

to be dealt with in due course. In the meantime, the reorganization has already taken place. It is essential for consumers in areas which now have services that it be possible for the CRTC to regulate and to have access to financial information from Bell and its affiliates, however defined, so that they can do a regulatory job which is in the interests of Canadians.

**The Acting Speaker (Mrs. Champagne):** Is the House ready for the question?

**Some Hon. Members:** Question.

**The Acting Speaker (Mrs. Champagne):** Is it the pleasure of the House to adopt the motion?

**Some Hon. Members:** Agreed.

**Some Hon. Members:** On division.

Motion agreed to and Bill read the third time and passed.

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## COPYRIGHT ACT

### MEASURE TO AMEND

**Hon. Flora MacDonald (Minister of Communications)** moved that Bill C-60, an Act to amend the Copyright Act and to amend other Acts in consequence thereof, be read the second time and referred to a legislative committee.

She said: Madam Speaker, it is indeed a privilege to rise in this House and speak at second reading of Bill C-60, an Act to amend the Copyright Act and to amend other Acts in consequence thereof. I realize we are beginning the debate on this very important Bill with just five minutes left before we enter into Private Members' Hour. However, I trust that given the importance and significance of this Bill, we will be able to continue the debate at second reading tomorrow or the next day and that we will be able to move it through debate at second reading very quickly so we can get into committee to give the opportunity to witnesses to present their views. We can then bring it back into the House for quick passage so that the changes which so many people want to see enacted through the amendment to the Copyright Act will be in place at the earliest possible day.

This Bill is good news for creators and artists. It is good news, indeed, for the economy. As I am sure Hon. Members know, our present Copyright Act has been outdated for a good many years in a good many areas. It no longer offers the protection it should to products of the mind and spirit. The Copyright Act was first passed in this country in 1924 and has not been significantly revised since that time. It clearly does not respond to the needs of our transformed cultural and technological environment in this communications age.

Creators have an essential right to control the production of their minds and to be rewarded for that production. However,

this right is not clearly protected in many present circumstances because of major social, technical and cultural transformations which I suppose the drafters of the 1924 Act could never have envisaged.

The Bill before the House will respond in part to this situation which has been created over a number of years by addressing several specific areas in which there is broad agreement among Canadians as to measures which can be taken to safeguard the rights of our artists and creators. This will, I am sure, encourage cultural activity and thus bring about social, economic and cultural benefits to all Canadians.

I would like to mention that this particular set of amendments presented in this Bill deals with certain specific aspects of copyright. It is not the total package the Government will be producing because we have undertaken to revise the total Copyright Act. There will be a second package with regard to revisions to the Copyright Act which we hope to introduce later this year. They are presently in the drafting stage.

I would like to speak briefly about the various measures which are being addressed in Bill C-60. The first has to do with collectives. Modern reproduction technologies like photocopiers and video cassette recorders have made it increasingly difficult to ensure that authorization is obtained from individual copyright owners whenever a book, a play, or whatever it might be, is copied. Indeed, the tendency is for a great number of different users to want immediate access to a wide variety of protected works all at the same time. Monitoring potential infringements on an individual basis in such circumstances becomes almost impossible. That is why Bill C-60 explicitly encourages the creation of new collective societies of copyright owners.

This system has been in operation for about 50 years for musical performances and is working well. Under our present Bill, the practice which now pertains to those who provide musical performances would be expanded to other areas to be covered by copyright and would result in collectives of authors, visual artists and so forth.

#### [Translation]

A collective licensing body is basically a group of copyright owners who form an association responsible for exercising, on their behalf, some aspect of copyright such as photocopy reproduction rights.

This group, representing a substantial number of copyright owners, negotiates with users, on behalf of its members, a general licence fixing the royalties and the conditions under which the licence is valid.

Provided the licensee observes the conditions of the licence and pays the royalties, he is free to exercise the right in question.

• (1700)

#### [English]

The collective approach has many advantages—