

**UNESCO**  
**WORLD ANTI PIRACY OBSERVATORY**

**CANADA**

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<b>I.</b>	<b>LEGISLATION</b>	<b>3</b>
1.	Copyright laws	3
2.	Other laws	3
3.	Latest developments and perspectives	4
4.	Summary of legislation	4
5.	International Conventions and Treaties	7
<b>II.</b>	<b>MEASURES AND REMEDIES</b>	<b>8</b>
1.	Copyright infringement	8
2.	Remedies to protect copyright holders	8
3.	Provisional measures	9
4.	Penalties for copyright infringement	9
5.	Requirements for foreign persons	10
<b>III.</b>	<b>ENFORCEMENT</b>	<b>10</b>
1.	Enforcement authorities	11
2.	Enforcement at the border	12
<b>IV.</b>	<b>PUBLIC AWARENESS</b>	<b>13</b>
1.	Awareness campaigns and actions	13
2.	Promotion of legal exploitation	13
3.	Associations and organizations with awareness-raising purpose	13
4.	Best practices	13
<b>V.</b>	<b>CAPACITY-BUILDING</b>	<b>14</b>
1.	Training	14

<b>2. Establishment of specialized units and intersectoral groups</b>	<b>14</b>
<b>3. Best practices</b>	<b>14</b>
<b>VI. OTHER</b>	<b>15</b>
<b>1. TPM/DRM</b>	<b>15</b>
<b>2. Licensing schemes</b>	<b>15</b>
<b>3. Optical discs</b>	<b>15</b>
<b>4. Hotlines</b>	<b>15</b>
<b>5. Contact details</b>	<b>15</b>

## I. Legislation

### 1. Copyright laws

The copyright legislation in Canada is governed by the following statute:

- The [Copyright Act](#) (R.S., 1985, c. C-42)

Related legislation includes:

- The [Book Importation Regulations](#)
- The [Certification of Countries Granting Equal Copyright Protection Notice](#)
- The [Cinematographic Works \(Right to Remuneration\) Regulations](#)
- The [Copyright Regulations](#)
- The [Definition of Small Retransmission Systems Regulations](#)
- The [Definition of “Small Cable Transmission System” Regulations](#)
- The [Definition of “Wireless Transmission System” Regulations](#)
- The [Educational Program, Work and Other Subject-matter Record-keeping Regulations](#)
- The [Exceptions for Educational Institutions, Libraries, Archives and Museums Regulations](#)
- The [Limitation of the Right to Equitable Remuneration of Certain Rome Convention Countries Statement](#)
- The [Local Signal and Distant Signal Regulations](#)
- The [Programming Undertaking Regulations](#)
- The [Regulations Defining “Advertising Revenues”](#)
- The [Regulations Establishing the Period Within Which Owners of Copyright not Represented by Collective Societies Can Claim Retransmission Royalties](#)
- The [Regulations Prescribing Networks \(Copyright Act\)](#)

### 2. Other laws

Other laws pertaining to anti-piracy measures and copyright enforcement are:

- The Constitutional Act 1867

Section 91(23) of the Constitutional Act of 1867 provides that copyright falls within the exclusive authority of the Parliament of Canada.

The Criminal Code:

Section 432 of the Criminal Code prohibits camcording in cinemas regardless of whether the movie is protected by copyright

Section 380 of the Criminal Code prohibits fraud

- The Radiocommunication Act

Section 9 of the Radiocommunication Act prohibits anyone from decrypting any encrypted subscription programming or any encrypted network feed.

Situations where provincial laws of general application may apply:

- Contract law may be relevant where there is a licensing agreement between the rights owner and the alleged infringer
- Trade secrets are also protected under provincial jurisdiction, and lawsuits related to trade secrecy may involve claims of copyright infringement, for example if the alleged infringer has copied a confidential document.

### 3. Latest developments and perspectives

In recent years two proposed sets of amendments were introduced into Parliament, Bill C-60 (June 2005) and [Bill C-61](#) (June 2008). Because of elections called shortly after their introduction, neither bill passed Parliament.

In the November 19, 2008 Speech from the Throne, the government committed itself to proceed with legislation to modernize Canada's copyright laws and ensure stronger protection for intellectual property.

Recent amendments to the Criminal Code address the illegal recording of movies in theatres, and create two offences in the Criminal Code: recording for personal use of a movie shown in a theatre – liable to imprisonment for not more than two years; and recording for commercial purposes of a movie shown in a theatre – liable to imprisonment for not more than five years.

### 4. Summary of legislation

- *Exclusive rights of the authors and of the owners of neighboring rights*

The exclusive rights of owners of copyright in works or of neighboring rights include both the right to do the relevant act, e.g. broadcast, perform in public, and the right to authorize such acts.

#### Exclusive Rights of the authors

##### a) *Economic Rights*

Copyright owners have the following exclusive economic rights:

Right of Publication (s. 3 (1)):

- Of literary, dramatic, musical or artistic works.
- Of the work or any substantial part thereof.

Right of Reproduction (s. 3 (1)):

- Of literary, dramatic, musical or artistic works.
- Of the work or any substantial part thereof.

Right of Performance in public (s.3 (1)):

- To perform the work or any substantial part thereof in public.

Right of communication to the public by telecommunication (s. 3 (1)):

- Of literary, dramatic, musical or artistic works.

Adaptation rights (s. 3(1)):

- Of literary, dramatic, musical or artistic works.

Rental Right (s. 3 (1)):

- Copyright owners of computer programs and of musical works fixed in a sound recording have an exclusive rental right.

Right of Public exhibition (s. 3 (1)):

- Copyright owners of artistic works created after June 7, 1988 have the exclusive right to present such works at a public exhibition other than for the purpose of sale or hire.

b) *Moral Rights*

The author has the right to the integrity of the work and, in connection with the exclusive rights, the right, where reasonable, to be associated with the work as its author by name or under a pseudonym and the right to remain anonymous (s.14. (1)).

Exclusive right of the owners of neighboring rights

Copyright owners of neighboring rights have the following exclusive rights:

**Live performances** [Rome Convention countries] (s. 15(1)):

- To communicate performances to the public by telecommunication.
- To perform performances in public where it is communicated to the public other than by a wireless signal.
- To fix performances in any material form

Live performances [WTO countries] (s. 26(1)):

- To communicate performances to the public by telecommunication.
- To fix performances in a sound recording
- If a performance is fixed in a sound recording without the performers authorization, to reproduce the fixation.

Performances fixed in sound recordings (s. 15(1)):

- To reproduce a fixation made without the performer's authorization.
- With respect to a fixation authorized by the performer to reproduce for a purpose other than that for which the performer's authorization was given.
- With respect to a fixation made under an exception, to reproduce other than for a purpose allowed by that exception.

**Sound recordings** (s. 18(1)):

- To publish a sound recording for the first time
- To reproduce a sound recording
- To rent a sound recording.

**Broadcast signals** (s. 21(1)):

- To fix a signal
- To reproduce any fixation made without the broadcaster's consent
- To authorize another broadcaster to simultaneously retransmit it to the public in the case of a television broadcast:
- To perform in public in a place which charges an entrance fee

- *Exceptions and limitations to copyright*

Under Canadian law, there are a few categories of limitations and exceptions:

- fair dealing (ss. 29, 29.1 & 29.2);
- exceptions for nonprofit libraries, archives, museums and educational institutions (ss. 29.3 to 30.4);
- miscellaneous, ss. 30.5 to 30.9 and ss. 32 to 32.2;
- compulsory license for retransmission of broadcasts (s. 31);
- exception for the private copying of music coupled with a levy on blank audio recording media. (ss. 79 to 87); and

- provisions allowing, in certain circumstances, the importation of lawfully made materials and books from other countries (s. 45)
- *Protection of foreign works*

The Copyright law applies to foreign works.

Protection for such works applies to works by nationals of or first published in Berne Convention or World Trade Organization countries (s. 5). Protection for works by nationals of or first published in Universal Copyright Convention countries, other than country members of Berne Convention, is granted by Order in Council (s. 5(2)).

Protection for foreign neighboring rights depends upon the subject matter.

Protection of the three exclusive rights in sound recordings applies to all sound recordings where the producer was a national of a Berne Convention, World Trade Organization or Rome Convention country or where the sound recording was first published in one of those countries (s. 18).

Protection of the rights of performers has two bases:

- Protection for live performances applies to Rome Convention (s.15) and World Trade Organization countries (s. 26).
- Protection for performances fixed in sound recordings applies to Rome Convention (s. 15) and World Trade Organization countries. For WTO countries, the protection applies if the performance was fixed without the performer's consent.

The protection of all exclusive rights applies to broadcasters which have their headquarters in a Rome Convention or a World Trade Organization country and the broadcast originates from that country.

- *Period of copyright protection*

The basic term of protection for works is the life of the author plus 50 years (i.e. to December 31 of the fiftieth year after the author's death.), (s. 6). There are special rules for anonymous and pseudonymous works (s. 6.2).

There are two types of terms for photographs. Where the author of a photograph is an individual or a corporation owned by the photographer, the term is the life of the author plus fifty years. If the author is a corporation other than one owned by the photographer, the term is fifty years from the date the photograph was taken.

For many years there was an unlimited term for unpublished works. That special term is being phased out and unpublished works by authors currently alive will be protected under the standard term of protection for such category of work (s. 7).

The term for neighboring rights is fifty years from the time the live performance was given, the performance was recorded, the sound recording was made or the broadcast was given (s. 23).

- *Registration*

The registration of a work is not mandatory to claim protection in Canada. Registration is optional and is done through the Copyright and Industrial Design Branch of the Canadian Intellectual Property Office (CIPO).

When an author registers his work, he receives a certificate which can be used to his advantage in the event that his work is used in violation of his rights..

A certificate of registration represents evidence that the work is protected by copyright and the person registered, is the copyright owner. In the event of a legal dispute, the author does not have to prove ownership; the onus is on his opponent to disprove it.

The following link provides further information on registration in Canada:  
<http://www.opic.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/wr00507.html>

## **5. International Conventions and Treaties**

Canada is a member of the following international Conventions and Treaties on copyright and related rights:

- [Berne Convention for the Protection of Literary and Artistic Works](#)
- [Universal Copyright Convention](#) (UCC)
- [Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations](#)
- [WTO Agreement on Trade Related Aspects of Intellectual Property Rights](#) (TRIPS)

## II. Measures and Remedies

### 1. Copyright infringement

An infringing copy is defined to mean a copy made or dealt with in contravention of the Act (s. 2). There are two types of infringement: direct and secondary.

Direct infringement means doing an act which would otherwise require the consent of the copyright owner (or licensee), without the consent or authorization of such person (for example, reproducing or performing in public a work without the consent of the rightsholder). Infringement can also mean using a work which is subject to a required payment (for example, a remuneration right or a compulsory license) without making that payment.

Secondary infringement (s. 27(2)) means certain dealings in infringing copies. With respect to importation, it can include the importation of material lawfully produced in a foreign country.

The infringement provisions (s. 27(1) & 27(2)) apply in both the analogue and digital context.

NOTE: There are also remedies for the infringement of moral rights (s. 34(2)).

### 2. Remedies to protect copyright holders

There are both civil remedies and criminal penalties. The basic statement of civil remedies is in subsection 34(1) “Where copyright has been infringed, the owner of the copyright is, subject to this Act, entitled to all remedies by way of injunction, damages, accounts, delivery up and otherwise that is or may be conferred by law for the infringement of a right.” Under subsection 34(2) the same types of remedies are available for the infringement of a moral right.

Civil remedies include:

- pre-trial and permanent injunctions (including a wide injunction (s. 39.1))
- damages (s. 35), including exemplary or punitive damages
- accounting for profits (s. 35)
- statutory damages (s. 38.1)
- recovery of possession of infringing copies and plates (s. 38)
- (“Plates” is a defined term in the Act (s. 2). It includes a matrix used intended to be used to make an infringing copy)

Criminal penalties include:

- Subsection 42(1) imposes criminal penalties for certain dealings with infringing copies (e.g. making, sale or rental)
- Subsection 42(2)(a) criminalizes making or possessing of a plate specifically designed or adapted for the purpose of making infringing copies.
- Subsection 42(2)(b) criminalizes the public performance of a work for private profit without the consent of the copyright owner.

The penalties for criminal infringement are:

- On summary conviction, a fine of up to \$25,000 or six months in prison or both.
- On conviction by way of indictment, a fine of up to one million dollars or five years imprisonment or both.

Upon conviction the court may order that all copies which appear to be infringing or plates in the possession of the infringer which were predominantly used to make infringing copies be destroyed or delivered up to the owner or otherwise dealt with as the court thinks fit. (ss. 43(3))

[NOTE: There is no minimum threshold, such as a dollar value or quantity of infringing copies that must be met before criminal proceedings can be commenced against an accused. Nor is there a dollar value or quantity distinction that determines the procedure used to prosecute an accused (criminal proceeding by way of summary conviction or indictment). The choice of procedure is for the prosecutor based on the seriousness of the offence.]

### 3. Provisional measures

The law provides for provisional measures.

These are not detailed in the *Copyright Act* but are part of the courts' inherent jurisdiction subject to provisions in the rules of procedure for the relevant court. In appropriate circumstances, these measures can be granted without the defendant being heard.

Section 38 of the *Act* does provide that the copyright owner may take proceedings for seizure of allegedly infringing copies and plates before judgment if, under the law of Canada or of the province in which those proceedings are taken, a person is entitled to take such proceedings.

In IP infringement cases, parties may seek an "Anton Piller" order which is a specialized form of interim injunction coupled with a civil search warrant power and the power to either seize specified evidence or preserve that evidence. This court order allows the plaintiff's solicitor to enter the infringer's premises and seize evidence of infringement, prior to the commencement of an action. The order is granted in only the clearest cases after the showing by the plaintiff of a strong *prima facie* case and that there is a very real possibility that the evidence sought would be destroyed by the defendant if proceedings were taken in the normal course. The order is sought on an *ex parte* basis.

### 4. Penalties for copyright infringement

- *In civil cases*

In civil cases the rights owner may obtain damages (38.1(1)), including exemplary or punitive damages (referred to in ss. 38.1(7)) accounting for profits or statutory damages. The choice to obtain statutory damages, which is entirely at the discretion of the plaintiff, precludes regular damages but it does not preclude exemplary or punitive damages. Statutory damages range from not less than \$500 or more than \$20,000 as the court considers just.

- *For criminal offence in copyright cases*

The penalty for a person who is guilty of a criminal offence in copyright case is: (1) a maximum fine of \$25,000 and/or six months imprisonment if the prosecution proceeds by way of summary conviction, or (2) a maximum fine of one million dollars (\$1,000,000) and/or five years imprisonment if the prosecution proceeds by way of indictment. There are no minimum fines.

- *Seizure, confiscation, forfeiture and destruction of all infringing copies*

The Court may order the seizure, confiscation, forfeiture and/ or destruction of all infringing copies and all equipments or devices used in the manufacture of the infringing copies.

In civil cases, the copyright owner may recover possession of infringing copies and plates (ss. 38(1)). In certain circumstances the court may order destruction of the infringing copies or plates. (ss. 38(2)). The term “plate” (defined in s. 2) does not include all types of general purpose technologies which may have been used to create an infringing copy. For example, a court would not necessarily order the destruction of a photocopy machine simply because it had been used to make infringing copies.

In criminal cases, upon conviction, the court may order that that all infringing copies and plates predominantly used to make infringing copies be destroyed or delivered up to the copyright owner or otherwise dealt with as the court may think fit. (ss. 42(3)). As noted above, “plate” would not necessarily include general purpose technologies such as photocopy machines that are not predominantly used for making infringing copies.

- *Publication of the judgment in newspapers or professional magazines*

Court proceedings (with the exception of *ex parte* proceedings) are open to the press and the public. Decisions of the courts are publicly available at the court offices and decisions are often reported in the press. Rights owners sometimes issue press releases in both civil and criminal cases of significance.

- *Payment to the copyright holder of adequate damages to compensate the injury he suffered including appropriate attorney’s fees and profits of which the copyright holder has been deprived*

Courts award damages to compensate for the injury unless the plaintiff has elected to pursue statutory damages (s. 38.1). The costs (including attorney’s fees) are at the discretion of the court (s. 34(3)). Courts have schedules upon which they may base court costs. These are in the rules governing the relevant court, not in the *Copyright Act*.

## **5. Requirements for foreign persons**

There are no special or additional requirements with respect to foreign persons. However, if the foreign person has no assets in Canada, he or she may be required to post a bond or security before proceeding in the courts. The purpose of such a bond is to ensure payment of court costs to the defendant if the rights owner is not successful in the action.

### III. Enforcement

#### 1. Enforcement authorities

##### a) Authorities responsible for enforcing the copyright law

All federal, provincial and municipal police officers have the authority to investigate criminal offences under the Copyright Act and Criminal Code. These would notably include the Royal Canadian Mounted Police (RCMP), which, via the Federal Enforcement Program, investigates violations of intellectual property rights (IPR). Both provincial and federal prosecutors can prosecute copyright offences.

The Canada Border Services Agency (CBSA) may assist IPR holders in protecting their rights through means of court orders, obtained by the rights holder, requesting the detention of specific importations of goods suspected of violating their private rights. CBSA officers may also detain goods believed to violate an IPR if encountered during the administration of the *Customs Act* or when supplied with specific intelligence indicating that goods may be in violation of the *Criminal Code*. In such cases, the RCMP is contacted to determine if investigative action is merited.

##### b) Enforcement bodies entitled to act ex-officio in copyright infringement cases

The enforcement bodies are entitled to act ex-officio in copyright infringement cases. Police officers can launch a copyright crime investigation and prosecutors can prosecute criminal copyright charges without the need for a formal complaint from the right holder. For the RCMP, see notably paragraph 18 (a) of the *Royal Canadian Mounted Police Act*, R.S.C. 1985, c. R-10 <http://lois.justice.gc.ca/en/showtdm/cs/R-10//20090303>

##### c) Courts dealing with copyright cases

###### Civil remedies

Depending upon the amount of damages sought, the claim may be brought in the provincial superior court or the provincial court; alternatively, the claim can be brought in federal court. (see notably *Copyright Act*, section 37 and *Federal Court Act*, R.S.C 1985, c. F-7, section 20). Information for different Canadian courts can be accessed from the Canadian Legal Information Institute ([Canlii](#)).

Note that there is a specialized [copyright tribunal](#) in Canada but its jurisdiction does not concern enforcement issues. It is mainly a tariff-setting regulatory body.

###### Criminal Remedies

In terms of prosecution of offences under the *Copyright Act* or the *Criminal Code*, these are all commenced before a provincial court judge. If the Crown elects to proceed by way of summary conviction, the trial will take place before a provincial court judge. Provincial court judges preside in provincial courts that are situated throughout the relevant province. Appeals from the outcome of these trials take place before a superior court judge who would be a member of the superior court of the relevant province. A further appeal lies, with leave to the court of appeal of the relevant province and, thereafter, with leave to the Supreme Court of Canada.

If the Crown elects to proceed by way of indictment, the accused can elect to have his trial before a provincial court judge, or before a superior court judge comprised of a judge sitting alone, or comprised of a judge and jury. All appeals from a trial that proceeded by way of indictment go to the court of appeal of the relevant province. A further appeal may take place with or without leave, depending on the circumstances, to the Supreme Court of Canada.

The criminal procedure regarding the charging process and the conduct of the criminal proceedings (bail, trial, appeals, etc.) is found in the *Criminal Code*, R.S.C. 1985, c. C-46.

## **2. Enforcement at the border**

In accordance with the TRIPS Agreement, rightholders can make a court application to order customs authorities to detain suspected infringing copies. The relevant provisions are mainly found at sections 44.1 to 45 of the *Copyright Act*.

The importer and the copyright holder are notified in a timely fashion of the suspension of the release of the goods by customs. The rightholder would necessarily know since he or she has to make a court application. The importer and possibly other defendants would be notified since the court application would be served on them.

The competent authority responsible for administering applications for copyright infringements at borders is either the Federal Court of Canada or the provincial superior courts and the Canada Border Services Agency (CSBA).

In general, courts can order the destruction or disposal of infringing copies.

The competent court has the authority to impose a security (see subs. 44.1 (5) *Copyright Act*).

There is a time limit for the suspension of the goods by customs authorities.

The detention court order is in principle valid for two weeks and customs authorities will release the detained goods after that period unless the rightholder notifies the court that he or she has launched a copyright lawsuit against the importer or some other person (see subs. 44.1 (8) *Copyright Act*)

The customs authorities are not entitled to act ex-officio in copyright infringement cases. Customs authorities require a court order to detain suspected infringing copies.

However, CBSA officers may also detain goods believed to violate an IPR if encountered during the administration of the *Customs Act* or when supplied with specific intelligence indicating that goods may be in violation of the *Criminal Code*.

The law does not provide for a de minimis import exception.

## IV. Public Awareness

### 1. Awareness campaigns and actions

The Canadian Anti-Counterfeiting Network (CACN) and the Royal Canadian Mounted Police (RCMP) teamed up to organize nine cross-Canada events, known as the “Reality Tour, to raise awareness and combat counterfeiting and piracy in Canada last year.

### 2. Promotion of legal exploitation

The Canadian private sector has assembled itself into two main associations focused on a broad range of intellectual property issues: The Canadian Anti-Counterfeiting Network (CACN) and the newly formed Canadian Intellectual Property Council (CIPC). Canadian industry has also formed various associations with specific intellectual property interests such as: the Entertainment Software Association of Canada; the Canadian Recording Industry Association; the Canadian Motion Picture Distributors Association; and the Coalition to Advance the Protection of Sports logos.

### 3. Associations and organizations with awareness-raising purpose

The Canadian Recording Industry Association (CRIA), the Canadian Motion Picture Distributors Association (CMPDA) and the Canadian Anti-Counterfeiting Network (CACN) are the most visible and active non-governmental organizations currently coordinating anti-piracy activities across Canada.

### 4. Best practices

- Implementation by the Government of Quebec of a one-stop centralized center for the management of governmental copyright for Publications du Québec;
- Creation in 2000 by the Government of Quebec of standards for acquisition, use and management of copyrighted documents held by government departments and public bodies designated by the government, the implementation of which was preceded by an awareness campaign on the importance of respect for copyright towards public agencies of Quebec.  
<http://www.droitauteur.gouv.qc.ca/images/normesauteur.pdf>.
- Development and implementation by the Government of Quebec of a *Cadre de gestion et de valorisation de la propriété intellectuelle résultant des activités scientifiques et techniques des ministères et organismes publics du gouvernement du Québec*.

## V. Capacity-Building

### 1. Training

The Ministère de la Justice du Québec established a consultative group on intellectual property law.

Business executives from Quebec have received training on intellectual property management and its strategic aspects by the Ministère du Développement Economique, de l'Innovation et de l'Exportation du Québec in cooperation with the private sector.

### 2. Establishment of specialized units and intersectoral groups

- Specialized Units

The RCMP Federal Enforcement Branch is comprised of four sub-programs, one of which is dedicated to IPR crime. It manages the enforcement of the Copyright Act, the Trade-marks Act and related Criminal Code offences.

- Inter-sectoral groups to fight piracy and to help enforce intellectual property rights;

The following organizations were not established for the sole purpose to fight piracy and/or to help enforce intellectual property rights but they do hold an interest in the issue and are members of the Canadian Anti-Counterfeiting Network (CACN): Canadian Manufacturers and Exporters; Importers and Exporters Association of Canada (I.E.Canada); and the Canadian Standards Association (CSA Group).

### 3. Best practices

The RCMP and Interpol, in partnership with the Underwriter Laboratories Inc., hosted the first two International Law Enforcement IP Crime Conferences in Niagara Falls in 2007 and Halifax in 2008. Both conferences had approximately 370 participants from more than 45 countries. The 2008 Halifax conference focused on copyright and trademark issues of interest and value to law enforcement, including police, customs and prosecutors. The conferences provided the opportunity to gain an international perspective of the trade in counterfeit products, to share international best practices on how to combat this illegal trade and to provide a global forum for networking and partnership development which fosters cooperation between national and international agencies and organizations. Very successful press conferences were given providing great coverage on IPR issues.

From April to June 2008, the Canadian Anti-Counterfeiting Network (CACN) in cooperation with the RCMP, Health Canada and Underwriters Laboratories Inc., participated in the "2008 CACN CANADIAN REALITY TOUR" - a series of 9 forums in major cities across Canada. The tour brought together industry, law enforcement, health and legal experts who gave presentations and offered training that provided attendees with an overview and understanding of IP crime issues in Canada. The tour was designed to raise awareness among Canadians about the consequences of IP crime and how to protect themselves, to raise awareness about and provide information that may assist police, customs, prosecutors, regulatory personnel and other government officials to address IP crime and to educate youth about IP crime. It included presentations and meetings in Vancouver, Edmonton, Regina, Winnipeg, Toronto, Ottawa, Montreal, Moncton and Charlottetown. In addition, press conferences, presentations to schools and meetings with provincial and local authorities were arranged.

The RCMP and Health Canada are co-hosting annual Health Products Anti-Counterfeiting Forum to promote best practices, to facilitate communication and the development of partnerships between participating agencies and the private sector, and to better coordinate our individual efforts in addressing the counterfeiting of health products.

The RCMP participates each year at national and international anti-counterfeiting events and gave presentations at a large number of governmental and non-governmental agencies.

In 2008, the RCMP gave numerous media interviews on television, the radio and to newspapers, reaching a large audience with key messages on counterfeiting and piracy.

## **VI. Other**

### **1. TPM/DRM**

The law does not provide for Technological Protection Measures (TPM). However, there are provisions in s. 9 of the *Radiocommunication Act* prohibiting the decryption of encrypted satellite programming signals.

### **2. Licensing schemes**

Information not available

### **3. Optical discs**

Information not available

### **4. Hotlines**

Information not available

### **5. Contact details**

The Royal Canadian Mounted Police (RCMP) has the authority and jurisdiction to enforce copyright in Canada.

RCMP Contact:

Supt. Graham Burnside

Director, Federal Enforcement Branch

RCMP Headquarters

Address: 1200 Vanier Parkway, Ottawa, ON K1A 0R2

Tel: 1-613-993-8445

Email: [graham.burnside@rcmp-grc.gc.ca](mailto:graham.burnside@rcmp-grc.gc.ca)

Website: <http://www.rcmp-grc.gc.ca/fep-pelf/ipr-dpi/index-eng.htm>

The Canadian Recording Industry Association (CRIA), the Canadian Motion Picture Distributors Association (CMPDA) and the Canadian Anti-Counterfeiting Network (CACN) are the most visible and active non-governmental organizations currently coordinating anti-piracy activities across Canada.

**CRIA Contact**

Mr. Graham Henderson - President, Canadian Recording Industry Association

Address: 85 Mowat Avenue, Toronto, ON M6K 3E3

Tel: 1-416-967-7272

Email: [ghenderson@cria.ca](mailto:ghenderson@cria.ca)

Website: <http://www.cria.ca/antipiracy.php>

**CMPDA Contact:**

Mrs. Wendy Noss, President, Canadian Motion Picture Distributors Association

Address: 22 St. Clair Avenue East, Suite 1603, Toronto, Canada, M4T 2S4

Tel: 1-416-961-1888

Email: [wross@cmpda.ca](mailto:wross@cmpda.ca)

Website: [http://www.cmpda.org/english/menu\\_en.html](http://www.cmpda.org/english/menu_en.html)

**CACN Contact:**

Mr. Brian Isaac, Partner, Smart & Biggar / Fetherstonhaugh

Address: 438 University Avenue, Suite 1500, Box 111, Toronto, Ontario M5G 2K8

Tel: 1- 416-593-5514

Email: [bpisaac@smart-biggar.ca](mailto:bpisaac@smart-biggar.ca)

Website: [www.cacn.ca](http://www.cacn.ca)