

2025 ANNUAL REPORT

# RE: SOUND AND



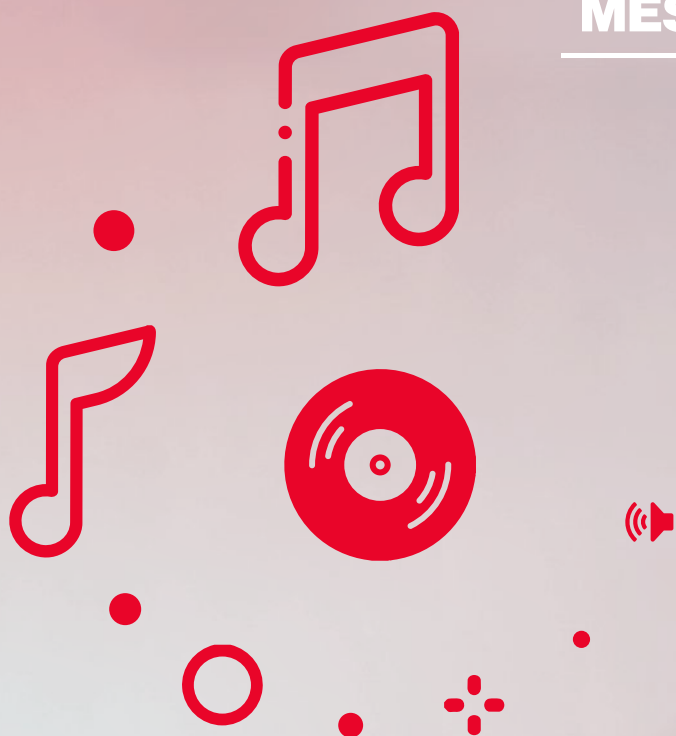


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## MESSAGE FROM THE PRESIDENT



**2025** marks another year of significant achievements for the Re:Sound team and our member organizations. I am proud to once again report the highest level of distributions in Re:Sound's history, with \$55 million in royalties distributed to music makers and performers.

In 2025, to address system limitations and delays to distribution under ReThink, we launched Project Harmony, a modern platform that enhances the accuracy, reliability, and efficiency of payments. Harmony enabled the largest distribution in Re:Sound's history and will be fully utilized in 2026 to further strengthen performance and collaboration with members.

This year Entandem, our joint licensing venture with SOCAN, reported its highest collections once again with our public performance tariff revenue showing immense growth. We continued to focus on advancing national treatment through our tariffs with the Copyright Board and strengthening licensing activity and market penetration across all segments.

On October 2, we were thrilled to host our annual charity concert, ReWind, in support of the MusiCounts Band Aid Program. The evening brought together more than 200 attendees and raised \$48,000 for Musiccounts, making it an energizing and impactful celebration of music and community. I want to thank all our participants and sponsors for helping make this event possible. ReWind is a highlight of our year as it reflects our pride in giving back to the community we serve.

Finally, and above all, I would like to sincerely thank the Re:Sound team for their energy, passion and dedication. Their hard work supports Canadian music makers and performers as they continue to uphold our five core values – fair, member and rights holder centered, transparent, efficient, and dynamic. I would also like to thank each of our member organizations for their ongoing support and collaboration as we continue to champion the rights of all creators.



Lou Ragagnin,  
President & CEO



## WHO WE ARE

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**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. We do this in collaboration with our member organizations: ACTRA RACS, Artisti, Panorama, Sony Music Entertainment Canada, Universal Music Canada, and Warner Music Canada.

## Core Purpose Statement

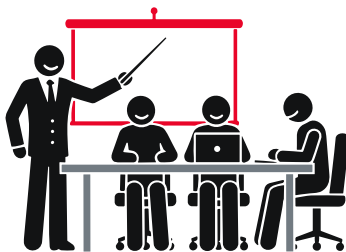
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*Together, with our member organizations, we work to maximize revenue at the highest level of efficiency and service to increase the value of music for rights holders.*

## Strategic Themes

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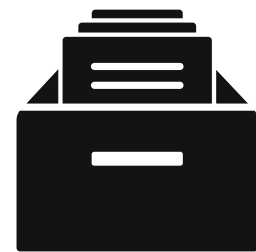
1. Advocate to further the interests of rights holders



2. Maximize distributable income



3. Drive organizational excellence



## Re:Sound Core Values

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- Fair
- Member and Rights Holder Centered
- Transparent
- Efficient
- Dynamic

## OUR TEAM



The **Re:Sound** team is comprised of talented, passionate professionals committed to advancing the interests of performers and creators while supporting a vibrant and thriving Canadian music industry.



# Member Organizations

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ACTRA RACS, Artisti, Panorama (previously known as SOPROQ), Sony Music Entertainment Canada, Universal Music Canada and Warner Music Canada



# Our Board of Directors

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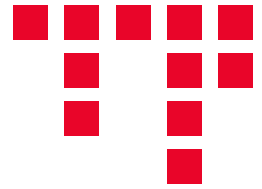
- Anthony Ariganello, Independent Chairperson
- Alexandre Curzi, Director, La société de gestion collective de l'Union des artistes (ARTISTI)
- Annie Morin, Vice-Chair, La société de gestion collective de l'Union des artistes (ARTISTI)
- Burt Gidaro, Corporate Secretary, Recording Artists' Collecting Society (ACTRA RACS)
- Kortnee Borden, Director, Recording Artists' Collecting Society (ACTRA RACS)
- Lyette Bouchard, Director, Panorama (1/1/2025 – 9/19/2025)
- Marcel Deluca, Director, Warner Music Canada
- Sophie Hébert, Director, Panorama (9/19/2025 – Present)
- Steve Teixeira, Director, Universal Music Canada
- Thiago Kurtz, Vice Chair, Sony Music Entertainment Canada
- Thomas Jolicoeur, Treasurer, Panorama

# Management Team

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- Lou Ragagnin, President & CEO
- Arif Ahmad, Vice President, Corporate and Legal Affairs & General Counsel
- Denis Dinsmore, Vice President, Finance & Administration
- Otis Quinn, Vice President, Technology
- Doris Tay, Vice President, Distribution





In 2024, Re:Sound continued to strengthen the ReThink system, delivering improvements across several operational areas. While meaningful progress was achieved, limitations within the existing distribution module continued to affect the consistency and timing of distributions to rights holders.

To address these challenges, Re:Sound launched Project Harmony, a purpose-built platform designed to modernize distribution management. Core functions of Project Harmony were completed in 2025, representing a strategic investment in improving accuracy, reliability, transparency and timeliness of payments to rights holders.

Project Harmony enhances how distributions are calculated, managed, and paid. The platform supports real-time distribution calculations, improved handling of adjustments, increased processing capacity, and a newly developed payout module. Together, these capabilities enable more efficient processing and a smoother, more predictable distribution experience.

In 2025, Project Harmony enabled the largest distribution in Re:Sound's history. This milestone reflects the strength of the new platform and the collaboration between Member Collectives and Re:Sound internal team to ensure data integrity and calculation accuracy. It also demonstrates Harmony's ability to support complex, large-scale distribution requirements.

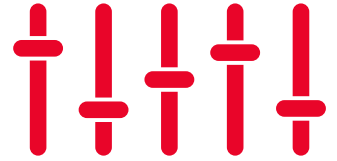
***"Project Harmony represents a critical step forward in how we deliver value to Canadian rights holders. Completing our largest distribution to date on this new platform confirms that we are building the right foundation, one that prioritizes accuracy, transparency, performance, and long-term sustainability."***

- Thomas Jolicoeur, Executive Director, Panorama

Looking ahead to 2026, Re:Sound will focus on fully embedding Project Harmony into regular operations and continuing to improve the consistency and reliability of distributions. Ongoing refinements will prioritize system stability, performance, and scalability, supporting accurate and timely payments to Canadian rights holders.

In parallel, Re:Sound will continue to build on the ReThink program to further strengthen and streamline processes between the organization and its members. This work will focus on improving coordination, clarity, and efficiency across the end-to-end distribution process, supporting more effective collaboration and continue to deliver long-term operational benefits for members and rights holders alike.





## Licensing

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All businesses are legally required to pay royalties when broadcasting or playing recorded music in public. Re:Sound and Entandem (Re:Sound's joint venture with SOCAN to administer public performance rights) continued to work closely with businesses in 2025 to ensure that performers and makers receive the public performance royalties they are entitled to. Everyone wins when businesses pay for the music they use to drive success. Public Performance income in 2025 met last year's high-water mark. Re:Sound continues to implement its strategic plan to increase public performance revenue for rights holders in this area of further growth.

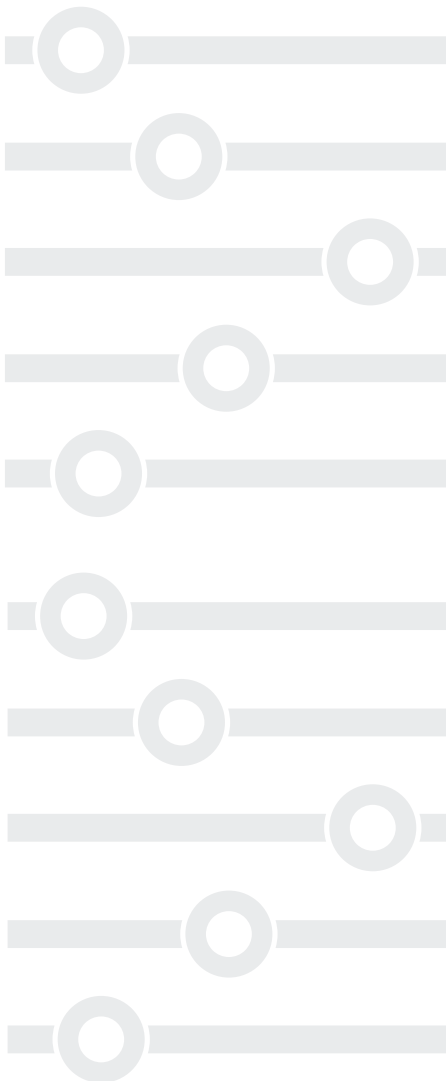
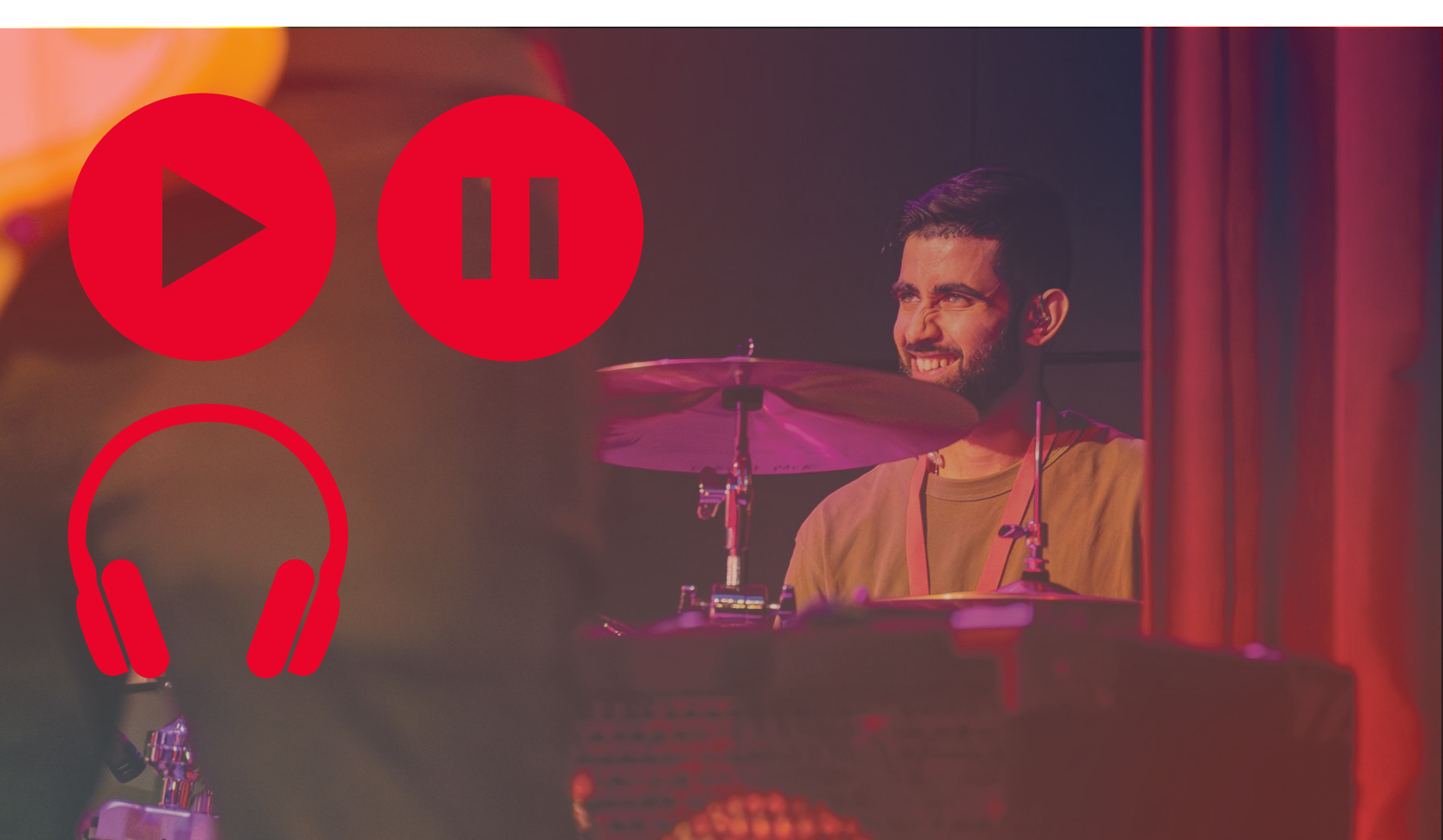
## Tariffs

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As part of its work on behalf of rights holders, Re:Sound is continually reviewing its tariffs to ensure that both the rates and administrative provisions are fair and efficient for both rights holders and music users. Each year, Re:Sound files with the Copyright Board of Canada, tariff proposals for either new tariffs or renewals of tariffs that are expiring. In 2025, Re:Sound filed tariff proposals for the renewal of Tariff 3. A - Background Music Suppliers (2027-2031) and Tariff 3.B - Background Music (2027-2031).

In 2025, Re:Sound continued to focus on its key priority of adjusting all of its tariff rates to reflect the expansion of its repertoire to include U.S. sound recordings as a result of the implementation of national treatment on July 1, 2020. At Re:Sound's request, the Copyright Board initiated a consolidated public performance proceeding to consider all of Re:Sound Tariffs 3.B (Background Music), 5.A-J (Live Events) and 6.A (Dance) in a single, simplified, written proceeding. Re:Sound's goal is to obtain the necessary repertoire adjustments across all of these tariffs in as efficient and expedited a manner as possible. All submissions and evidence were filed by the parties in 2025, and the Copyright Board's decision is expected in 2026.

On May 31, 2025, the Copyright Board approved Re:Sound's Commercial Radio Tariff for the years 2015-2025, with a 76% rate increase effective July 1, 2020, on account of the increase to Re:Sound's repertoire. In addition, the Copyright Board approved for the first time, Re:Sound tariff rates for simulcasting by Canadian commercial radio stations for the years 2009-2025.



On August 23, 2025, the Copyright Board approved the renewal of Re:Sound Tariff 3.C - Adult Entertainment, for the years 2024-2028, with a 24% rate increase on account of inflation.

On October 30, 2025, a hearing before the Federal Court of Appeal was held with respect to Re:Sound's application for judicial review of the Copyright Board's decision in Re:Sound Tariff 8 – Non-Interactive and Semi-Interactive Webcasting (2013-2018). The Court dismissed Re:Sound's application and upheld the Copyright Board's decision.

The Copyright Board initiated proceedings in 2025 for several Re:Sound tariffs: Tariffs 1.B (Non-Commercial Radio) and 1.B.2. (Non-Commercial Online), Tariff 3.C (Aircraft), and Tariff 4 (Satellite Radio), which will be ongoing in 2026.

# ADVOCACY EFFORTS IN 2025



**In** 2025, Re:Sound continued to advocate fiercely for Canadian music creators, building on the support for our Fairness for Music Creators advocacy campaign in seeking three critical objectives:

1. Amend the definition of “sound recording” in the Copyright Act to address its unfair exclusion of performers and record labels/ makers from performance royalties from television, film, video streaming platforms and other audio-visual content.
2. Eliminate the “temporary” \$1.25 Million exemption for commercial radio stations instituted in 1997 – a subsidy for commercial radio at the direct expense of music rights holders.
3. Update the private copying regime to make it technologically neutral.

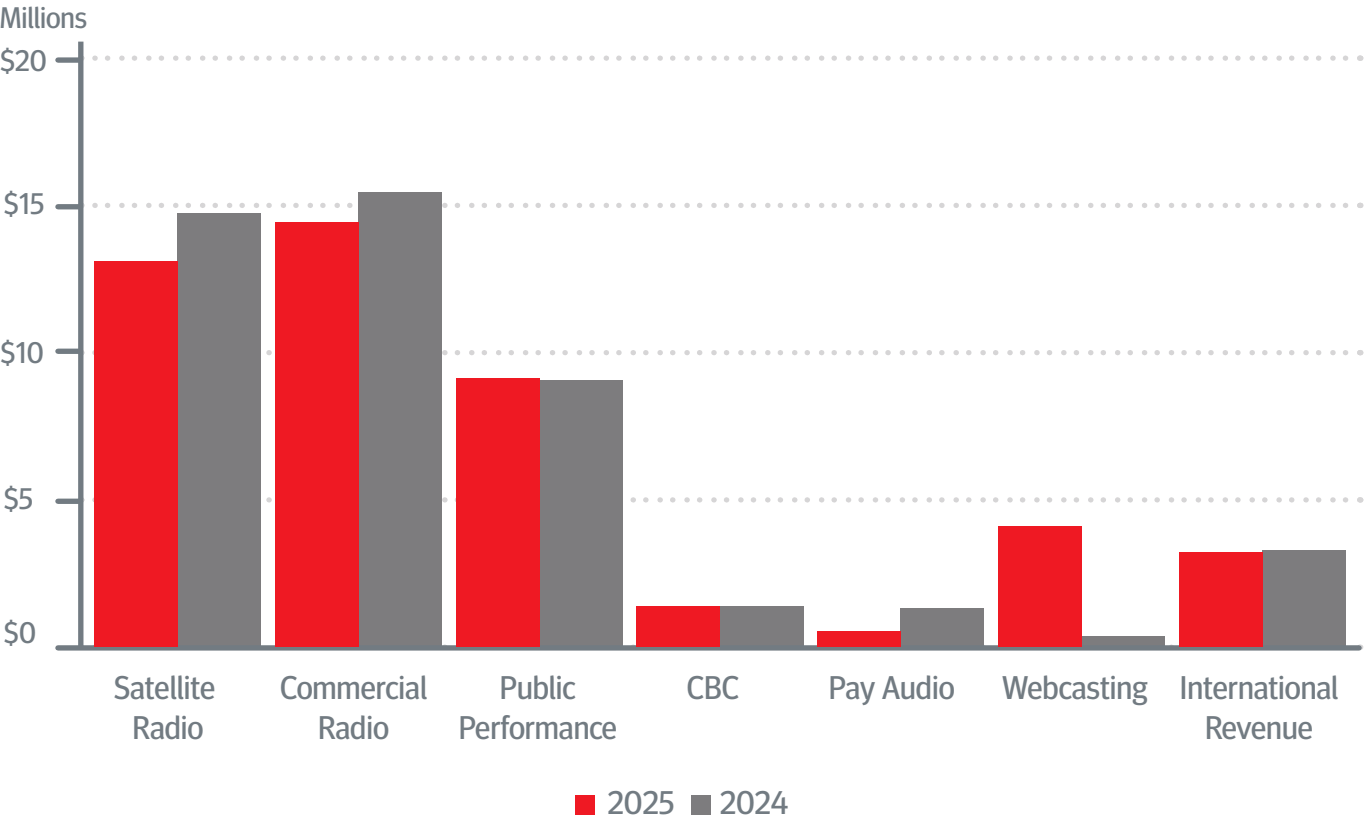
Re:Sound pressed these issues with key stakeholders and decision-makers across government and industry, including through meetings with Ministers, Members of Parliament, and senior officials from the Departments of Finance, ISED, Canadian Heritage, and the Prime Minister’s Office. We also actively engaged with our member organizations, artist advocates and audiences across social media to amplify these concerns.

Re:Sound’s message is simple: These are urgently needed measures that will make a real difference to working Canadian music creators, providing them with a fair opportunity to compete in the marketplace at home and abroad. At a time when this support is needed more than ever, these market-based solutions offer immediate relief to Canadian creators at no cost to government.

Re:Sound will continue to support our member organizations in this important work in 2026, as the need for this legislative change and support of the Canadian creative community only becomes more urgent.

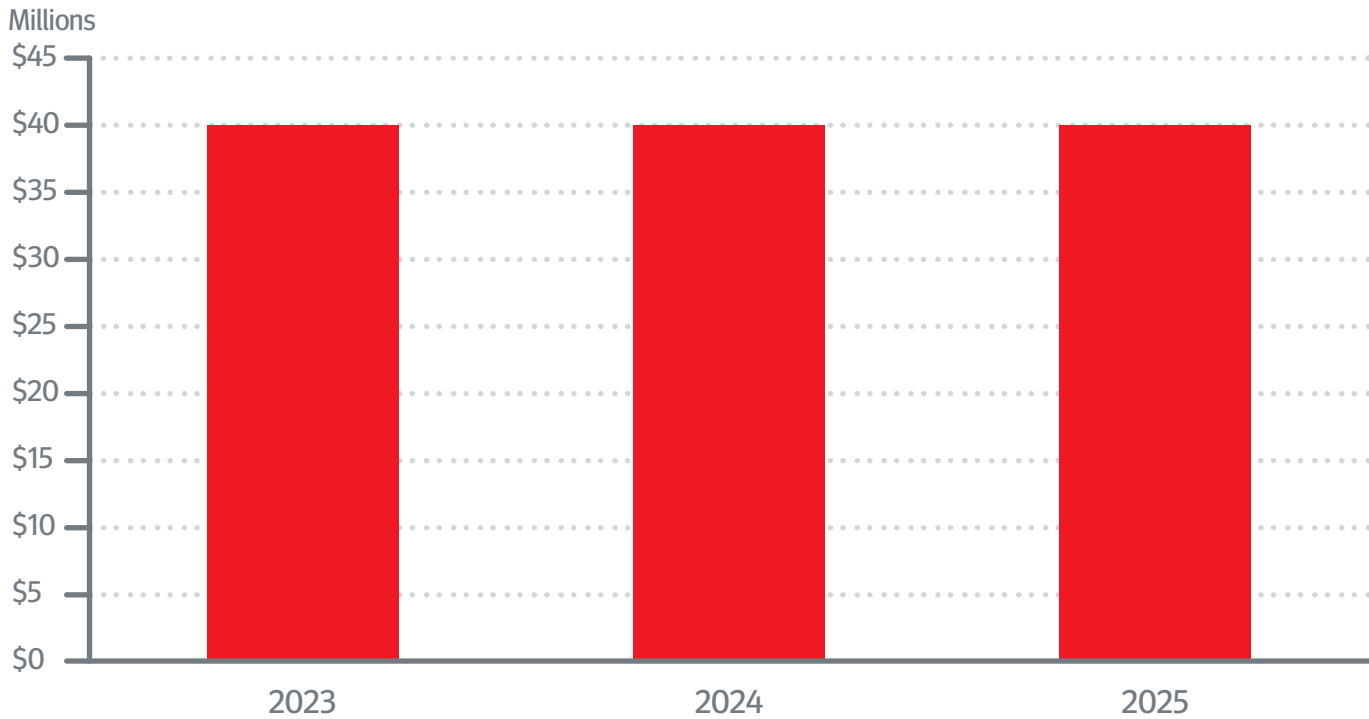


# Revenue by Tariff



Commercial Radio contracted -6.7% year over year on weak advertising revenues while satellite radio declined -11.3% due to a reallocation of bundled subscription revenue to digital webcasting. Digital webcasting increased largely due to a retroactive payment for semi-interactive streaming. Public performance collections grew marginally year-over-year continuing the upward trend post the global pandemic.

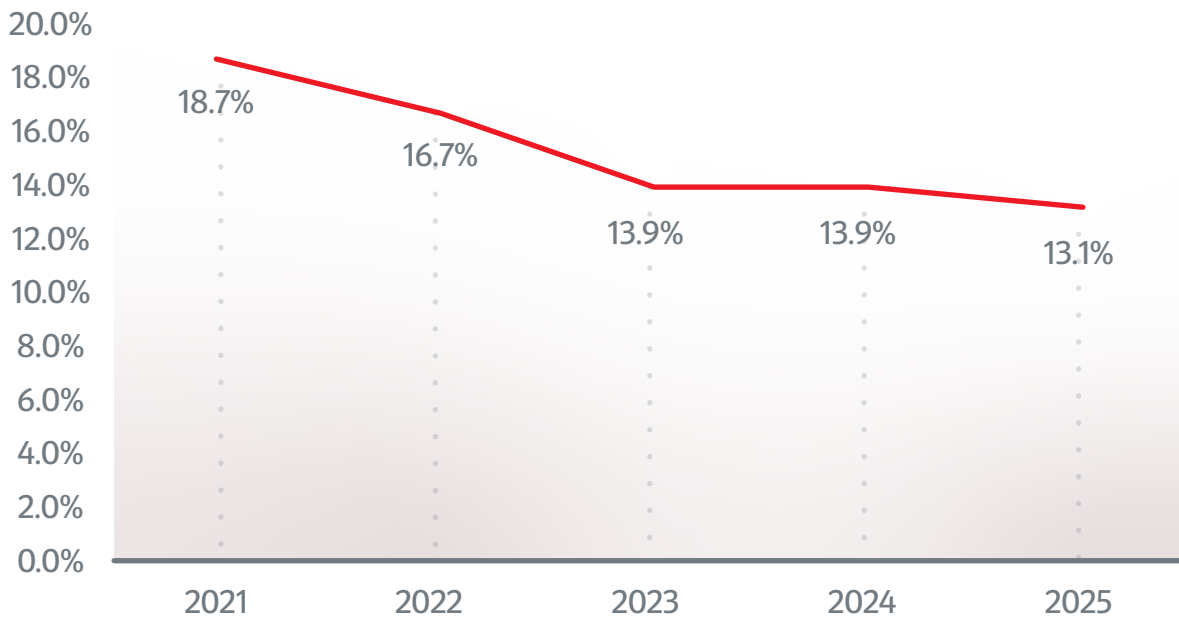
## Amount Available for Distribution (Normalized)



The amount available for distribution (Collected Revenue less operating expenses) in 2024 is ~\$40 million, a slight increase over 2023 (when normalizing for the impact of the retroactive national treatment rate agreement for commercial radio) and substantially more than fiscal 2022.

Re:Sound continues to demonstrate prudent financial management in the interests of all rights holders with a base administration fee to all rights holders remaining unchanged from 2023 at 13.9%.

## Base Fees



Re:Sound continues to demonstrate prudent financial management in the interests of all rights holders with a base administration fee to all rights holders further declining in 2025 to 13.1% from 13.9% in both 2023 and 2024. Base administration fees since the introduction of the new fee policy in 2021 have declined by 30%.

# DIVERSITY, EQUITY & INCLUSION

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**At** Re:Sound, we take pride in our diversity. Through intentional hiring, we cultivate a team that reflects a wide range of experiences and perspectives. This diversity fuels collaboration, innovation, and a culture of belonging. Together, we are Re:Sounders.

Fairness is a core value that shapes how we operate every day. Alongside our commitment to Performers and Makers, we remain employee centric. We continue to make improvements that enhance the employee experience.



## GIVING BACK: RE:WIND



**On** October 2, 2025, Re:Sound hosted its annual Re:Wind Benefit Concert at The Great Hall in Toronto, raising an impressive \$48,000 in support of the MusiCounts Band Aid Program. With over 200 guests, the event united music lovers, artists, and industry professionals in celebration of Canadian music and music education.

Re:Wind is a one-of-a-kind event that showcases bands made up of employees from leading Canadian music organizations including CMRRA, SOCAN, and Re:Sound. The evening culminated in a show-stopping performance by QB3D, joined by acclaimed Canadian musician Francesco Yates. In the true spirit of Re:Wind, QB3D invited local high school musicians to share the stage, highlighting the event's mission to support and inspire the next generation of music makers.

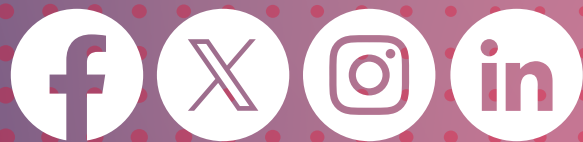
Presented by RBC Greenwald Wealth Management, Re:Wind was made possible through the generous support of our sponsors Osler, Hoskin & Harcourt LLP, Doane Grant Thornton LLP, RX Music, Nagataconnex, Global Public Affairs, BMAT, and SOCAN.







Photo credit: [Only1AndyWright.com](http://Only1AndyWright.com)  
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