



Copyright Board
Canada

Commission du droit
d'auteur du Canada

ANNUAL REPORT **2022-2023**



Canada 

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ISSN 1493-3276
Catalogue No. Iu120E-PDF

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Message from the Chair

The Copyright Board is an independent administrative tribunal and an economic regulator that grants licences and establishes fair and equitable tariffs for the use of protected works. The Board plays an essential role in balancing the remuneration of copyright owners and in providing user access to works, while preserving public interest and market competitiveness.

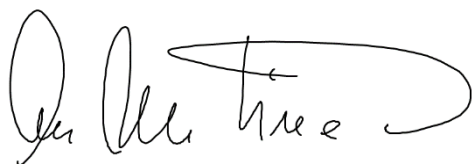
I am pleased to present our 34th Annual Report, covering the period from April 1, 2022, to March 31, 2023. In February 2023, the Board's first Rules of Practice and Procedure came into effect. The first hybrid oral hearing was held in October 2022 on a matter of national importance related to the world of digital audio services.

It is worth noting that, since 2020, we have been giving preference to written hearings or written submissions to reduce costs for all parties – so much so that most cases are now handled in this way. With high-performance technological tools, oral hearings in hybrid format have become an unavoidable reality since the pandemic. In fact, the October 2022 hearing was applauded for the quality of its technical organization and multifunctional interactions.

A true cornerstone of the Modernization Initiative launched in 2019, the Rules of Practice and Procedure were developed through months of work and consultation with stakeholders. Undoubtedly, they significantly reinforce the efficiency and speed of proceedings. Meanwhile, several new practice notices were published. They clarified the respective roles, responsibilities, and obligations of the parties during the Board's procedures.

In a nutshell, during this period, 16 decisions were issued, settling 64 filed proposed tariffs, which is comparable to the previous year. Although we can do even better in the future, these figures are very encouraging regarding the institutional capability of the Board to fulfil its mandate efficiently and without undue delay, given the considerable number of cases, the complexity of issues, the operational constraints, and other external considerations.

Finally, I wish to thank the Board members and the entire staff for the tremendous work accomplished. I would like to salute, in particular, the dedication of the management and the teams to serving the public. I would also like to congratulate my colleagues Katherine Braun and René Côté, who were reappointed in the Fall of 2022, as well as Nathalie Théberge, whose mandate as Vice-President and CEO will continue until 2028. It is a privilege to be able to count on their experience, expertise, and skills.

A handwritten signature in black ink, reading "Luc Martineau". The signature is fluid and cursive, with a large loop at the end.

The Honourable Luc Martineau, Chair



Message from the Vice-President and CEO

This year marks the completion of Phase I of the Modernization Initiative, launched in 2019 to modernize the Board's administrative policies, management, procedures and practices, including with respect to tariff approval. This Initiative embodies a deep-seated conviction that despite the complexity of the cases before it, the Board can do better. All credit for this success goes to the Commission team, whom I sincerely thank. Credit is also due to our partners, namely the parties participating in the Board's proceedings, whose support and openness to testing new approaches were essential to our success.

After two years of dealing with the pandemic, 2022-23 was also the year of transitioning to a fully hybrid work format. The Board's staff have split their time between our Ottawa offices and their home since January 2022. Productivity was in no way affected by this small revolution, in part because we were prepared: before the pandemic, investments were made to enable teleworking to achieve a better work-family balance, while optimizing the use of our premises. The transition toward a hybrid model was also a success, once again thanks to the goodwill of Board employees.

Finally, the Board launched in 2022-23 the final phase toward the implementation of its future virtual registry by making a range of electronic tools available to the public and parties, to facilitate participation to its proceedings. Despite its limited resources, access to justice remains an essential Board priority and a key principle of the Modernization Initiative. The virtual registry project, which should be completed in 2023-24, brings this priority to life very concretely.

We are now looking forward to Phase 2 of the Modernization Initiative. This phase will consolidate the achievements of Phase 1, and pave the way for the Board's future. We are all already looking forward to it.



Nathalie Théberge
Vice-Chair and CEO





About the Copyright Board of Canada

Mandate

The mandate of the Board is defined in the *Copyright Act* (the “Act”). It provides that the Board intervene in three areas:

- Approving tariffs for content where rights are managed by collective societies;
- Settling individual cases where parties disagree; and
- Granting licences for the use of content when the right owners are unlocatable.

The Copyright Board of Canada’s fundamental purpose is to establish fair and equitable tariffs and licences through timely processes. These requirements are expressly stated in the Act: “The Board shall fix royalty and levy rates and any related terms and conditions under this Act that are fair and equitable [...]” The timeliness requirement is also stated in the Act: “All matters before the Board shall be dealt with as informally and expeditiously as the circumstances and considerations of fairness permit [...]”

To deliver on its mandate, the Board is required to act fairly, base its work on solid legal and economic principles, and reflect a firm understanding of evolving business models and technologies.

As an administrative tribunal, the Board is constrained by the decisions of the Federal Court of Appeal and the Supreme Court of Canada, which shape the legal framework in which it operates. Finally, the Board’s decisions are subject to judicial review. Cases from previous years can be reversed, in whole or in part, and sent back to the Board for reexamination.

As an independent tribunal, the Board reports on its administrative activities to Parliament through the Minister of Innovation, Science and Industry.

Tariff Approval

The Board is responsible for approving tariffs for the following:

- the use of musical works, sound recordings and public performances by a wide range of entities including television stations, satellite radio, online music services, hotels and restaurants;
- the use of literary works by educational institutions and governments;
- the retransmission of works embedded in distant television and radio signals, or the reproduction and public performance of a television and radio broadcast, by educational establishments for educational purposes; and
- the manufacturing or importation of blank audio media for private copying purposes.

Settlement of Individual Cases

Copyright users and collectives can agree privately on royalties and related terms for the use of works in a collective's repertoire. Should they disagree, and if requested by either party, the Board can intervene to set royalties or related terms and conditions, as per section 71 of the *Copyright Act*.

Unlocatable Copyright Owners

When the copyright owner cannot be found, the Board rules on requests for non-exclusive licences to use a work protected by copyright.

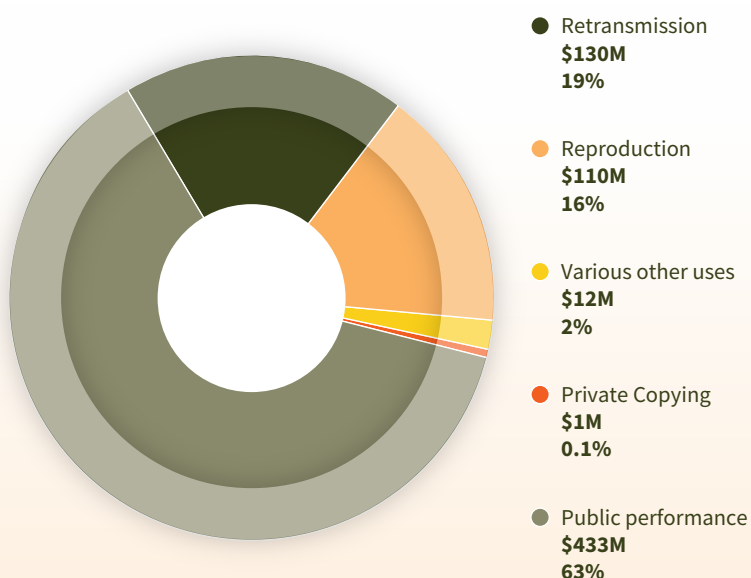
Other Aspects of the Board's Mandate

When collective societies and users of copyrights have agreed on royalties and related terms of licences for the use of works in a collective society's repertoire, to protect the public interest and if requested to do so by the Commissioner of Competition, the Copyright Board may examine the agreements between copyright collectives and users that have been filed with the Board by either party pursuant to section 76 of the *Copyright Act*.

The Board is also responsible for establishing the compensation to be paid by a copyright owner to a person for ceasing to perform protected acts following the accession of a country to an international treaty, notably the WIPO Performances and Phonograms Treaty, the Berne Convention, the Universal Convention, or the Agreement Establishing the World Trade Organization, and that were not previously protected.

ESTIMATED ROYALTIES GENERATED BY COPYRIGHT BOARD TARIFFS, 2021

(By types of use)



Sources: Annual reports of some collectives; internal Board estimates.

Royalties Generated by the Board's Tariffs

The total value of the royalties generated by tariffs approved by the Board is approximately \$686 million in 2021, based on the annual reports of collective societies and internal Board estimates. The chart opposite shows the distribution of royalties according to the types of tariffs approved. Public performance tariffs represent 63% of the royalties generated in 2021, followed by the retransmission of television and radio signals, reproduction tariffs, various other tariffs, and private copying.

History

The Copyright Board of Canada was formally established on February 1, 1989, in its current form.

In addition to the powers that were previously held by the former Copyright Appeal Board, the newly formed Board’s mandate was expanded over the years beyond the approval of tariffs for the public performance of musical works and the granting of licences for the use of works whose copyright owners are unlocatable.

The mandate of the Board has continuously evolved to consider the political, technological and economic changes that have influenced copyright, both at the domestic and international levels.

1925	1931	1932-1935	1936	1989
The first Canadian copyright collective, the Canadian Performing Rights Society (CPRS) is created to manage the public performance rights in musical, literary and dramatic works.	The <i>Copyright Act</i> is amended to allow oversight of CPRS tariffs. Should the designated authority consider its practices as contrary to the public interest, the tariffs could be set by the government after an investigation by a commission created for this purpose.	Public inquiries into CPRS practices note the importance of establishing an independent body to review tariffs for the public performance of music to protect the public interest, on an ongoing basis and before tariffs come into force.	Creation of the Copyright Appeal Board. Its mandate was to review and approve, annually, the tariff proposals submitted by collective societies for the public performance of musical and dramatico-musical works in their repertoire.	Creation of the Copyright Board which succeeds the Copyright Appeal Board, with broader powers, including an arbitration role in the event of disagreement on royalties between certain collecting societies and a user. Increased role attributed by the Act to collective management of copyright, in particular by granting formal recognition to all copyright collective societies, a safeguard against criminal liability under the <i>Competition Act</i> . <i>The Canada-United States Free Trade Agreement Implementation Act</i> grants the Board the mandate to set and distribute royalties for the retransmission of works on distant radio and television signals.

1997	2012	2019	2020
Expansion of the Copyright Board’s mandate, which now also includes approval of tariffs for: <ul style="list-style-type: none"> • Authors’ reproduction rights; • “Neighbouring” rights of performers and sound recording makers; • Private copying of sound recordings of musical works; and • Recoding and use of radio and television broadcasts for educational purposes. 	Introduction of new rights and exceptions that modified the setting of tariffs submitted to the Board, including making available online protected content and fair dealing for the purpose of education.	Introduction of legislative measures aimed at clarifying procedures and improving the internal operations of the Board. The Board’s mandate is also explicitly codified, including the consideration of certain criteria. All collective societies are now authorized to negotiate agreements, file proposed tariffs or seek arbitration from the Board in the event of disagreement on the royalties or related terms. Launch of phase 1 of the Modernization Initiative.	Coming into force of new Government regulations that specify time limits by which the Board must render final decisions in its proceedings, to make processes more predictable and efficient.



Copyright Board Governance

The Copyright Board consists of up to five Members, appointed by the Governor in Council for terms not exceeding five years, which can be renewed once.

The Chair must be a judge of a superior court, either sitting or retired, who directs the work of the Board and assigns the tasks to the Members.

The Vice-Chair is the Board's Chief Executive Officer (CEO), and directs all its operations, including the management of its human and financial resources on a full-time basis.

With the exception of the Vice-Chair, all other Board Members carry out their duties on a part-time basis.



Chair

The Honourable Luc Martineau was appointed Chair of the Copyright Board of Canada in October 2020 for a five-year term. Justice Martineau was a sitting judge of the Federal Court until his retirement on August 30, 2021. He was appointed Judge of the Federal Court of Canada, Trial Division and ex officio member of the Court of Appeal on January 25, 2002, and Judge of the Court Martial Appeal Court of Canada on April 18, 2002. On July 2, 2003, the date of the coming into force of the *Courts Administration Service Act*, he became Judge of the Federal Court. Justice Martineau was also a member and then President of the Public Servants Disclosure Protection Tribunal from 2007 to 2014. Prior to his appointment as a judge of the Federal Court in 2002, he had been a member of the Quebec Bar since 1978. Justice Martineau holds a LL.L (1977) and LL.M (1985) from the University of Ottawa.



Vice-Chair & Chief Executive Officer

Nathalie Th  berge was appointed full-time Vice-Chair and Chief Executive Officer of the Copyright Board in October 2018 for a five-year term. Prior to her appointment to the Board, she held various senior executive positions within the federal government, notably as Director General of Creative Marketplace and Innovation and Director General of International Trade and Copyright Policy at the Department of Canadian Heritage, and Director of the International Network on Cultural Policy. Ms. Th  berge currently chairs the Council of Federal Administrative Tribunal Heads. She holds a Master's Degree (M.Sc.) in Political Science from the Universit   de Montr  al and several certifications in change management, coaching and leadership. Ms. Th  berge is also a Chartered Director (ASC C.Dir.).



Members

Katherine Braun was appointed part-time Member in November 2018 for a four-year term. Ms. Braun is an economist whose career includes service with the United Nations working in collaboration with several international agencies on international development projects. She has also worked on public policy with the Governments of Ontario and Alberta. Ms. Braun holds an MBA from the University of Saskatchewan as well as a Master's Degree in economics from the University of Geneva.



René Côté was appointed part-time Member in November 2018 for a four-year term. Mr. Côté is an associate professor of law at the Université du Québec à Montréal (UQAM), a member of the Quebec Bar since 1984 and a retired member of the same organization since 2015. M. Côté was Vice-President of Academic Affairs (2013-2018) and Dean of the Political Science and Law Faculty (2005-2010) of UQAM. On June 30, 2020, M. Côté was appointed President of the Conseil de la justice administrative du Québec. He has a particular interest in law as it relates to technologies and has authored many publications in the fields of computer law, international law and intellectual property law. Mr. Côté holds a Doctorate in Public International Law from the Université Paris X-Nanterre and an LL.B. from UQAM.

The Secretariat

The Board Secretariat is a micro-organization located in Ottawa, consisting of approximately 20 employees organized in four teams:

- Legal services;
- Economic services;
- The Registry; and
- Corporate services.

The Secretariat supports and advises Board Members in their decision-making role and ensures the day-to-day continuity of Board operations. The Secretariat is also responsible for receiving and responding to requests from the public on matters related to its mandate.



Information on the Board’s resources and financial statements are openly published on [GCInfoBase](#) and on the Board’s [website](#).



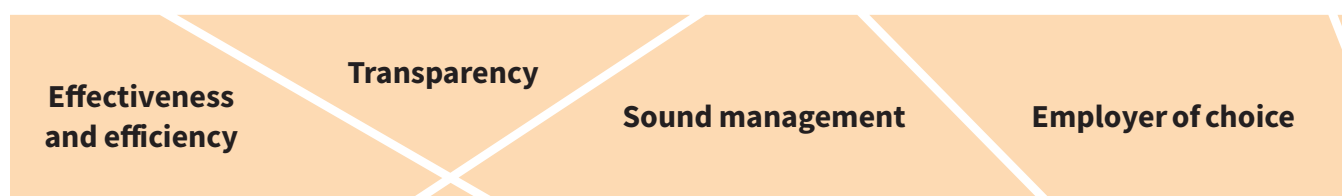
Strategic Vision

As a federal administrative tribunal, the Copyright Board of Canada is independent in its decision-making. As an administrative entity as per the *Financial Administration Act*, the Board must comply with the Government of Canada's legal, regulatory and policy frameworks with respect to its activities and practices, and reports to Parliament on its administrative activities through the Minister of Innovation, Science and Industry.

To guide its operational activities, the Board adopted in 2019-2020 the following strategic vision, organizational objectives and expected outcomes:

The Board is recognized as a leader among federal administrative tribunals and other copyright tribunals worldwide for the quality of its work and its innovative practices.

Organizational Objectives



Expected Outcomes

The Board strives to be a credible institution, well-respected both by the creators and the users of copyrighted material, because of the efficiency of its operations and its unique expertise in copyright matters.

It has adapted and will adapt with resilience and agility to the challenges posed by a constantly evolving legal and economic environment, whether at the national or international level, while offering high-quality support to parties and the public requesting its services, and expert technical advice to Government and Parliament, when appropriate.



Year in Review: April 1, 2022 to March 31, 2023

Fiscal year 2022–2023 marked the completion of the first phase of the Board’s Modernization Initiative, launched in 2019¹. This suite of unprecedented reforms aimed to increase the efficiency and transparency of Board processes; reduce the Board’s backlog of files; improve the transparency of its operations; and ensure the sound stewardship of resources.

In support of these objectives, Board activities undertaken in 2022-23 specifically aimed to:

1. Enhance and promote the Board’s role as an effective marketplace facilitator;
2. Foster access to justice and the protection of the public interest; and
3. Focus on fostering the talent and skills of Board employees.

The following is a summary of the Board’s key results for the year for each objective.

1. Enhance and promote its role as an effective marketplace facilitator

This year, the Board:

- Published and implemented its new Rules of Practice and Procedure that support more efficient, timely and cost-effective proceedings for all participants. The Rules came into force in February 2023;
- Published and began implementing new guidance tools, including new Practice Notices, to facilitate the understanding and application of the new Rules;
- Implemented its strategy for backlog management, including publishing a list of all pending cases online and holding informal consultations with stakeholders on how to prioritize files; and
- Held exploratory discussions, including with Justice Canada, on options for future modernization of the Individual Cases regime.

1. For more details on the Board’s Modernization Initiative, please see the report [Modernizing the Copyright Board: Status Update](#), published in May 2023.

2. Foster access to justice and the protection of the public interest

The Board:

- Continued to promote a citizen-focused approach and increased transparency regarding Board procedures and services to allow greater and better access to information and the exchange of best practices;
- Increased access to documents in both official languages, using the Decisia and CanLii platforms;
- Standardized the use of plain language in all Board communications, including decisions;
- Enhanced the quality of services offered to Canadians through the design of an e-filing system;
- Held its first virtual oral hearing in October and November 2022, with excellent reviews from participants;
- Completed the redesign and implementation of its [new performance measurement framework](#);
- Continued its engagement with the federal administrative tribunal community, notably via the Council of the Federal Administrative Tribunal Heads (CFATH), on issues of common interest, as the Board's vice-president and CEO continued her role as Chair of the Council.

3. Focus on fostering talent and skills of Board employees

In 2022-23, the Board:

- Continued to support a positive working environment to support retention and wellness of its employees;
- Promoted diversity and inclusion across all organizational activities, staffing and communications;
- Implemented a flexible and inclusive Return-to-the-Office strategy, minimizing disruption in terms of mobilization and maintaining employee productivity;
- Leveraged partnerships and short-term contracting to bring in specialized skills and support staff; and
- Developed its first Accessibility Plan and appointed a first Accessibility Champion.



Board Operations in 2022-23

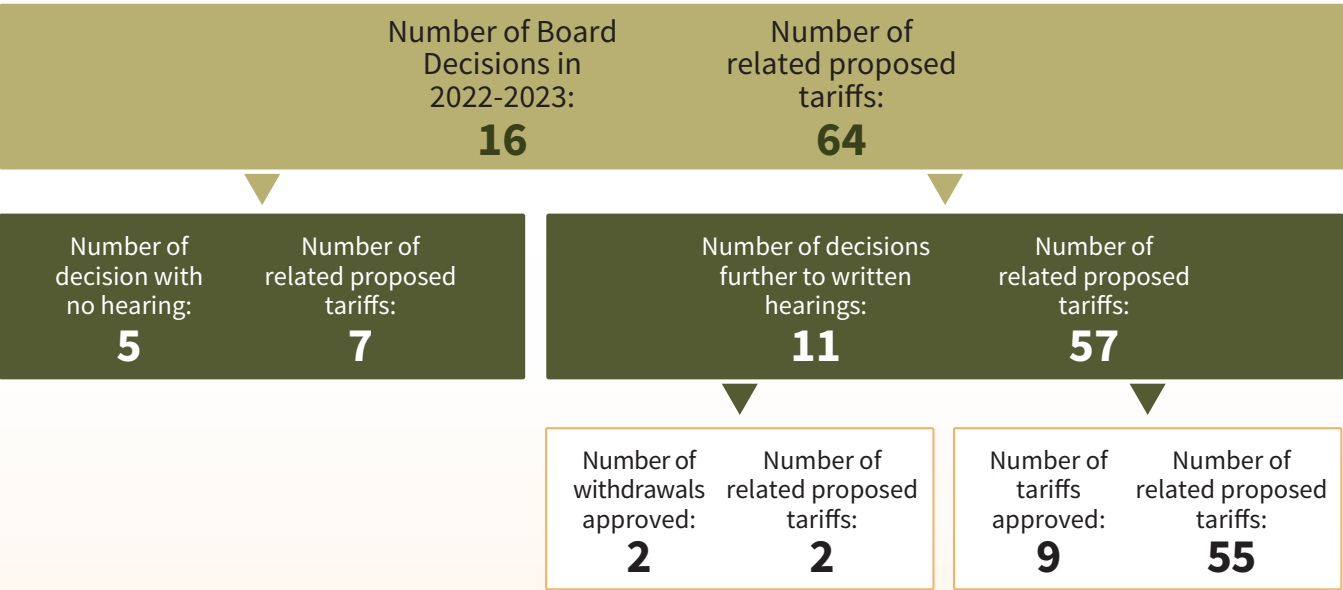
Proposed Tariffs Received

Collective societies filed 22 proposed tariffs in October 2022. All proposed tariffs relate to the years 2024 to 2026, except for those filed by Re:Sound, which cover the years 2024 to 2028.

The list of the proposed tariffs filed in 2022-23 can be found in Annex A and on the Board's [website](#).

Tariff Approval

In 2022-23, the Copyright Board rendered 16 decisions, effectively resolving 64 proposed tariffs. When the Board renders a decision – approving a tariff or accepting the withdrawal of a proposed tariff – it will often decide on several proposed tariffs at once. Therefore, one decision may settle multiple proposed tariffs. That said, to ensure procedural fairness, each proposed tariff must be considered on an individual basis.



The list of decisions rendered in 2022-23 can be found in Annex B and on the Board's [website](#).

Proposed tariffs not requiring a hearing

Section 2 of the *Time Limits in Respect of Matters Before the Copyright Board Regulations (SOR/2020-264)* provides that the Board can identify some of the proposed tariffs as not requiring a hearing. As per section 2(b), such proposed tariffs are required to be approved prior to their effective period.

Seven of the proposed tariffs filed on October 15, 2021, were identified as not requiring a hearing. The approved tariffs and related decisions were published in August and September 2022, well in advance of January 1, 2023, the start of their effective period.

Withdrawal applications

Two applications for the withdrawal of proposed tariffs were filed by collective societies in 2022-23, in accordance with the legislative provisions adopted in 2019. The application for the withdrawal of SODRAC Tariff 5 – Musical Works Embedded in Cinematographic Works for Theatrical Exhibition or private Use (2017-2019) was filed by SOCAN on April 4, 2022 and approved on August 17, 2022. COPIBEC applied to withdraw its Tariff for the Reproduction of Literary Works by Universities (2015-2019) on May 16, 2022, which was approved on September 23, 2022. The time between the filing and the issuance of the withdrawal decisions represents approximately 5 months for SOCAN's application and 4 months for COPIBEC's application.

The Board's first hybrid hearing

The Board set a new standard of excellence by holding its first hybrid oral hearing in October and November 2022 for the Online Music Services (SOCAN 2007-2018) proceeding. Parties to the proceeding and members of the public attended the 4-day hearing via the Zoom platform, a first for the Board.

A post hearing-survey was conducted to collect the participants' experience and feedback. Survey results indicate that the experience was very positive for parties, with comments such as "The hearing was very well done. Very smooth and well organized" and "This was the smoothest virtual hearing in which I have participated."

Below is a summary of the survey results²:

Criteria	Score
Level of satisfaction with overall hearing	9.6/10
Instructions (connection and participation): Platform	9.6/10
Audio and video quality	9.5/10
Question and chat management	9.1/10

2. Survey conducted between October 21st to November 1st, 18% response rate, 7 responses of a maximum of 38 non-Board participants to the hearing.

The *Online Music Services* hearing showed that a hybrid model where some participants are present in person and others, virtually, can be effective to promote access to justice by permitting parties and the public to participate in proceedings from various locations.

As part of its Modernization Initiative, the Board committed to prioritizing written hearings and oral hearings in hybrid mode to lower participation costs for parties, simplify participation in proceedings and increase accessibility, while preserving the quality of the exchanges.

Settlement of Individual Cases

The Board received no applications in 2022-23 to set royalty rates or any terms and conditions as per section 71 of the *Copyright Act*. One request filed in 2020 under sections 66.5 and 71 of the Act, *Sirius XM Canada Inc. v. CMRRA*, remains outstanding, at the Parties' request.

Unlocatable Copyright Owners

Pursuant to section 77 of the *Copyright Act*, the Board may issue licences authorizing the use of published works, fixed performances, published sound recordings and fixed communication signals if the copyright owner is unlocatable. The Act requires that applicants make reasonable efforts to find the copyright owner. Licences granted by the Board are non-exclusive and valid only in Canada.

This year, 24 applications were filed and 6 were carried over from the previous year. The Board rendered 3 decisions: two licences were issued, and one application was refused on the grounds that the works were deemed not to be protected by copyright.

An additional 19 files were closed for various reasons. In most cases, rights owners were located after further research was conducted with the support of Board staff and collective societies; other applications were withdrawn after discussion with Board staff, for example because a licence was not necessary, or because the applicant's project did not move forward.

A list of the decisions rendered can be found in Annex C and on the Board's [website](#).



Court Proceedings

Federal Court of Appeal

In 2022-23, no Federal Court of Appeal decisions were issued relating to Board tariffs.

Supreme Court of Canada

Society of Composers, Authors and Musical Publishers of Canada v Entertainment Software Association, 2022 SCC 30

On July 15, 2022, the Supreme Court made a ruling related to the interpretation of subsection 2.4(1.1) of the Copyright Act. It rejected SOCAN's appeal of the Federal Court of Appeal decision that had rescinded a decision by the Board of August 25, 2017. In this decision, the Board concluded that making content available to the public remains a communication to the public via telecommunication, regardless of the possibility that subsequent transmission would result in downloading or streaming.

The Supreme Court determined that the Board's interpretation, which would have entailed the payment of two separate royalties (one when the work is made available online to the public and another when it is streamed or downloaded), was contrary to the technological neutrality principle.

For the Court, subsection 2.4(1.1) of the Act modifies the scope of the copyright with respect to the performance by changing the definition of paragraph 3(1)(f). Since a download represents a single protected activity that never results in the application of paragraph 3(1)(f), the change in the definition at paragraph 3(1)(f) does not transform a download in two distinct activities justifying two fees. In like manner, subsection 2.4(1.1) does not transform a single activity such as streaming into two distinct performances justifying each a payment. Although the act of making available is a physical activity that is distinct from the act of downloading or streaming, it does not mean that this is a distinct activity justifying a payment.

Agreements Filed with the Board

Pursuant to the Act, collective societies and users of copyrights can agree on the royalties and related terms of licences for the use of a society's repertoire. Filing an agreement with the Board per section 76 of the *Copyright Act* within 15 days of its conclusion shields the parties from prosecutions per section 45 of the *Competition Act*. The same provision grants the Commissioner of Competition access to those agreements. In turn, where the Commissioner considers that such an agreement is contrary to the public interest, he may request the Copyright Board to examine it.

In 2022-23, 30 agreements were filed with the Board as per section 76 of the Act. Of these, 13 agreements were filed by Access Copyright, 12 by the CBRA and 2 by COPIBEC.

The list of the agreements filed is available on the Board's [website](#).





Annexes

Annex A – Proposed Tariffs Filed in 2022-23

Access Copyright

Post-Secondary Educational Institution (2024-2026)

Artisti

Pay Audio Services (2024-2026)

Multi-Channel Subscription Satellite Radio Services (2024-2026)

Canadian Broadcasting Corporation (CBC) Tariff (2024-2026)

Border-DRTC-CBRA-FWS-CRC-MLBCC-CRRA-SOCAN-CCC

Retransmission of Distant Television Signals (2024-2028)

CMRRA-SOCAN

Non-Commercial Radio Reproduction (2024-2026)

CMRRA-SOCAN-CONNECT-SOPROQ-ARTISTI

Commercial Radio Reproduction (2024-2026)

Re:Sound

Tariff 1.A – Commercial Radio (2024-2028)

Tariff 6.A – Use of Recorded Music to Accompany Dance (2024-2028)

Tariff 6.C – Use of Recorded Music to Accompany Adult Entertainment (2024-2028)

SOCAN

Tariff 9 – Sports Events (2024-2026)

Tariff 22.A – Online Music Services (2024-2026)

Tariff 22.B – Internet – Commercial Radio and Satellite Radio (2024-2026)

Tariff 22.C – Internet – Other Audio Services (2024-2026)

Tariff 22.D.1 – Online Audiovisual Services (2024-2026)

Tariff 22.D.1.R – Reproduction of Musical Works Embedded in Audiovisual Works for Transmission by a Service (2024-2026)

Tariff 22.D.2 – User-Generated Content Services (2024-2026)

Tariff 22.D.3 – Allied Audiovisual Services (2024-2026)

Tariff 22.E – Internet – Canadian Broadcasting Corporation (2024-2026)

Tariff 22.G – Internet – Game Services (2024-2026)

Tariff 25 – Satellite Radio Services (2024-2026)

SOCAN-CBRA-CRRA-FWS

Radio Retransmission (2024-2028)

Annex B – Tariff Decisions in 2022-23

Title	Date
SOCAN Tariff 18 <u>Recorded Music for Dancing (2018-2022)</u>	2022-06-03
SOCAN Tariff 3.A <u>Cabarets, Cafes, Clubs, Cocktail Bars, Dining Rooms, Lounges, Restaurants, Roadhouses, Taverns, and Similar Establishments – Live Music (2018-2024)</u>	2022-08-05
SOCAN Tariffs 10.A & 10.B <u>Parks, Parades, Streets and Other Public Areas (2023–2025)</u>	2022-08-05
SOCAN Tariff 22.G <u>Game Sites (2007-2019)</u>	2022-08-05
SODRAC Tariff 5 <u>Musical Works Embedded in Cinematographic Works for Theatrical Exhibition or Private Use (2017-2019)</u> [Application for Withdrawal]	2022-08-17
SOCAN Tariff 8 <u>Receptions, Conventions, Assemblies and Fashion Shows (2018-2022)</u>	2022-08-26
SOCAN Tariff 11.B <u>Comedy Shows and Magic Shows (2023-2025)</u>	2022-08-26
SOCAN Tariff 20 <u>Karaoke Bars and Similar Establishments (2018-2022)</u>	2022-08-26
CMRRA; CSI Tariff <u>Non-Commercial Radio Reproduction Tariff (2003-2017)</u>	2022-09-02
SOCAN Tariff 3.C <u>Adult Entertainment Clubs (2023-2025)</u>	2022-09-23
SOCAN Tariff 7 <u>Skating Rinks (2023-2025)</u>	2022-09-23
SOCAN Tariff 12.A and 12.B <u>Theme Parks, Ontario Place Corporation and Similar Operations and Canada's Wonderland and Similar Operations (2023-2025)</u>	2022-09-23
COPIBEC <u>Tariff for the Reproduction of Literary Works by Universities (2015-2019)</u> [Application for Withdrawal]	2022-09-23
SOCAN Tariff 3.B <u>Cabarets, Cafes, Clubs, Cocktail Bars, Dining Rooms, Lounges, Restaurants, Roadhouses, Taverns and Similar Establishments – Recorded Music Accompanying Live Entertainment (2018-2025)</u>	2022-11-04
SOCAN Tariff 5.A <u>Exhibitions and Fairs (2018-2024)</u>	2022-12-09
SOCAN Tariff 22.D.3 <u>Audiovisual Services Allied with Programming and Distribution Undertakings (2007-2013)</u>	2023-02-24

Annex C – Unlocatable Copyright Owners Decisions in 2022-23

Decisions	Date
Licences Issued	
<u>Eric Hebert</u> Ottawa, Ontario Authorizing the reproduction of postcards and the selling or other transfer of ownership of the reproductions	2022-06-03
<u>Marie-Pierre Daigle</u> Montréal, Québec Authorizing the digital reproduction, the making available and the communication to the public by telecommunication of lyrics of a song	2022-09-02
Application Refused	
<u>Rafael Leonardo Zaldivar La Rosa</u> Mariville, Québec Reproduction of the musical works Ellegua and Obbatata	2022-08-25