



# Bulletin

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## SYMPHONIC MUSICIANS IN SHORT SUPPLY

The following remarks were made recently by André Fortier, director of the Canada Council, to the International Conference of Symphony and Opera Musicians meeting in Montreal:

...I am here in my capacity as director of the Canada Council. For those of you who don't know about the Council, it was established in 1957 by an Act of the Canadian Parliament. It is an independent body responsible for promoting the arts, humanities and social sciences in this country, and has a somewhat similar role to that of the National Endowment for the Arts in the United States, with which many of you are probably more familiar.

The Council carries out its role and obligations mainly through a broad-based program of fellowships and grants. We receive an annual appropriation from the Canadian Parliament, income on the Council's original \$50-million endowment fund, and substantial bequests and donations from individuals and corporate citizens of Canada. At present, our total annual expenditure is \$39 million (Canadian), of which \$15 million is devoted to aid and support the arts. And this is something in which you have more than passing interest.

In our 1971-72 fiscal year we distributed nearly \$4 million for opera and music. Interestingly, this compares to \$1.25 million five years earlier. So you can see that our level of involvement has increased considerably.

### CANADA OUTSPENDS U.S.?

You may have read in the *Saturday Review* or other American periodicals that the Canadian Government is spending proportionately more than the United States on the arts. While you and I may take some of the figures put forth to prove this thesis with some scepticism, there may be some basis to it. This year the National Endowment for the Arts in a country of 205 million is funded to the amount of \$30 million, while Canada, with a population of 22 million, disburses half that amount through the Canada Council.

So much for what we are!

I venture to say that you are interested in our views concerning symphony and opera musicians. Perhaps, as a preface, I should say that, instead of sitting back and congratulating ourselves on what we've done, we are at present re-evaluating, reassessing, questioning, *all* our programs. It's salutary and healthy to be in a self-questioning frame of mind provided the directions are positive.

As one example of this re-evaluation process, we are at present questioning 12,000 Canadian performing artists on their work experience and earnings last year. These include, of course, many AF of M members, as well as members of Actor's Equity, the Union des Artistes, etc.

### STUDY OF OPERA COMPANIES

With impetus given by the Ontario Arts Council, we associated ourselves in a study of opera companies across Canada a year ago now. Among others, the Canadian Opera Company in Toronto, the Vancouver and Edmonton Operas, l'Opéra du Québec, and the National Arts Centre were under a cultural microscope. Such related programs as the opera productions at Stratford, Ontario, and our Canadian Broad-

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