



**ANNUAL REVIEW**  
*2016*

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**“The Re:Sound team will continue to champion rights holders and seek out new and better ways to facilitate our work on their behalf.”**

**Ian MacKay**  
President, Re:Sound

# A message from the President.

**At Re:Sound, our core values of “Fair,” “Artist and Record Company Centred,” “Transparent,” “Efficient” and “Dynamic” informed everything we did in 2016. They were, as always, front and centre as we enjoyed yet another successful year, collecting \$46.2 million in revenue and delivering key projects to reduce costs for rights holders.**

Those values were also at the heart of the partnerships we continued to build and to strengthen in 2016, working with sister organisations representing rights holders and other groups representing music users, in order to better serve music creators and build a thriving Canadian music industry.

One very significant project undertaken by Re:Sound in 2016 engaged all of our Core Values. We worked with our member organisation CONNECT to streamline processes and eliminate duplication of data in the processing and the distribution of royalties. Previously, Re:Sound and CONNECT maintained independent databases. Re:Sound distributed monies to CONNECT who then sub-distributed royalties to its members. By consolidating these databases into one, and making significant data improvements, Re:Sound now pays CONNECT’s 2,700 independent and major record labels members their royalties directly. This has increased the speed of distributions and reduced costs for these rights holders by about a third. This is exactly what we always aim for — putting more of every dollar into the rights holder’s pocket (and faster, too). The data improvement also meant Re:Sound was able to release an additional \$2.6 million for distribution to labels and performers in 2016.

Internationally, there were some challenges this year. On July 4, 2012, Re:Sound signed a bilateral agreement with the American organisation SoundExchange on behalf of Re:Sound as well as Re:Sound’s member organisations (Artisti, ACTRA RACS, MROC, SOPROQ and CONNECT).

Since then, U.S. royalties collected by Re:Sound have become an important revenue source for both Canadian artists and Canadian independent labels. In 2016, SoundExchange began the process of migrating to a new distribution system. We’re confident that in the long term the new system will be a big plus for everyone. However, the amount of work involved in the transition meant that SoundExchange suspended international payments under bilateral agreements for six months, and distributions had still not fully stabilized by the end of 2016. Re:Sound has been working diligently with SoundExchange to ensure that Canadian artists and labels get their royalties, and we will continue to do so in 2017.

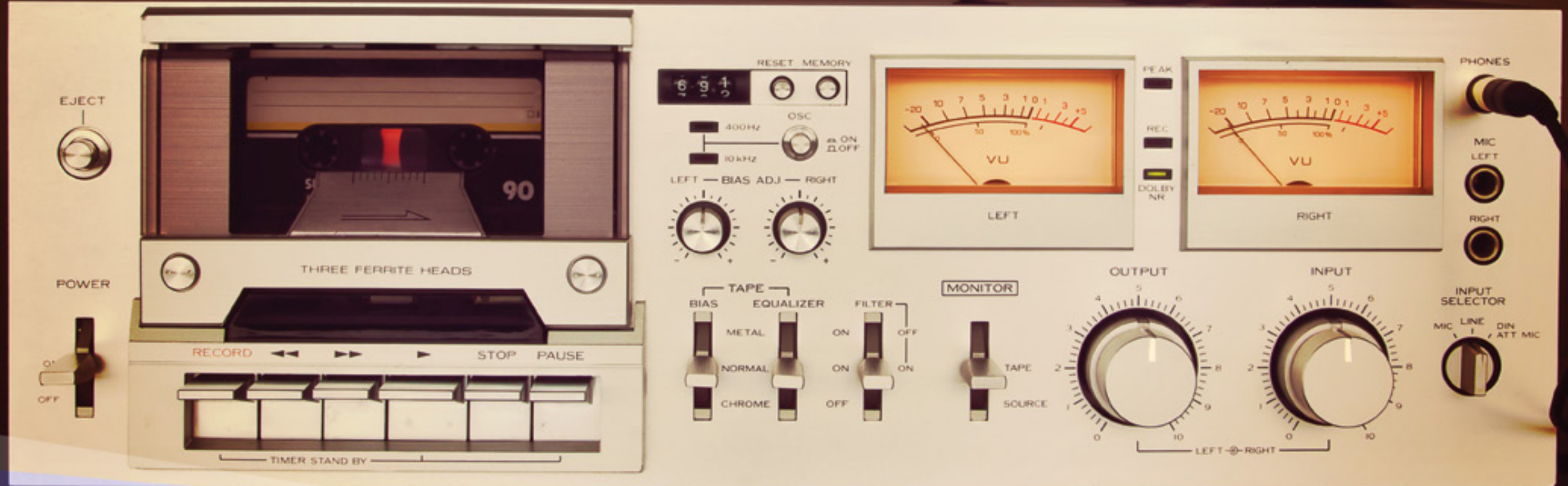
In late 2016, we also jointly announced with SOCAN that we would be launching a music licensing portal using Core Rights. We are very excited about this co-venture. We will continue to expand these and other partnerships aimed at making the music licensing process easier

for music users and the distribution process as efficient as possible for artists and labels.

This year, we took the fight over streaming rates to the Federal Court of Appeal. The Copyright Board had previously set streaming rates in Canada at a fraction of those existing in other countries. Re:Sound advocated on behalf of artists and record companies to set rates that more accurately reflect market realities and international rates. We are awaiting the decision from the Federal Court of Appeal. We will also be actively engaged in the upcoming review of the Copyright Act and will advocate on behalf of artists and labels in that process.

I was especially proud of the dedicated and energetic team here at Re:Sound in 2016. The employee-driven fundraiser event Re:Wind raised over \$24,000 for the Unison Benevolent Fund, a fantastic not-for-profit organisation that provides counselling and emergency relief services to the Canadian music community. Talented Re:Sound employees were joined on stage by bands from our sister organisations SOCAN, CMRRA and Music Canada.

This is an exciting and fast-moving time for the music industry. The Re:Sound team will continue to champion rights holders and seek out new and better ways to facilitate our work on their behalf in the years to come.



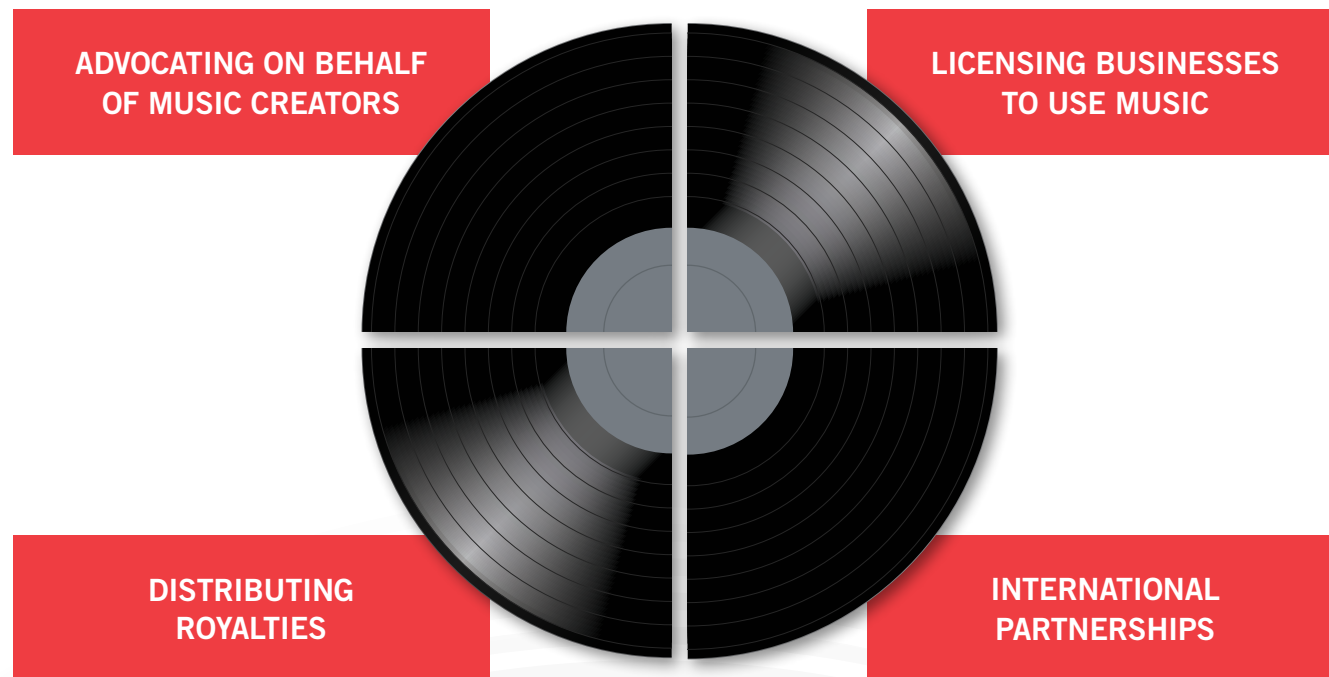
# Who we are.

# What we do.

Re:Sound is the not-for-profit music licensing company dedicated to obtaining fair compensation for artists and record labels for their performance rights. It's our job to make sure that music creators are properly remunerated for the value they provide to businesses such as retail stores, restaurants, gyms and broadcasters. We're constantly

Our work spans across four core areas:

striving to support musicians and labels, build partnerships, find efficiencies, and ensure that as much money as possible ends up in the pockets of music creators, building a strong and prosperous music industry in Canada.



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 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.

## PERFORMER AND MAKER CENTRED

Our organisation 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.

## TRANSPARENT

We will always be open, honest and 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.

## 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.

## EFFICIENT

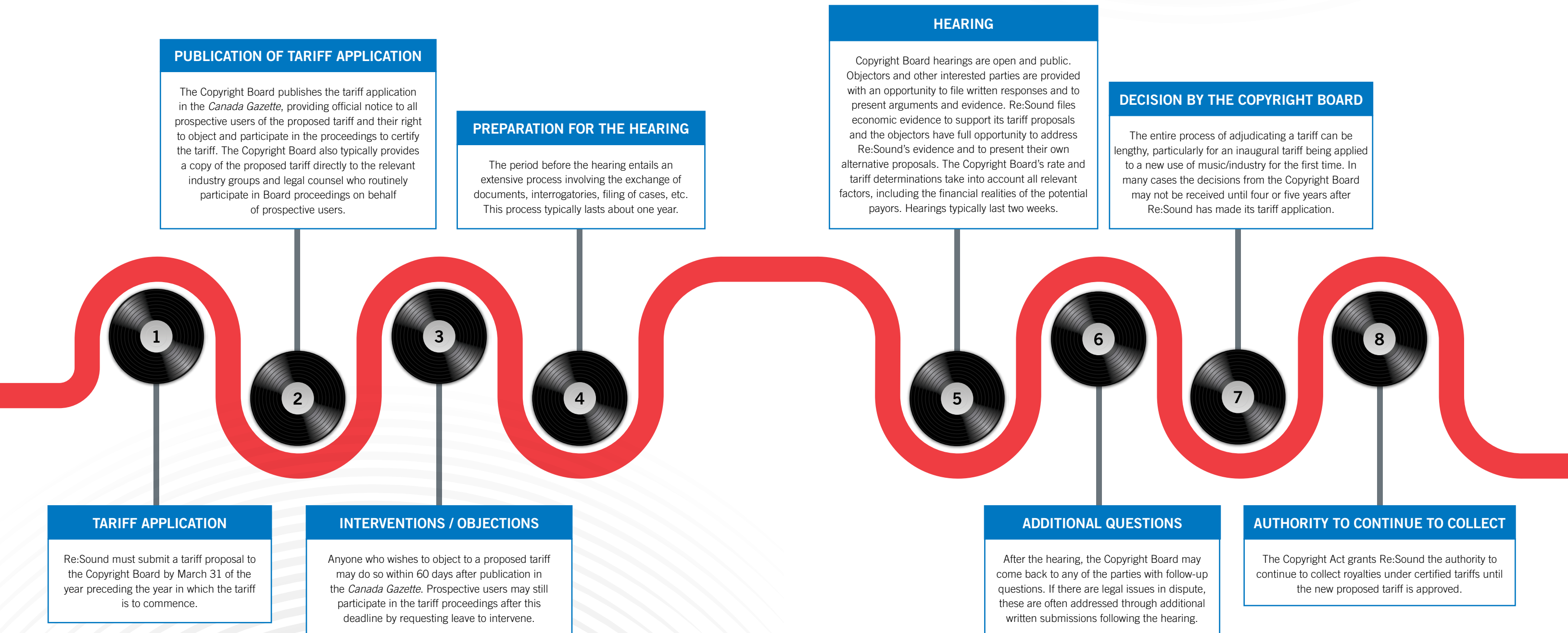
We continually strive to be better, be more productive and to improve the way we do things. We will develop best practices of our own and adopt best practices from elsewhere – always looking for the best way forward.



**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.



# 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 (such as Stingray Music) distributed by direct-to-home satellite distribution companies 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 and campuses.



## 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)).



# Licensing businesses to use music.

Every year, Re:Sound licenses thousands of Canadian businesses, ensuring that music users are able to legally and ethically benefit from the value music creators provide.

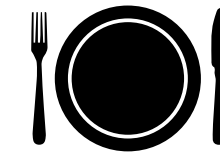
Throughout 2016, Re:Sound was hard at work licensing businesses across the country — educating music users and raising awareness around music licensing and royalty collection, so music creators are fairly compensated for their work, can continue to create and can have a career in music.

This year, Re:Sound licensed just under 3,000 more businesses. We established new partnerships with groups like Fédération de l'Âge d'Or du Québec (FADOQ), renewed our agreements with the Film Studies Association of Canada and the Ontario Funeral Service Association, and

continued to build on our collaborations with organisations like Dance Ontario. Partnerships like these allow members of those associations to join the list of Canadian businesses who are properly licensed to use music, and help to raise awareness of the obligations music users have under the tariff system.

As a result of our work, we collected nearly \$40 million in royalties from Canadian businesses in 2016. These monies go back to the music creators whose music provides huge value to businesses across the country.

## Licensing Highlights.



3,000

new businesses licensed in 2016



110%

increase in individual licensees since 2012



17,000

payments collected in 2016



26,000

businesses contacted in 2016



# Music in business, a case study: Revival Bar.

Revival Bar is one of Toronto's landmark entertainment venues. Spread over all three floors of a century-old church building, it has been welcoming visitors since 2002. As a live performance venue, its stage has played host to Canadian music luminaries like Sarah McLachlan, Nelly Furtado and Cowboy Junkies.

But that doesn't tell the whole story. Revival's success also depends on the use of recorded music to create the right atmosphere and keep its patrons entertained. We asked Revival's General Manager Mathew Saturnino about the value that recorded music brings to the business and the importance of being properly licensed so that music creators are fairly compensated for their work.

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

Revival's original vision at its inception was to revive College Street's nightlife and entertainment scene by transforming an historic church into a special-event venue.

Revival has used recorded music to create a sense of passion in its atmosphere. The use of music during special events — from weddings and corporate parties to a regular Saturday dance party — uplifts people's spirits, communicates with them in a positive way and helps to create lasting memories after our patrons leave the venue.

## Could you imagine your business without recorded music?

Not having music playing inside Revival is like operating in the winter without heat. Music is an integral part of the nature of this business. The DJs we hire to perform at Revival orchestrate our patrons by playing recorded

music to keep people dancing and smiling. Coupling that with a state-of-the-art concert sound system, the musical experience at Revival wouldn't be complete without recorded music.

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

Yes, Revival is licensed to play recorded music by Re:Sound. Besides playing recorded music, Revival is also home for many aspiring artists playing original content. Knowing that artists rely on royalties for their music as a source of income — and the value it brings to my business — we are happy to pay licensing royalties.

**“The musical experience at Revival wouldn't be complete without recorded music.”**

**Mathew Saturnino**  
General Manager, Revival Bar

# Distributing royalties.

Every year, Re:Sound makes millions of dollars available for distribution to music creators, with payments through one of our member organisations or international agreements, or made directly to artists and labels who have signed up with us.

In 2016, \$39.6 million dollars were made available for distribution — an increase of 48% over the figure from just five years ago. And we're constantly striving to become more efficient: our expense-to-revenue ratio stood at 14.4% this year, down from 18.3% in 2011. That means more and more money is being distributed to the rights holders we're here to serve. And we're continually working

to improve and strengthen our partnerships with other organisations as we all strive to become even more efficient and effective in our distribution methods.

The importance of those partnerships was made especially clear this year when SoundExchange, the American music licensing company, suspended payments while they

adopted a new distribution system. While distributions had still not fully stabilized by the end of the year, we worked closely with SoundExchange to minimize the impact and ensure that the payment of royalties from the United States to Canadian artists resumed as quickly as possible.

## Distribution Highlights.



OVER 100M

sound performances (plays) processed in 2016



\$39.6M

available for distribution in 2016



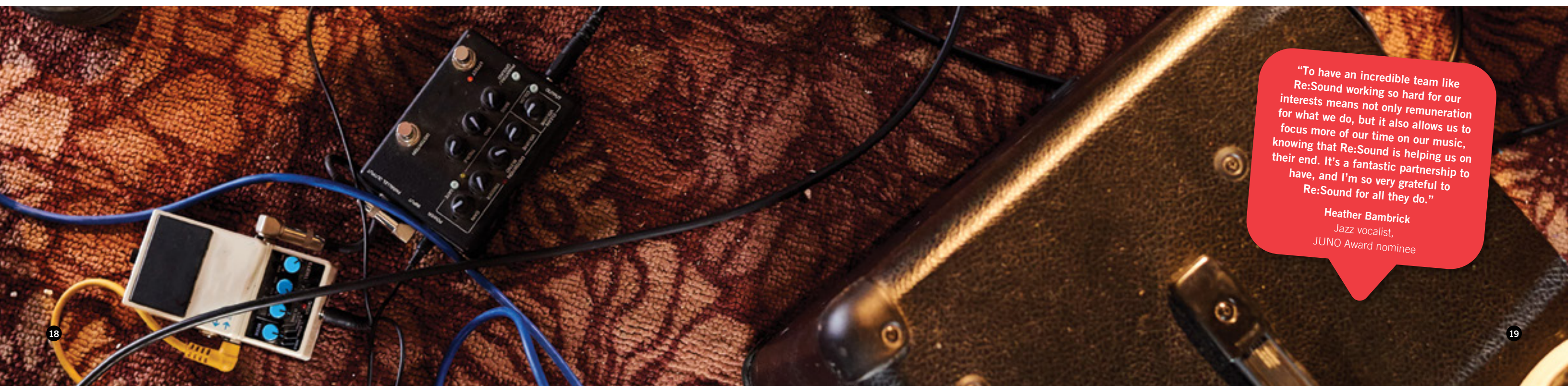
14.4%

expense-to-revenue ratio in 2016



ALMOST 11.5M

rights holder claims processed in 2016



"To have an incredible team like Re:Sound working so hard for our interests means not only remuneration for what we do, but it also allows us to focus more of our time on our music, knowing that Re:Sound is helping us on their end. It's a fantastic partnership to have, and I'm so very grateful to Re:Sound for all they do."

Heather Bambrick  
Jazz vocalist,  
JUNO Award nominee

“It is impossible for a recording artist/songwriter/performer to do everything themselves. You need strong partnerships and associations.”

54-40



# Meet an artist, a case study: 54-40.

Few bands have enjoyed a career as long and successful as 54-40. The alternative rock group was formed in Vancouver in 1981. Since then, they've released more than a dozen albums, been nominated for several JUNO Awards and seen one single after another climb the Canadian charts.

They've witnessed nearly 40 years of change in the music industry and have a rare perspective on what it takes to make ends meet as Canadian musicians. We asked the band to share their thoughts on the importance of supporting music creators and the advantages partnerships can provide.

#### What's the most challenging thing about being a musician in the 21st century?

The challenge for most musicians is to continue working. Creating a sustainable model that can support your musicianship.

#### How important do you think it is that music creators are fairly compensated for their work?

Of course, it's very important. There is a perception that music is free. If you can't hold it in your hand, or if you can't eat it or see it, the perceived value isn't obvious. Well,

music does repair you, and it does give you nourishment. Music influences, and it has the power to alter mood and behaviour.

#### What do you think will happen to the Canadian music industry if music creators aren't fairly compensated for the use of their music?

As a whole, the Canadian music industry has worked very hard to get where it is today. We are moving toward a time when music is going to be part of almost every industry, at least from a strategic point of view. In theory that should be good for music creators and the Canadian music industry.

#### What can be done to help musicians?

Musicians who are very good and work hard on the business of being a musician seem to do ok. Many musicians need help regarding the business of being a musician.

#### How important are partnerships and collaboration to 54-40?











Every time 54-40 performs, or when our music is played publicly or privately, it happens as a result of many partnerships and collaborations. It is impossible for a recording artist/songwriter/performer to do everything themselves. You need strong partnerships and associations.

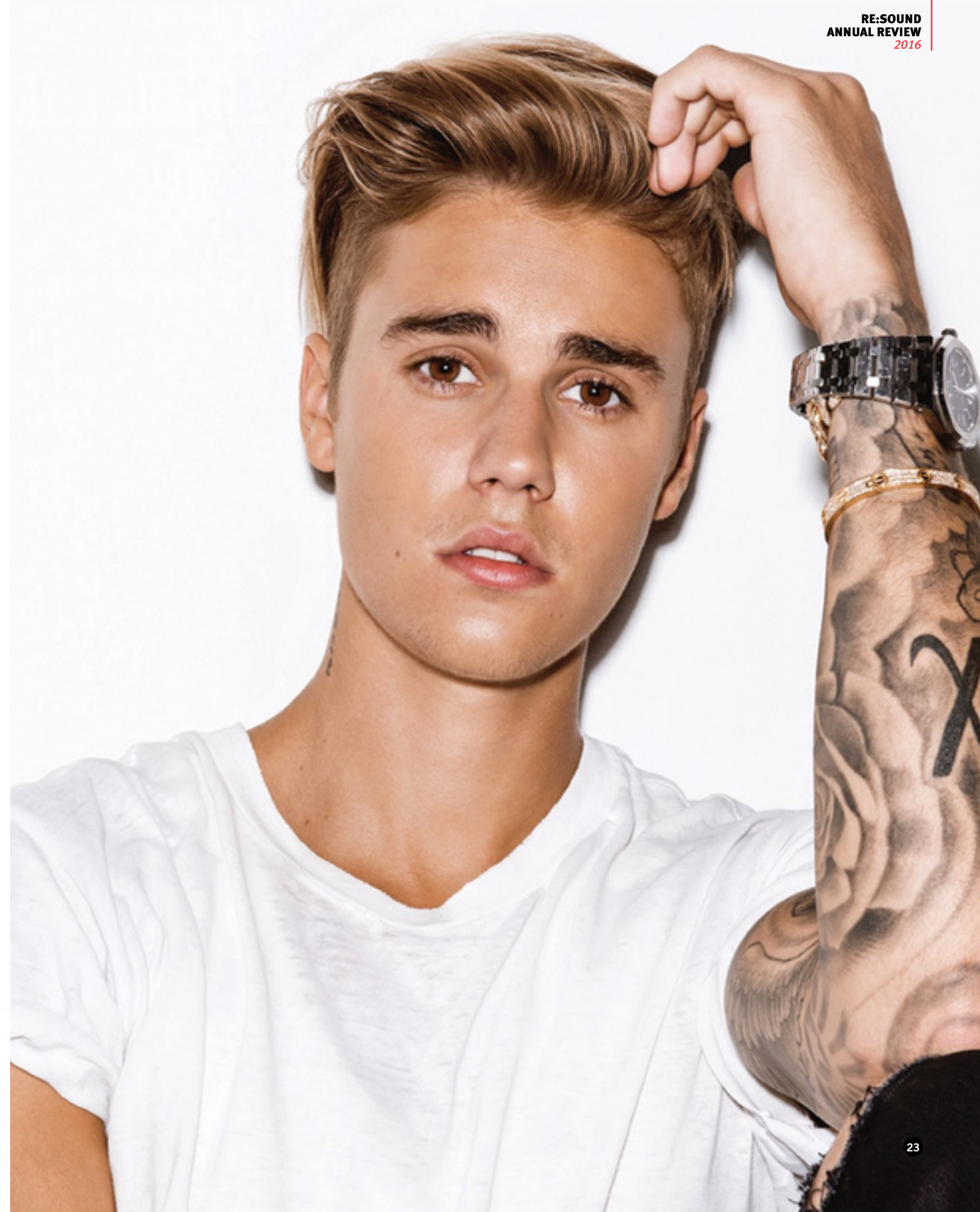
# The top 10 tracks of 2016.

It was yet another landmark year for Canadian music in 2016. Artists like Drake, The Weeknd and Alessia Cara have taken their place among the most popular recording artists in the world.

Canada's status as a leader in the international music industry is reflected by the recordings played on commercial radio stations across the country, too. In 2016, four Canadian artists found their way into the top 10 most popular tracks of the year: Justin Bieber, Coleman Hell, The Strumbellas and Hedley.

Here are the Top 10 Tracks of 2016 as measured by weighted spin count for eligible sound recordings on commercial radio:

1		<b>Love Yourself</b> by Justin Bieber
2		<b>This is What You Came For</b> by Calvin Harris ft. Rihanna
3		<b>2 Heads</b> by Coleman Hell
4		<b>I Took a Pill in Ibiza</b> by Mike Posner
5		<b>7 Years</b> by Lukas Graham
6		<b>Send My Love (To Your New Lover)</b> by Adele
7		<b>Pillowtalk</b> by Zayn Malik
8		<b>Spirits</b> by The Strumbellas
9		<b>Hello</b> by Hedley
10		<b>Hello</b> by Adele



# Partnerships.

# Partnerships.

Re:Sound is continually striving to improve, to become ever-more successful in our quest to serve rights holders in the most efficient and user-friendly manner possible. To that end, we're always looking to collaborate with other organisations — whether they're music user groups, our sister companies in Canada or similar organisations around the world. We're constantly building and strengthening the partnerships that will help us to create a stronger, fairer and more prosperous Canadian music industry.

## Project Revelation.

Following on our work in previous years — moving the major and indie labels represented by Re:Sound member organisation CONNECT to repertoire-based distribution — in 2016 we worked with CONNECT on Project Revelation. Together, we worked to streamline the distribution process and to reduce duplication and costs.

Distribution data was previously contained in two databases: one at Re:Sound and one at CONNECT. Project Revelation combined these into a single database at Re:Sound, eliminating duplication and reducing costs. This transition to a single database was accompanied by a collaborative effort between Re:Sound, CONNECT and record labels to clean up past data issues. This led to an additional \$2.6 million being made available for distribution to labels and performers.

As a result of Project Revelation, administrative fees to CONNECT members have been reduced by a third — meaning that more of every dollar ends up in the pockets of music creators. Payments to CONNECT members are also being made more quickly than ever before: a full 60 days earlier than in 2015.

At the same time, we've been working with labels to improve the use of International Standard Recording Code (ISRC, the internationally recognized numbering system for audio and music video recordings). The use of ISRC means greater accuracy in the distribution of royalties for both record labels and performers. Thanks to Project Revelation, the compliance rate at major record labels is now 100%. As we move forward, we'll be working with independent labels and radio stations to ensure that ISRCs are fully employed to best effect.

## SOCAN & Core Rights.

This year, Re:Sound announced a new strategic partnership with SOCAN (representing songwriters and music publishers) and Core Rights (a tech company dedicated to music licensing). Together, we're developing a Canada-wide digital marketplace for the licensing of music. Using blockchain-enabled technology, the online portal will

serve as a one-stop shop for both Re:Sound and SOCAN customers. Our new partnership and the digital platform it will create promises to simplify and enhance the licensing experience, making it easier for businesses to legally and ethically use the music from which they benefit.

“Durham College’s Music Business Management program has met with great success in our unique and valuable relationship with Re:Sound. Several graduates who completed their field placement with Re:Sound have been hired full-time and are making their mark in the industry.”

Marni Thornton  
Professor, Program Coordinator,  
Music Business Management, Durham College

# The Canadian Disc Jockey Association & The Canadian Professional Disc Jockey Association.

Education plays an important role in the work we do. It's vital that music users understand their legal and ethical obligations under Canada's music licensing system. The country's two leading disc jockey associations have played a leading role, partnering with Re:Sound to ensure that their members are educated about the system and their

obligations within it. DJs need recorded music in order to practice their craft, and thanks to our collaborative work with the Canadian Disc Jockey Association and the Canadian Professional Disc Jockey Association, the musicians and labels who create that recorded music are being properly compensated for their hard work and creativity.

## GoodLife Fitness.

Every day across Canada, countless fitness centres and gyms benefit from the value music provides. Scientific studies suggest that playing the right soundtrack can enhance a workout and make for a more productive cool-down. Sixty-four percent of Canadians say they couldn't even imagine a gym or a fitness class without music.

partner. GoodLife is the largest health club company in Canada, with more than 300 locations across the country. Our partnership has been an especially successful one: GoodLife is Re:Sound's largest licensee and reporting grows significantly year over year. That means happier and healthier customers at GoodLife's gyms, and more money being distributed to music creators as fair compensation for the value they provide.

Recognizing the value that music provides, GoodLife Fitness has been a long-standing licensee with Re:Sound and an important business

## International partnerships.

In 2016, Re:Sound continued to work with like organisations in countries around the world. This year, we were pleased to establish bilateral agreements with three new international partners: GVL in Germany, RIAJ in Japan, and ZPAV in Poland. Agreements like these mean that Canadian music creators are compensated every time their music is used — even if that music is being used far outside Canada. And we're continuing our negotiations with a number of other potential future partners to ensure that even more countries are covered.

Meanwhile, we've continued our ongoing dialogue with our existing international partners, sharing knowledge and expertise as we all continually strive to improve and to better-serve rights holders. In 2016, that included working with international partners as we prepared for our 2017 proceeding before the Copyright Board of Canada.

## Partnership Highlights.



100%

International Standard Recording Code (ISRC) compliance at major record labels as of end of 2016



16

international agreements as of December 2016



\$2.6M

additional distributions through improved repertoire data



\$25.8M

collected under international agreements to date



# Financials.

In 2016, we collected \$46.2 million in revenue. This represented a slight decline from the previous year, largely due to a \$4.8 million decrease in international income as our American counterpart SoundExchange began the process of migrating to a new distribution system. Payments from SoundExchange were suspended for six months in 2016.

We have worked diligently with SoundExchange to ensure distributions to Canadian artists and labels are as effective as possible during SoundExchange's transition.

The revenue we collected this year represents a 57% increase over the amount collected in 2010, while monies available for distribution have grown by 60% over the same period.

In 2016, we also continued our efficiency initiatives, allowing us to further reduce our expenses by \$0.7 million. Our 2016 expense-to-revenue ratio came in at 14.4%.

<i>(in \$Millions)</i>	2015	2016
<b>INCOME</b>		
Neighbouring Rights Domestic	38.9	37.6
Neighbouring Rights International	8.4	3.6
Other Income	0.3	0.3
<b>TOTAL NEIGHBOURING RIGHTS INCOME</b>	<b>47.6</b>	<b>41.5</b>
Private Copying*	4.8	4.7
<b>TOTAL INCOME</b>	<b>52.4</b>	<b>46.2</b>
Expenses	7.3	6.6
Monies Available for Distribution	45.1	39.6

\*Private copying revenue in 2016 included approximately \$3.7 million related to closeouts of prior years under Copyright Board regulations.





**Our people.**

*"We are happy to assist Re:Sound with their courier needs. The employment that we provide to people with mental health issues would not be possible without the business of socially-conscious customers like Re:Sound."*

**Meredith Cochrane**  
Executive Director,  
A-Way Express

# Our people.

Re:Sound is deeply proud of our dedicated, talented and creative staff. It's to them that we owe our success. And we're thrilled to work with them as we strive to build a stronger, fairer and more profitable Canadian music industry.

We're especially proud to have employees who are committed to making the world a better place — whether it's during their daily work at Re:Sound or beyond. We're always looking for opportunities to empower them to make a difference, and we're delighted to be able to support them as they work to strengthen our community.

Nearly half of our employees are musicians themselves — creators advocating on behalf of creators. They understand what it means to be a musician in Canada and what an important job that is. They support their fellow music creators even when they're not in the office.

In 2016, our employee-run Re:Wind charity concert set a new record by raising \$24,000 in support of the Unison Benevolent Fund. And our employees also took advantage of the "volunteer day" we've introduced, allowing them to contribute one day per year to a cause in their community that is important to them. This year, our employees used that volunteer day to support a variety of important causes, including Folk Music Ontario's annual conference and the Toronto District School

Board Alpine Ski Race. Not only does the volunteer day provide them with an opportunity to give back, it also helps them gain experience and strengthen their skills, making them happier and more successful employees.

We're also committed to working closely with our staff members as we look for new ways to make Re:Sound an even more valuable member of our community. This year, one of our employees suggested we use A-Way Express to support our delivery needs. A-Way is a social enterprise that hires survivors of mental health challenges, providing employment opportunities to those who might otherwise find them difficult to obtain. By actively soliciting our employees' ideas and being open to the opportunities they present, Re:Sound is able to be the most responsible and ethical company we can be.

We're dedicated to ensuring that Re:Sound is — and remains — the best possible place to work. In 2016, we conducted our third semi-annual employee surveys. These surveys allow us to solicit feedback directly from our staff members, making sure we have the latest

information so that we can analyze trends and patterns, and adjust our employment practices accordingly. We were happy to discover that 83% of our employees would recommend Re:Sound to a friend as a great place to work, and that 85% feel comfortable contributing or having input into decisions that affect them. "I find that the working culture in the office is very warm and welcoming," one comment explained. "While goals and expectations are laid out clearly, input is always encouraged, and I feel like my thoughts and opinions are valued."

We're also pleased to be in a position to offer opportunities to the next generation, helping to build an even brighter future. This year, Re:Sound established new partnerships and built upon our existing relationships with organisations such as Durham College, NPower and Times Change in order to create employment opportunities for young Canadians. We've established both paid positions and internships that fulfill students' work placement requirements in a variety of our departments: Licensing, Distribution, Legal and IT.

## Human Resources Highlights.





# The Re:Sound Achievement Award.

Every year, Re:Sound recognizes our most exceptional employees with awards celebrating their work. Our annual Re:Sound Achievement Award acknowledges one particular employee who goes above and beyond in their demonstration of our core values.

Every year, nominees for the award are selected by their peers and managers, and all Re:Sound employees are given the opportunity to vote for the person they believe is the most deserving of recognition. In 2016, the award was presented to Eunice Kim.

Eunice has excelled in her work as executive assistant to the president ever since she first joined Re:Sound in 2011. This year's award recognizes her outstanding efforts in leading the event management of

the Re:Wind concert. She organised volunteers and schedules, tracked the finances, acted as the point person on the night of the event and much more. Thanks in large part to her exceptional leadership, the event was an even bigger success than ever before, raising \$24,000 for the Unison Benevolent Fund.

Congratulations to Eunice for winning the 2016 Re:Sound Achievement Award — and to all of our wonderful employees on another successful year.

## Re:Wind.

In 2016, Re:Sound employees took to the stage in front of a packed house at Revival Bar. The performance was part of our fourth annual Re:Wind concert (formerly known as Re:Cital), which raises money for a music-related charity every year. The event is entirely employee-created and employee-run: a way to give back to the community and have fun while doing it.

Twenty-five of our employees participated in this year's edition of Re:Wind in a variety of roles, including event management, fundraising and sponsorship, and as performing artists. They dedicated significant personal time to ensure the event was a huge success.

The theme for this year's concert was "Pop Through the Decades," featuring energetic performances of memorable tracks from the 1960s onwards. The bands on stage were made up entirely of employees from

Re:Sound and three of our sister organisations: SOCAN, CMRRA, and a new addition for 2016, Music Canada.

This year's event was an even bigger success than ever before, including significant corporate sponsorship for the first time. Re:Wind set a new record by raising \$24,000 for the Unison Benevolent Fund, which provides counselling and emergency relief services to the Canadian music community.



# Management team.



**Ian MacKay**  
President



**Arif Ahmad**  
Vice President, Legal Affairs  
& General Counsel



**Michelle Baily**  
Vice President, Human  
Resources



**Martin Gangnier**  
Director, Licensing



**Doris Tay**  
Vice President, Distribution



**Otis Quinn**  
Director, Information  
Technology



**Clement Wong**  
Vice President, Finance

# Board of Directors.

**Peter Steinmetz**

Chairperson  
Independent

**Annie Morin**

Director  
La société de gestion collective de  
l'Union des artistes (Artists)

**Graham Henderson**

Director  
CONNECT Music Licensing

**Stuart Johnston**

Corporate Secretary and Treasurer  
Canadian Independent Music Association (CIMA)

**Lytte Bouchard**

Director  
La société de gestion collective des droits des producteurs de  
phonogrammes et de vidéogrammes du Québec (SOPROQ)

**Stephen Waddell**

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

**David Jandrisch**

Director  
Musicians' Rights Organization Canada (MROC)

# Member organisations.



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