

Re:Sound Annual Report 2018

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1235 Bay Street, Suite 900
Toronto, ON. Canada M5R 3K4

Resound.ca
info@resound.ca





2018

Re:Sound Annual Report

2018

About

Re:Sound is the not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record companies for their performance rights. It’s our job to ensure music creators are properly compensated for the value they provide to businesses, such as retail stores, restaurants, gyms, and broadcasters.

Distribution

\$43.8 million available for distribution

1.8+ billion Sound recording performances (plays) processed in 2018

Licensing

A 22% increase in new individual licensees (3,550) over 2017

Entandem

In 2017, Re:Sound and SOCAN collaborated on a pilot project to create a joint licensing portal. The ‘one-stop shop’ allowed 400 Ontario-based licensed businesses to report and pay their quarterly Re:Sound and SOCAN licensing fees together, rather than reporting and paying separately for licenses with each organization. This innovative approach was well-received, and the pilot portal continued through 2018, demonstrating the potential for consolidated music licensing nationally.

Financials

Re:Sound collected more than \$50 million in 2018. International collections grew 39% over 2017, to \$9.6 million.

By contrast, private copying revenues from the Canadian Private Copying Collective (CPCC) declined from \$7.5 million in 2017 to just \$900,000 in 2018.

Distributions to rights holders in 2018 totaled \$47.2 million, the largest distribution to music creators since Re:Sound’s founding in 1997. Costs declined approximately 4% compared to 2017.



About Re:Sound

Re:Sound is the Canadian not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record companies for their performance rights. We advocate for music creators, educate music users, license businesses and distribute royalties to creators—all to help build a thriving and sustainable music industry in Canada.

President's Message



Ian J. MacKay,
President

Every day the team at Re:Sound works hard to create value for the industry, and the music creators that are the core of our industry. Without the creators we would not exist, and everything we do is about continuing to earn the trust they have placed in us.

Transparency is one of our Core Values and we take it very seriously. The vital sources of income we advocate for and collect on behalf of music creators are not our income but theirs. Re:Sound’s role is to ensure we get full value for them and deliver full value to them.

We achieve this through passionate and strategic advocacy—whether before the Copyright Board in establishing fair rates, working with government on important copyright reform, or educating businesses that use recorded music on the competitive value it brings. We also deliver this by always looking for ways to drive efficiency in both the collection of royalties (through projects like our work with SOCAN), as well as delivery of those royalties, ensuring that we are best in class in getting the monies we collect to the right creators in a fair and economical way (Fair and Efficient being two of our other Core Values).

In 2018, total revenues once again topped \$50 million. Foreign income (collected by Re:Sound on behalf of Canadian rights holders) grew 38% over 2017, primarily due to strong revenue increases under Re:Sound's bilateral agreement with SoundExchange. International collections were \$9.5 million in 2018. By contrast, private copying revenues (from the Canadian Private Copying Collective, CPCC) declined from \$7.5 million in 2017 to just \$900K in 2018 as a result of outdated copyright law.

In 2019, we will continue to work hard to create even greater value for music creators. We will, every day, continue to earn and keep the trust placed in us by the music creators we serve.

The vital sources of income we advocate for and collect on behalf of music creators are not our income but theirs. Re:Sound’s role is to ensure we get full value for them and deliver full value to them.

—Ian J. MacKay

What We Do

Re:Sound is the not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record companies for their performance rights. It’s our job to ensure music creators are properly compensated for the value they provide to businesses, such as retail stores, restaurants, gyms, and broadcasters.

We strive to support musicians and labels by building partnerships, advocacy, and finding efficiencies to ensure that as much money as possible ends up in the pockets of music creators to help build a strong and prosperous music industry in Canada. We do this across four core areas.

Four core areas:

- 1 Advocating on behalf of music creators
- 2 Distributing royalties
- 3 Licensing businesses to use music
- 4 International partnerships



Our organization would not exist without artists and makers of music; they are at the core of everything we do, and the inspiration for always achieving more.

Re:Sound is also a member of the [Canadian Private Copying Collective \(CPCC\)](#) which was created to receive private copying levies from the manufacturers and importers of blank recording media.

Re:Sound Core Values

Fair:

We will advocate for what’s fair for musicians and labels—fair treatment and fair compensation. We provide services to rights holders on a fair and equal basis. We ensure fair treatment for all employees.

Transparent:

We will always be open, honest, aboveboard, and trustworthy. We will make information available to stakeholders appropriately and in a timely manner. We will uphold the trust placed in us by rights holders.

Efficient:

We will continually strive to be better, be more productive, and to improve the way we do things. We will develop best practices of our own and adopt best practices from elsewhere —always looking for the best way forward.

Dynamic:

We are energized by what we do. We are fully committed. We are in motion and not static or stagnant. We are progressive, flexible, and adaptive. We move ahead.

Performer & Maker Centered:

Our organization would not exist without the artists and makers of music; they are at the core of everything we do, and the inspiration for always achieving more. We must always act in their best interests.

Re:Sound People

Re:Sound's team is a dedicated, diverse group of employees who take pride in working to support music creators each and every day. Re:Sound is proud to have a diverse, multilingual staff—many of whom are musicians themselves.

Re:Sound Management Team



Ian MacKay
President



Arif Ahmad
Vice President, Legal Affairs &
General Counsel



Michelle Baily
Vice President, People,
Planning & Strategy



Martin Gangnier
VP Licensing



Otis Quinn
Director, Information
Technology



Doris Tay
Vice President, Distribution



Clement Wong,
Vice President, Finance

Re:Sound Board of Directors

Re:Sound's Board of Directors includes an elected Independent Chairperson, as well as twelve (12) elected directors, who are nominated as follows:

Performer Class

Two (2) directors nominated by each member organization representing performers (Artisti, MROC and ACTRA RACS).

Maker Class

One (1) director nominated by each member organization representing makers (CONNECT, SOPROQ, Sony Music, Universal Music and Warner Music) plus one (1) additional director representing a Canadian independent label (alternating between a SOPROQ nominee and a CIMA nominee).

All Directors are elected to hold office for a two (2) year term (apart from the Maker Class independent label representative, who is elected annually).

Re:Sound's Board currently consists of:

Anthony Ariganello
Independent Chairperson

Performer Class

David Jandrisch
Director Musicians' Rights
Organization Canada (MROC)

Diana Barry
Director Musicians' Rights
Organization Canada (MROC)

Annie Morin
Director / Vice Chair La société
de gestion collective de l'Union
des artistes (ARTISTI)

Claire Hayek
Director La société de gestion
collective de l'Union des
artistes (ARTISTI)

Laurie McAllister
Director ACTRA Performers'
Rights Society & Recording
Artists' Collecting Society
(ACTRA RACS)

Anna Bucci
Director / Treasurer ACTRA
Performers' Rights Society &
Recording Artists' Collecting
Society (ACTRA RACS)

Maker Class

Mark Jones
Director Universal Music
Canada Inc.

Thiago Kurtz
Director Sony Music
Entertainment Canada Inc.

Graham Henderson
Director Warner Music Canada
Inc.

Stuart Johnston
Director / Corporate Secretary
CONNECT Music Licensing

Lyette Bouchard
Director / Vice Chair La société
de gestion collective des droits
des producteurs de
phonogrammes et de
vidéogrammes du Québec
(SOPROQ)

Julie M. Fournier
Director Analekta /
Independent Label

2018 Re:Sound Achievement Awards



Phil

Re:Sound employees live by our Core Values and for the second consecutive year, Phil was recognized by his peers for his outstanding approach to his work and his unwavering commitment to our Fair, Maker and Performer Centered and Dynamic Core Values. Phil negotiated agreements with key music users to drive revenue and initiated an employee fitness program with another important music user. At trade shows, Phil told the Re:Sound story, explaining how royalties work to music creators. He also performs at Re:Wind, Re:Sound's annual fundraising event, each year.

How to Get Paid



Maker Organizations

If you have made recorded music that has been released to the public, you may be entitled to royalties. To claim these royalties, you can register with either SOPROQ or CONNECT Music Licensing, member organizations representing recording labels, or directly with Re:Sound.

[SOPROQ](#)
[CONNECT Music Licensing](#)



Performer Organizations

If you have performed on recorded music (as a featured or background performer) that has been released to the public, you may be entitled to royalties. To collect these royalties, you can register with one of Artisti, ACTRA RACS, or MROC, our three member organizations representing artists, or directly with Re:Sound.

[Artisti](#)
[ACTRA RACS](#)
[MROC](#)

How it Works

Re:Sound files proposals and appears before the Copyright Board of Canada to establish royalty rates on behalf of artists and record companies for the different ways sound recordings are used in Canada. Rates are established by the Copyright Board and are based on the value of the music to the particular use.

How Tariffs Are Certified

- 1

Tariff Application

Re:Sound submits a tariff proposal to the Copyright Board by March 31 of the year preceding when the tariff will apply. Starting in 2019, tariffs will be filed by October 15 of the second year preceding when the tariff will apply.
- 2

Publication

The tariff application is published in the Canada Gazette, which provides official notice to prospective users who may object or participate in the proceedings to certify the tariff.
- 3

Interventions / Objections

Objectors have 60 days from the publication date to submit their objection. This will change to 30 days in 2019.
- 4

Preparation For Hearing

It takes approximately one year to prepare for a hearing in front of the Copyright Board. This includes activities such as exchanging documents, interrogatories, obtaining expert evidence, and filing cases.
- 5

Hearing

Hearings are open to the public. Interested parties and objectors are given an opportunity to file written responses or present arguments and evidence in favour of or against a proposed tariff. Re:Sound files economic evidence to support our tariff rate proposals. Objectors may present alternative proposals. Rate determinations consider many factors, including the financial realities of the relevant industry. Hearings typically last one to two weeks.
- 6

Agreement / Settlement

Whenever possible, Re:Sound works with Objectors to align on mutually-acceptable tariff terms which are then jointly presented to the Copyright Board for certification. Under this process, a full hearing is typically not required. The Board may have questions for the parties which are usually answered in writing. This avoids the time and expense of a full hearing and allows parties to work collaboratively on a tariff that addresses the needs of both rights holders and the industry it applies to.
- 7

Additional Questions

After the hearing or in response to a settlement proposal, the Board may have questions for the participants, or there may be legal issues in dispute. These are addressed in this phase.
- 8

Decision

Adjudicating a tariff can be lengthy, especially for new tariffs addressing a new music use for the first time. It can take 4-5 years for a rate certification after Re:Sound first files a proposed tariff. All Re:Sound tariffs must be approved and certified by the Copyright Board regardless of whether they went through the hearing or settlement process. For tariff renewals, the Copyright Act of Canada allows Re:Sound to continue to collect under the existing rates until a new tariff is proposed or certified.

Tariffs

These licenses allow broadcasters and business owners, among others, to use millions of tracks without needing to obtain clearance on a track-by-track basis for the specific ways they use music.



Tariff 1 - Broadcasting

Re:Sound issues licenses to all Canadian commercial radio stations (AM and FM radio) and the CBC.

- 1A: Commercial radio stations
- 1B: Non-Commercial Radio
- 1C: CBC

Tariff 2 - Pay Audio

Applies to commercial-free music programming that's been made available by direct-to-home satellite distribution and major cable distributors across Canada.

Tariff 3 - Background Music

Applies to the use of music in businesses such as retail stores, bars and restaurants. This tariff applies to businesses that use music and to the companies that supply background music.

- A: Background Music Suppliers
- B: Use of Background Music

Tariff 4 - Satellite Radio

Applies to multi-channel subscription satellite radio services (such as SiriusXM Canada).

Tariff 5 - Live Events

This tariff can apply to a wide range of establishments, including hotels, bars, restaurants, banquet halls, golf and country clubs, municipalities, festivals, or fairs, that use sound recordings to accompany live events. It is subdivided into many categories:

- A: Live Entertainment
- B: Receptions, Conventions, Assemblies, Fashion Shows
- C: Karaoke
- D: Festivals, Exhibitions and Fairs
- E: Circuses, Ice Shows, Fireworks, and Similar Events
- F: Parades
- G: Parks, Streets, and Other Public Areas
- H: Sporting Events
- I: Comedy and Magic Shows
- J: Concerts
- K: Theatrical, Dance, and Other Similar Live Performances

Tariff 6

This tariff applies to the use of music for dance and fitness. It can apply to gyms, dance schools, skating rinks, nightclubs and adult entertainment venues.

- A: Dance
- B: Fitness Classes
- C: Adult Entertainment

Tariff 8 - Music Streaming

Covers non-commercial and commercial webcasters. If listeners have no control over the content of the service, it is referred to as non-interactive. However, if the listener has some control, it is referred to as semi-interactive. Tariff 8 doesn't apply to podcasts or fully interactive services such as on-demand streams or downloads.

*Tariffs 7 and 9 were proposed to the Copyright Board of Canada but not certified.



Licensing

Re:Sound works and partners with organizations in Canada and internationally to educate business owners on the benefit and value of recorded music. These organizations include: SOCAN; Canadian Live Music Association; Fitness Industry Council of Canada; Funeral Services Association of Canada; CAPACOA, the Canadian Arts Presenting Association; the City of Vancouver and Business Improvement Associations across Canada.

Overview

A 22% increase in new individual licensees (3,550) over 2017



British Columbia
355 / 11.98%
Alberta
219 / 7.39%
Saskatchewan
172 / 5.80%
Manitoba
65 / 2.19%
Ontario
1,104 / 37.26%
Quebec
868 / 29.29%
Nova Scotia
132 / 4.45%
New Brunswick
17 / 0.57%
Prince Edward Island
4 / 0.13%
Newfoundland and Labrador
16 / 0.54%
Yukon
4 / 0.13%
Northwest Territories
5 / 0.17%

Distribution

16 million+ maker and performer transactions processed (70% increase from 2017)

1.8+ billion sound recording performances (plays) processed



Featured Artist — Gordon Deppe, Spoons

The Spoons wrote and recorded some of the most recognizable Canadian music of the 1980s. From the brooding Nova Heart to Romantic Traffic's unforgettable chorus, the band's new wave sound won them fans across the country. Over his four decades in the music industry, founding member Gord Deppe has seen significant changes but he says there's one thing that hasn't changed.

"I would continue to make music, no matter the circumstances," Deppe told us when he visited Re:Sound's offices. "Getting good royalties and performance income allows me to make it a full-time career. The royalty side of the business is very important."

[Read the full-interview](#)

Featured Label — Justin West, Secret City Records

Secret City Records is the independent Montreal label behind Patrick Watson and Shad's 2019 Polaris Prize Shortlist nominated A Short Story About War, among others. Re:Sound spoke with founder Justin West about independent labels, their unique needs and the importance of royalties for music creators.

"Performance royalties are extremely important to our business and bottom-line. This revenue stream has helped us to invest more heavily in the artists we work with and the infrastructure supporting those projects. An efficient flow of performance income to the appropriate rights holders helps to create a virtuous cycle."

—Justin West

Founder and President, Secret City Records and Secret City Publishing
Chair and Board Member, WIN (Worldwide Independent Network) Board
Member, MERLIN, CIMA, ADISQ, and FACTOR

[Read the full-interview](#)



International Agreements

Australia

PPCA

Brazil

Abramus

Brazil

SBACEM

Denmark

Gramex

Finland

Gramex

Germany

GVL

Greece & Cyprus

Grammo

Ireland

PPI

Italy

SCF

Japan

RIAJ

Netherlands

SENA

Nigeria

COSON

Norway

Gramo

Poland

ZPAV

Sweden

IFPI Sverige

Spain

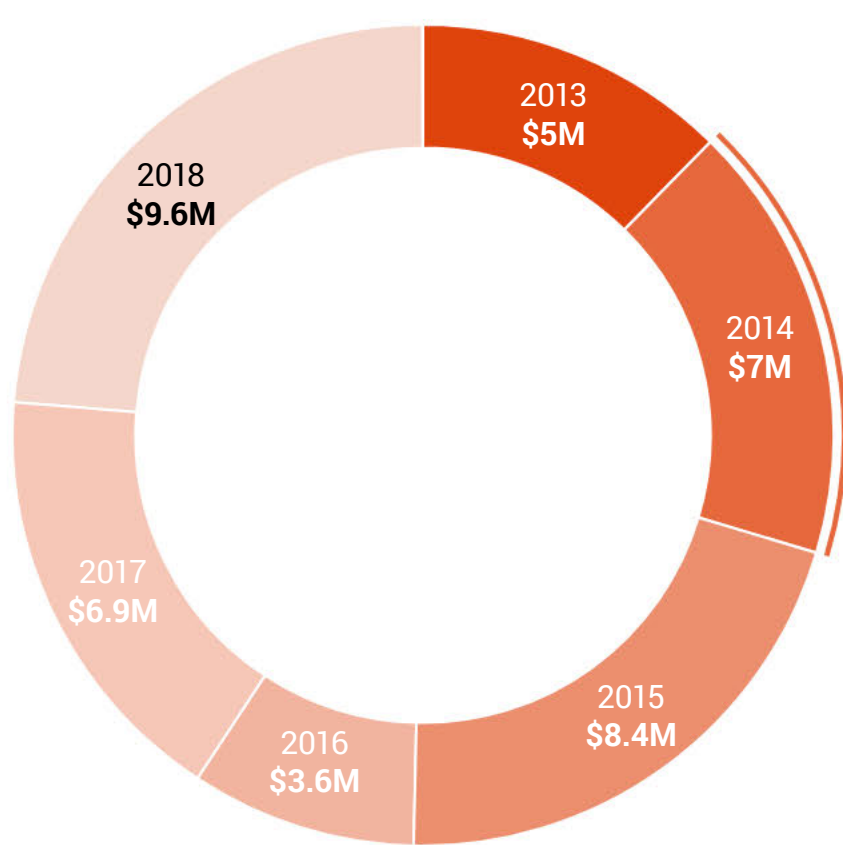
AGEDI

Ukraine

UMA

U.S.A.

SoundExchange



Monies collected from international agreements

\$42.8 million has been collected under International Agreements since December 2012.

CONNECT encourages independent label members to assign to Re:Sound

In summer 2018, CONNECT encouraged its independent label and artist members to assign their Remunerative Rights directly to Re:Sound. The three major labels – Warner Music Canada, Sony Music Entertainment Canada Inc. and Universal Music Canada – had assigned these rights directly to Re:Sound in 2017.



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To date, this has resulted in a 28% decrease in administration costs and \$1.2 million in additional royalties available for CONNECT members. It has also simplified data processing and expedited royalty payments through direct payments to CONNECT members.

Exclusive Rights in the reproduction of member recordings remain assigned to CONNECT. This allows CONNECT to deliver more value to its members when their recordings are copied and to explore new licensing avenues and practices.

CONNECT independent labels and artists can contact royalties@resound.ca to learn more about assigning Remunerative Rights to Re:Sound.

Advocacy and Innovation

Our continued focus on innovation and advocacy allowed us to meet our strategic goals and expand support for our rights holders.

Copyright Act Review

Re:Sound helped represent music creators to ensure policymakers understand their needs and the importance of effective copyright laws. President Ian MacKay appeared before the Standing Committee on Industry, Science and Technology, and the Standing Committee on Canadian Heritage. Re:Sound also submitted briefs to both. These appearances were supported by individual meetings with policymakers to present the concerns of music creators and their unique considerations.

Re:Sound and SOCAN Joint Venture

Building on the Joint Portal Pilot completed in 2017, in December Re:Sound and SOCAN announced plans to launch Entandem. Co-owned and overseen by Re:Sound and SOCAN, Entandem brings the music licensing now managed separately by each organization into a single, jointly-operated business. With Entandem, retailers, restaurants, nightclubs, fitness clubs and myriad other organizations that use music will be able to complete their legally-required licenses in a single transaction.

International Spearhead Group

Re:Sound has a long-standing involvement with the International Performing Rights Committee (PRC), convened by the International Federation of the Phonographic Industry (IFPI) and the World Independent Network (WIN). In 2018, our President, Ian MacKay, joined the Spearhead Group, comprised of CEOs from the world's top performing music licensing organizations. Other members include the CEOs of SoundExchange (USA), PPL (UK), GVL (Germany), SCPP (France), SENA (Holland), ZPAV (Poland), AGEDI (Spain), and PPCA (Australia).



Copyright Board of Canada

Re:Sound was proud to join the Canadian Music Policy Coalition (CMPC), to address Copyright Board reform. The coalition comprises more than 150,000 Canadian songwriters, composers and publishers, more than 621,000 performers and record labels domestically and internationally, and 280 professional trade organizations. The CMPC advocated for the following reforms of the Copyright Board of Canada: Create new deadlines in respect of Board decisions; Codify and clarify specific Board procedures through regulations; and Specify decision making criteria that the Board is to consider.

CONNECT migration

CONNECT and Re:Sound have been working together since 2016 to improve royalty distributions to label rights holders. In 2018, CONNECT encouraged its independent label and artist members to assign their Remunerative Rights (which include both Neighbouring Rights and Private Copying royalties) directly to Re:Sound to simplify data processing and expedite payments.



Getting the Word Out

Re:Sound is committed to delivering more money to rights holders in a transparent and efficient manner. Re:Sound is a valued sponsor and partner to many music industry initiatives and events. These forums allow us to educate music creators about the royalty streams available to them and the options for assigning their rights. This helps to ensure music creators receive royalties from the businesses that use their recordings.

In 2018, Re:Sound had a presence at Pop Montreal, Durham College, Canadian Music Incubator, CIMA (Canadian Independent Music Association), Canadian Country Music Awards, Polaris Music Prize, M4MTRL, Canadian Music Week, and The Juno Awards and the Women in Music Canada panel.

We continually strive to improve the way we do things. With this in mind, we worked with our member organizations to develop final distribution schedules for royalty payments. This provides music creators with greater transparency and allows them to know when they can expect their royalties.

Artist in the Office

Re:Sound's Artist in the Office program is an amazing opportunity for employees to hear our rights holders perform, and for music creators to learn about Re:Sound, royalties and how they can assign their performance rights.

In 2018, Re:Sound welcomed:

Julian Taylor Band — The Good Lovelies — KASHKA — Ryan Cook with Mike Kerr — Winona Wilde — Del — Adyn Townes — The Young Novelists — David Newland — Irish Mythen

Bringing best in class digital solutions to the business through international collaboration allows Re:Sound to continue to be at the forefront of new developments in royalty collection and distribution.

International Collaboration

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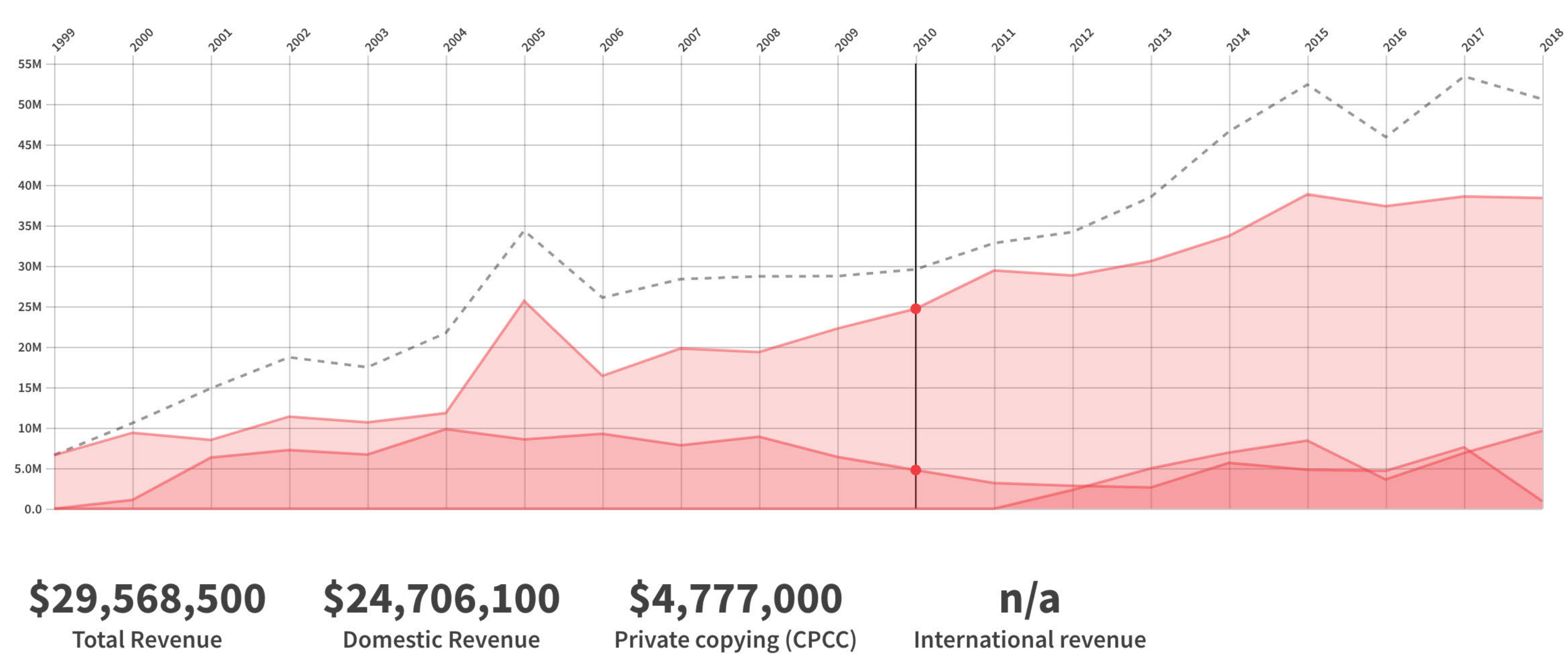
For the past decade, Re:Sound has worked with DDEX (Digital Data Exchange), a consortium of digital media, music and tech companies focused on creating international standards for all parts of the digital supply chain.

Re:Sound has been a member of DDEX working groups focused on implementing a metadata standard that many music industry organizations are now using. This standard helps the industry recognize greater efficiencies and cost savings through automated processing. Independent research shows a 66% reduction in key operations expenses over a five-year period for digital music providers adopting DDEX standards.

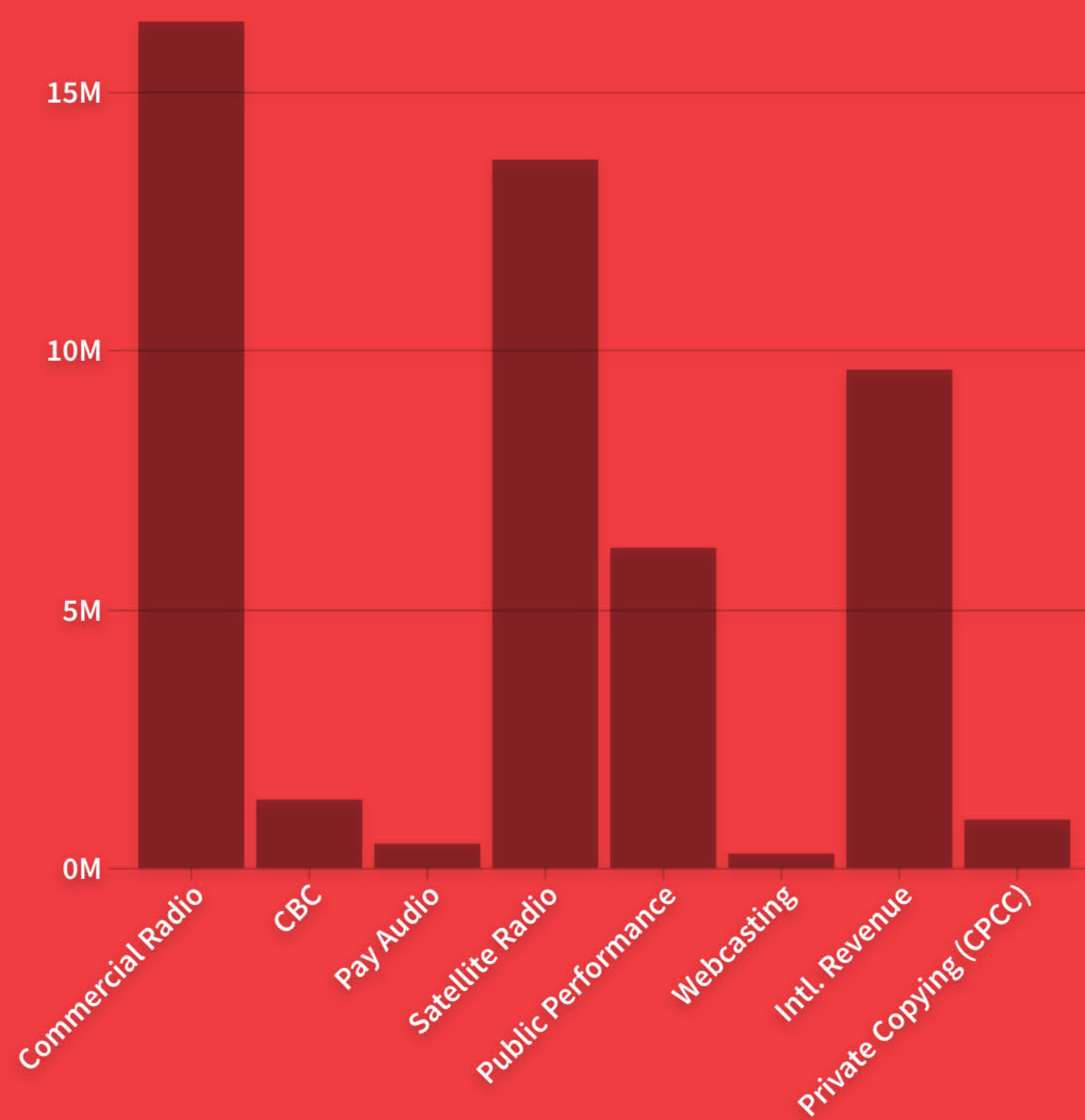
In keeping with Re:Sound's approach to innovation, the organization will be among the first to adopt the MLC Portal Project, called RDX (Repertoire Data Exchange). A collaboration between IFPI, which represents the recording industry worldwide, and WIN, the Worldwide Independent Network, RDX will make it easier for recording rightsholders and MLCs to maintain repertoire and rights data, and to identify and resolve rights conflicts more efficiently by streamlining the delivery of sound recording metadata through a central hub. Re:Sound has played an integral role in establishing RDX's data requirements and design. Following this extensive involvement, Re:Sound was one of two MLCs (music licensing collectives) selected to test RDX.

2018 Financials

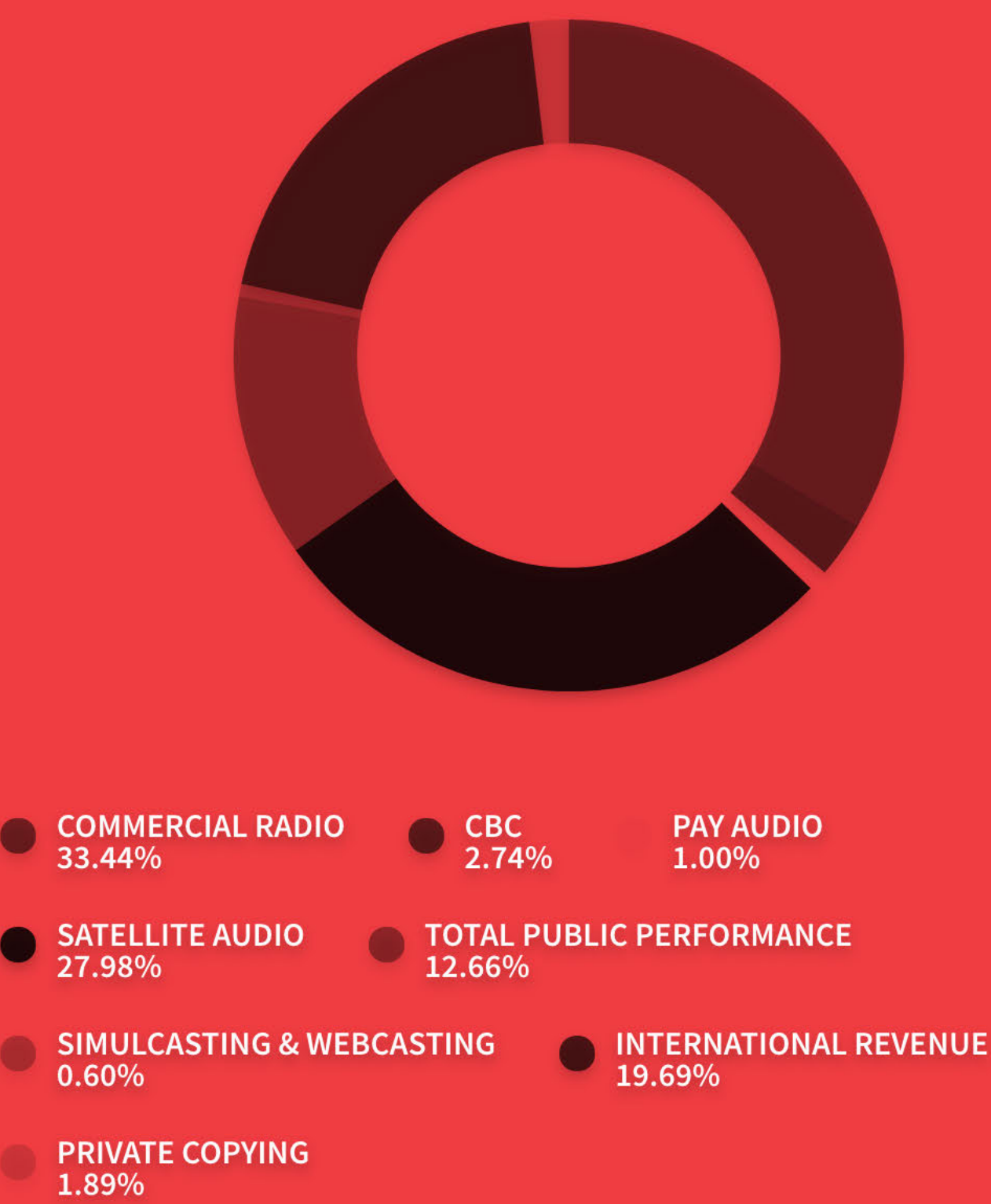
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Revenue By Tariff Per Year



Revenue By Tariff



2018 Annual report (Financial Data in \$M)

	2017	2018
(in Million)		
NR Domestic	38.5	38.4
NR International	6.8	9.6
Other Income	0.3	1.7
Total NR Income	45.8	49.7
Private Copying	7.5 ‡	0.9
Total Income	53.4	50.6
Expenses	(7.3)	(6.8)
Monies Available for Distribution	46.0	43.8

‡ Private copying revenue in 2017 included approximately \$7.1 million related to closeouts of prior years under Copyright Board regulations.

Corporate Social Responsibility and Diversity



Re:Wind

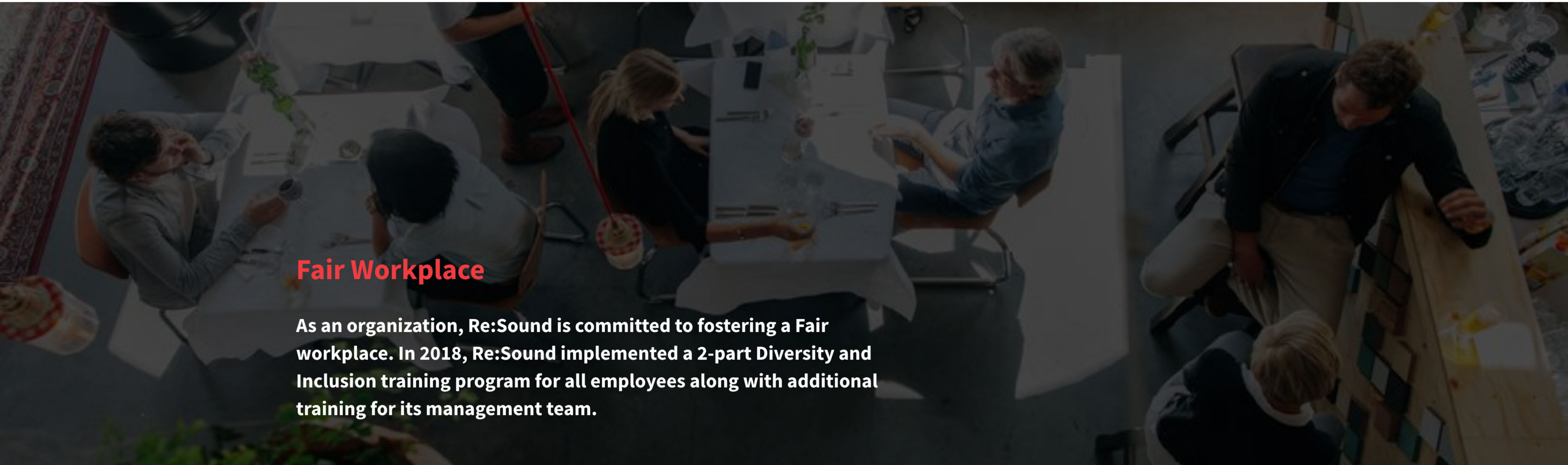
Now in its 6th year, Re:Wind has become a much-anticipated event for Re:Sound and our friends at SOCAN, CMRRA, Sony Music and Music Canada. Re:Sound employees organize the event each year and 70% of Re:Sound employees are involved through performing, event operations and fundraising.

Celebrating women in the music industry, the 2018 event raised \$36,000 in support of two local causes—Unison Benevolent Fund and Anduhyaun—selected by Re:Sound employees. Since its inception Re:Wind has raised, Re:Wind has raised more than \$100,000 for charity.

In August, 30 employees raised funds and took part in The Heart and Stroke Association's Big Bike Event. During the holiday season, Re:Sound raised cash, gift cards and subway tokens, as well as multiple boxes of food for Anduhyaun Inc. The donation helped 19 women and their families.

As an organization, Re:Sound is committed to fostering a Fair workplace. In 2018, Re:Sound implemented a 2-part Diversity and Inclusion training program for all employees along with additional training for its management team. All employees were invited to join the organization's newly formed Diversity and Inclusion committee, while leadership assessed compensation across the organization to be sure Re:Sound was free from gender pay gaps.

Re:Sound is grateful to Re:Wind's 2018 corporate sponsors: Greenwald Wealth Management: RBC Dominion (Diamond Sponsor) and Osler, Hoskin & Harcourt LLP (Platinum Sponsor).



Fair Workplace

As an organization, Re:Sound is committed to fostering a Fair workplace. In 2018, Re:Sound implemented a 2-part Diversity and Inclusion training program for all employees along with additional training for its management team.



Read the Code



To ensure the music industry is a safe, positive place to work, stakeholders from creative industry organizations, including Re:Sound, came together to form a Music Industry Anti-Harassment Group and develop a code of conduct for the industry. Readthecode.ca launched in 2018 with a focus on increasing awareness of harassment for those working in the music industry, preventing these incidents and supporting those who've experienced harassment. The code recognizes the wide range of workplaces in the music industry, ranging from venues, bars, and hotels to digital spaces and traditional offices. It also addresses all forms of harassment in the music community, including sexual harassment, discrimination, bullying and violence in the workplace. Together, industry stakeholders acknowledge the importance of taking steps toward ensuring a healthy culture, which includes zero tolerance for harassment in any form. The program has two areas of focus: Education, Training and Safe Support, and the Safe Spaces Help Support Line, a service delivered by the Unison Benevolent Fund. These initiatives are funded through a variety of sources, including a two-year commitment from Re:Sound.



Re:Sound People

Re:Sound's team is a dedicated, diverse group of employees who take pride in working to support music creators each and every day. Re:Sound is proud to have a diverse, multilingual staff—many of whom are musicians themselves.

Re:Sound Management Team



Ian MacKay
President



Arif Ahmad
Vice President, Legal Affairs &
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Michelle Baily
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Martin Gangnier
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All Directors are elected to hold office for a two (2) year term (apart from the Maker Class independent label representative, who is elected annually).

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Director / Vice Chair La société
de gestion collective de l'Union
des artistes (ARTISTI)

Claire Hayek
Director La société de gestion
collective de l'Union des
artistes (ARTISTI)

Laurie McAllister
Director ACTRA Performers'
Rights Society & Recording
Artists' Collecting Society
(ACTRA RACS)

Anna Bucci
Director / Treasurer ACTRA
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Director Universal Music
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CONNECT Music Licensing

Lynette Bouchard
Director / Vice Chair La société
de gestion collective des droits
des producteurs de
phonogrammes et de
vidéogrammes du Québec
(SOPROQ)

Julie M. Fournier
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Independent Label

2018 Re:Sound Achievement Awards



Phil

Re:Sound employees live by our Core Values and for the second consecutive year, Phil was recognized by his peers for his outstanding approach to his work and his unwavering commitment to our Fair, Maker and Performer Centered and Dynamic Core Values. Phil negotiated agreements with key music users to drive revenue and initiated an employee fitness program with another important music user. At trade shows, Phil told the Re:Sound story, explaining how royalties work to music creators. He also performs at Re:Wind, Re:Sound's annual fundraising event, each year.

How to Get Paid



Maker Organizations

If you have made recorded music that has been released to the public, you may be entitled to royalties. To claim these royalties, you can register with either SOPROQ or CONNECT Music Licensing, member organizations representing recording labels, or directly with Re:Sound.

SOPROQ
CONNECT Music Licensing

Performer Organizations

If you have performed on recorded music (as a featured or background performer) that has been released to the public, you may be entitled to royalties. To collect these royalties, you can register with one of Artisti, ACTRA RACS, or MROC, our three member organizations representing artists, or directly with Re:Sound.

Artisti
ACTRA RACS
MROC