

casting Corporation television were studied. All of this stemmed from growing alarm related to costs and to the static nature of opera in Canada. The study was undertaken by the Earl of Harewood, who had a long association with the Royal Opera House, Covent Garden and the Edinburgh Festival. It was a direct, forthright and useful report.

So what do we think? What do we feel? We feel that more talented men and women should be training to be symphony and opera musicians in Canada. It bothers us that almost all of the young people who audition for the Canada Council bursaries are looking towards careers as soloists. They don't aspire to symphony orchestra work.

We have been asking ourselves the question – why is this so? Why aren't our young people interested in a symphony orchestra career? It becomes even more difficult for us to find answers because many of our teachers are themselves members of symphony orchestras. Or perhaps symphony musicians are frustrated soloists at heart.

It's an indictment of our Canadian society that more post-secondary institutions don't have orchestras in which young people can learn the art of ensemble playing. To my knowledge, only two Canadian universities support students' orchestras. And this is not good.

ENCOURAGEMENT IN SCHOOLS

So what do we propose? We propose that schools should musically orient themselves towards student ensemble work and that those in charge should introduce the young people not only to the more traditional kinds of music but also to the work of contemporary composers, and particularly of composers in our own country. I put this as an appeal rather than a promise. The Canada Council can help through such subsidized organizations as the National Youth Orchestra and the Association of Canadian Orchestras. The main thrust, however, must come from educators and musicians.

The Canada Council has particular reason to be interested in community involvement in music and all the performing arts because our country is sparsely populated and many of our citizens have not had the least exposure to the arts. We also share with many artists in the United States the wish to involve more people in the cities with the arts. That's why we should like to see our orchestras perform more often in smaller units. A symphony orchestra, for example, can at times separate into ten groups and play for ten times as many people. I confess that we have encountered some resistance to this scheme because some musicians – and you can correct me here – are like members of a Scottish clan. They want to stick together. I guess what I am saying is that greater flexibility would be salutary.

WAGE COMPARISON

In the Canada Council we are pleased that symphony and opera musicians' incomes have increased and

that there are more weeks of work. But it's not nearly good enough. I was interested in studying the American Federation of Musicians booklet on wage-scales and conditions in the symphony orchestras in the United States and Canada. The figures I have relate to the 1970-71 season. As examples of Canadian conditions, Vancouver provided employment for 30 weeks at a guaranteed annual wage of \$4,050. Toronto, of course, was considerably advanced, providing 42 weeks' employment at a guaranteed annual wage of \$8,190. In this city, Montreal, the season of employment extended to 44 weeks with a guaranteed annual wage of \$8,800. Then of course I compared our Canadian situation to Boston, Chicago and New York – 52 weeks a year, guaranteed annual wage in excess of \$15,000. We have a long, long way to go.

This brings me to a final point. We are convinced in the Canada Council that symphony orchestras should look ahead to the structures they want to be – and actually must be – in the future. This is particularly true in regard to their governing boards.

In a study we made in early 1971, we found that the chief criticism to be directed at the present volunteer board system of control in virtually all our artistic organizations is that, despite the provision of public support, the system places control firmly in the hands of a minuscule portion of our total society. I know that many artists complain about the inefficiency of boards, but the present system has looked after some interests remarkably well.

Symphony orchestras and opera companies particularly have tended to be privately run – that is, by a board made up of social and business leaders who generally are the largest donors to the organization.

TRIPARTITE BOARDS BEST

But today in Canada, and increasingly in the United States, governments are becoming even more deeply involved in funding. We will have to find ways to include not only community leaders but the general public and musicians on boards. In short, tripartite boards representing the producers of the product, the shareholders of the product and the users of the product must reflect the growing investment of government.

My immediate predecessor as director of the Canada Council, the charming, urbane Peter Dwyer (who still serves us in a consultant capacity), said at a meeting of the Associated Councils of the Arts when it met in Canada four years ago: "We all of us grow older day by day. There is some tendency towards the hardening of our artistic arteries, a danger of looking backward rather than forward."

He went on to say: "The only antidote is a constant respect for the reasonable excesses of the young even though the shocks they often contain may bring us into conflict with the more conservative elements of society who look to us to assist what is comforting in the arts because it has become familiar with time...."