



**MUSIC**

**HAS**

**VALUE**

Re:Sound is the Canadian not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record labels for their performance rights.

Businesses are legally required to pay a licensing fee when broadcasting or communicating recorded music or playing recorded music in public.

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93%

of Canadians believe  
music enriches  
their life

84%

of Canadians think  
playing the right music  
can be beneficial  
to a business

87%

of Canadians would prefer  
to patronize businesses  
that support musicians  
by using music legally  
and ethically

Research conducted by  
Leger Research Intelligence  
Group in spring 2015  
among 1,500 Canadians.



**“2015 was Re:Sound’s most successful year to date. We’re looking forward to building on that success in the years to come.”**

**IAN MACKAY**  
President  
Re:Sound

## **PRESIDENT’S MESSAGE**

**2015 was another banner year for Re:Sound. We continued to advocate on behalf of music creators, licensed thousands of new businesses, collected record-setting revenues, and distributed more money than ever before to artists and labels. In 2015, Re:Sound set a new high watermark for revenues: \$52.4 million, the first time we’ve ever topped the \$50 million mark.**

By the end of the year, Re:Sound’s revenues had exceeded our budget by \$8 million. It was the greatest over-performance against budget in the history of our organisation. We also achieved our best-ever expense to revenue ratio: 13.9%. That’s an improvement of more than a third over the course of the last seven years. It means more of every dollar is finding its way into the pockets of creators.

Just seven years ago, revenues from neighbouring rights were still under \$20 million; in 2015, they topped \$47 million — more than doubling thanks to annualized growth of 13.2% per year since 2008. During the same period, revenues from private copying continued to fall from about \$9 million all the way down to \$1.3 million.

In May, we launched our Music Has Value website that showcases the findings of a new study we published based on original consumer research. It’s now clearer than ever: not only do a majority of Canadians want to hear music in the businesses they patronize, but they also want that music to be used ethically and legally. Music Has Value shows that music drives profits — it’s only fair that music creators should be compensated for the value they provide.

In 2015, Re:Sound continued to build successful relationships with our partners, in Canada and internationally. Here in Canada, we partnered with CONNECT Music Licensing to improve efficiencies between the two organisations. We also continue to work actively with SOCAN on ways to benefit rights holders and improve the music user experience. Internationally, our bilateral agreements with international organisations including SoundExchange brought in millions of dollars in royalties for Canadian artists and labels.

Meanwhile, Re:Sound employees continued to make a positive difference outside the office. Our annual Re:Cital concert — an event that owes its existence entirely to the efforts and imagination of our passionate employees — raised \$10,000 for the Canadian Music Therapy Trust Fund.



**WHO**

**WE**

**ARE**

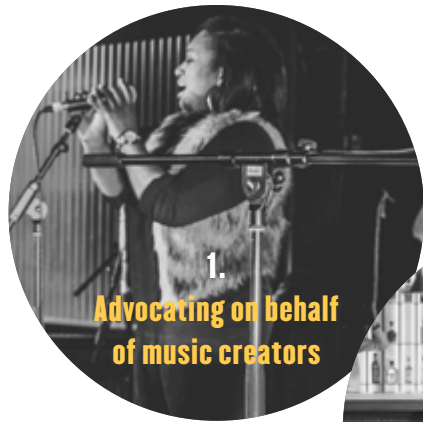
## WHAT WE DO

Music has value. Every day, all across Canada and around the world, music is helping to make businesses more popular and more profitable. Music is essential to radio stations, other broadcasters, and streaming services, providing 80% of all content on commercial radio. It helps restaurants and coffee shops create the atmosphere they need to attract customers. It helps stores reinforce their brands. It helps fitness clubs keep their members energized and spas keep their patrons relaxed. Music helps businesses thrive.

At Re:Sound, it's our job to make sure that music creators are properly remunerated for the value they provide. We're the not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record labels for their performance rights.

Re:Sound is also a member of the Canadian Private Copying Collective, which was created to receive private copying levies from the manufacturers and importers of blank audio recording media.

Our work spans across four core areas:



## OUR CORE VALUES

**Fair:** We believe in an organisation founded on fairness – fair compensation for rights holders and fair treatment for employees. Where we have to balance competing interests, we will do so equitably and honestly.

**Performer and Maker Centred:** Our organisation would not exist without the artists and the makers of music; they are at the core of everything we do and the inspiration for always achieving more. We will champion artists and their rights and always promote the value of music.

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

**Efficient:** We 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; we're always looking for the best way forward.

**Dynamic:** We are energized by what we do. We are fully committed. We are flexible, adaptable, and progressive. We are in motion and not static or stagnant.



## WHAT PEOPLE SAY ABOUT US

**“These are challenging times for working musicians. At the CFM, we really appreciate having Re:Sound in the musicians’ corner. Re:Sound’s advocacy for better rates for artists — fair compensation for hard work — is crucial to the future of musicians’ livelihoods.”**

Alan Willaert  
Vice-President from Canada  
American Federation of Musicians  
of the United States and Canada

**“So does music add value to businesses? Obviously. But now, with Music Has Value, the goal is to bring all parties together and end any claims of ignorance.”**

Michael Raine  
What is the Value of Music?  
Canadian Musician  
Vol XXXV11, No. 5  
September/October 2015

**“The revenues collected by organisations like Re:Sound represent an increasing share of the revenue pie for independent labels around the world. In Re:Sound, we have a Canadian advocate that is dedicated to the best interests of music creators, both in the valuation of recorded music and in the efficiency of distribution of royalties.”**

Charlie Phillips  
Head of Legal and Commercial Affairs  
Worldwide Independent Network  
The Association of Independent Music

**“Re:Sound is able to access key income streams on behalf of labels and artists much more efficiently than they could on their own. The revenue generated from Re:Sound’s efforts is critical to our ability to continue to fund the recording activities of artists and musicians in Canada.”**

Shane Carter  
President  
Sony Music Entertainment

**“The camaraderie at Re:Sound is what makes it a great place to work! Our respect for rights holders drives us to work together to achieve our objectives while enjoying our work environment.”**

Michèle Kusuti  
Major Accounts Representative  
Re:Sound

**“In a world where music makers are constantly up against the downward pressure of low — or nonexistent — payment for our work, Re:Sound stands on the front lines, pushing back. Their tireless work ensures that music makers in Canada, and around the world, get paid for their work. They are, in a word, essential to the present and the future of music makers’ survival; and to their success.”**

Blake Morgan  
Founder & CEO  
ECR Music Group

## MUSIC HAS VALUE

In 2015, Re:Sound launched our new Music Has Value website. It showcases the findings of our original consumer research around the value music provides to Canadian businesses.

With the support of the Ontario Media Development Corporation, we engaged Leger Research Intelligence Group to conduct a survey of 1,500 Canadians, asking them a series of questions about the value of music.

Our study makes it clear: a majority of Canadians want to hear music in the businesses they patronize, and they expect music creators to be fairly compensated. Music Has Value shows that music drives profits; given the value music creators provide, it's only fair they should be properly compensated.

You can find more information at [www.musichasvalue.ca](http://www.musichasvalue.ca).



**91%**

of restaurant goers say they'd prefer to eat in a place that plays music

**78%**

of Canadians like to hear music being played in retail stores

**86%**

of Canadians think music impacts the ambiance of a café

**80%**

of Canadians are more likely to return to a bar or nightclub that plays music they like

**64%**

of Canadians couldn't even imagine a gym or fitness class without music



**66%**

of Canadians think music adds to their experience at a spa or hair salon



**HOW**

**IT**

**WORKS**



## HOW TARIFFS ARE CERTIFIED

The Copyright Board of Canada is a federal tribunal empowered to establish royalties to be paid for the use of copyrighted works. Pursuant to the Copyright Act, Re:Sound files tariffs with the Copyright Board to ensure artists and record labels are being fairly compensated when their music is used commercially within particular industries.

### 1. Tariff Application

Re:Sound must submit a tariff proposal to the Copyright Board by March 31 of the year preceding the year in which the tariff is to commence.

### 2. Publication of Tariff Application

The Copyright Board publishes the tariff application in the Canada Gazette, providing official notice to all prospective users of the proposed tariff and their right to object and participate in the proceedings to certify the tariff. The Copyright Board also typically provides a copy of the proposed tariff directly to the relevant industry groups and legal counsel who routinely participate in Board proceedings on behalf of prospective users.

### 3. Interventions/Objections

Anyone who wishes to object to a proposed tariff may do so within 60 days after publication in the Canada Gazette. Prospective users may still participate in the tariff proceedings after this deadline, by requesting leave to intervene.

### 4. Preparation for the Hearing

The period before the hearing entails an extensive process involving the exchange of documents, interrogatories, filing of cases, etc. This process typically lasts about one year.

### 5. Hearing

Copyright Board hearings are open and public. Objectors and other interested parties are provided with an opportunity to file written responses and to present arguments and evidence. Re:Sound files economic evidence to support its tariff proposals and the objectors have full opportunity to address Re:Sound's evidence and to present their own alternative proposals. The Copyright Board's rate and tariff determinations take into account all relevant factors, including the financial realities of the potential payors. Hearings typically last two weeks.

### 6. Additional Questions

After the hearing, the Copyright Board may come back to any of the parties with follow-up questions. If there are legal issues in dispute, these are often addressed through additional written submissions following the hearing.

### 7. Decision by the Copyright Board

The entire process of adjudicating a tariff can be lengthy, particularly for an inaugural tariff being applied to a new use of music/industry for the first time. In many cases the decisions from the Copyright Board may not be received until four or five years after Re:Sound has made its tariff application.

### 8. Authority to Continue to Collect

The Copyright Act grants Re:Sound the authority to continue to collect royalties under certified tariffs until the new proposed tariff is approved.

# THE ROYALTIES

## Commercial Radio

### (Tariff 1.A)



Sets the royalties to be paid by commercial radio stations for the communication to the public of sound recordings.

## CBC Radio

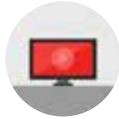
### (Tariff 1.C)



Sets the royalties to be paid by the Canadian Broadcasting Corporation (CBC) for the communication to the public of sound recordings by over-the-air radio broadcasting and simulcasting.

## Pay Audio Services

### (Tariff 2)

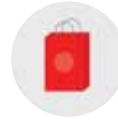


Sets the royalties to be collected by Re:Sound for the communication to the public of sound recordings in respect of pay audio services.

*Pay audio is a commercial-free music programming service distributed by direct-to-home satellite distribution companies (such as Galaxie and Max Trax) and by all major cable distributors across Canada.*

## Background Music

### (Tariff 3)



Sets the royalties to be collected by Re:Sound for the performance in public or the communication to the public of sound recordings for use as background music in an establishment.

*Background music royalties cover background music used at businesses such as retail stores, bars and restaurants, music provided by a background music supplier, as well as any use of music with a telephone on hold. Background music royalties do not apply to the use of music as live entertainment or at a live event.*

## Satellite Radio

### (Tariff 4)



Sets the royalties to be paid by multichannel subscription satellite radio services (such as SiriusXM Canada) for the communication to the public of sound recordings by satellite radio signal.

## Live Events

### (Tariff 5)

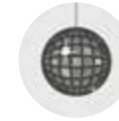


Sets the royalties to be collected by Re:Sound for the performance in public or the communication to the public of sound recordings to accompany live events.

*There are several different types of live events each with tailored royalty rates arrived at through agreements with music users including receptions, conventions, karaoke, fairs and exhibitions, parades, ice shows, and fireworks displays.*

## Nightclubs etc.

### (Tariff 6.A)



Sets the royalties to be paid for the performance in public or the communication to the public of sound recordings to accompany dancing or any similar activity.

*These royalty rates apply to the use of recorded music to accompany dance in any indoor or outdoor venue, including nightclubs, dance clubs, bars, restaurants, hotels, halls, clubs, schools, campuses, and adult entertainment clubs.*

## Fitness etc.

### (Tariff 6.B)

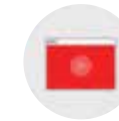


Sets the royalties to be paid for the performance in public or the communication to the public of sound recordings to accompany fitness activities.

*These royalty rates apply to the use of recorded music in fitness and skating venues, and to accompany fitness activities including fitness and dance classes.*

## Music Streaming

### (Tariff 8)



Sets the royalties to be paid by non-interactive and semi-interactive webcasters, for the communication to the public of sound recordings.

*A webcaster is an online music service. A non-interactive webcast is a webcast in which the recipient exercises no control over the content or timing of the webcast. A semi-interactive webcast is a webcast in which the recipient exercises some level of control over the content or timing of the webcast.*

*You can find more information about royalty rates, applicable dates, and current statuses by visiting Re:Sound online ([www.resound.ca](http://www.resound.ca)) or the Copyright Board of Canada ([www.cb-cda.gc.ca](http://www.cb-cda.gc.ca)).*



**75%**

of Canadians believe the music a business plays impacts their brand

## LICENSING BUSINESSES TO USE MUSIC

Thanks to our work at Re:Sound, more Canadian businesses are licensed to play recorded music than ever before. In 2015, we issued thousands of new licenses to businesses that benefit from the work of music creators. By the end of the year, we reached an exciting new benchmark: we've now licensed more than 100,000 businesses.

That means more money in the pockets of music creators, and it means more Canadian companies can benefit from the value that music adds to their business while complying with their licensing obligations.

In 2015, we launched a new, user-friendly website that makes it easy for music users to find reporting forms, online calculators, and other information about licensing. These resources help make the process of becoming a licensed business quick and easy. Meanwhile, our licensing team was hard at work contacting even more businesses than we did in 2014. This year, we made 48,000 phone calls (that's a 30% increase over the previous year), sent 14,000 emails (a 9% increase), and mailed out 70,000 letters (a 15% increase). We let thousands of business know about their obligations under the tariff system and helped them to get the licenses they need.

As a result, we were able to raise our market penetration in the performing arts sector by 225% and in the food service industry by 160%. Overall, we collected more than 16,000 individual payments in 2015 — that's an increase of 7.8% over the previous year.

This year, we also negotiated new settlements with user groups such as Saint Mary's University and the City of Yellowknife, as well as sports associations, special interest festivals, and government organisations. We worked cooperatively to reach agreements with the Canadian Association of Fairs and Exhibitions (CAFE), the Canadian Arts Presenting Association (CAPACOA) and the Professional Association of Canadian Theatres (PACT). That, in turn, translated into increased revenue. In 2015, our recurring revenue grew by 9% over the previous year, while revenue from corporate accounts grew by 10% over the same period. That means we distributed more money collected under the tariffs to the music creators whose hard work adds value to thousands upon thousands of businesses.

## MUSIC IN BUSINESS CASE STUDY: SIR SAM'S SKI/RIDE

Sir Sam's Ski/Ride has been welcoming skiers onto its slopes for more than 50 years. The family owned and operated ski, snowboard, and mountain biking facility overlooks gorgeous Eagle Lake in the beautiful Haliburton Highlands of Ontario.

Recorded music has played an important role in the success of the business, creating an entertaining atmosphere for the skiers as they slide down the slopes. We asked the company's co-owner, Chris Bishop, about the value music brings to his family's operation and how important it is that music creators receive fair compensation for the value they provide.

### How do you use music in your business?

Music has been, and will always be, an integral part of what we do. We play music that projects onto the hills and creates a fun and lively atmosphere for our skiers and non-skiers. People can always relate to a track that brings back memories of days gone by or good times. Music is so important to Sir Sam's Ski/Ride that we will be creating a DVD of our favourite song recordings and photos over the last 50 years for our upcoming anniversary.

### Could you imagine your business without music?

No. When we forget to turn on the music in the morning, it is very obvious that something is missing. Patrons will always let us know that they want the music on. I believe that's because music is the international language that motivates, soothes, and inspires us. It's no wonder that when I go to ski resorts that don't play music, I can always tell there is something missing.

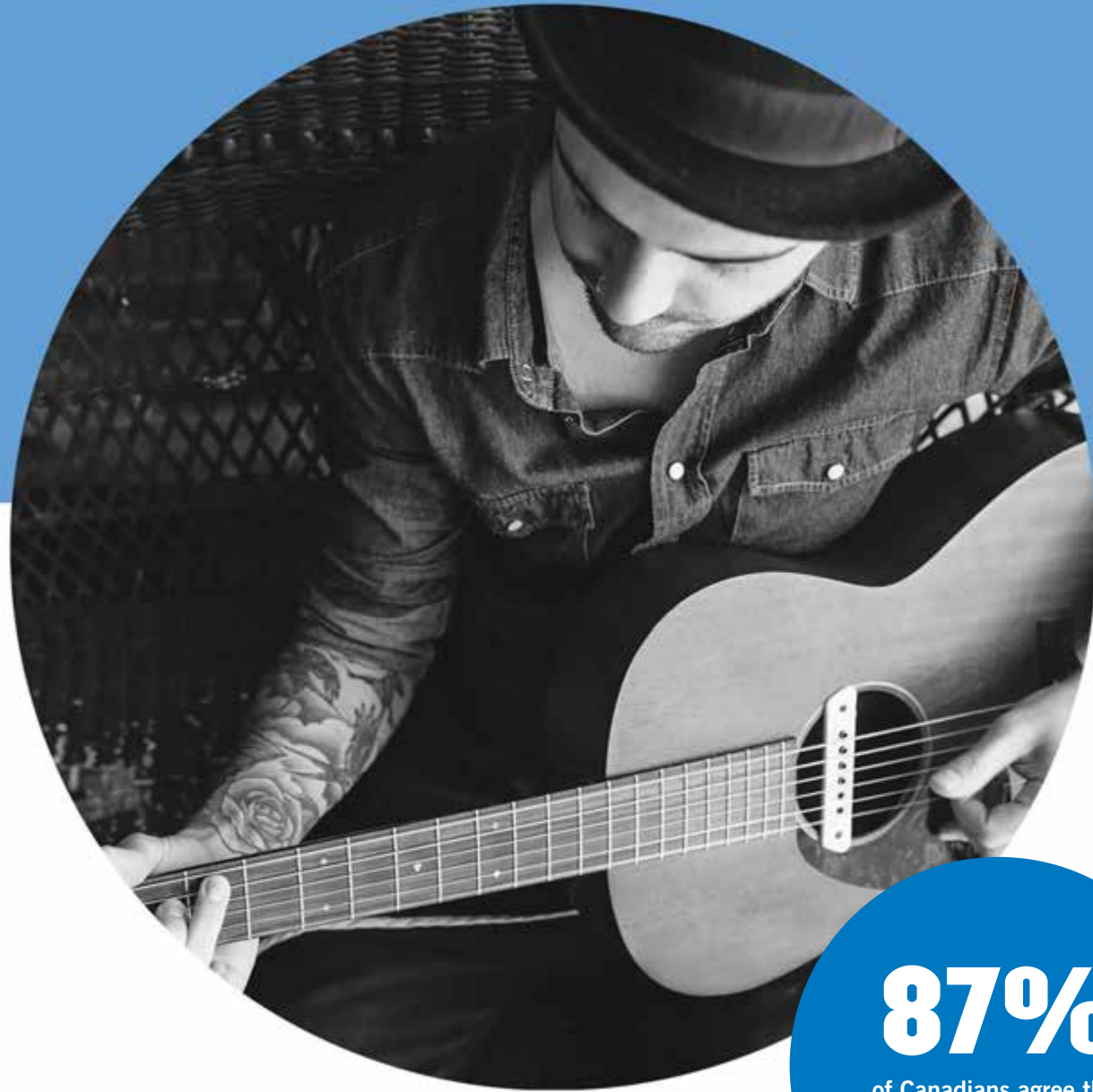
### Are you licensed to play recorded music in your establishment?

Yes we are licensed to play recorded music by Re:Sound. Because of the value music brings to my business, I'm happy to pay royalties for playing recorded music in public. I understand that these royalties are an important source of income for musicians and record labels, and I believe in supporting the arts.

"Because of the value music brings to my business, I'm happy to pay royalties for playing recorded music in public."

CHRIS BISHOP  
Co-Owner  
Sir Sam's Ski/Ride





**87%**

of Canadians agree that musicians should be paid for their work just like anyone else

## DISTRIBUTING ROYALTIES

**As Re:Sound licenses more and more businesses to play music, we're collecting more and more money for artists and labels. In 2015, we distributed more royalties to music creators than ever before.**

We've also reached new heights of efficiency when it comes to our distribution process. In 2015, we worked closely with our partners at CONNECT Music Licensing — as well as with major record labels — to identify efficiencies in the distribution chain, allowing us to reduce the duplication of work and increase compliance with the International Standard Recording Code (the internationally recognized numbering system for audio and music video recordings). We introduced important changes to make the distribution of royalties a more economical and streamlined process, with even more improvements planned for 2016.

The launch of our new website at the beginning of the year included a searchable database listing all sound recordings that have ever appeared in the logs that are submitted to us by music users. This database allows artists and labels to search recordings they may own or in which they may have performed and get in touch with us to determine if they may be owed money.

For more information visit [www.resound.ca/music-creator/database](http://www.resound.ca/music-creator/database).



## MEET AN ARTIST, A CASE STUDY: MURRAY FOSTER

Murray Foster has spent the last 30 years playing in some of Canada's most popular bands, including Great Big Sea and Moxy Frivous. He's toured the world, seen more than one of his albums go platinum, and is still heavily involved in the music scene today as a musician in several bands. When he's not on stage, he's in the classroom, passing his musical knowledge down to the next generation of promising young Canadian music creators; he's a teacher at Seneca College and the founder of the Toronto Songwriting School. He's also an active member of the Toronto Music Advisory Council.

So who better to ask about the changing realities of the music industry, the many challenges music creators are facing in the 21st century, and the importance of receiving fair compensation for their work?

### How is the music industry different today from when you started?

In the '90s, in pre-Napster times, we operated in an older model where CD sales and touring made up the bulk of a musician's income. Since the '90s, CD sales have substantially declined as new modes of accessing music, like streaming, have become more prevalent. But with Canada having the lowest streaming royalty rates in the world, musicians are scrambling to find new revenue in order to make a living.

Because of the economic crisis in the industry, most independent musicians have day jobs in addition to their musical careers because, quite simply, you can no longer make a living making music. If you're a national touring band you'll be surviving, but hand to mouth.

### What can be done?

I think Canada's royalty rates for streaming have to be renegotiated. I am incredibly hopeful about the Minister of Heritage's announcement of a top to bottom review of Canada's cultural industries, including the policies and administrative bodies that govern them. The minister wants to equip our cultural industries with the ability to thrive in these new digital times, and I think that's the best news we musicians have had in a long time.

### What do you think music's value is?

Most places you go, there's music playing because, if there wasn't, your experience would be much less pleasant. Music can create atmosphere and can enhance a moment. Unfortunately though, we don't often realize the happiness that music brings to our lives, so we take it for granted.

Making music takes time, resources, and effort. Recording an album in the cheapest possible way will still cost you between five and 15 thousand dollars. In addition to the talent and creative process itself, there's project management and costs of production, distribution, and marketing. Musicians are entrepreneurs, and we need to think about them that way.

As a society we need to recognize music's value and we need to willingly pay a fair price to use it, just as we'd pay fair prices to use all sorts of other products and services. A way to help ensure that musicians can make a living is to encourage businesses that use music to educate themselves about royalties and the licensing fees that they are required by law to pay for their use of music.

"Musicians are entrepreneurs, and we need to think about them that way."

MURRAY FOSTER  
Music Creator

## THE TOP 10 SONGS OF 2015

It was another very big year for Canadian music. Airwaves across the country were filled with homegrown hits — and so were the thousands upon thousands of businesses that depend on music to create a profitable atmosphere and keep their patrons entertained.

While 2015 saw Canadian music listeners continuing to enjoy familiar international stars like Taylor Swift, Bruno Mars, and Ellie Goulding, three of the top 10 songs of the entire year were recorded by Canadian artists: The Weeknd, Shawn Mendes and Magic!

Here are the top 10 songs of 2015, as determined by spin count for eligible sound recordings on commercial radio:

1. "Uptown Funk" by Mark Ronson ft. Bruno Mars
2. "Thinking Out Loud" by Ed Sheeran
3. "Style" by Taylor Swift
4. "Cheerleader" by Omi
5. "Can't Feel My Face" by The Weeknd
6. "Love Me Like You Do" by Ellie Goulding
7. "Photograph" by Ed Sheeran
8. "Take Me To Church" by Hozier
9. "Something Big" by Shawn Mendes
10. "No Way No" by Magic!



by Mark Ronson ft. Bruno Mars



by Ed Sheeran



by Taylor Swift



by Omi



by The Weeknd



by Ellie Goulding



by Ed Sheeran



by Hozier



by Shawn Mendes



by Magic!

## INTERNATIONAL PARTNERSHIPS

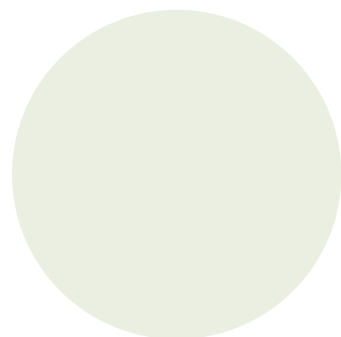
In 2015, Canadian artists continued to play a major role on the world stage, recording some of the year's biggest hits. In fact, as the year came to a close, seven of the top ten songs on the Billboard Hot 100 were recorded by Canadian artists: "Sorry," "What Do You Mean?," and "Love Yourself" by Justin Bieber, "Hotline Bling" by Drake, "The Hills" by The Weeknd, "Stitches" by Shawn Mendes, and "Here" by Alessia Cara.

The global success of Canadian music means there are significant royalty streams for Canadian music creators on the international front.

Re:Sound has made it a priority to establish bilateral agreements with like organisations in other countries, including SoundExchange in the United States. In 2015, we added four new partners to the list: Spain (AGEDI), Italy (SCF), Brazil (Abramus), and Greece and Cyprus (Grammo).

We've also continued our ongoing dialogue with our partner organisations, sharing our knowledge and expertise as we all strive to continually improve. In 2015, Re:Sound worked with SoundExchange as they began the transition to a more efficient and accurate distribution model based on repertoire submitted by rights holders. SoundExchange expects to make their first distribution to labels and performers under the new model in July 2016.

Re:Sound was granted Qualified Intermediary (QI) Status in the United States in 2014. QI status means that rights holders represented by Re:Sound are not subject to the 30% withholding tax deduction on their royalty payments from the United States.



## FINANCIALS

In 2015, we collected \$52.4 million in revenue, breaking the \$50 million mark for the very first time. This represented revenue growth of 13% over 2014.

Revenues for neighbouring rights continued to climb in 2015, hitting a new high of \$47.6 million — more than doubling in the last seven years with an annualized growth rate of 13.2% per year since 2008.

Meanwhile, revenues from private copying continued to fall: from about \$9 million in 2008 all the way down to \$1.3 million this year.

Due to ongoing efficiency initiatives, we also delivered a new best on the expense side with expenses coming in at 13.9%, down from 14.4% in 2014. Overall, across the last seven years, our expense to revenue ratio has dropped from 18.2% to 13.9% – a 24% decrease.

(in \$Millions)	2015	2014
<b>INCOME</b>		
Neighbouring Rights – Domestic	38.9	33.6
Neighbouring Rights – International	8.4	6.9
Other Income	0.3	0.3
<b>TOTAL NEIGHBOURING RIGHTS INCOME</b>	<b>47.6</b>	40.8
Private Copying*	4.8	5.7
<b>TOTAL INCOME</b>	<b>52.4</b>	46.5
Expenses	7.3	6.7
Monies Available for Distribution	45.1	39.8

\*Private copying revenue in 2015 included approximately \$3.5 million related to close outs of prior years under Copyright Board regulations.





**OUR**

**PEOPLE**

## OUR EMPLOYEES


**Re:Sound owes our success to our passionate and dedicated employees. Nearly half of our employees are musicians themselves — creators advocating on behalf of creators — working hard to make the Canadian music industry stronger, fairer, and more profitable for everyone.**

We strongly believe that it's vitally important to make Re:Sound the best possible place to work. We aim for excellence by empowering our employees to make a difference — both in the way we do business and in the world beyond our office walls. We are continually striving to ensure that our company fosters a truly collaborative environment, involving our employees in decision-making and harnessing the leadership potential of every single one of the members of our staff.

In 2015, Re:Sound employees were also hard at work outside the office, helping to make the world a better place. Our annual Re:Cital charity concert raised \$10,000 for the Canadian Music Therapy Trust Fund. We introduced the benefit of a volunteer day, allowing employees to contribute one day per year to a cause in their community that is important to them. Employees used their volunteer day to support a variety of important causes, giving them the opportunity to make a difference while also gaining experience and strengthening their skills; volunteer days make our staff members happier, well-rounded, and more successful employees.

Members of the Re:Sound management team also donated the funds to send a child to a music program at the Muskoka Woods Summer Camp. And we continued to focus on finding not-for-profit alternatives to supply our business needs, including our courier company, and venues for strategic planning and other external meetings.

We continually strive to make Re:Sound the best possible place to work. In 2015, we created a new employee benefits committee. We increased the amount of Group Retirement Savings Plan funding available to our employees by a full 50%. We have a participation rate of 95%, and in 2015 the collective assets in the plan passed the million-dollar mark — all of this in a plan that is only five years old. We secured significant funding for employee training programs, furthering their education while increasing our company's capabilities with minimal expense. We have developed a coordinated learning program to ensure that our employees have the access they need to relevant information about our business and the music industry.



**"I spent my volunteer day setting up sound equipment for the CIBC Run for the Cure; it feels good to use my passion for music in support of a worthy cause, both at work with Re:Sound and outside the office."**

**RESHAUN P.**

**"My volunteer day gave me the chance to improve my communication skills, assisting adults with autism and Down syndrome from the Pines Adult Day Centre."**

**BRETT B.**

## RE:CITAL

This year, Re:Sound held our third annual Re:Cital concert, which raises money for a music-related charity. The event owes its existence entirely to the enthusiasm and dedication of our employees, who take the time to give back to the community — and have a lot of fun while doing it.

This year's Re:Cital was another big success. Re:Sound employees took to the stage — along with our friends from SOCAN and CMRRA — to play popular Canadian hits in front of a packed house at Adelaide Hall.

The event raised \$10,000 for the Canadian Music Therapy Trust Fund, which helps to promote, develop, and support music therapy services.



## THE RE:SOUND ACHIEVEMENT AWARD



Every year, one of our employees is recognized with the Re:Sound Achievement Award. It celebrates an employee who goes above and beyond in their demonstration of our core values. Nominees are selected by their peers and managers after the end of the calendar year; all employees get a chance to vote for the person they believe is the most deserving winner. In 2015, they chose one of Re:Sound's outstanding licensing agents: **Diego Ndikumasabo**.

Diego, who joined Re:Sound in March 2014, was recognized for his work as a team captain in the licensing department. The role of team captain was created as a way to give each team member the opportunity to implement their own unique methods for achieving greater results and to encourage new ideas as we continually strive to improve.

During his turn as team captain, Diego was especially successful at driving sales by inspiring his team to succeed. With Diego at the helm, they exceeded their activity quotas for outbound calls, which in turn boosted revenues. It's a testament to the power of the collaborative work-culture we foster: harnessing the leadership skills of all of our employees doesn't just make Re:Sound a better, more enjoyable place to work, it also makes us a stronger, more successful company.

Congratulations to Diego for winning the 2015 Re:Sound Achievement Award — and to all of our outstanding employees who were recognized with individual awards over the course of another successful year.

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