



# **2025 ANNUAL REPORT**



*The head office of the Canadian League of Composers is located in Tkarón:to (Toronto), which is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. It is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands.*

*The Canadian League of Composers (CLC) is a national organisation run by composers for composers.*

*Our mission is to advocate for and empower Canadian composers and sound artists; To help them build and navigate sustainable careers, locally, nationally, and internationally, by fostering creativity, resiliency, and improvements to the artistic landscape in Canada.*

## Table of Contents

Message from the President	4
Message from the General Manager	5
Treasurer's Report	6
Our Work	
Advocacy	7
Awards and Membership	8
Equity	9
ISCM Canadian Section	9
Professional Development	10

## Appendices

2024 AGM Minutes for Approval

Draft Financial Statements

## Message from the President

Dear members,

As the National Council of the CLC met in Toronto in September 2024, we addressed the fresh concerns of AI, and how this would threaten our creative lives. In a culture that depreciates art and values cheapness and commodification, the composer's work is more important than ever as we fight against this with deep thought, craft and audacity.

It is now 2025, and those concerns have not gone away. But I have noticed a larger problem that we struggle with: poor self-esteem. Our perception is that Canada is crowded out by American industry, or lacks the cultural prestige of Europe. We wrestle with the perception that our federal, provincial and local governments do not care about us or invest in our works.

And yet, in the face of all this, we are producing internationally-recognized composers and musicians who move and shake our musical culture. I am constantly amazed by the powerful depth, boldness and diversity of accomplishments of our Canadian composers, and we deserve to assert this on an international level. Canada is not a cultural backwater.

I am hoping for 2025/26 as you go to concerts, listen to albums and support Canadian culture, that you also discover the creative excellence of your Canadian composer peers. I am also hoping that as you read this report, the evidence is clear that the CLC is working hard for you, and that our efforts are producing real, tangential changes for composers and sound artists in Canada. Let the CLC connect you with other composers and unite us in our struggles and victories.

Thank you to our reliable, supportable funders, our National Council, and most importantly our General Manager August Murphy-King and Assistant General Manager Gabo Champagne, for their heroic work.

Sincerely,

**Tyler Versluis**

President, Canadian League of Composers

# General Manager's Report

## **Funding Updates**

- Our annual operating grant from SOCAN was renewed.
- Our annual operating grant from the Canada Council remains steady through FY27.
- Our annual operating grant from the Ontario Arts Council was renewed through FY28. Unfortunately, that funding remains flat due to ongoing fiscal pressures at the OAC.
- We will find out in November or December if our grant from the Osbertus Fund at the Vancouver Foundation will be renewed. While there is no formal application and/or reporting process for this grant, I will be submitting a report on our activities this past year in the hopes that it encourages renewal
- The Azrieli Foundation recently announced a pause to their arts and culture funding programs and are expected to announce revisions to their mandate early in 2026. This means it is unlikely we will receive funding from them for our 2025-26 PIVOT Mentorship Program.

## **Changes to Dues Reminders & Payments**

- As we recently announced in the most recent newsletter, there will be a minor change to how we handle dues payments going forward. Rather than the General Manager having to manually send out reminders, and manually create individual receipts as payments come in, we will be using QuickBooks to automatically handle both tasks. You will be able to pay your dues directly through QuickBooks. The first round of reminders will be going out in October.
- Should you wish, you will still be able to pay your dues through PayPal or by cheque. In those cases, QuickBooks will still be responsible for generating a receipt, however you won't receive that receipt until the following month.

## **Social Media Sharing, Membership Promotion, & Giving Tuesday**

- Thanks to the work of the CLC's Assistant GM, Gabo Champagne, we have a very active presence on social media, namely on Instagram and Facebook. I would encourage everyone to like/share CLC posts when they can. It not only helps spread whatever message we are trying to communicate in the individual post, it also increases the visibility of the CLC.
- I would also encourage everyone to promote the CLC to colleagues, whether it's encouraging composers to join as students / professionals, or even informing composers / programmers / administrators that they can join as an affiliate. We want to ensure that we are reaching as many people as possible, and that we are capturing the next generation of composers.
- Finally, we will be ramping up our Giving Tuesday campaign throughout October and November. If you are able, we would be incredibly grateful if you are able to make a tax-deductible donation. If not, we would encourage you to help spread the word and promote the campaign on social media.

## Treasurer's Report

	<b>2023-24 (Actual)</b>	<b>2024-25 (Actual)</b>	<b>2025-26 (Projected)</b>
Earned Revenue <sup>1</sup>	\$11,467	\$11,530	\$12,350
Private Sector Revenue <sup>2</sup>	\$82,621	\$76,013	\$46,760
Public Sector Revenue <sup>3</sup>	\$45,083	\$45,083	\$45,083
<b>TOTAL REVENUE</b>	<b>\$139,171</b>	<b>\$132,626</b>	<b>\$104,193</b>
Artistic Expenses	\$30,898	\$20,943	\$28,238
Marketing & Communication	\$1,762	\$2,285	\$1,800
Administrative Expenses	\$100,405	\$97,498	\$97,786
<b>TOTAL EXPENSES</b>	<b>\$133,065</b>	<b>\$120,726</b>	<b>\$127,824</b>
<b>SURPLUS / DEFICIT</b>	<b>\$6,106</b>	<b>\$11,900</b>	<b>-\$23,631</b>
<b>ACCUMULATED SURPLUS / DEFICIT</b>	<b>\$67,217</b>	<b>\$79,118</b>	<b>\$46,518</b>

<sup>1</sup> Membership Fees, Individual Donations, Interest

<sup>2</sup> SOCAN, Azrieli Foundation (unconfirmed for 2025-26), Vancouver Foundation (unconfirmed for 2025-26)

<sup>3</sup> Canada Council For The Arts, Ontario Arts Council

## Our Work

### Advocacy

**Committee Members:** Steven Webb (Chair), Cecilia Livingston, Matthias McIntire, Bekah Simms

#### **Engraving Report**

In 2023 we commissioned Toronto-based composer and copyist Matthew Karas to research best practices and fee structures for various copying and engraving services. The result was the release in summer 2024 of our [Schedule of Music Engraving and Preparation Rates](#), along with an accompanying research paper that goes into extensive depth about the rationale behind their creation.

#### **CLC / SOCAN Town Hall**

As part of our ongoing efforts to bring the concerns of classical composers and sound artists to SOCAN's attention, we hosted a Town Hall with senior SOCAN staff in the fall of 2024. During this meeting, SOCAN staff had the opportunity to present attendees with updates about the significant changes that SOCAN has undergone in the past few years, and will continue to undergo in the future. In addition, attendees were able to ask questions directly to SOCAN staff. Our goal is to make this an annual event going forward, with the next CLC / SOCAN Town Hall scheduled for early November 2025.

#### **External Advocacy**

The CLC's renewed focus on external advocacy has ramped up throughout 2024-25 and into 2025-26. We have been regular participants in meetings of the ACCORD Strategy Group, working with other stakeholders in the sector to craft collective responses to live policy issues that impact all of us. In particular, this past year has seen a strong focus on the implementation of Bill C-11 (also known as the Online Streaming Act). Working with our partner organizations, we helped craft multiple CRTC submissions pertaining to the definition of Canadian Content, the importance of sectoral contributions (FACTOR, MusicAction) and the implementation of Canadian Content regulations in the online streaming space.

We have also re-engaged with the Canadian Arts Coalition, working with other coalition members to push the federal government on arts and culture funding. Prior to this summer, the focus was on the CAC's long-running campaign calling on the federal government to permanently allocate 1% of federal spending to the arts and culture sector. This changed, however, when it became clear that the new government was considering potential spending cuts of up to 15% across all federal departments. To help make this case, the CLC filed a



pre-budget submission with the House of Commons Standing Committee on Finance, and has been actively promoting the CAC's Campaign for Culture 2025 campaign - a letter-writing campaign urging MPs to reject any proposed cuts to arts and culture spending, and commit to investing more into the sector.

## Awards and Membership

**Committee Members:** Gordon Fitzell (Chair), Matthias McIntire

### **2024 Friends of Canadian Music Award**

Last winter, the CLC was proud to announce Cris Derksen as the 2024 recipient of the Friends of Canadian Music Award. Cris selected Sonny-Ray Day Rider to receive support as an emerging artist.

Cris Derksen, a Juno-nominated Indigenous cellist and composer, is internationally renowned for her genre-defying music that bridges the traditional and contemporary. Hailing from Treaty 8 territory in Northern Alberta, Derksen comes from a lineage of chiefs from the NorthTall Cree Reserve on her father's side and strong Mennonite homesteaders on her mother's.

Derksen is a passionate advocate for diversity in classical music. She founded the Indigenous Classical Gathering at the Banff Centre for the Arts, serves as the Artistic Advisor for the Calgary Philharmonic Orchestra, and chairs the Equity Committee for Orchestras Canada. Through these roles, she strives to make classical music more reflective of Canada's diverse population, opening doors for BIPOC composers and performers.

Sonny-Ray Day Rider is a Blackfoot composer and pianist from the Kainai Blood Tribe. Currently pursuing graduate studies at the University of Lethbridge, Sonny-Ray was selected as one of the Toronto Symphony Orchestra's 2024/25 NextGen Composers. He also sits on the Indigenous Advisory Circle to the Library and Archives Canada.

### **2025 Friends of Canadian Music Award**

For 2025, thanks in part to an increased contribution from the Canadian Music Centre, the value of the Friends of Canadian Music Award will increase from \$4,000 to \$6,000, with \$3,000 going to the recipient, and \$3,000 going to the emerging artist of their choice. We are currently processing submissions for the 2025 Friends of Canadian Music Award and expect to announce the selected recipient in December.



## Equity

**Committee Members:** William Kuo (Chair), Lesley Hinger, Nathalee Jacques

### **Policy Updates**

Over the course of 2024-25 the Equity committee updated the CLC's existing Anti-Harassment Policy and Code of Conduct - these policies apply to all CLC board members and staff, as well as participants in all CLC programs. The policy is publicly available on our website, along with our Equity Statement that the committee reviewed and updated the previous year.

### **Signal Boost**

Equity continued its Signal Boost program, presenting and promoting short videos that highlights organizations and individuals that are successfully putting into practice and upholding the values outlined in our Equity statement. This program will continue through 2025-26.

### **AGM Weekend Equity Workshop**

For our 2024-25 AGM weekend, the Equity committee invited Rich Coburn to present his research on the diversity of programming by Canadian orchestras in 2024. Rich helped guide the National Council through a robust discussion on how the diversity of orchestral programming has changed over the years, what has worked well, and what needs to be improved going forward. We encourage you to check out Rich's work [here](#).

## ISCM Canadian Section

**Committee Members:** Bekah Simms (President), Gordon Fitzell (Vice-President)

### **World New Music Days 2025**

#### **Canadian Section Submissions (*works selected for festival in italic*)**

**sarasaraahat** (2021) for solo cello, by Gabriel Dharmoo

**Universal Veil** (2022) for solo cello, by Fjóra Evans

**Under Sea, Above Sky** (2019, rev. 2021) for orchestra, by Jared Miller

**Alouette Meets Her Maker** (2018, rev. 2021) for youth choir, by Chris Sivak

**velvet** (2017) for percussion ensemble, by Monica Pearce

**Masques et dichotomies** (2021), *electroacoustic music (with or without video)*, by Roxanne Turcotte

The 2025 World New Music Days Festival was a banner year for Canada. Held from May 29th to June 7th, 2025 in Lisbon and Porto, Portugal, the festival featured a total of 11 works by composers with strong Canadian ties – **the most of any country other than the hosts!** In addition to the two official Canadian Section works by Roxanne Turcotte and Chris Sivak, pieces by Alfredo Santa Ana, Claude Vivier, Emily Doolittle, Bekah Simms, Barry Truax, Gilles Gobeil, James Tenney, Jim O’Leary, and Dániel Péter Biró were also presented.

### **World New Music Days 2026**

The 2026 ISCM World New Music Days Festival will take place from May 23th to May 31, 2026, in Bucharest, Romania. Recently, a jury consisting of Cris Derksen, Rebecca Whitling, Pierre Michaud, and William Kuo met to review over 65 submissions to determine the 2026 ISCM Canadian Section submission. The following six works were selected:

**Butterfly Lightning Shakes the Earth I: SKY** (2023) for orchestra, by India Gailey

**the sediments** (2021, rev. 2024) for orchestra, by Emilie Cecilia LeBel

**Gone For Eggs** (2024) for multi-channel fixed media, by Philippe Macnab-Séguin

**The Stockhausen Menagerie** (2022), for flute and clarinet, by Anna Pidgorna

**Breathing Room** (2022) for alto flute and electronics, by Steven Webb

**Like Water** (2025) for medium ensemble, by Darren Xu

## **Professional Development**

**Committee Members:** Maria-Eduarda Mendes Martins, Lesley Hinger, William Kuo

### **(re)Charg(é)**

A common refrain from our 2022 community survey was that mid-career composers are struggling to build and maintain careers once they come through the “emerging artist” phrase. In response to this, we designed the (re)Charg(é) Mentorship Program. Rather than focusing on the finite goal of a performance, (re)Charg(é) gives participants the opportunity to create an open-ended mentorship tailored towards their particular needs. In late 2024, a jury consisting of Parisa Sabet, Émilie Fortin, Maria-Eduarda Mendes Martins, and Amy Brandon selected six participants to begin mentorships starting in January of 2025: Patrick McGraw, Robyn Jacob, Aline Homzy, Showan Tavkol, Nicola Miller, and Alexandra Gorlin-Crenshaw.



## **PIVOT**

For the 11th edition of our PIVOT Mentorship Program, we will rekindle our partnership with Sporobole, an artist-run technology centre in Sherbrooke, Quebec, to provide the opportunity for three sound artists from across Canada to develop a new work that takes advantage of Sporobole's physical space and technological arsenal. Three participants will receive an extended one-on-one mentorship, a multi-week residence at Sporobole, and a multi-day public presentation of their works. The application process for this program will open in October.

## **Legacy Project**

In collaboration with the Canadian Music Centre, we have begun working on a project that will help guide composers at various stages of their careers through issues pertaining to legacy, copyright, and estate planning. The project also outlines a series of steps composers should take in order to ensure that their work is readily available while they are alive, and remains so after they pass away. We are hoping to have this project completed in the coming months, including a series of webinars that will be presented during our 75th anniversary year in 2026.