



Copyright Board
Canada

Commission du droit
d'auteur du Canada

Annual Report 2023-24



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Message from the Chair

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

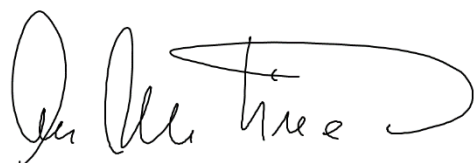
For the past few years, the Board has been working on increasing its efficiency, predictability and transparency, and decreasing its case inventory. Preliminary results of this first phase of the Board Modernization Initiative were outlined in the report “[Modernizing the Copyright Board: Status Update](#)”, released in May 2023.

I am proud to present our 35th Annual Report, covering the period from April 1, 2023, to March 31, 2024, marking the beginning of the second phase of our Modernization Initiative. This year was spent consolidating our revised practices and processes – testing and reviewing changes to make sure that they meet our needs, those of our stakeholders and of the copyright marketplace. We finalized the implementation of our new regulations for Board processes, and published guidance to facilitate their adoption. We also launched a suite of online tracking and case management tools to increase access, usability and security of our files. We continued to work on reducing our case inventory without losing ground. This consolidation step is essential to ensuring that the changes are sustainable and positions the Board for success in delivering on its mandate in the future.

I would like to thank the Board Members and the entire staff for the tremendous work accomplished this past year. My colleagues, Katherine Braun and René Côté, continue to support the Board, not only in decision-making, but also in their diligent contribution in improving Board operations and its modernization outcomes. I would also like to

thank the Board management and staff for their continued dedication and commitment to serving the public. Finally, this year marked the departure of Nathalie Th  berge, our Vice-Chair and CEO since October 2018. I would like to sincerely express my great appreciation for her unwavering faith in the importance of the Copyright Board, and her determined leadership in setting the Board on a path to success as a high-quality and responsible organization that serves the interests of Canadians. I wish her well in her role as Vice-Chairperson (Broadcasting) at the CRTC.

In conclusion, I believe that the Board is ready for the future and am looking forward to this next phase of the Modernization initiative. With our expertise and strong relationships with stakeholders and market actors, the Board is well positioned to become a centre of excellence in copyright law and economics. This will be crucial for effectively serving the evolving marketplace and the Canadian public interest.



The Honourable Luc Martineau, Chair



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’s primary 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 sound recordings of musical works and performers’ 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 or other subject matter 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

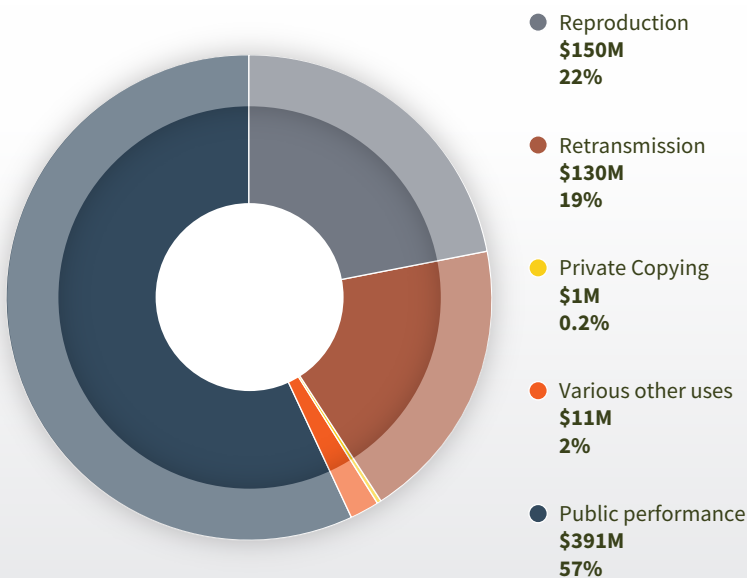
When the copyright owner cannot be found, the Board rules on requests for non-exclusive licences to use a work or other subject matter protected by copyright.

Other Aspects of the Board's Mandate

Collective societies and users of copyright content can agree on royalties and related terms of licences for the use of works or other subject matter 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 carry out 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, 2022 (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 was approximately \$683 million in 2022, 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 57% of the royalties generated in 2022, followed by reproduction tariffs, the retransmission of television and radio signals, 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
<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p> <p>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>.</p> <p><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.</p>

1997	2012	2019	2020
<p>Expansion of the Copyright Board’s mandate, which now also includes approval of tariffs for:</p> <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. 	<p>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.</p>	<p>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.</p> <p>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.</p> <p>Launch of phase 1 of the Modernization Initiative.</p>	<p>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.</p>



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. Except for 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 this, Justice Martineau established his own firm as a lawyer, arbitrator and mediator in Montréal from 1996 to 2002. He was a partner at Langlois Robert from 1990 to 1996 and an associate and partner at Robert, Dansereau, Barré, Marchessault & Lauzon in Montréal from 1981 to 1990. Justice Martineau was Legal Counsel to the President of the Canada Labour Relations Board from 1979 to 1981. Justice Martineau holds a LL.L (1977) and LL.M (1985) from the University of Ottawa.



Vice-Chair & Chief Executive Officer

Nathalie Thérberge was appointed Vice-Chair and Chief Executive Officer of the Copyright Board in October 2018. 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, Director General of International Trade and Copyright Policy at the Department of Canadian Heritage, and Director of the International Network on Cultural Policy. She holds a Master's Degree (M.Sc.) in Political Science from the Université de Montréal and several certifications in change management, coaching and leadership. Ms. Thérberge is also a Chartered Director (ASC C.Dir.).



Members

Katherine Braun was appointed part-time Member in November 2018 for a four-year term. Her mandate was extended for another four years in November 2022. 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. His mandate was extended for another four years in November 2022. Mr. Côté is a retired 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. Before that, M. Côté was Vice President of Academic Affairs and Dean of the Political Science and Law Faculty 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.

Five (5) Board Members

Decision-makers



- Appointed by the Governor in Council
- Mandate max. 5 years renewable once
- Chair must be a judge, sitting or retired
- Vice-Chair is also the CEO and the only full-time Board Member

	Legal Services	Economic Services	Registry	Corporate Services
<p>Secretariat</p>	<ul style="list-style-type: none"> • Review of submissions and evidence • Recommendations based on the legislative framework, jurisprudence, and the market • Research projects • Performance measurement and results 		<ul style="list-style-type: none"> • Document management (agreements, licences for unlocatable owners, active cases and archives, ...) • External communications (with stakeholders and public) • Logistics management (hearings) 	<ul style="list-style-type: none"> • Finances • Human Resources • Access to Information • Installations • IM/IT

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



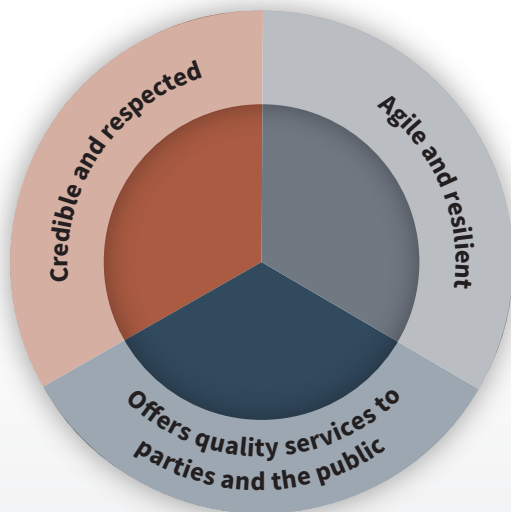
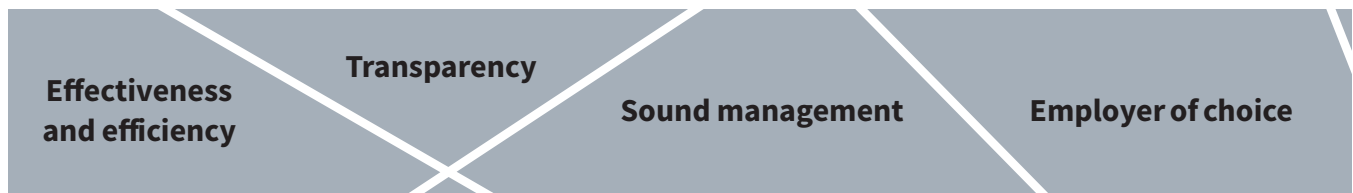
Strategic Vision

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, in 2019-2020 the Board adopted 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, 2023 to March 31, 2024

Fiscal year 2023-24 marked the beginning of the second phase of the Board's Modernization Initiative, first launched in 2019. This year, the focus was on consolidating operational changes made over the past four years to increase the efficiency and transparency of Board processes, help reduce the Board's case inventory, and ensure the sound stewardship of resources.

In support of these objectives, Board activities undertaken in 2023-24 specifically aimed to:

1. Finalize the implementation of the Board's regulatory framework and related tools;
2. Reduce the backlog of proposed tariffs;
3. Work with stakeholders on ways to better deliver on the Board's mandate; and
4. Maintain the stability in the organization and a sound stewardship of its resources.

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

1. Finalize the implementation of the Board's regulatory framework and related tools

After the *Board's Rules of Practice and Procedures* came into force in March 2023, the Board published additional tools in 2023-24 to help parties and the public navigate these procedural changes and better understand how to participate in Board processes.

The Board finalized a suite of online modernization and case tracking tools, including:

- a more secure and efficient eFiling platform for Parties, reflecting industry standards;
- streamlined eForms for Proposed Tariffs, Objections and related grounds; and
- a searchable, online database of ongoing case details, available on the Board's website.

The Board also published three new practice notices, clarifying the requirements for filing a statement of issues, participating in the interrogatory process, and changing the status of a party in a proceeding.

2. Reduce the proposed tariffs case inventory

In 2023-24, the Board continued to implement a number of its modernization measures to reduce its case inventory, including:

- Favouring written hearings and submissions over oral hearings when possible, resulting in a total of 14 written hearings and no oral hearings this year;
- Leveraging formal and informal case management practices with Parties to reduce delays and costs for all involved; and
- Working with Parties to set priorities to reduce our case inventory, including through informal meetings with stakeholders throughout the year.

The Board also developed new internal procedures related to case management and service standards, to streamline internal processes.

3. Work with stakeholders on ways to better deliver on the Board's mandate

In 2023-24, the Board:

- Sought feedback from parties on the Board's standard methodology to calculate inflation, to continue advancing its stated goal of increased transparency of Board processes;
- Worked with federal partners, including the Council of Federal Administrative Tribunal Heads (CFATH) and the Canadian Digital Regulators Forum (CDRF);
- Discussed access to data and information with stakeholders, including the impacts of limited data on the quality of Board proceedings and its ability to fully play its role of regulator.

4. Maintain the stability in the organization and a sound stewardship of its resources

In 2023-24, the Board:

- Adapted its offices to the hybrid workplace requirements and implemented safety, security and IT updates;
- Advanced the development and implementation of its information management (IM) strategy;
- Planned for sustainable support of its staff by updating its human resources stabilization and retention strategy, promoting collaboration and professional development, prioritizing flexibility, productivity, well-being, and accessibility.

The Board also continued to deliver on its diversity and inclusion commitments, including:

- Publishing its [Progress Report on the Copyright Board of Canada Accessibility Plan 2023-2025](#), and launching an internal consultation with employees regarding accessibility at the Board; and
- Publishing its first [Departmental Sustainable Development Strategy \(DSDS\)](#) for the years 2023 to 2027.

Board Operations in 2023-24

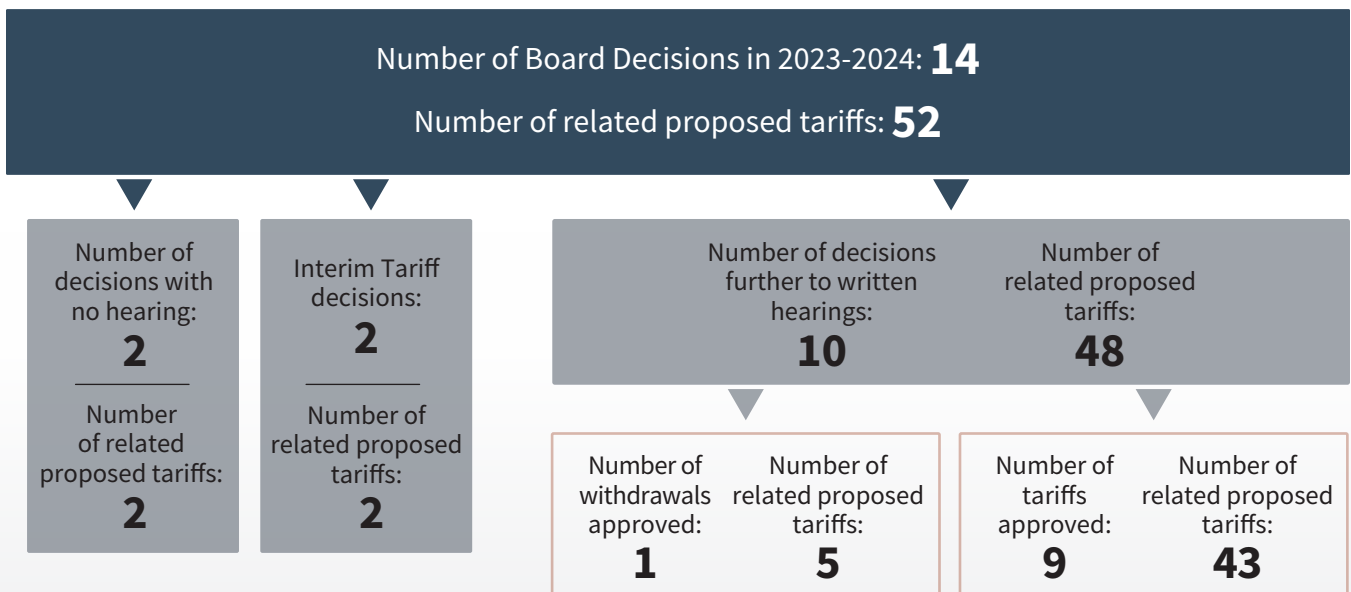
Proposed Tariffs Received

A total of 25 proposed tariffs were filed by various collective societies in October 2023. All proposed tariffs were filed for a minimum of three years, 2025 to 2027, some for longer periods. These proposed tariffs were published by the Board on November 15, 2023.

The list of the proposed tariffs filed in 2023-24 can be found in Annex A and on the Board's [website](#).

Tariff Approval

In 2023-24, the Copyright Board rendered 14 decisions, including one redetermination following a judicial review by the Federal Court of Appeal and two interim tariff decisions. 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 consider multiple proposed tariffs. Overall, these decisions considered 52 proposed tariffs.



The list of decisions rendered in 2023-24 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 paragraph 2(b), such proposed tariffs are required to be approved prior to their effective period.

Two of the proposed tariffs filed on October 15, 2022, were identified as not requiring a hearing. The approved tariffs and related decisions were published on July 7, 2023, well in advance of January 1, 2024, the start of their effective period.

Withdrawal applications

One application for the withdrawal of proposed tariffs was filed by SOCAN in 2023-24, in accordance with the legislative provisions adopted in 2019. The application for the withdrawal of SOCAN Tariffs 22.A – Online Music Services for the years 2014 to 2018 was filed by SOCAN on April 12, 2023, and approved on September 9, 2023. The time between the application for withdrawal and the Board's decision was approximately 5 months.

Settlement of Individual Cases

In 2023-24, the Board received one new application to set royalty rates and related terms and conditions pursuant to section 71 of the *Copyright Act*. It was filed by Totem Medias Inc. on May 5, 2024, and involves CONNECT Music Licensing Service Inc. One request filed in 2020, in the matter of SiriusXM Canada Inc. v. CMRRA, was resolved after the Parties informed the Board on March 25, 2024, that they had decided to settle.

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, 30 applications were filed and 9 were carried over from the previous year. The Board rendered 12 decisions: 9 licences were issued, and 3 applications were refused. Two of the three applications were refused on the grounds that the works had not been published or made available to the public.

An additional 20 files were closed for various other 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, 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 2023-24, no Federal Court of Appeal decisions were issued relating to Board tariffs.

Three applications for judicial review of Board decisions were filed:

1. *SOCAN v. SIRIUSXM CANADA*, case No. A-322-23 (re.: SOCAN Tariff 22.B – Commercial Radio and Satellite Radio (2007-2018), 2023 CB 6)
2. *RE:SOUND v. PANDORA MEDIA, LLC et al.*, case No. A-3-24 (re.: Re:Sound Tariff 8 – Non-Interactive and Semi-Interactive Streaming (2013-2018), 2023 CB 12)
3. *COPYRIGHT COLLECTIVE OF CANADA et al. v. BELL CANADA et al.*, case No. A-57-24 (re.: Television Retransmission Tariff (2014-2018) – Redetermination, 2024 CB 1)

At the time of this report, these cases are pending before the court.

Supreme Court of Canada

In 2023-24, no Supreme Court decisions were issued relating to Board tariffs.

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 2023 24, 84 agreements were filed with the Board as per section 76 of the Act. Of these, 14 agreements were filed by Access Copyright, 1 by the CBRA and 69 by COPIBEC.

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





Annexes

Annex A – Proposed Tariffs filed in 2023-24

CMRRA

Audiovisual Services (2025-2027)

CPCC

Private Copying Tariff (2025-2027)

Re:Sound

Tariff 1.B – Non-Commercial Radio (2025-2029)

Tariff 1.C – CBC (2025-2029)

Tariff 3.C – Aircraft (2025-2029)

Tariff 4 – Satellite Radio Services Simulcasts (2025-2029)

Tariff 8 – Non-Interactive and Semi-Interactive Streaming (2025-2027)

SOCAN

Tariff 1.A – Commercial Radio (2025-2027)

Tariff 1.B – Non-Commercial Radio (2025-2027)

Tariff 2.A – Commercial Television Stations (2025-2027)

Tariff 2.A.R – Commercial Television (Reproduction) (2025-2027)

Tariff 3.A – Cabarets, Cafes, Clubs, Cocktail Bars, Dining Rooms, Lounges, Restaurants, Roadhouses, Taverns, and Similar Establishments – Live Music (2025-2027)

Tariff 4.A – Live Performances at Concert Halls, Theatres, and Other Places of Entertainment – Popular Music Concerts (2025-2027)

Tariff 4.B – Live Performances at Concert Halls, Theatres, and Other Places of Entertainment – Classical Music Concerts (2025-2027)

Tariff 5.A – Exhibitions and Fairs (2025-2027)

Tariff 5.B – Concerts at Exhibitions and Fairs (2025-2027)

Tariff 6 – Motion Picture Theatres (2025-2027)

Tariff 14 – Performance of an Individual Work (2025-2027)

Tariff 15.A – Background Music (2025-2027)

Tariff 15.B – Telephone Music on Hold (2025-2027)

Tariff 16 – Background Music Suppliers (2025-2027)

Tariff 17 – Transmission of Pay, Specialty and Other Television Services by Distribution Undertakings (2025-2027)

SOCAN Tariff 23 – Hotel and Motel In-Room Services (2025-2027)

Annex B – Tariff Decisions in 2023-24

Title	Date
<u>Commercial Radio Reproduction Tariff (2024-2026)</u>	2023-07-07
<u>SOCAN Tariff 23 – Hotel and Motel In-Room Services (2018-2024)</u>	2023-07-07
<u>SOCAN Tariff 9 – Sports Events (2024-2026)</u>	2023-07-07
<u>SOCAN Tariff 22.A – Online Music Services (2014-2018)</u> [Application for Withdrawal]	2023-09-08
<u>SOCAN Tariffs 22.B and 22.C – Commercial Radio and Satellite Radio (2007-2018) and Other Audio Websites (2007-2018)</u>	2023-10-27
<u>SOCAN Tariff 13.A – Public Conveyances – Aircraft (2023-2025)</u>	2023-11-03
<u>SOCAN Tariff 13.B – Public Conveyances – Passenger Ships (2023-2025)</u>	2023-11-03
<u>SOCAN Tariff 13.C – Public Conveyances – Railroad Trains, Buses and Other Public Conveyances (2023-2025)</u>	2023-11-03
<u>SOCAN Tariff 11.A – Circuses, Ice Shows, Fireworks Displays, Sound and Light Shows and Similar Events (2023-2025)</u>	2023-11-24
<u>SOCAN Tariff 21 – Recreational Facilities Operated by a Municipality, School, College, University, Agricultural Society or Similar Community Organizations (2023-2025)</u>	2023-11-24
<u>Re:Sound Tariff 8 – Non-Interactive and Semi-Interactive Streaming (2013-2018)</u>	2023-12-01
<u>Interim Television Retransmission Tariff (2024-2028)</u>	2023-12-21
<u>Interim Radio Retransmission Tariff (2024-2028)</u>	2023-12-21
<u>Television Retransmission Tariff (2014-2018)</u> [Redetermination]	2024-01-12

Annex C – Unlocatable Copyright Owners Decisions in 2023-24

Decisions	Date
Licences Issued	
<p><u>Lynda Tierney Art</u> Vancouver, British Columbia Authorizing the reproduction of a postcard and the selling or other transfer of ownership of the reproductions</p>	2023-06-16
<p><u>The Pictou Bee Press</u> Pictou, Nova Scotia Authorizing the adaptation, reproduction and sale of the design of a commemorative medal</p>	2023-06-20
<p><u>Balado Boreal</u> Chicoutimi, Quebec Authorizing the reproduction of a fixation of a communication signal</p>	2023-07-11
<p><u>Ivy Shawl-Song</u> Wabamun, Alberta For the reproduction, performance in public, including any communications to the public by telecommunication and making available to the public, and any publication of a photograph for use in a thesis or any activities related to the dissemination of said thesis</p>	2023-07-21
<p><u>Rebecca Jenkins</u> Vancouver, British Columbia Authorizing the reproduction and communication to the public by telecommunication of a film</p>	2023-08-17
<p><u>Neurone 3 et Cité Mémoire Charlevoix</u> La Malbaie, Quebec Authorizing the reproduction of an excerpt of a literary work</p>	2023-09-20
<p><u>Conseil du statut de la femme</u> Quebec, Quebec Authorizing the reproduction and exhibition in public of a text and illustrations</p>	2023-10-18
<p><u>Leméac Éditeur inc.</u> Montréal, Quebec Authorizing the reproduction and the selling or other transfer of ownership of the reproductions of a photograph</p>	2023-10-19
<p><u>Danny Leroux</u> Châteauguay, Quebec Authorizing the mechanical reproduction and distribution of CDs, by transfer of ownership, by sale or otherwise</p>	2024-02-28
Applications Denied	
<p><u>Jean-Guy Poulin</u> Fermont, Quebec To adapt a work by Polina Sergejevna Gagarina</p>	2023-08-17
<p><u>Ville de Longueuil</u> Longueuil, Quebec For the reproduction of five photographs of René Lévesque from the René Lévesque Fonds (BAnQ)</p>	2023-09-11
<p><u>Ville de Longueuil</u> Longueuil, Quebec For the reproduction of a photograph of René Lévesque from the René Lévesque Fonds (BAnQ)</p>	2023-10-17