Copyright Board Canada | Commission du droit d'auteur du Canada

Annual Report

2024-25

Canada

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Message from the Chair

As an independent administrative tribunal and economic regulator, the Copyright 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.

I am proud to present our 36th Annual Report, covering the period from April 1, 2024, to March 31, 2025. For the past few years, the Board has made great strides in terms of operational efficiencies. As I enter the last year of my first term as Chair of the Board, I am pleased to see the significant progress we have made in modernizing our operations and look forward to continuing this path of success with our new Vice-Chair and CEO, Drew Olsen.

Since my appointment in 2020, the Board has strengthened its role as a specialized tribunal and marketplace facilitator in the public interest. We have enhanced the efficiency, transparency and predictability of our procedures, and reduced our case inventory. Engaging with our stakeholders has been instrumental in supporting this transformation. In particular, the new advisory group will help ensure the Board remains aware of market realities and stakeholder needs.

As highlighted in our report Modernizing the Copyright Board: Status Update - May 2023, I am concerned about the related and growing economic and regulatory gaps in Canada's collective management ecosystem that demand urgent action. Copyright stakeholders are still adjusting to legislative and judicial changes, including the Supreme Court's decision in *York University v Canadian Copyright Licensing Agency (Access Copyright)*, 2021 SCC 32. At the same time, the rapidly growing influence of AI on content creation and dissemination make the need for transparency obligations and access to credible market data even more urgent.

The Copyright Board notes these market changes and is taking proactive steps to meet them. This year, we joined the Canadian Digital Regulators' Forum, alongside the CRTC, the Competition Bureau, and the Office of the Privacy Commissioner of Canada. This partnership is key to strengthening our capacity to respond to cross-cutting regulatory issues by sharing information and expertise to effectively respond to the scale, speed, and global changes to digital markets, particularly in the context of recent advances in the capabilities of AI tools to generate artistic content.

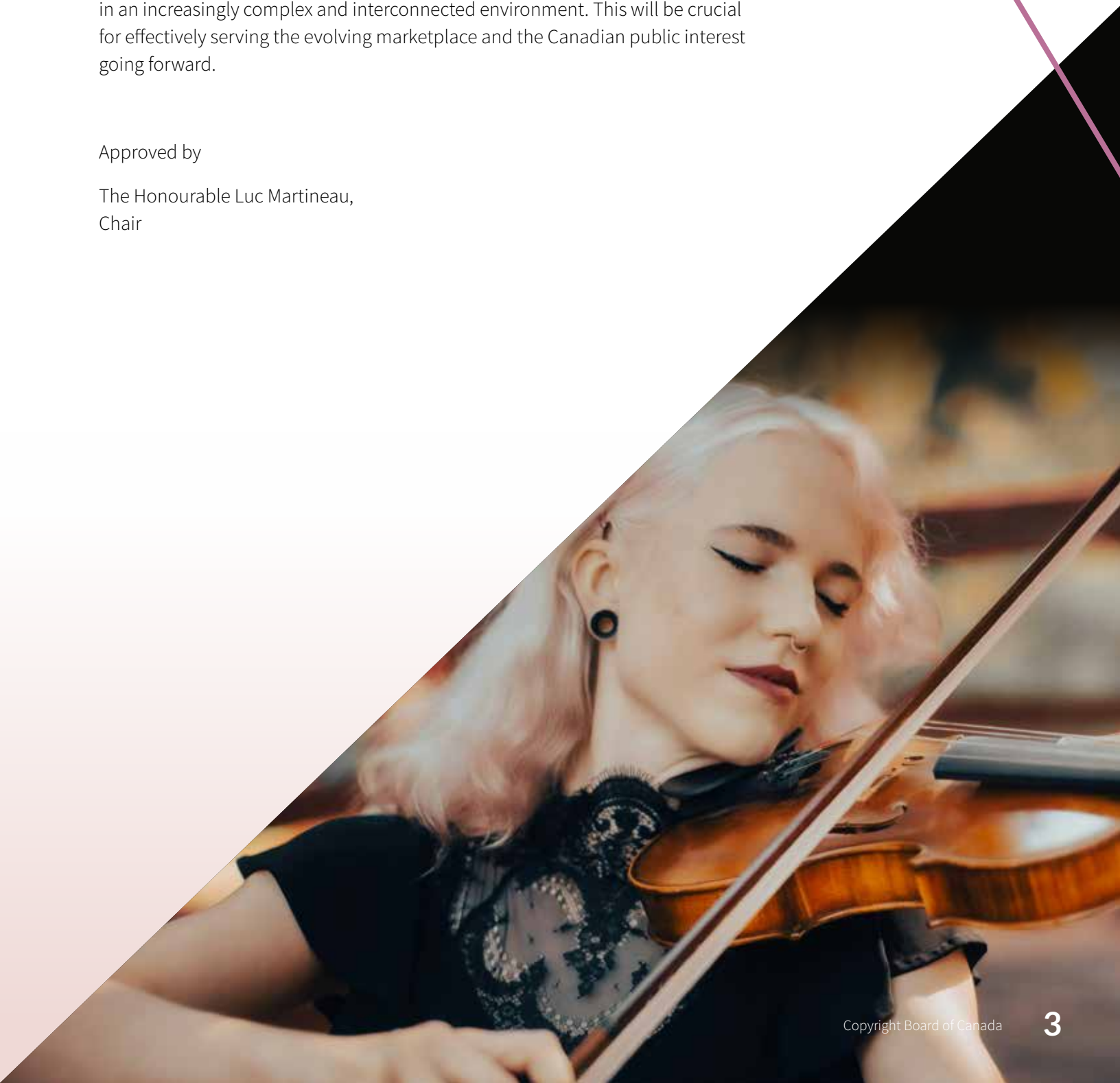
I would like to thank the Board Members and the entire staff for the tremendous work accomplished this past year and for their continued dedication and commitment to serving the public. My colleagues, Katherine Braun and René Côté, continue to support the Board, not only in decision-making, but also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

of our new Members, Drew Olsen and Daniela Bassan, whose considerable skills and expertise will help the Copyright Board meet the workload and policy challenges it faces.

In conclusion, I believe that the Board is well positioned to fulfill its mandate in an increasingly complex and interconnected environment. This will be crucial for effectively serving the evolving marketplace and the Canadian public interest going forward.

Approved by

The Honourable Luc Martineau,
Chair



Message from the Chief Executive Officer

As the Vice-chair and CEO of the Copyright Board of Canada, I fully concur with the Chair's message above and look forward to working closely with him and the staff to continue advancing the priorities of the Board.

Reflecting on the past year's accomplishments, I am proud of the strides we have made. In 2024-25, we launched a new Advisory Group to foster early feedback on Board procedures and operational practices, reviewed and updated guidance for those seeking licenses to use copyright-protected works with unlocatable rights holders. By joining the Canadian Digital Regulators Forum, we were able to contribute to the forthcoming publication on synthetic media, and look forward to working closely with the other Forum members this year to examine public interest considerations around AI. Additionally, we released a new user guide in collaboration with the Canadian Institute for the Administration of Justice, issued new and updated practice notices, and launched case detail pages for all ongoing proceedings, significantly improving procedural transparency and public access.

As we move forward, the Copyright Board remains dedicated to innovation, sound resource stewardship, and maintaining healthy organizational practices. We will continue to prioritize written hearings and streamlined processes for cases that do not require hearings, expand the use of case management, and deepen our consultations with stakeholders to set priorities and reduce inventory. We are continuously looking for ways to drive significant operational reforms that enhance the efficiency and transparency of our processes. Our goal is to reduce the backlog of cases and ensure that, by the end of my term in August 2029, we will primarily be approving prospective tariffs rather than retroactive ones, except in the most complex cases. In pursuit of this goal, the Board will explore increasing mediation and arbitration services – we will begin with a consultation on our individual cases regime this coming fall or winter. This initiative aims to provide more efficient and accessible dispute resolution mechanisms, ultimately benefiting all stakeholders in the copyright marketplace.

I am confident that these efforts will position the Copyright Board of Canada as a pivotal actor in the copyright marketplace, ensuring that we fulfill our mandate effectively and efficiently.

Approved by

Drew Olsen,
Vice-Chair and CEO

About the Copyright Board

Mandate

The mandate of the Copyright Board of Canada (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, pursuant to section 66.501: "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, pursuant to section 66.502: "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 re-examination.

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

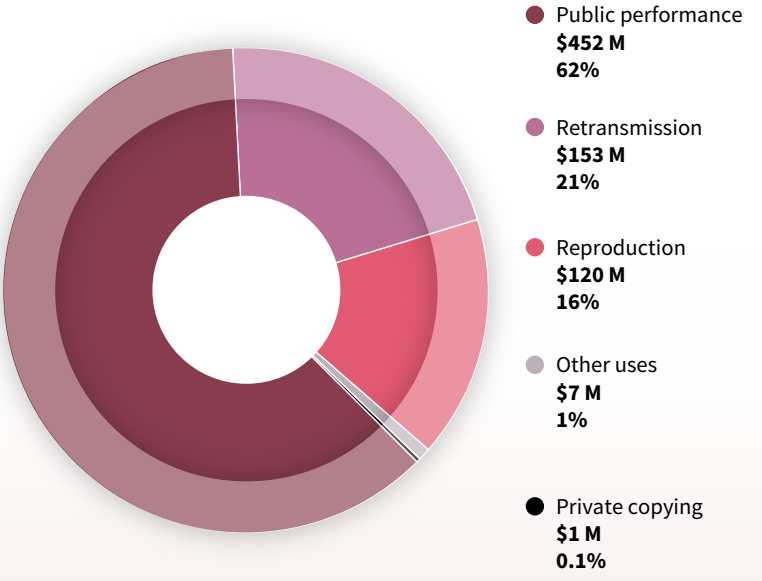
Royalties Generated by the Board's Tariffs

The total value of the royalties generated by tariffs approved by the Board was approximately $733 million in 2024, based on the annual reports of collective societies and internal Board estimates.

The chart shows the distribution of royalties according to the types of tariffs approved. Public performance tariffs represent 62% of the royalties generated in 2024, followed in order of magnitude by the television and radio retransmission tariffs, the reproduction tariffs, various other tariffs, and private copying.

The royalty estimates in this chart are calculated under the assumption that, generally, royalties are either paid pursuant to Board tariffs or are "tariff-associated", meaning they stem from rates privately negotiated between collectives and users, using Board tariffs as a starting point.

ESTIMATED ROYALTIES GENERATED BY COPYRIGHT BOARD TARIFFS IN 2024
(by type of use)



Source: Annual reports of some collectives, internal Board estimates.

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

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.

1931

The *Copyright Act* 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.

1932-1935

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.

1936

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.

1989

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 *Competition Act*.

The Canada-United States Free Trade Agreement Implementation Act grants the Board the mandate to set and distribute royalties for the retransmission of works on distant radio and television signals.

1997

Expansion of the Copyright Board's mandate, which now also includes approval of tariffs for:

- 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.

2012

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.

2019

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.

2020

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.

2023

Introduction of the Board's *Rules of Practice and Procedure* to increase the consistency and predictability of proceedings

Governance

The Copyright Board consists of a maximum of five Board Members, appointed by the Governor in Council for terms not exceeding five years, which can be renewed once. The Chair must be a judge, either sitting or retired, of a superior, county or district court. The Chair 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 of its operations, including the management of its human and financial resources. With the exception of the Vice-Chair, the Board Members carry out their functions 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 holds a LL.L (1977) and LL.M (1985) from the University of Ottawa.

Vice-Chair & Chief Executive Officer

Drew Olsen was appointed Vice-Chair and Chief Executive Officer of the Copyright Board in August 2024 for a five-year term. Prior to this, he was Associate Director General at Canadian Heritage, where his responsibilities included providing advice and recommendations on cultural sector funding support policies and programs, and for legislative policy issues related to broadcasting and copyright. In particular, he led the review of the *Broadcasting Act*, culminating in 2023 with the passage of the *Online Streaming Act*. He was also responsible for the 2012 modernization of the *Copyright Ac*t.

He has also held positions at the CRTC, Fisheries and Oceans Canada, and Industry Canada. He served as an ex officio member of the Board of Directors of the Canadian Internet Registration Authority (CIRA) and was the Government representative during the transition of the ".ca" domain from the University of British Columbia to CIRA. He has represented Canada at the Governmental Advisory Committee of the Internet Corporation for Assigned Names and Numbers, at the World Intellectual Property Organization, and in international trade negotiations on copyright. He also served on the Secretariat of the National Broadband Task Force.

Mr. Olsen holds an M.A. in Economics from the University of Toronto, a B.A. in Economics from Simon Fraser University, and an L.L.B. from the University of British Columbia

Members

Daniela Bassan was appointed part-time Board Member in December 2024 for a three-year term. With over 20 years of experience in intellectual property law and commercial litigation, she is a partner and trademark agent at Stewart McKelvey in Halifax, Nova Scotia, where she chairs the firm's IP/IT Practice Group. Ms. Bassan has represented clients in a variety of matters, including trademark, patent and copyright disputes, international arbitration, and class-action lawsuits. Her professional experience includes appearances before the Supreme Court of Canada, provincial and federal courts, and specialized tribunals.

Beyond her legal practice, Ms. Bassan is a speaker and educator, sharing her expertise through webinars, courses, and conferences. She has extensive board experience across the private, public, and non-profit sectors. Appointed King's Counsel of Nova Scotia in 2020, Ms. Bassan is an advocate for legal innovation and technology, particularly in the area of e-discovery. Ms. Bassan holds an LL.M. from Harvard Law School (2002) and an LL.B. from Osgoode Hall Law School (1996).

Katherine Braun was appointed part-time Board Member in November 2018, and is currently serving her second mandate, until October 2026. 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 and economics 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 as part-time Board Member in November 2018, and is currently serving his second mandate, until October 2026. 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, Mr. 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 Quebec. 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 26 employees organized into four teams.

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.

Decision-makers

Up to five (5) Board Members

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

Secretariat

Legal Services	Economic Services	Registry	Corporate Services
• Review of submissions and evidence • Recommendations based on the legislative framework, jurisprudence, and the market • Research projects • Performance measurement and results		• Over sight of Board procedures and proceedings • Requests about unlocatable copyright owners • Communications with parlies and the public • Management of website and social media	• Finances • Human Resources • Information management/ Information Technology • Security, Facilities and Accommodations • Parliamentary Affairs • Access to Information and Privacy • Official languages

Information on the Board's resources and financial statements are 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 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.

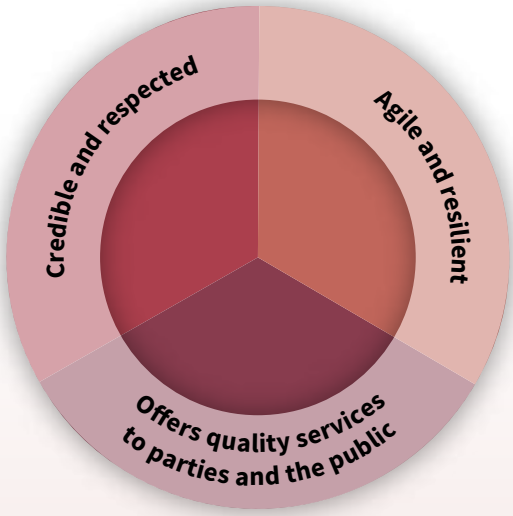
Organizational Objectives

Effectiveness and efficiency

Transparency

Sound management

Employer of choice



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.

The Year in Review

Since 2019, the Copyright Board has undertaken significant operational reforms to enhance the efficiency and transparency of its processes, reduce its case inventory, and ensure the sound stewardship of its resources. In 2024–25, the Board established a two-year strategic plan to solidify the transformational changes implemented. The key priorities are to:

1. Grow the Board's capacity as a marketplace facilitator;
2. Continue the sound management of the Board's case inventory; and
3. Maintain healthy organizational practices

Below are highlights of key achievements in 2024–25 for each priority area.

1. Grow the Board's capacity as a marketplace facilitator

The Board continues to serve as a pivotal actor in Canada's copyright marketplace. A primary focus for 2024–26 is to increase accessibility and efficiency in its facilitative role.

In 2024-25, the Board:

- Launched a new Advisory Group to provide a forum for stakeholder engagement, fostering early feedback on Board procedures and operational practices;
- Reviewed and updated guidance and tools for those seeking licences to use copyright-protected works whose rights holders are unlocatable;
- Joined the Canadian Digital Regulators Forum, participating in the 2024 Canada's Competition Summit panel and contributing a chapter to the CDRF publication on synthetic media;

2. *Continue the sound management of the Board's case inventory*

The Board remains committed to reducing its inventory of retroactive cases by enhancing procedural clarity and predictability.

In 2024-25, it:

- Released a new user guide in collaboration with the Canadian Institute for the Administration of Justice (CIAJ), issued new and updated practice notices—including one clarifying confidentiality order requirements—and launched case detail pages for all ongoing proceedings, significantly improving procedural transparency and public access in both official languages;
- Published guidelines on calculating inflation, increasing the transparency and predictability of its proceedings, and providing a framework for accelerating case resolution;
- Continued to prioritize written hearings and streamlined processes for cases that do not require hearings;
- Expanded the use of case management to efficiently address procedural issues;
- Deepened our regular, informal consultations with stakeholders to set priorities and reduce inventory.

3. *Maintain healthy organizational practices*

As an independent federal administrative tribunal with less than 30 employees, the Board is committed to innovation and sound resource stewardship in fulfilling its mandate.

2024-25, the Board:

- Renovated its offices to meet updated accessibility, safety, and security standards;
- Conducted consultations on proposed revisions to its information management practices concerning legacy commercial information previously deemed sensitive, confidential or highly confidential; and
- Refreshed its human resources stabilization and retention strategy, focusing on collaboration, professional development, diversity and inclusion, wellness, and accessibility.

Board Operations in 2024-25

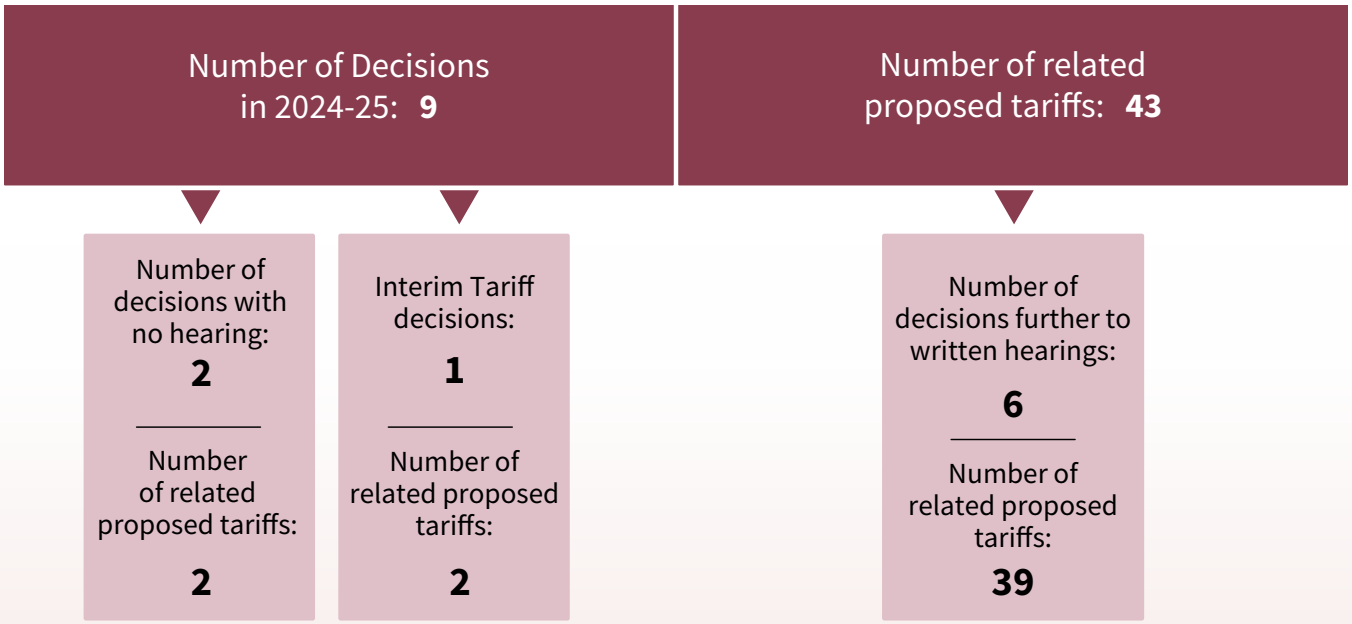
Proposed Tariffs Received

A total of 34 proposed tariffs were filed by various collective societies in October 2024. All proposed tariffs were filed for a minimum of three years, 2026 to 2028, some for longer periods. These proposed tariffs were published online on November 15, 2024.

The list of the proposed tariffs filed in 2024-25 can be found in Annex A and on the Board's website.

Tariff Approval

In 2024-25, the Copyright Board rendered 9 decisions, including one interim tariff decision. 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, the Copyright Board approved 43 proposed tariffs.



The list of decisions rendered in 2024-25 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, 2023, were identified as not requiring a hearing. The approved tariffs and related decisions were published on July 19, 2024, and August 23, 2024, well in advance of January 1, 2025, the start of their effective period.

Settlement of Individual Cases

In 2024-25, the Board did not receive applications to set royalty rates and related terms and conditions pursuant to section 71 of the *Copyright Act*. However, it continued its consideration of the 2023 application filed by Totem Medias Inc. involving CONNECT Music Licensing Service Inc.

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, 27 applications were filed and 7 were carried over from the previous year. The Board issued 8 licences.

An additional 24 files were closed, and two were carried over into the next fiscal year. In most cases, the closed files pertained to copyright owners 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 2024-25, no applications for judicial review of Board decisions were filed; one Federal Court of Appeal decision was issued, while two remained pending as of March 31, 2025.

Decisions issued:

1. *SOCAN v. SIRIUSXM* CANADA, case No. A-322-23, 2024 FCA 166 (re.: SOCAN Tariff 22.B – Commercial Radio and Satellite Radio (2007-2018), 2023 CB 6)

   The Court dismissed the application for judicial review. The applicant had alleged insufficiency of the evidentiary basis for the Board's decision as well as a breach of procedural fairness. The Court held that the Board's decision was adequately supported on the evidentiary record before it. Furthermore, it held that the Board did not act in a procedurally unfair way.

Applications pending as of March 31, 2025:

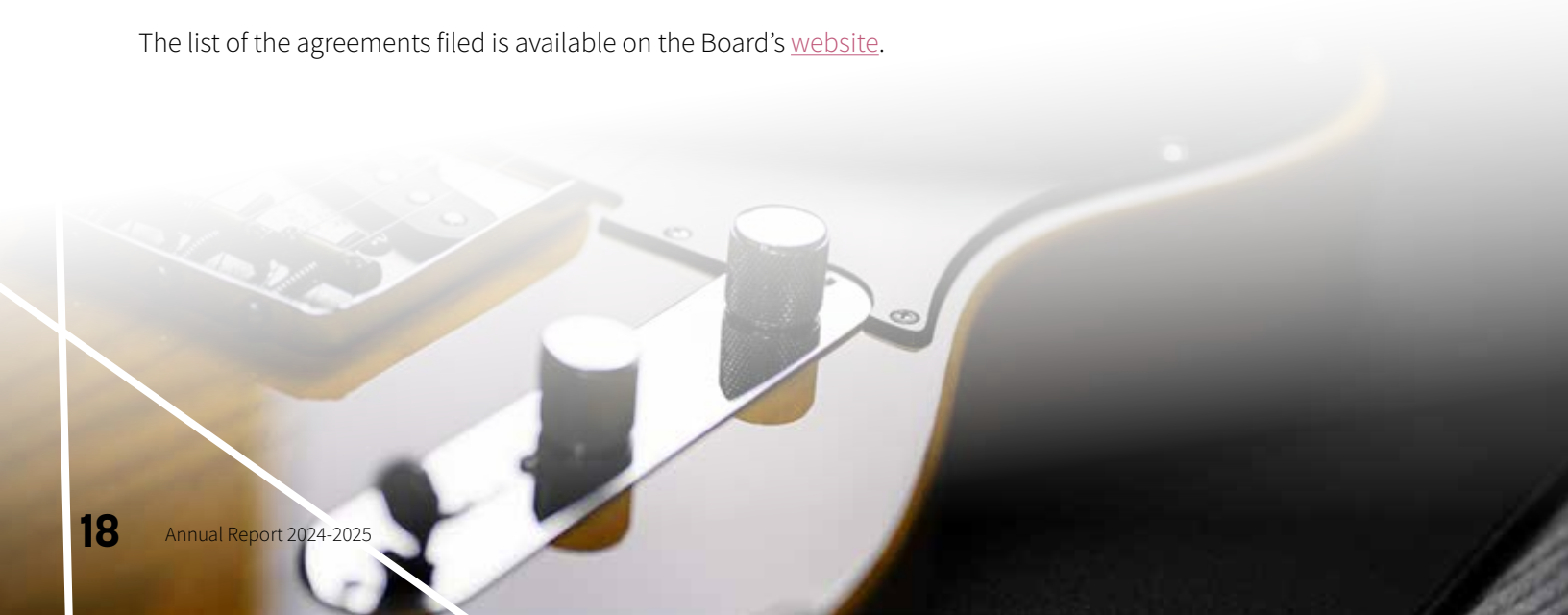
1. *RE:SOUND v. PANDORA MEDIA, LLC et al.,* case No. A-3-24 (re.: Re:Sound Tariff 8 – Non-Interactive and Semi-Interactive Streaming (2013-2018), 2023 CB 12)
2. *COPYRIGHT COLLECTIVE OF CANADA et al. v. BELL CANADA et al.,* case No. A-57-24 (re.: Television Retransmission Tariff (2014-2018) – Redetermination,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

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 2024-25, 38 agreements were filed with the Board as per section 76 of the Act. Of these, 11 agreements were filed by Access Copyright and 27 by COPIBEC.

The list of the agreements filed is available on the Board's website.



Annexes

Annex A – Proposed Tariffs filed in 2024-25

ARTISTI

Online Music Services Tariff (2026-2028)

Phonograms Tariff (2026-2028)

Ré:Sonne

Tariff 5.A	Recorded Music Accompanying Live Entertainment (2026-2030)
Tariff 5.B	Receptions, Conventions, Assemblies and Fashion Shows (2026-2030)
Tariff 5.C	Karaoke Bars (2026-2030)
Tariff 5.D	Festivals, Exhibitions and Fairs (2026-2030)
Tariff 5.E	Circuses, Ice Shows, Fireworks Displays, Sound and Light Shows and Similar Events(2026-2030)
Tariff 5.F	Parades (2026-2030)
Tariff 5.G	Parks, Streets and Other Public Areas (2026-2030)
Tariff 5.H	Sports Events (2026-2030)
Tariff 5.I	Comedy and Magic Shows (2026-2030)
Tariff 5.J	Concerts (2026-2030)

SOCAN

Tariff 1.C	Radio – Canadian Broadcasting Corporation (2026-2028)
Tariff 2.B	Television – Ontario Educational Communications Authority (2026-2028)
Tariff 2.C	Television – Société de télédiffusion du Québec (2026-2028)
Tariff 2.D	Television – Canadian Broadcasting Corporation (2026-2028)
Tariff 3.B	Cabarets, Cafes, Clubs, Cocktail Bars, Dining Rooms, Lounges, Restaurants, Roadhouses, Taverns, and Similar Establishments - Recorded Music Accompanying Live Entertainment (2026-2028)
Tariff 3.C	Adult Entertainment Clubs (2026-2028)
Tariff 7	Skating Rinks (2026-2028)
Tariff 8	Receptions, Conventions, Assemblies and Fashion Shows (2026-2028)
Tariff 10.A	Parks, Parades, Streets and Other Public Areas – Strolling Musicians and Buskers; Recorded Music (2026-2028)
Tariff 10.B	Parks, Parades, Streets and Other Public Areas – Marching Bands; Floats with Music (2026-2028)
Tariff 11.A	Circuses, Ice Shows, Fireworks Displays, Sound and Light Shows, Dance Shows and Similar Events (2026-2028)
Tariff 11.B	Comedy Shows and Magic Shows (2026-2028)
Tariff 12.A	Theme Parks and Water Parks(2026-2028)

Tariff 12.B	Canada's Wonderland and Similar Operations (2026-2028)
Tariff 13.A	Public Conveyances – Aircraft (2026-2028)
Tariff 13.B	Public Conveyances – Passenger Ships (2026-2028)
Tariff 13.C	Public Conveyances – Railroad Trains, Buses and Other Public Conveyances, Excluding Aircraft and Passenger Ships (2026-2028)
Tariff 18	Recorded Music for Dancing (2026-2028)
Tariff 19	Physical Exercises and Dance Instruction (2026-2028)
Tariff 20	Karaoke Bars and Similar Establishments (2026-2028)
Tariff 21	Recreational Facilities Operated by a Municipality, School, College, University, Agricultural Society or Similar Community Organizations (2026-2028)
Tariff 26	Pay Audio and Ancillary Services (2026-2028)

Annex B – Tariff Decisions in 2024-25

Titre	Date
SOCAN Tariff 4.A – Popular Music Concerts (2018-2024) (Erratum issued on 2024-10-12)	2024-05-04
Interim Television Retransmission Tariffs (2019-2023) (2024-2028)	2024-05-03
SOCAN Tariff 14 – Performance of an Individual Work (2025-2027)	2024-07-20
SOCAN Tariff 23 – Hotel and Motel In-Room Services (2025-2027)	2024-08-24
SOCAN Tariff 22.D.3 – Online Allied Audiovisual Services (2014-2024)	2024-09-27
Radio Retransmission Tariff (2019-2023)	2024-10-26
SOCAN Tarif 2.A – Commercial Television Stations (2014-2024) and SOCAN Tariff 17 – Transmission of Pay, Specialty and Other Television Services by Distribution Undertakings (2014-2024)	2024-11-23
Re:Sound Tariff 4 – Satellite Radio Services (2019-2021)	2024-12-06
SOCAN Tariff 22.E – Internet – Canadian Broadcasting Corporation (2014-2018)	2024-12-06

Annex C – Unlocatable Copyright Owners Decisions in 2024-25

Licences Issued	Date
Licences délivrées	
Canadian Heritage Gatineau, Quebec Authorizing the reproduction and the exhibition in public of a photograph	2024-04-16
Raymond Biesinger Montréal, Quebec Authorizing the reproduction and the selling or other transfer of ownership of the reproductions of a map	2024-07-24
Gilles Ouellet Quebec, Quebec For the reproduction of a booklet and comical opera titled Le Fétiche	2024-08-22
Bibliothèque et Archives nationales du Québec (BAnQ) Montréal, Quebec For the reproduction and communication of publications from the Montréal Star and the Montréal Herald	2024-10-23
Simon Fraser University Burnaby, British Columbia For the digital reproduction, the making available and the communication to the public of a book for educational purposes	2024-09-21
Free Agency Creative Vancouver, British Columbia For the reproduction, communication and exhibition in public of a postcard	2025-01-08
Productions 2PAR4 Vancouver, British Columbia For the reproduction and communication to the public by telecommunication of the photograph representing the Psychedelic Therapy Room at the Hollywood Hospital	2025 -02-10
Olibokit Pohénégamook, Quebec For the digitization and reproduction of a book	2025-02-18