blogs, learning management systems, broadcasts.

Note: Does not have to be distributed to the general public to count as 'communication' (e.g. distribution of a copyright work on a closed intranet is still a communication).

Unlocatable Copyright Owners

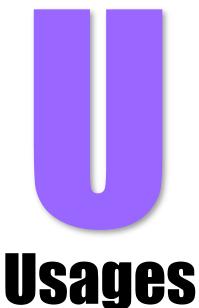
Copyright Board of Canada

Usages covered: The Copyright Board of Canada can issue licences for the use of a published copyright work when the copyright owner is unknown or cannot be located.

Repertoire: All published copyright works that have unlocatable copyright owners. These works are sometimes referred to as "orphan works". A licence from the Copyright Board is only valid in Canada.

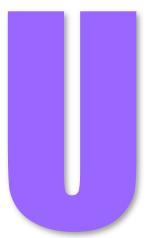
Note: To issue a licence, the Copyright Board requires the submission of an application and proof of a thorough search for the copyright owner. It may take months to receive a decision. The Board does not issue licences for non-published works.





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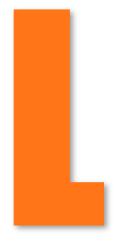


Usages

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L12





Licences

U6





Usages

Audio Cine / Criterion Pictures



Usages covered: Canadian, American and foreign feature film producers such as Universal Studios, Walt Disney Pictures, Sony Pictures Entertainment, Columbia Pictures, Marvel Entertainment, Pixar Animation, MGM Studios, Touchstone Pictures, Hollywood Pictures, among others. It distributes films in 16MM, 35MM, DCP, videocassette, DVD/Bluray and digital.

Repertoire: Both collectives have updated databases listing the films available.

Note: Screening films for educational purposes does not usually require a licence. Check whether usage is covered under exceptions.

Creative Commons Licences



Usages covered: Allows free copying and distribution of content and, depending on the nature of the licence, may allow users to adapt or commercialise the work.

Repertoire: By the end of 2017 there were 1.4 billion Creative Commons-licensed works.

Caution: Anyone can apply a CC licence to a work – check your sources.

See: creativecommons.org

Library Licensed Resources



Usages covered: Dependent on licence agreement, generally all licensed resources are accessible by all institutional community (faculty, staff and students).

Repertoire: Check terms of licence or institutional licence look-up tool.

Note: Many institutional licences provide for rights similar to those of the jurisdictional copyright laws where the vendor is located (i.e. U.S. or Canada) and the associated rights may vary depending on the terms.

Copyright Owner



Usages covered: It is sometimes possible to negotiate an arrangement directly with the rights holder. This is particularly relevant in cultural or educational digitization projects.

Repertoire: The content needs to be specified at the point of negotiation.

Note: While this type of licence is often more economically beneficial than dealing with a collective, negotiating rights clearance is often time-consuming and costly. Ensure this is factored into any project you undertake.





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Licences

Website Terms & Conditions



Usages covered: This will depend on the terms of the specific website.

Repertoire: This will depend on the website terms and conditions—there are likely multiple copyright owners for content located on each site.

Note: Displaying materials from the internet for educational purposes does not usually violate the *Copyright Act*. Check whether usage is covered under exception.

You Own the Copyright



Usages covered: As owner of the copyright in the work you are permitted to make any use of it that you see fit.

Caution: You should check whether anybody else has a claim to the copyright in the work. If you have created the work as an employee, your employer will own the work. If you have used material created by others (e.g. a chart or image) it is likely you will need permission from the owner. Always discuss copyright with any collaborators from the beginning of the project.

Copyright Clearance Center

Copyright Clearance Center

Usages covered: Provides multiple copies of extracts of materials from the majority of publishers for various commercial and educational purposes. Rights are provided on a transactional basis.

Repertoire: The majority of published books, journals, magazines, digital publications, along with special permissions requests for which CCC will seek permissions for material not located in their repertoire.

Note: Special permissions take upwards of 6 weeks, it is often much quicker to seek permissions from the rights owner yourself.

Access Copyright & Copibec

Access
Copyright
& Copibec

Usages covered: Represent writers, visual artists and publishers for the reproduction, communication to the public and making available rights of works published in books, magazines, journals and newspapers. Both collectives provide access to copyright materials by filing tariffs and negotiating licences that permit uses of works in their repertoire by user groups such as schools, universities, colleges, governments and corporations in Canada (Copibec exclusively represents works and licences from Quebec but has a bilateral agreement with Access Copyright members)

Repertoire: Both collectives claim to have over 100 million titles and represent authors from over 33 countries. Each provides an online lookup tool or request form to confirm which titles are covered by the licence. www.accesscopyright.ca www.copibec.ca

Note: It is important to know if your institution has negotiated a licence with one of the Collectives; neither group currently offers transactional copyright clearance services for institutional copying.





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Work Produced by Employees



Usages covered: The Copyright Act stipulates that, unless otherwise contracted, works produced by employees are owned by the employer.

Note: You should check whether anybody else has a claim to the copyright in the work. If you have created the work as an employee, your employer will own the work. If you have used material created by others (e.g. a chart or image) it is likely you will need permission from the owner. Always discuss copyright with any collaborators early on. Generally, university faculty own the copyright in their works.

SOCAN



Usages covered: SOCAN manages performing and reproduction rights in musical works on behalf of Canadian composers, authors, and music publishers as well as affiliated societies representing foreign composers, authors and publishers.

Repertoire: SOCAN provides a repertoire lookup tool on their website: www.socan.ca. The collective also provides a number of tariff calculations to indicate the cost of a specific use: www.socan.ca/licensees/licence-finder

Note: Generally, institutions pay a for a licence based upon the basic tariff requirements; however, it is necessary to purchase additional licences for uses outside the institution's coverage (e.g. special events or concerts). Be sure to check the institutional licence(s) for details.

Crown Copyright



Usages covered: Unless otherwise indicated, works published by federal, territorial or provincial governments belong to Her Majesty and/or the government department or agency identified in the publication.

Repertoire: Government of Canada departments and agencies are responsible for copyright and licensing of their publications. Copyright clearance requests should be directed to the authoring department or agency listed. This is generally the case for all levels of government documents.

Note: The Government of Canada and several provincial governments have adopted Open Government initiatives that allow for the reproduction of works "in part or in whole, and by any means, for personal or public-non-commercial purposes" unless otherwise indicated. Municipal government documents do not fall under the scope of Crown copyright; however, the duration of copyright for all government documents is the remainder of the calendar year of first publication plus 50 years.

S.29 Fair Dealing



Definition: Allows limited copying and use of works for the purpose of research, private study, education, parody or satire.

Limitation: The dealing must be fair.

Types of work: All copyright works or other subject-matter.

Example: A teacher provides copies of some pages of a textbook to students to supplement their readings.

Note: Fairness is evaluated by analysis of various factors, including: purpose of the dealing; character of the dealing; amount of the dealing; alternatives to the dealing; nature of the work; and effect of the dealing on the work.





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Licences

S.29.1 Fair Dealing: Criticism or Review



Definition: Allows limited copying and use of works for the purpose of criticism or review.

Limitation: The dealing must be fair and the source must be mentioned.

Types of work: All copyright works or other subject-matter.

Example: A blogger includes a photograph taken by a contemporary artist on which she is writing a post, in order to critically assess it.

В

S.29.2 Fair Dealing: News Reporting



Definition: Allows limited copying and use of works for the purpose of news reporting.

Limitation: The dealing must be fair and the source must be mentioned.

Types of work: All copyright works or other subject-matter.

Example: A television journalist uses a clip from a film when reporting on a controversy surrounding it.

В

S.29.21 Non-Commercial User-Generated Content



Definition: Allows individuals to use copyright works in the creation and dissemination of a new work.

Limitation: The use and dissemination are for non-commercial purposes; the source of the original works are mentioned; the individual had reasonable grounds to believe that the original works are not infringing copyright; the new work does not have a substantial adverse effect on the exploitation of the original; the original works are not protected by a technological protection measure.

Types of work: All copyright works or other subject-matter.

Example: A student combines elements of songs and films to create a "mashup" video, and posts the result on YouTube.

S.29.22 Reproduction (() for Private Purposes



Definition: Allows individuals to reproduce copyright works for private use.

Limitation: The original works are not infringing copyright and were legally obtained other than by borrowing or renting; the individual did not circumvent a technological protection measure; the reproduction is not given away.

Types of work: All copyright works or other subject-matter.

Example: An individual copies songs from her CDs onto her iPhone.

Note: This section does <u>not</u> apply to musical works copied onto blank media such as cassettes, which is addressed in S.79 Copying for Private Use.

В





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Exceptions

S.29.23 Reproduction for Later Listening or **Viewing**



Definition: Allows the recording of a broadcast for later viewing or listening (time-shifting).

Limitation: The individual receives the broadcast legally and did not circumvent a technological protection measure; the individual makes only one recording and does not give it away; the recording is only kept as long as is necessary to view it; the recording is only for the individual's private purpose.

Types of work: All copyright works or other subject-matter.

Example: An individual sets her DVR to record a sitcom episode from cable television.

Note: This section does <u>not</u> apply to recording from on-demand services. В

S.29.24 Backup **Copies**



Definition: Allows the owner of a copy of a work (or an individual who has a licence to use a work) to reproduce it for backup purposes.

Limitation: The source copy must not be itself an infringing copy; the individual does not circumvent a technological protection measure; the reproductions are not given away.

Types of work: All copyright works or other subject-matter.

Example: An individual makes a copy of a DVD in case it gets damaged.

S.29.4 Reproduction For Instruction



Definition: Allows a non-profit educational institution to do any necessary act in order to display a work for the purpose of education or training on its premises, or to reproduce, perform, or communicate by telecommunication on its premises a work as required for an examination.

Limitation: Exception does not apply if the work is commercially available for that purpose (by purchase or licensing).

Types of work: All copyright works or other subject-matter.

Example: An instructor inserts copyright images into PowerPoint slides for a lecture.

S.29.5 Performances □≡◎



Definition: Allows a non-profit educational institution to facilitate the live performance of a work by students, the performance of a sound recording, the showing of a work that is being communicated to the public by telecommunication, or the performance in public of a cinematographic work, before an audience made up primarily of students, on the premises of the institution.

Limitation: The sound recording or cinematographic work is not an infringing copy and there is no reasonable grounds to believe it is.

Types of work: All copyright works or other subject-matter.

Example: An instructor shows his students a documentary film that is related to the course.

В





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Exceptions

S.29.6 News and **Commentary**



Definition: Allows a non-profit educational institution to make a single copy of a news program or news commentary program and perform the copy on the premises for students, for educational or training purposes.

Types of work: News programs and news commentary programs (excluding documentaries).

Example: An instructor tapes the evening news and shows it in class the next day.

of Broadcast

S.29.7 Reproduction



Definition: Allows a non-profit educational institution to make a single copy of a work at the time it is communicated to the public by telecommunication (by legal means), and keep the copy for 30 days to decide whether to show it.

Limitation: If the reproduction is performed, royalties must be paid and records kept.

Types of work: All copyright works or other subject-matter.

Example: An instructor records a television show with the intent to show it to students within the month.

S.30 Literary **Collections**



Α

Definition: Allows the publication of a collection of short passages from literary works under copyright, for use by non-profit educational institutions, in a collection mainly composed of non-copyright matter.

Limitation: The collection does not include more than two passages from works by the same author, published by the same publisher, within five years; the author and source are acknowledged; the original works were not themselves published for educational use.

Types of work: Literary works.

Example: An educational publisher creates a collection of Shakespeare's plays, including some passages of commentary by present-day critics. A

S.30.01 Communication of Lessons by **Telecommunication**



Definition: Allows a non-profit educational institution (or a person acting under its authority) to communicate by telecommunication a lesson, test, or examination that includes copyright works, to students enrolled in the course.

Limitation: The original lesson does not include anything that infringes copyright or requires the permission of the copyright owner; the copy of the lesson is destroyed 30 days after the students receive their final grades; the educational institution takes reasonable measures to ensure the lesson is not communicated beyond the students.

Types of work: All copyright works or other subjectmatter.

Example: An instructor uploads to the passwordprotected institutional course management system her recorded lecture that includes substantial parts of a feature film.

В

E10





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Exceptions

S.30.04 Work Available Through Internet



Definition: Allows a non-profit educational institution (or a person acting under its authority) to reproduce, communicate to the public by telecommunication, or perform in public, a copyright work that is available through the Internet.

Limitation: The audience consists primarily of students of the institution or other persons acting under its authority; the source and author are mentioned; the work is not protected by a technological protection measure; there is no visible notice prohibiting the act on the Internet site; there is no reason to believe that the work on the Internet page was made available without the owner's consent.

Types of work: All copyright works or other subjectmatter.

Example: An instructor shows a music video to students in class from the band's official YouTube page.

S.30.1 Management and Maintenance of Collections



Definition: Allows a non-profit library, archive, or museum to make a copy of a work in its permanent collection for the maintenance or management of its collection or the collection of another library, archive, or museum if: the original is rare or unpublished and is at risk of deteriorating; for on-site consultation if the original is not fit to be handled; if the format is in danger of becoming obsolete; for the purpose of internal record-keeping or cataloguing; for insurance purposes or police investigations; or if necessary for restoration.

Limitation: Where an intermediate copy must be made, the intermediate copy must be destroyed as soon as it is no longer needed.

Types of work: All copyright works or other subjectmatter.

Example: An archive makes a photocopy of a fragile, one-of-a-kind document for researchers to consult.

Note: This section does <u>not</u> apply where a copy is commercially available for the intended purpose.

S.30.2 Research or Private Study



В

Definition: (1) Allows a non-profit library, archive, or museum to do anything on behalf of any person that the person may do under S.29 (Fair Dealing) or S.29.1 (Fair Dealing for Criticism or Review). (2) Allows a non-profit library, archive, or museum to make, for a person requesting to use the copy for research or private study, (a) a reprographic or digital copy of an article from a scholarly, scientific, or technical periodical, or (b) an article from a newspaper or other periodical that was published at least one year before the copy is made.

Limitation: The patron may be provided with only a single reprographic copy of the work and must be informed that the copy is to be used solely for research or private study. If the patron is provided with a digital copy, the library, archive, or museum must take measures to prevent the patron from making further reproductions (other than one printed copy), communicating the digital copy to another person, or using the digital copy for more than five business days from first use.

Types of work: All copyright works or other subject-matter (but see note).

Example: Library A provides a patron of Library B with a copy of an article from a scholarly journal that Library B does not subscribe to.

Note: Exception (2)(b) does <u>not</u> apply in respect of a work of fiction or poetry, or dramatic or musical work.

S.30.21 Works Deposited in Archive



В

Definition: Allows an archive to make a copy of an unpublished work deposited in the archive for a person who requested it for research or private study.

Limitation: The copyright owner(s) did not prohibit its copying at the time it was deposited; the requester is provided with a single copy and is informed that the copy may only be used for research or private study.

Types of work: All unpublished copyright works.

Example: An archive provides a copy to a patron of an unpublished manuscript in its collection.

Note: When a person deposits a work in an archive, they must be given notice that such copies can be made.

Α





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Exceptions

S.30.3 Machines Installed in Educational Institutions, Libraries, Archives, and Museums



Definition: Allows an educational institution, library, archive, or museum to install a machine for reprographic reproduction by the public, if a notice is affixed warning about copyright infringement.

Limitation: The educational institution, library, archive, or museum has an agreement with a collective society, or the Copyright Board has fixed royalties and terms, or the Board has approved a tariff, or a collective society has filed a proposed tariff.

Types of work: All copyright works in printed form.

Example: A library has photocopy machines available for use by patrons, and each machine has a clearly visible notice about copyright infringement.

S.30.6 Computer Programs



Definition: Allows a person who owns an authorized copy of a computer program to (a) adapt, modify, convert or translate the program into another computer language, or (b) make a backup copy of the program.

Limitation: (re: a) The act must be essential for compatibility with another computer; the copy is solely for the person's own use; the copy is destroyed immediately after the person ceased to be the owner of the computer program. (re: b) The copy is destroyed immediately after the person ceased to be the owner of the computer program.

Types of work: All copyright computer programs.

Example: A person has made a backup copy of her computer operating system in case it becomes corrupted.

S.30.61 Interoperability of Computer Programs



Definition: Allows a person who owns an authorized copy of a computer program to reproduce the program for the purpose of obtaining information to make it interoperable with another program.

Limitation: The person does not otherwise use or disclose the information.

Types of work: All copyright computer programs.

Example: A person makes a copy of customer management software to investigate how it can work with sales software.

S.30.62 Encryption Research



Definition: Allows a person to reproduce a lawfully-obtained work for lawful encryption research.

Limitation: It would not be practical to carry out the research without making the copy; the person has informed the owner of the copyright; if the research reveals a flaw, the person must give notice to the copyright owner if the person intends to make the flaw publicly known (unless public interest outweighs the copyright owner's interest in receiving notice).

Types of work: All copyright works or other subject-matter.

Example: A person makes a copy of a computer program to see how it might be encrypted.

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S.30.62 Security



Definition: Allows a person to reproduce a work to lawfully assess the vulnerability of a computer, system, or network, or to correct security flaws.

Limitation: If the assessment reveals a flaw, the person must give notice to the copyright owner if the person intends to make the flaw publicly known (unless public interest outweighs the copyright owner's interest in receiving notice).

Types of work: All copyright works or other subject-matter.

Example: A person makes a copy of a computer program to investigate and correct a security issue.

S.30.7 Incidental Inclusion



Definition: Allows for the incidental, non-deliberate inclusion of copyright work into another work.

Types of work: All copyright works or other subject-matter.

Example: Part of a well-known song can be heard in the background of an outdoor interview.

Α

S.30.71 Temporary Reproductions



Α

Definition: Allows a person to reproduce a work where the reproduction forms an essential part of a technological process.

Limitation: The reproduction's only purpose is to facilitate a use that does not infringe copyright; the reproduction exists only for the duration of the technological process.

Types of work: All copyright works or other subject-matter.

Example: A computer makes a temporary copy of a webpage to display on the monitor.

S.32 Reproduction in Alternate Format



Definition: Allows a person with a perceptual disability, or a person acting on the request of such a person, or for a non-profit organization acting for the benefit of such a person to reproduce, fix, perform, or adapt a work in a format specially designed for persons with a perceptual disability.

Types of work: All copyright works or other subject-matter other than cinematographic works.

Example: A non-profit organization for persons with visual disability reproduces a text in audiobook format.

Note: This section does <u>not</u> apply where a copy is commercially available for the intended purpose.

Α





Exceptions

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Exceptions

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E24





Exceptions

E23





Exceptions

S.32.2(1) Miscellaneous Acts



Definition: Allows (1)(a) an author of an artistic work who is not the copyright owner to use any mould, cast, sketch, etc., made for the work, if the author does not then repeat the main design of the work; Allows a person to (b) make a rendering, photograph, or film of (i) an architectural work or (ii) a sculpture or work of artistic craftsmanship that is permanently situated in a public place or building; (c) publish a news report about a public lecture; (d) recite in public a reasonable extract from a published copyright work; (e) publish a news report about a public political address; (f) use for non-commercial purposes a photograph or portrait of the individual commissioned for personal purposes unless the individual and owner of the copyright agree otherwise.

Limitation: Re: (b)(i) the person may not make an architectural drawing; re: (c) there must not be a conspicuous notice prohibiting such reports affixed at the main entrance where the lecture is being given; re: (f) this exception is only available to individuals.

Types of work: Relevant copyright works or other subjectmatter.

Example: A person sketches a new sculpture that is permanently located in a public park.

Α

S.32.2(3) Miscellaneous Acts



Definition: Allows a religious, educational, or charitable organization to play music (live or recorded) in furtherance of a religious, educational, or charitable goal.

Types of work: Musical works.

Example: A charity has a dance -off to raise money for a cause.

S.32.2(2) Miscellaneous Acts



Definition: Allows a person without motive of gain, to play music (live or recorded) at a government-sponsored agricultural fair.

Types of work: Musical works.

Example: Country music is played over the loudspeakers at the Royal Agricultural Fair.

Α



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Exceptions cards have been labelled

Basic (B in bottom right corner)

or

Advanced (A in bottom right corner)

For games where participants have a limited knowledge of copyright, use Basic exceptions cards only.

For games where participants have more copyright expertise, use both Basic and Advanced exceptions cards.





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Canadian Edition



Exceptions

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R4





R3





Risk







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R5



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