

# Annual Report 24-25



© Soproq

# Summary

**Welcome** page 3

**Introduction** page 4

**Vision, Mission, Values** page 5

**Message from the President** page 6

**Overview 24-25** page 7

**Highlights** page 8

**Distribution of Royalties** pages 9-13

**Corporate Affairs** pages 14

**Public Affairs** pages 15-17

**Governance** page 18

**The Team** page 19

**History** page 20

# Welcome

It is with great pleasure that Soproq presents its 2024-2025 Annual Report, featuring the highlights and major achievements of this 34<sup>th</sup> financial year. Once again, the results reflect the efforts of the entire team to consolidate the organization's positioning in the neighbouring rights ecosystem in Canada, while preserving its operational efficiency.

Membership from across Canada shows unprecedented growth, confirming the organization's status as a leader in royalty management for Canada's independent music production sector.

**Discover the highlights of this 34<sup>th</sup> year of operations without further delay!**

**Enjoy your reading!**

# Introduction

Soproq is a not-for-profit Collective Management Organization that collects and distributes royalties for to the use of Sound Recordings and Music Videos. A leading figure in independent production here and elsewhere, Soproq’s repertoire grew from 2.5 million titles to some 8 million during the 2024-2025 financial year.

Similarly, the number of members registered with Soproq stood at 8,495 as of March 31, 2025, and is expected to pass the 10,000 mark in the coming months. This phenomenal growth is due in part to the implementation of new strategic alliances with CIMA (Canadian Independent Music Association) and Connect Music Licensing.

On the one hand, these alliances will ultimately make it possible to offer all rights holders in the independent production sector a simplified and efficient access to receive their royalties. On the other hand, music users and services will now be able to release the rights related to the reproduction of Sound Recordings and Music Videos for nearly 100% of the repertoire available in Canada, including that of multinationals, via a one-stop shop operated jointly by Connect Music Licensing and Soproq.

The 2025-2026 financial year will mark a turning point in the history of Soproq and that of neighbouring rights in Canada. A 35<sup>th</sup> year of existence that will be part of the renewal. Significant changes will be announced in the fall of 2025. Stay tuned!

# The Vision

To be the leader in neighbouring rights collection and advocacy for all independent music production in Canada.

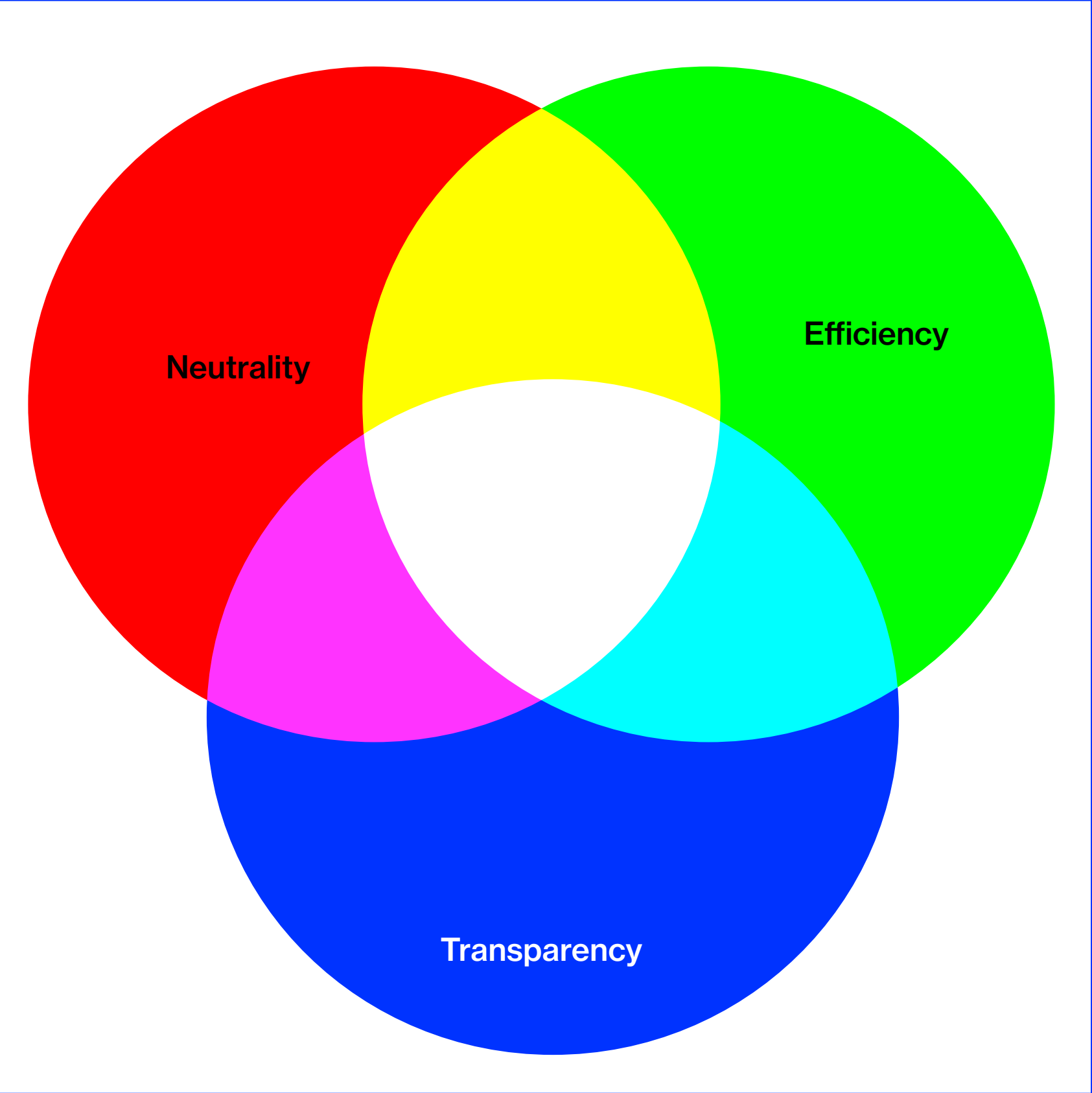
# The Mission

Soproq's mission is to maximize royalties related to the collective administration of the rights of makers of sound recordings and music videos. Soproq is committed to optimizing the value of the rights it represents and in the best interests of its members.

In this regard, it acts in consultation with the industry and other similar or complementary organizations to stimulate new business opportunities that will ensure increased availability, easier access and wider use of the sound recordings in its repertoire.

# The Values

At the source of the principles that influence the organization's decision-making and actions, the members of the Board of Directors and the entire team are committed to respecting the organization's values in its application.



**Neutrality**

Guarantee a neutral and fair approach towards all members, makers and rights holders, here and elsewhere.

**Efficiency**

Ensure that all royalties owed to its members are collected and that the value of the rights to independent production is preserved.

**Transparency**

Communicate openly on important issues for the music industry, challenges, opportunities and take a public stand for the rights and interests of independent production.



# Message from the President



Dear members,

On behalf of Soproq and its Board of Directors, I am proud to present the 2024–2025 Annual Report of your collective management organization.

This year, I would like to extend a warm welcome to all the new rights holders who have joined Soproq through the transfer agreement with Connect Music Licensing. We are honoured to represent your rights and look forward to working together to ensure you receive the value you deserve from the use of your content.

With twenty years of involvement in Soproq, I feel immense pride as I reflect on the progress we've made and the opportunities we've seized to serve our growing community. As a non-profit organization, our sole focus is on the interests of rights holders. We depend not only on your trust but also on your ideas and input to help us evolve, adapt, and continuously improve the services we offer.

Last year, I spoke of our commitment to growth and our determination to seize every opportunity. I could not have anticipated that, in just one year, we would come so close to realizing our vision of becoming the leading entity in royalty collection and advocacy for independent music production rights in Canada.

For several years, we have collaborated closely with CIMA and Adisq to help develop a truly pan-Canadian market. The landmark agreement reached with Connect Music Licensing in the fall of 2024, which transferred their independent rights holders to Soproq, marks a major step forward in this mission. This agreement also lays the foundation for a one-stop shop for music users, simplifying the process of clearing reproduction rights for both independent and multinational repertoires.

In my message last year, I emphasized our collective talent and spirit of innovation as the engines of our success. This year, I would add our unwavering commitment to a strong and sustainable independent music industry. This goal is more vital than ever, particularly given the persistent failure of the federal government

to correct the inequities in Canada's Copyright Act — inequities that continue to deprive rights holders of fair and equitable remuneration.

In this spirit, your management organization remains steadfast in upholding the values of neutrality, efficiency, and transparency that define us. I also want to recognize the exceptional dedication of our team members, who have worked tirelessly to strengthen our market position while maintaining the high quality of our services. Your efforts are deeply appreciated.

Sincere regards,

A handwritten signature in black ink, appearing to read 'Mark Lazare'. The signature is fluid and cursive, with a large 'L' and 'Z'.

Mark Lazare

# Overview 24-25

Here is an overview of the main results for the 34th financial year.

## New Members

**1,272 new members** joined Soproq, an increase of 18% for 2024-2025, bringing the total number of members to **8,495** as of March 31, 2025.

## Royalties

Royalties collected amounted to **\$15.4 million**, a decrease of **8%** compared to the previous year. Nevertheless, royalties from reproduction rights increased by 5% and those related to Music Videos doubled compared to the same period.

## Distributions

**12 distributions** – close to \$1.2 million on average per distribution.

## Development Outside Quebec

In line with the strategic vision, market development grew exponentially, with the number of members from outside Quebec increasing by **74%** during the year.

## Rights Holders

**2,741 different rights holders** paid. \$5,266 per rights holder on average.

## Outlook 25-26

Royalties to be collected  
**\$15M**

Administration fees are still among the lowest in the Collective Rights Management  
**7% in Canada and around the world**  
**4% for royalties from the United States**  
**3% for Performers' rights Management Service**  
in the United States

**10,000 Members**

**12 Distributions**

# Highlights

## ■ Regardless of the type of right royalties paid decreased by 18% to \$14.4 million for 2024-2025.

- This decline is explained, on the one hand, by the decrease in current royalties collected in the United States. The value of a satellite radio broadcast fell by an average of 7% for this year compared to the previous year.
- On the other hand, during the previous year (2023-2024), Soproq had distributed \$3.6 million in additional royalties due to the closeout of 1998 to 2018 years for equitable remuneration in Canada.

- Excluding this structural decline in satellite radio in the U.S. and these additional amounts from Canadian sources, royalties paid would have increased by more than 75% compared to the previous year.
- The main increase was in royalties from reproduction rights, which more than doubled due to several new licences with various music users and services.
- Territorial coverage is increasing with royalties collected from international sources from more and more countries:

South Africa	Denmark	Greece	Latvia
Germany	United Arab Emirates	Guatemala	New Zealand
Australia	Spain	Ireland	Netherlands
Azerbaijan	United States	Italy	Sweden
Belgium	Finland	Japan	United Kingdom
Brazil	France		

- Despite the increase in the cost of living, administration fees remain stable at 7% for all territories since 2018 and 4% for the United States since 2021. For example, the consumer price index increased for these periods by 22.58% and 16.46% respectively.
- Considering royalties from all territories and total administration fees collected, the ratio is 4.9.
- Continuous process improvement and strict expense management result in one of the best administration fee rates in the industry. By extending the coverage of Soproq's management mandate, members can make a significant contribution to this return, which benefits the community as a whole.
- In addition to administration fee revenues, other revenues from related services keep administration fees as low as possible. These include management of performers' royalties in the United States, processing payments for Distribution Amplitude clients, and sales of metadata.

# Administration Fees

– excerpt from section 4 of the Soproq General Rules:

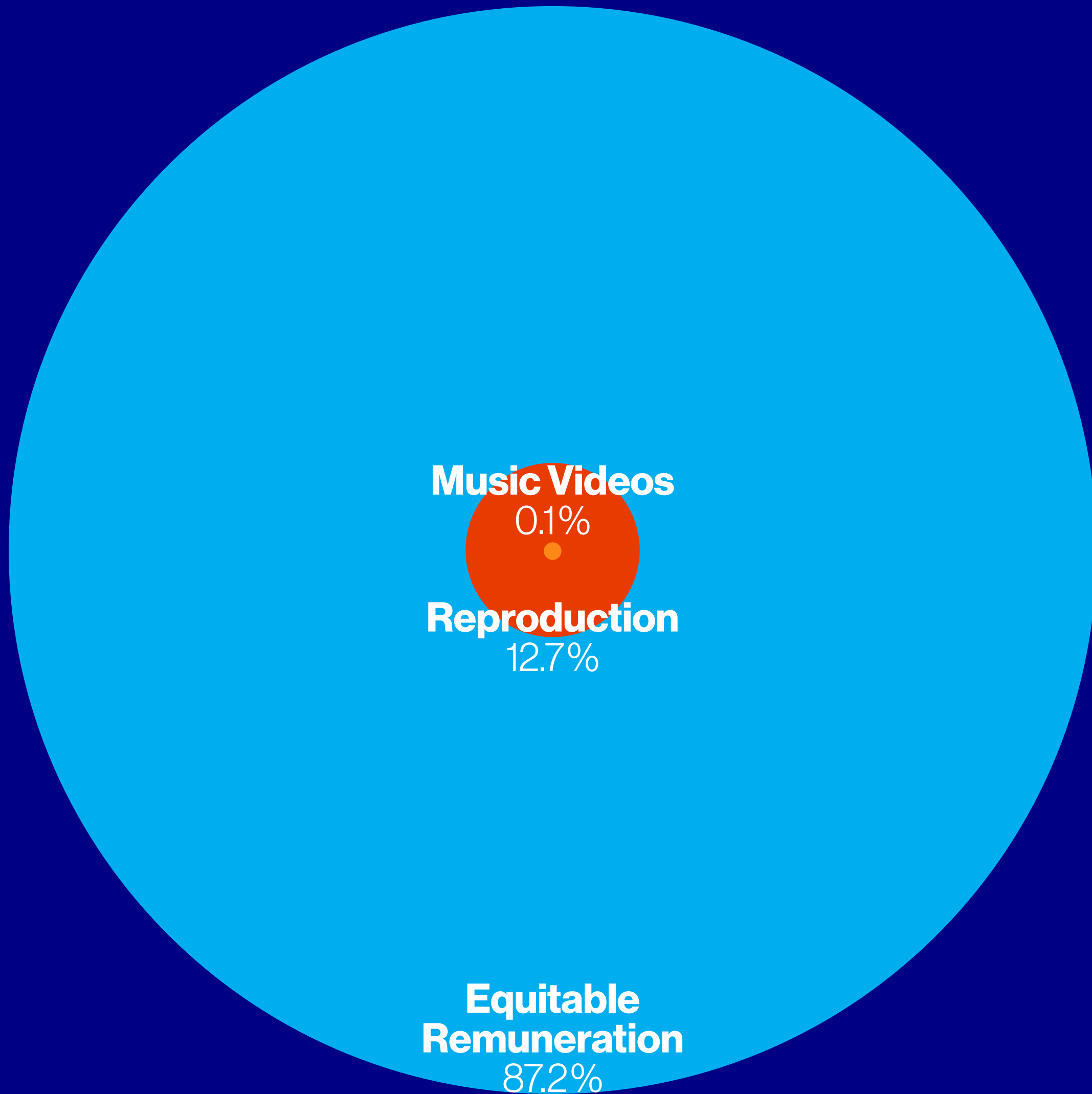
*"For the purpose of establishing administration fees, Soproq's Board of Directors takes into account, in particular, the history of Soproq's revenues and operating expenses, as well as short, medium and long-term projections of such revenues and expenses to ensure that Soproq maintains a balanced budget and financial stability."*

For the 2024-2025 financial year, the ratio of operating expenses to royalties collected is **7.25 %**.



# Distribution of Royalties

**By Type of Rights**



## Equitable Remuneration

\$12,586,019

The right to Equitable Remuneration provides a remuneration for the public performance or communication to the public by telecommunication of sound recordings. Different rates apply for Commercial Radio, Background Music, Live Events, Dance and Fitness activities, CBC Radio, Pay Audio Services, Satellite Radio, etc.

## Reproduction

\$1,837,797

The Reproduction Right allows royalties to be received when Soproq authorizes music services (background music suppliers, radio stations, webcasters, pay audio services, etc.) to reproduce for broadcast purposes the sound recordings in its repertoire.

## Private Copying

\$441.32

The right relating to the Private Copying Regime provides a remuneration to makers, among others, for the reproduction of sound recordings for private use on blank audio recording media (CD-R, CD-RW, CD-R audio and CD-RW audio).

Since 2018, given the low royalties collected under this regime, which is unsuited to the way music is copied today, no distribution has been made.

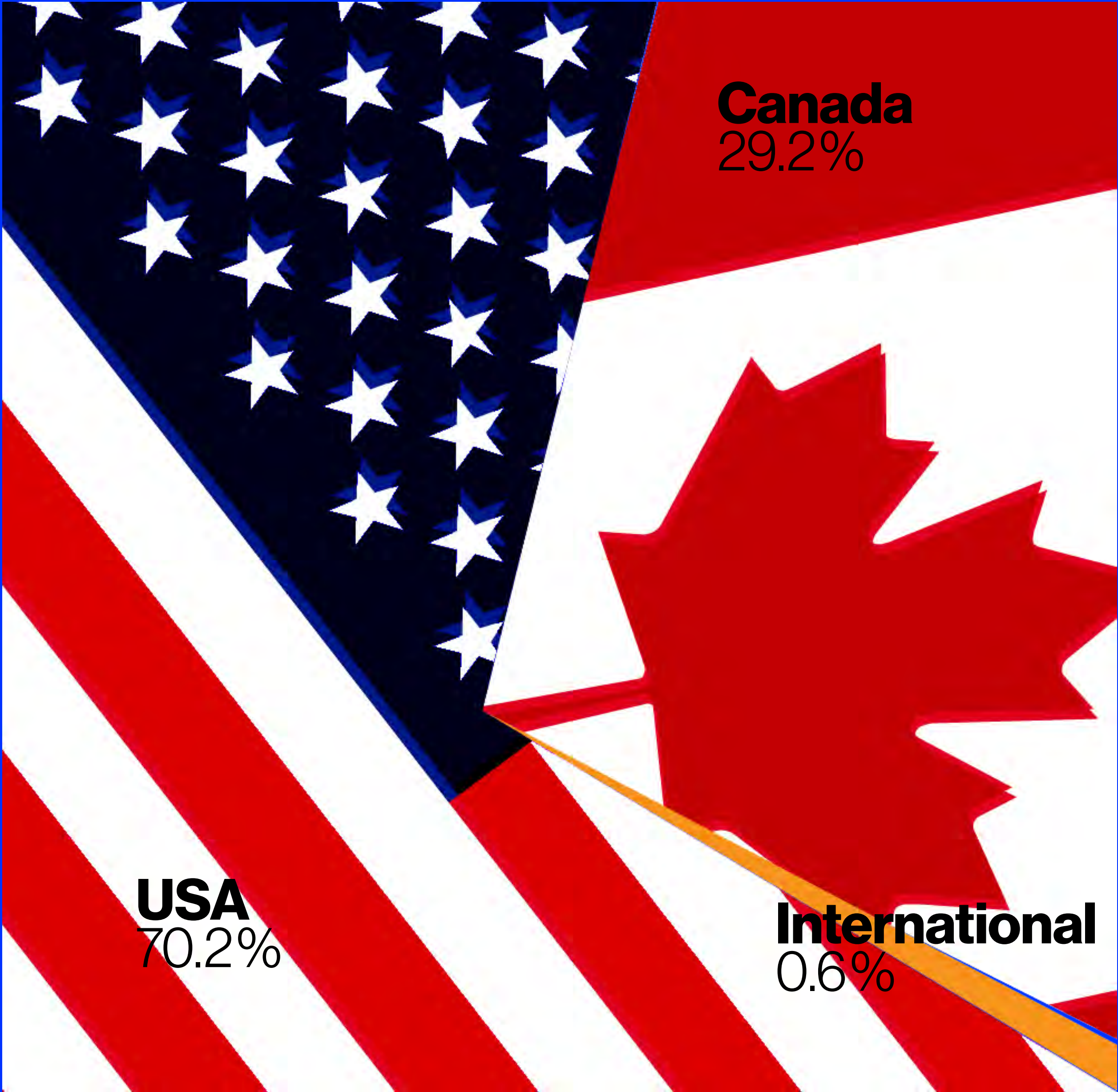
## Music Videos

\$8,818

That right allows royalties to be received for the reproduction of Music Videos for broadcast purposes and communication to the public.

Origin of royalties in 2024-2025  
By territory

Territory	Royalties Paid	%
Canada	\$4,218,921.97	29.2%
USA	\$10,127,760.33	70.2%
International	\$86,393.46	0.6%
\$14,433,075.76		



Distribution of Royalties

By Origin

# Distribution of Royalties

In Canada  
Equitable  
Remuneration

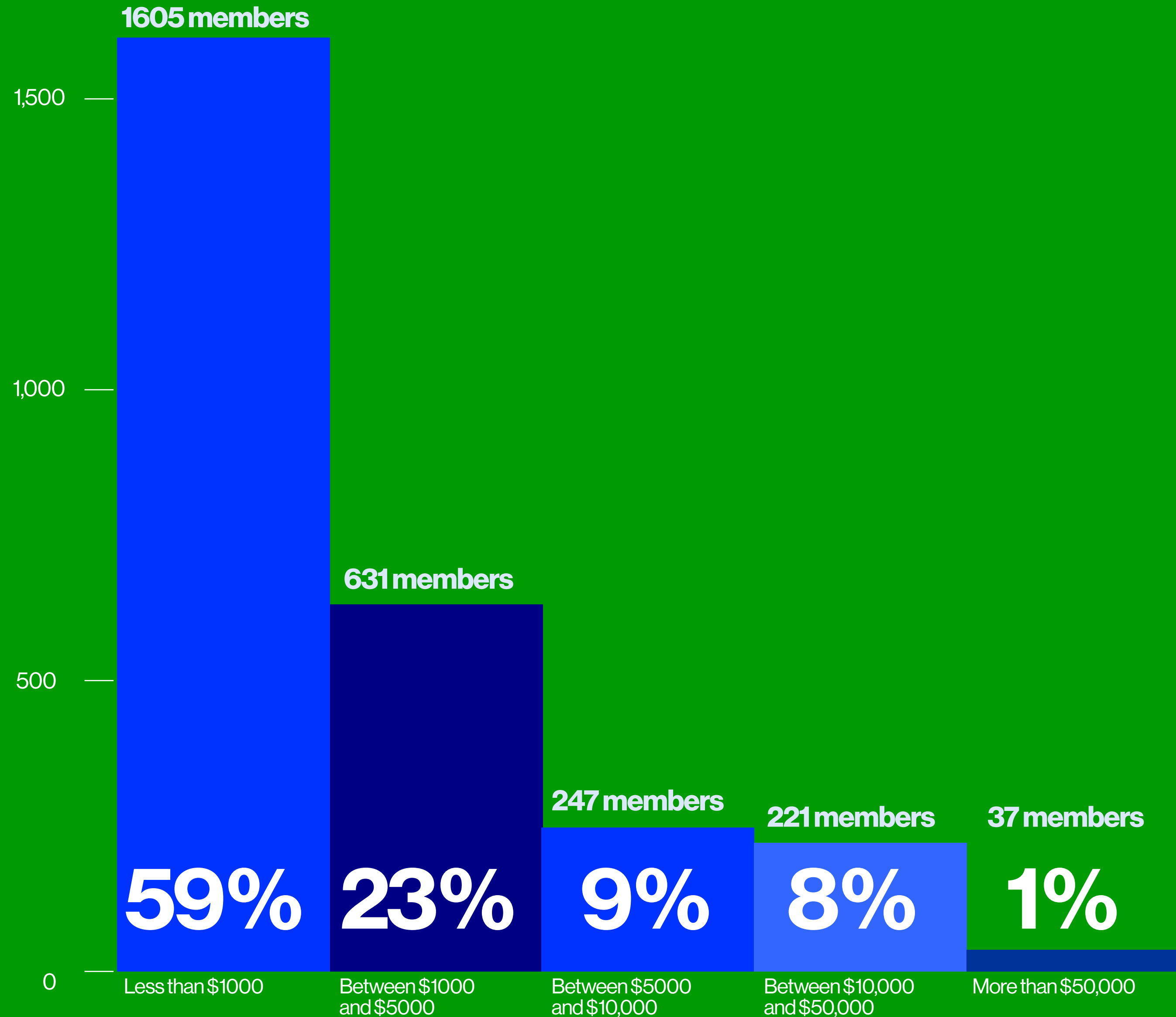
\$2,371,853.46



By  
Origin



# Breakdown by Amounts of Royalty Paid






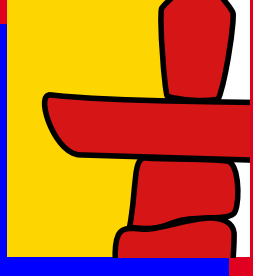

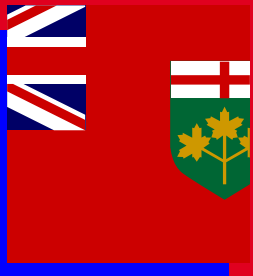


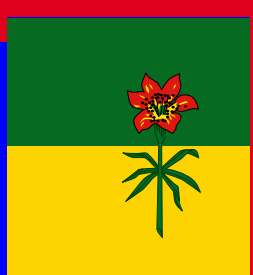

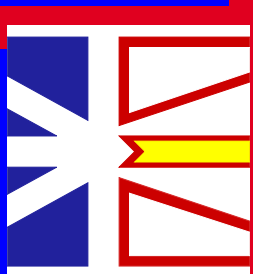
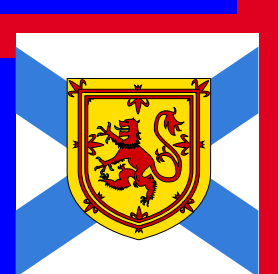
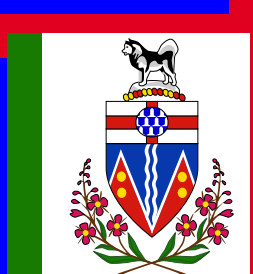
# Members

During the 2024-2025 financial year, many rights holders chose Soproq to manage their royalties. The number of members increased by some 18% to 8,495 as of March 31, 2025. In Canada, membership has nearly doubled in several provinces: Alberta, British Columbia, Ontario, Newfoundland and Labrador.

## Members by Origin

Territory	Number of Members	%
Canada	8 278	97%
International	217	3%
		8495

## Canadian Members by Province and Territories

	<b>Alberta</b> 66 members 0.80%		<b>Nuwanut</b> 2 members 0.02%
	<b>British Columbia</b> 120 members 1.45%		<b>Ontario</b> 408 members 4.93%
	<b>Prince Edward Island</b> 3 members 0.04%		<b>Quebec</b> 7 347 members 88.75%
	<b>Manitoba</b> 59 members 0.71%		<b>Saskatchewan</b> 27 members 0.33%
	<b>New Brunswick</b> 181 members 2.19 %		<b>Newfoundland and Labrador</b> 16 members 0.19%
	<b>Nova Scotia</b> 47 members 0.57 %		<b>Yukon</b> 2 members 0.02%

# Corporate Affairs

The 2024-2025 financial year was marked mainly by efforts to develop and grow the repertoire and to welcome a record number of new members from across Canada and internationally (see the Introduction/Mission/Values section). Similarly, in terms of international coverage, royalties come from a growing number of countries, 23 in total during the financial year.

This growth will make it possible to increase the royalties collected over the next few years. Already, we are forecasting an increase of some 30% for royalties from Canadian sources for the first distribution of broadcasts for 2024 year compared to 2023. This distribution will be made in the 2025-2026 financial year, i.e., in July 2025.

The team has also been dedicated to maintaining outstanding member services despite the increase in demand, while continuing to expand and improve complementary services. These services include the management of royalties from the United States for performers, payment and reporting service for Distribution Amplitude's clients, the workshops offer and the Octave portal.

## Member Services

At the heart of its activities, member services remain a priority at Soproq. During the financial year, 18,960 new requests were registered, an increase of 35% over the previous year. With operational optimization, 20% of these requests could be processed automatically.

Requests total	18,960
ISRC code requests	857
Repertoire submissions through Octave portal	10,561
Calls	+ 2,500

## Performers' Royalty Management in the United States

- + 5 performers
- 52 performers

For the past 5 years, Soproq has been offering performers who are members of Soproq the opportunity to manage their account for their performer royalties in the United States for a 3% administration fee.

This management mandate includes all the same advantages, including monitoring unpaid broadcasts, managing the repertoire and resolving conflicts. More than fifty performers have entrusted this mandate to Soproq to date. The royalties paid to them since 2020 total more than \$1.5 million.

## Partnership with Distribution Amplitude

Since the fall of 2021, a partnership has existed with Distribution Amplitude for the processing of their royalty files, which come from more than forty platforms. Soproq is also responsible for issuing reports and payments to Distribution Amplitude's clients. Although working in complementary spheres of the sound recording sector, the two non-profit organizations share similar values and a common vision of collective management for the benefit of independent labels and artists.

After three and a half years of collaboration, 34 distributions have been completed totalling nearly \$2 million.

## Workshops

As every year, Soproq members were also able to benefit from a range of workshops offered online and free of charge. Twelve workshops were given during the year ("Octave Portal and Declarations" and "Neighbouring Rights"), in French and English.

In addition to the workshops organized by Soproq, the team is always available to collaborate with other organizations to better inform rights holders about the ecosystem of neighbouring rights. As such, the team took part in workshops during the year organized by CIMA (Canadian Independent Music Association), the Festival international de la chanson de Granby and the École nationale de la chanson, among others.

## Octave Portal

In the spirit of continuous improvement and process optimization to keep operating costs to a minimum, several improvements were made to the Octave portal during the 2024-2025 financial year.

Among the new features, tax statements are now available via the portal. This improvement not only avoids postal delivery delays, it also helps reduce the costs associated with the production and delivery of statements.

In addition, in a constant effort to harmonize with international standards and optimize data processing, Soproq now accepts repertoire submission in DDEX format. This standardized format allows for more efficient processing of metadata.

# Public Affairs

**Active in its community, Soproq collaborates and engages with other similar organizations to defend and promote the rights of makers, both nationally and internationally. As a member of Re:Sound and, by extension, the Canadian Private Copying Collective (CPCC), the Canadian Coalition for the Diversity of Cultural Expressions (CDCE) and MetaMusic, Soproq participates in and takes a position on issues relating to tariffs, the review of the legislative and regulatory framework, as well as any other issue affecting the rights and interests of its members.**

## Revision of the Copyright Act

The concerted efforts of the music industry have not yielded the desired results, which are essential to maintaining a quality, diversified and renewable Canadian music production. Despite long-standing promises, the Liberal government's fall economic statement was silent on the minimum changes to Canada's Copyright Act to correct the historical inequities enshrined in it.

Here is a reminder of the music industry's demands that Soproq endorses on behalf of all the members it represents:

### 1. Change the definition of sound recordings.

In Canada, performers, makers and record labels do not receive royalties when one of their sound recordings is used in a television program, film, streaming platform or other audiovisual content. However, this right exists in many countries and even in Canada but only for songwriters.

The definition of sound recording in the Act must be amended so that performers, makers and record labels can receive fair and equitable remuneration when their sound recordings are used in film, television or other audiovisual content.



# Revision of the Copyright Act

---

## 2. Eliminate the 1.25 Million revenue exemption for Commercial Radio.

---

In 1997, when the equitable remuneration system was implemented in Canada, an extraordinary exemption was granted to commercial radio ensuring that stations do not pay royalties for the public performance of sound recordings on their airwaves for the first \$1.25 million in advertising revenues.

This exemption was the result of a political compromise to help the broadcasting industry in the 1990s, an economic justification that, 25 years later, clearly no longer exists.

Performers, makers and record labels are the only rights holders in Canada to be penalized by this exemption and end up subsidizing the broadcasting industry.

## 3. Modifying the Private Copying regime to make it technologically neutral.

---

Despite the international conventions to which Canada is a party, and due to a poor decision by the Federal Court of Appeal (January 10, 2008) quashing that of the Copyright Board, the private copying regime is now obsolete since it applies only to blank physical media such as CDs and DVDs.

The government had recognized that the media on which Canadians make copies would evolve over time, which is why the definition of "blank audio media" is technologically neutral.

Despite the Court's 2008 decision, the Court had previously stated in 2004 that the imposition of a levy on digital audio recorders was "desirable" and that "the evidence shows that these recorders allow for large-scale private copying. Their use is likely to cause much more serious harm to rights holders than any 'blank audio medium' in the sense in which that term has been understood until now."

The text of Part VIII of the Copyright Act needs to be clarified, at least in its English version, since the French version clearly refers to the neutral nature of the regime.

The solution lies in a small correction of the Act to affirm the technological neutrality of the regime. Collecting a royalty of just \$3 (the European average) on the sale of tablets and phones would generate some \$40 million a year to help Canadian creators continue to produce music.



# Community Relations

---

## Re:Sound

As a member of Re:Sound, the organization designated to collect equitable remuneration royalties from music services and users for performers and makers, Soproq is involved in several issues that affect the entire neighbouring rights ecosystem. The team plays an active and ongoing role in making a significant contribution to the development of tariffs, to the efforts made to the government for desired changes to the Copyright Act and any other issue affecting the interests of rights holders in Canada.

## MetaMusic

The MetaMusic platform was officially launched in 2024-2025, a collaborative project bringing together several partners from the music industry. The platform allows artists, labels and other rights holders to effectively centralize, structure and transmit metadata related to their works and sound recordings, thus promoting their discoverability and the recognition of their contributions. As a founding member of the organization, Soproq is proud to support the development of this unique and essential tool in the Canadian music ecosystem.

## Coalition for the Diversity of Cultural Expressions (CDCE)

Since 2022, Soproq has been a member of the Canadian Coalition for the Diversity of Cultural Expressions (CDCE). As such, Soproq contributes to the mission and work of the CDCE to defend and promote cultural policies that will ensure that creators, professionals and businesses in the cultural sector have an ecosystem conducive to the accomplishment of their vision.

One of the main pillars of the organization's strategic plan is to work together with all stakeholders to ensure that the music industry and Soproq's members have an appropriate legislative and economic framework that will ensure the sustainability and renewal of local musical creation.

# Governance

## New faces on the Board of Directors

Following the departure of **Justin West** and **Elise Rustad**, the Board of Directors welcomed two new directors, **Esra Firatli** from ArtHaus Music and **Michelle Dubuc** from Netzwerk Music Group. **Jacynthe Plamondon-Émond** also completed her term but was not replaced, as the size of the Board is now set at nine members. Soproq would like to warmly thank the outgoing Board members for their involvement and contribution to the organization.

## Committees

Three standing committees support the work of the Board of Directors. These committees are composed of members of Soproq’s Board of Directors appointed by the latter based on their specific expertise in relation to the mandate of each committee.

### Governance and Human Resources Committee

This committee is made up of 3 directors. Its mandate is to propose to the Board of Directors the principles, guidelines and procedures that should guide the organization to ensure that Soproq implements and maintains a high-level governance structure as well as an ethical framework based on best practices.

**Committee Members:**  
Sophie Hébert (chair), Mark Lazare, Elise Rustad replaced by Michelle Dubuc.

**Attendance rate at committee meetings:** 100 %

### Strategy and Projects Committee

This committee is made up of 3 to 7 directors. Its mandate is to make recommendations to the Board of Directors on the strategic directions of the organization. It also ensures the implementation of the organization’s mission and vision, in accordance with the strategic plan, and offers to work on solutions to the issues and challenges identified.

**Committee Members:**  
Jean-Christian Aubry (Chair), Jordan Officer, Justin West replaced by Esra Firatli

**Attendance rate at committee meetings:** 92 %

## Board of Directors 2024-2025

The Board meets at least four times a year to establish Soproq’s strategic directions, policies and annual budget. Board members and directors must act with prudence, diligence and integrity in the best interests of members. They cannot place themselves in a situation of conflict between their personal interest and the duties of their office.

A new Board Appointment Policy was adopted during the last year. This aims to ensure geographical and entrepreneurial representation and gender parity among the members of the Board.

The attendance rate at board meetings was 96% for the 2024-2025 financial year.

- Mark Lazare**  
President of the Board
- Louis-Armand Bombardier**  
Vice-President
- Sophie Hébert**
- Jean-Christian Aubry**
- Jordan Officer**
- Élise Rustad**  
replaced by **Michelle Dubuc** in March 2025
- Luc Piette**
- Jacynthe Plamondon-Émond**
- Catherine Simard**
- Justin West**  
replaced by **Esra Firatli** in September 2024

## Finance and Rates Committee

This committee is composed of 3 to 5 directors. The committee’s mandate is to exercise oversight responsibility to ensure the integrity of Soproq’s accounting and financial results, the quality of internal controls, the identification of risks and the means of dealing with them. It also offers recommendations to the Board of Directors on issues relating to the key rates of license fees for the various types of music services and those related to the management of different types of rights.

**Committee Members:**  
Luc Piette (Chair), Louis-Armand Bombardier, Catherine Simard

**Attendance rate at committee meetings:** : 100 %



# The Team

The team grew again during the year due to an increasing volume of business. It is with great pleasure that Eleanor Hébert has joined the organization as Music Metadata Specialist.



**Thomas Jolicoeur**  
Executive Director



**Natalie Chevrier**  
Chief Accountant



**Stéphanie Grimard**  
Member Services Representative



**Catherine Lambert**  
Member Services Representative



**Philippe Leblanc**  
Repertoire Manager and Operations Coordinator



**Samantha Sylvestre**  
Administrative Support and Member Services Representative



**Hubert Léveillé Gauvin**  
Director of Operations



**Nathalie Dicaire**  
Distribution Manager



**Eleanor Hébert**  
Music Data Specialist



**Daniel Latour**  
Distribution and Administration Manager



**Sébastien Moffet**  
Communications Manager and Business Development Coordinator

Crédit photo :  
Tous sauf Samantha Sylvestre et Eleanor Hébert:  
Louis-Charles Dumais (www.dumaisphoto.com)

# History

## 1991

Founded by Adisq in 1991, Soproq — Collective Society for the Rights of Makers of Sound Recordings and Music Videos — is a not-for-profit organization whose existence derives from rights granted to makers.

At that time, Soproq administered exclusively the rights from the use of music videos and the reproduction of sound recordings in its repertoire.

Since 1992, Soproq has a special agreement with BAnQ for the legal deposit of all physical albums on behalf of its members. Soproq also assigns registrant codes (ISRC).

## 1997

The revision of the Copyright Law by the Government of Canada in 1997 established a new regime of “equitable remuneration” which gives makers the right to receive royalties for the broadcast of their sound recordings, including on the radio.

This revision also introduced the “private copying” regime in response to the exception created in the Act allowing anyone to reproduce sound recordings, works, and performances for private use. In return, the regime requires manufacturers and importers of blank audio recording media to pay royalties.

These significant changes have greatly contributed to the changing role of Soproq, which was the first collective organization in North America to distribute royalties from the equitable remuneration regime.

## 2013

More recently, in 2013, Soproq invested in the development of a new, more efficient distribution system (OCTAVE) that has enabled the automation of several processes and facilitates the processing of large volumes of data.

Fiscal year 2017-2018 became a milestone in Soproq’s history as royalties jumped 60% and, for the first time, crossed the \$10M threshold, reaching \$13.2M.

## 2019-2020

In 2018-2019, with the support of the Ministère de la Culture et des Communications du Québec, Soproq worked with key actors in the local music industry to develop MetaMusic, intended for all rightsholders in the music value chain, to promote best practices and guide rightsholders through the process of indexing their music using metadata, at [www.metamusic.ca](http://www.metamusic.ca).

Fiscal year 2019-2020 sets a new record: royalties collected reached \$17.1 million, an increase of more than 25% over the precedent year. At the end of its 30<sup>th</sup> fiscal year, the record level of royalties collected was maintained for a second consecutive year, reaching just under \$16 million, a result virtually equivalent to the previous year despite the health crisis, with a satisfaction rate of 96% satisfaction rate with our services member consultation in summer 2020.

## 2021-2022

During the 2021-2022 financial year, Soproq overhauled its technological infrastructure, which is now more efficient, secure and increases the possibilities of adding new products tenfold. The organization also launched a new Octave portal which offers even more possibilities to members, while reducing the administrative burden by automating many tasks and optimizing processes. These actions helped maintain administration fees at the same level and minimize the impact of inflation on operating costs. Soproq implemented new strategic orientations aimed at better exploiting the distinctive skills of the organization and differentiating itself through the development of related products and services.

## 2022-2023

In the 2022-2023 financial year, royalties reached an all-time high with more than \$17.5 million collected, surpassing pre-pandemic levels. This performance was supported by the addition of 838 new members, bringing the total to 6,411. Soproq also strengthened its national presence through a new alliance with the Canadian Independent Music Association (CIMA), expanding its representation outside Québec. Furthermore, the organization consolidated its partnership with Amplitude Distribution, improving report processing and royalty payment services. These initiatives helped keep administration fees among the lowest in the industry, despite inflation. Soproq also continued its efforts to improve international royalty collection, tripling revenues from international sources outside the United States.

## 2023-2024

The 2023-2024 financial year reflects the team’s efforts to consolidate the organization’s positioning in the neighbouring rights ecosystem in Canada, while preserving its operational efficiency. Membership from across Canada, particularly outside Quebec, is growing significantly, confirming that the entire Canadian independent music production sector is increasingly opting for the services offered by Soproq.





305, rue de Bellechasse, Unit 204  
Montreal, QC • H2W 1W9

[info@soproq.org](mailto:info@soproq.org) • 438 799-0742