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# Music *in* Canada



# *artSource*

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# Music *in* Canada





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## PREFACE

This *ArtSource* guide introduces you to ways of getting more involved in music in Canada.

You may have thought of taking guitar lessons or joining a choral group, but you're not sure where to start. Or you may already have written some songs or conducted your community orchestra, and you would like to take a new direction or be a full-time musician. Perhaps you would like to develop your skills, or share them with a broader public.

Whatever your level of interest and experience, this guide shows you how to find reliable information about music. It is one of seven *ArtSource* guides to the arts; each is designed to encourage Canadians from all cultural backgrounds to take part in the nation's rich artistic life.

Every year millions of Canadians participate in artistic activities, and the number is growing. In fact if we think of the arts and culture as a single industry, it would be the country's fourth-largest employer. Taken together, sound and video recording, motion pictures, broadcasting, the visual and performing arts, publishing, and cultural institutions like libraries make up an important part of our national economy. More significantly, the arts contribute to our quality of life and the cultural pluralism inherent in being Canadians.

The arts connect us, and yet many Canadians face barriers to full participation in the arts. One key to access is information – knowing where to look for services and support, and how to find out about the experience of others.

You may be looking for practical hints about performing for your own enjoyment, for gaining recognition from other musicians, or for wider public acknowledgement. The *ArtSource* guides do not assume distinctions between amateur and professional, between fine art and the art of everyday life, or between minority and mainstream. More and more the contemporary arts scene in Canada is characterized by a blurring of old, restrictive lines and an appreciation of the value of every kind of cultural expression.

The heart of each guide is an overview of the arts field, written by a distinguished Canadian artist. The following sections then present a note on cultural diversity and artistic practice (written by Harvey Brodtkin and Penny McCann), together with some basic sources for background on the field; associations you can join; developing your skills further; information on grants and funding for which you can apply; suggestions for getting established and marketing your work; and legal aspects of creating and selling your art and services.

Florent Vollant and Claude McKenzie, who prepared the introduction to this *ArtSource* guide, are Kashtin ("Tornado"), the outstandingly successful Montagnais rock band. Their first album, *Kashtin* (1989), sold more than 200,000 copies in Canada, and well over 35,000 in Europe. Singing mainly in Innu Aionun, the language of their home in Québec on the north shore of the St. Lawrence River, Kashtin began playing the guitar and singing on the Malioténam reserve. After five years of writing songs, travelling around small villages and playing at the occasional festival in Montréal and Québec City, they appeared on a videotape that attracted the attention of a television producer. Their first recording contract resulted in *Kashtin*.

Although few people know their language, they have said that part of their appeal is universal: people "can catch the feeling, the spirit. They are proud to share the Native spirit. The Native spirit is a message that comes from the earth and can be shared. To make this music is a sign that also says 'We're strong and we're proud to sing in our own language.'" Described as "one of the best Canadian acts going, in any language," Kashtin released their second album, *Innu*, in 1991.





by Kashtin

Every one of us is born in music and with music: the steady beat of the mother's heart that marks each second in the life of the unborn child, the mysterious sound the wind makes, sometimes recalling the hiss of a muted trumpet, the first laughs and the first words you ever heard, like scales played on a piano or chords strummed on a guitar, and the rain, beating like drums on your bedroom window, and thunder, clashing like planetary cymbals. We are born in the midst of the music of life, nature and the infinite.

And because humankind does not love solitude, it invented its own music, not so complicated, but music all the same, so that its members might communicate with the wind and the rain, and speak to the stars and the magic that bind everything together. Later on, human beings, wishing to make sure they were properly understood, imagined words and set them to music.

On our reserve at Malioténam, near Sept-Îles, we two were born amidst these two kinds of music. At home, the music of Mother Earth, of her creatures and her spirits, and the music of humankind which makes us able to speak to the invisible world, are a part of everyday life. From the time we were very young, this music has cradled us, dwelt in us and questioned us.

Which rhythm was it that first accompanied our breathing? Was it the rhythm of running water or of the drum? We cannot be sure. What we do know is that we have both of these rhythms in our blood and that we cannot write music or words unless they are drawn from these primary sources.

You will say to us that these kinds of music and these rhythms cannot be heard in the streets of our "dirty, rectangular cities." Perhaps, but there are other drums, other scents, other breathings, other words and other spirits which, when they are all brought together, construct other kinds of music, just as beautiful and just as true as those which come to us from our hunting and fishing grounds.

Saying, knowing or believing all these things will not guarantee you a long-playing record or a video-clip, far from it. It's not easy to earn one's living in Canada by singing. You have the great American people, pouring out their music, their words and their fashions at a pace that rivals Niagara's roaring mountains of water. If you are a francophone, then you have both the Americans and the French to compete with. Just imagine two Montagnais, hidden away on their reserve eight hundred kilometres from Montréal, who decide they will go and sing in the world of the Americans, the English Canadians, the French Canadians and the French, not to mention the World Beat and the lambada.



In the time and space between the video-clip and the first song, the second LP and the first encounter of our two guitars around the traditional drum, there are campfires, songs sung for friends, house basements and church basements, noisy taverns and the hall of almost every reserve in Canada – even the concrete passages of the Montréal subway. There is also the discovery of oneself, of one's own personality, for, though we are indeed Montagnais, one of us was in love with the guitar of Bob Dylan and the other with Paul McCartney's instrument. We listened every bit as much to the words of Gilles Vigneault and Francis Cabrel as to those of the legends of our ancestors. But always beating in our veins and in our heads was the "teuikan," the traditional drum, and that need for harmony with nature and humankind that characterizes the Montagnais tradition. If we had to sing, if we had anything to say, it was this tradition that we had to translate and to express – using our language, our own words, the beat of our traditional rhythm, but also using the other kinds of music, the other instruments from the land to the south which are also part of us. We have sung of our difference and at the same time recalled that we belong to a wider universe. And if you want to sing in Canada you can, and carve yourself a niche in the jungle of the music industry, by reconciling difference and universality.

There are no magic recipes and no roads that can serve as expressways to success. There are unexpected detours, encounters and stops along the way, as well as mountains to be scaled and torrents to be crossed. You must go forward trusting in the future, you must make mistakes and start over again and again. There are mirages, too, mirages of the easy route, of fashion, borrowing and imitation; they are traps for the singer. If you wish to avoid them and to come through it all, you must say and sing what you are, not what others are. You must also tell yourself that every song is a step forward and that the only thing you possess is your soul, which is the sum total of all the different kinds of music. And lastly, and above all, you must say to yourself that if you wish to be heard, you must speak, and speak with YOUR words, which are born out of your own inner music.

## **Cultural minorities and artistic practice**

As we strive to recognize the many forms of cultural expression that enrich our country, we encounter firm traditions and new frontiers, expected patterns and surprising directions. Although the benefits of a vital and diverse artistic practice may be acknowledged, the means of encouraging practitioners and including creators from all backgrounds are still developing. While current circumstances always change, artists must consistently lobby for adequate support, training opportunities, affordable studio space and many other requirements necessary to create an environment where cultural expression can flourish.

Recent advances in telecommunications have brought Canadians – and all peoples – closer together, yet Canada, in relative terms, will always be a huge and regionalized country. Many artists in rural and small-town settings will continue to have difficulty in reaching audiences and in accessing art and cultural institutions.

Canada's cultural and visible minority artists face even greater barriers to their success. Or from a different perspective, Canadian audiences face barriers to their full appreciation of the contribution that cultural minorities have to offer.

Most arts and cultural structures in Canada today are founded on British and European traditions. Partly as a result, it has been difficult for many Canadian artists whose work is rooted in other cultural traditions to participate fully in the arts in Canada.

For example, in 1984 three dub poets – Lillian Allen, Clifton Joseph and Devon Haughton – were denied membership in the League of Canadian Poets. They were considered “performers” as opposed to “poets.” In summing up the incident, Lillian Allen clearly underscores the need for greater understanding among artists, and among Canadians generally: “Whether this poetry ever becomes part of Canadian literature has little to do with what we say or how. It's rather a matter of whether our society can come to terms with differences” (*This Magazine*, XXI.7 [1987-88], p. 20).

While we still have a considerable way to go, we have begun to come to terms with differences. For instance, the Canada Council has hired a Racial Equality Coordinator and has significantly opened up its programmes in music and dance. There are new Juno Award categories for “World Beat” and “First Nations Music.” Whether through confrontation, negotiation, or simply smart management, institutions are beginning to change their staffing, programming, outreach, governance and marketing.



Individually and in collectives, artists and the organizations that serve them are all in this arena of progress and change together. And those who have remained on the sidelines will soon be drawn into the play. For example, all artists must enter the debate about cultural appropriation if we are to arrive at some sensible and workable considerations for deciding who should or should not be telling whose story. And beyond the arts community, all Canadians will need to develop the ability to understand and enjoy art that may be rooted in cultural traditions different from their own.

There are new voices in the arts in Canada today, many voices that for too long have remained unheard. These voices may be different, and they may even change the way we make art. But Canadian art has *grown* from difference. In order to express a sensibility native to Canada, the Group of Seven had to reach beyond the conventions of the European artistic establishment. When J.E.H. MacDonald's *The Tangled Garden* was exhibited in London in 1916, Dennis Reid notes that it was universally dismissed by critics as an "offensive, radical gesture," because it wasn't in harmony with traditional subjects and approaches of the time (*The Group of Seven*, 1970, p. 124). But Canadian art is not European art – it comes out of different landscapes, different cultures and different sensibilities.

So when faced with the imperative of including more cultural minority artists in Canadian plays, and films, and art schools, we must keep in mind the small ways and the big ways that we colonize and exclude. We *can* change the shape of Canadian art, making it (in the words of Lillian Allen) "diverse, pluralistic, and yes, maybe even a little funky."

#### **Music in Canada: suggestions for further reading**

The northern half of North America has been a multilingual and multicultural area for well over 10,000 years. The peoples who met the first Europeans in what is now Canada spoke and sang in more than 50 Indian and Inuit languages, and music was an integral part of daily social and spiritual life. While no single source can give an adequate overview of the variety and accomplishment of the past, an encyclopedia is a good place to start:

*The Canadian Encyclopedia.*

2<sup>nd</sup> ed. 4 v. Edmonton: Hurtig, 1988. [e]

*Includes articles on chamber music, country and western music, folk music, jazz, music awards and competitions, broadcasting, composition, criticism, education, history, publishing, the profession of music, musical instruments, musical theatre, musicology, opera, orchestral music, popular music, recording industry, religious music, and songs and song writing, among others.*

*L'encyclopédie du Canada.*

1<sup>st</sup> ed. 3 v. Montréal: Stanké, 1987. [f]

Far more comprehensive is the basic reference work on music in Canada, the result of collaboration by dozens of scholars from across Canada:

Helmut Kallmann, Gilles Potvin and Kenneth Winters, eds.

*Encyclopedia of Music in Canada.*

2<sup>nd</sup> ed. Toronto: University of Toronto Press, 1992. [e]

Helmut Kallmann, Gilles Potvin and Kenneth Winters, eds.

*L'encyclopédie de la musique au Canada.*

Montréal: Fides, 1983. [f]

You may also enjoy reading biographies of Canadian musicians such as Oscar Peterson or Ellen Schwartz.

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*You can ask for almost all of the publications listed in this guide at your local public library. If you can't find the item you want at your library, your librarian can probably get it for you through the Interlibrary Loan service.*

*If you don't have a local library, look under the Provincial Government section in the Blue Pages of the telephone directory for your district. Most provinces and territories have a toll-free general information number you can call to find out about public library services.*

*Many of the books are published annually or revised at regular intervals, and you may find a more recent edition of some of the titles listed here.*

*An [e] or [f] following a title indicates that it was published in English or in French; [e/f] means that it is available in both languages.*

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Creative expression can be a very personal and individual activity, or it can be a collaborative effort. Joining an association can not only put you in touch with other musicians, but also provide you with services and support. Even if you don't normally like to join clubs and associations, you'll soon find that musicians' groups are friendly, helpful and useful.

No matter what your interests, there is likely to be at least one local, provincial, regional or national association of like-minded people devoted to your specialty or to music generally. Some actively represent the specific interests of particular artists, and are organized as formal lobby groups or unions. Others are less formal, set up to share information and bring together artists with common interests.

Many associations offer a wide variety of services for relatively modest membership fees: a bulletin or magazine; meetings, seminars and conferences; a voice on the provincial or national arts scene; and guidance for the beginner and expert alike. Their regular newsletters are an excellent source of information on current happenings in your field, government policies and programs that might be relevant to your music, and news about other members.

Associations will become even more important in Canada for another reason. Uniquely in the world, in 1991 the federal government introduced legislation on the status of the artist. Under the proposed law, the government clearly establishes the right of associations representing artists to be legally recognized. Under the jurisdiction of a new Canadian Artists and Producers Professional Relations Tribunal, it allows for the certification of artists' associations to bargain "in respect of remuneration and the terms and conditions of engagement of artists," and to provide "appropriate protection for the professional interests of the artists they represent."

## NATIONAL GROUPS

Some national associations are umbrella groups that can direct you to their local or provincial affiliate, such as the American Federation of Musicians of the United States and Canada and the Federation of Canadian Music Festivals; others welcome individual members. For the arts generally in Canada, the major organization is:

### **The Canadian Conference of the Arts**

189 Laurier Avenue East

Ottawa, ON K1N 6P1

(613) 238-3561

*The CCA is a voluntary association of 600 arts associations (organizational members), representing 200,000 artists and cultural supporters. Individuals may also join; full-time students and senior citizens pay very low fees. It organizes conferences and publishes several directories, guides and the bulletin Proscenium [e/f].*



The most useful directory of national arts associations is published annually by the Canadian Conference of the Arts:

*Directory of the Arts 1992 (Updated: June, 1992)/*

*L'Annuaire des arts 1992 (Mise à jour, juin 1992).*

Ottawa: Canadian Conference of the Arts/

Conférence canadienne des arts, 1992. [e/f]

*The directory lists and describes federal government departments and agencies (Parliament, central agencies, departments and cultural agencies); provincial government departments and agencies; and national arts associations (broadcasting, copyright, crafts, dance, education, film, heritage and conservation, multidisciplinary, music, publishing, recording, theatre, visual and applied arts, and writing). It also includes established national associations that musicians and those interested in music may join, such as:*

- À cœur joie Canada
- American Federation of Musicians of the United States and Canada
- Association of Canadian Choral Conductors
- Association of Canadian Orchestras
- Canadian Amateur Musicians (CAMMAC)
- Canadian Association of Music Libraries
- Canadian Association of Youth Orchestras
- Canadian Band Association
- Canadian Country Music Association (CCMA)
- Canadian League of Composers
- Canadian Music Centre
- Canadian Music Competitions
- Canadian Society for Musical Traditions
- Federation of Canadian Music Festivals
- Society of Composers, Authors and Music Publishers of Canada (SOCAN)
- Songwriters Association of Canada

More specific information is included in three helpful guides:

Claude Desjardins, ed.

*Qui fait quoi 92: film/vidéo, télévision/  
radio, publicité, disque, scène.*

Montréal: Revue

*Qui fait quoi*, 1993. [f]

"Associations et organismes," pp. 227-239.



William Orobko.  
*The Musician's Handbook: A Practical Guide to the Law and Business of Music.*  
North Vancouver: Self-Counsel, 1985. [e]

William C. Smith and Calvin Reynolds.  
*The Rock Music Handbook: A Musical Survival Guide to the 80's.*  
West Hill, Ontario: VinylVisions, 1988. [e]

## PROVINCIAL, TERRITORIAL AND MUNICIPAL GROUPS

Finding a local association that caters to your interests can be as simple as looking under "Arts – Organizations" and "Associations" in the Yellow Pages of your telephone directory. Many cities and municipalities also have local arts programmes and officers who know about local groups: phone your city hall.

Some public libraries keep a file of local associations. Your library may have these directories of a wide variety of associations:

*Associations Canada 1992.*  
2<sup>nd</sup> ed. Mississauga, Ontario: Canadian Almanac and Directory, 1992. [e]

Brian Land and Wendy Alexander, eds.  
*Directory of Associations in Canada/  
Répertoire des associations du Canada.*  
13<sup>th</sup> ed. Toronto: Micromedia, 1993. [e/f]  
*Includes 18,000 associations under 1,500 subjects, with addresses, telephone numbers and the names of people to contact; updated annually.*

You may live in an area that is served by a community arts council, whose members are knowledgeable about local activities. These councils are committees of community representatives, usually serving voluntarily; some councils are appointed or established by provincial governments.

If you can't find what you need by looking in your telephone directory or at your local library, the following list of directories, voluntary and government councils, and provincial and territorial government departments can help you locate an appropriate association.

### Yukon

**Yukon Arts Council**  
P.O. Box 5120  
Whitehorse, YT Y1A 4S3  
(403) 668-6284

**Association franco-yukonnaise**  
C.P. 5205  
302, rue Strickland  
Whitehorse (Yukon) Y1A 4Z1  
(403) 668-2663



## Northwest Territories

### **Arts Liaison Coordinator**

#### **Cultural Affairs**

Department of Education, Culture and Employment

Government of the Northwest Territories

Box 1320

Yellowknife, NT X1A 2L9

(403) 920-3103

### **Fédération franco-ténoise**

C.P. 1325

Yellowknife (T.N.-O.) X1A 2N9

(403) 920-2919

## British Columbia

*The Arts Resource Book.*

Vancouver: Assembly of British Columbia Arts Councils, 1991. [e]

Includes "Community Arts Councils," a list of 83 local arts councils in the province.

### **La Fédération des francophones de la Colombie-Britannique**

1575, 7<sup>e</sup> avenue ouest

Vancouver (C.-B.) V6J 1S1

(604) 732-1420



## Alberta

The Canadian Conference of the Arts' *Directory of the Arts/ L'Annuaire des arts* has a full list of provincial government services for the arts and cultural heritage activities; depending on your interests, see the list for Alberta Culture and Multiculturalism, and for Government of Alberta Agencies.

### **Association canadienne-française de l'Alberta**

8923, 82<sup>e</sup> avenue, p. 200

Edmonton (Alberta) T6C 0Z2

(403) 466-1680

## Saskatchewan

### **Saskatchewan Arts Board**

2550 Broad Street

Regina, SK S4P 3V7

(800) 667-7526 toll-free in Saskatchewan;

(306) 787-4056

### **Commission culturelle francsaskoise**

218 - 514, avenue Victoria est

Régina (Saskatchewan) S4N 0N7

(306) 565-8916

## Manitoba

### **Manitoba Arts Council**

525 - 93 Lombard Avenue

Winnipeg, MB R3B 3B1

(204) 945-2237



## Centre culturel franco-manitobain

340, boulevard Provencher  
Saint-Boniface (Manitoba) R2H 0G7  
(204) 233-8972

## Ontario

### *Cultural Resources in Ontario/Ressources culturelles en Ontario.*

Toronto: Ontario Ministry of Citizenship and Culture/Ministère des Affaires civiques et culturelles de l'Ontario, 1986. [e/f]

Includes "Community Arts Councils," a list of 57 local arts councils and associations for broadcasting; crafts; dance; film, video and photography; heritage; literary arts and publishing; music; recording arts; theatre; visual arts; and multidisciplinary.

### *Arts and Heritage Directory/Répertoire des arts et du patrimoine.*

Ottawa: City of Ottawa, Department of Recreation and Culture/Service des loisirs et de la culture, 1992. [e/f]

### *City of Scarborough Arts Directory: 1989.*

Scarborough, Ontario: Scarborough Parks and Recreation, 1989. [e]

### *City of Toronto: Directory of Services.*

Toronto: Toronto City Clerk's Department, 1989. [e]

### *Directory of Community Services for Hamilton-Wentworth: 1989-90.*

Regional Municipality of Hamilton-Wentworth: Community Information Service, 1989. [e]

### *Directory of Community Services in Metropolitan Toronto: 1990.*

Toronto: Community Information Centre of Metropolitan Toronto, 1990. [e]

## Québec

Denis Turcotte and Céline Marquis.

### *Le Monde de la culture au Québec: répertoire descriptif, édition 1990-1991.*

Sainte-Foy, Québec: Québec dans le monde, 1990. [f]

An inventory of 1,783 cultural resources in Québec, including associations, with addresses and telephone numbers, and a subject index; "Annex 1" lists the province's 11 regional arts councils (Conseils régionaux de la culture).

### *Directory of Community Services of Greater Montreal/Répertoire des services communautaires du grand Montréal.*

Montréal: Information and Referral Centre of Greater Montreal Foundation/Centre d'information et de consultation de la Fondation du Grand Montréal, 1988. [e/f]

## New Brunswick

### **Arts Branch**

### **New Brunswick Department of Municipalities, Culture and Housing**

P.O. Box 6000  
Fredericton, NB E3B 5H1  
(506) 453-2555



## **Conseil provincial des sociétés culturelles**

27, rue John  
Moncton (N.-B.) E1C 2G7  
(506) 858-8000

## **Prince Edward Island**

### **Prince Edward Island Council of the Arts**

Box 2234  
Charlottetown, PE C1A 8B9  
(902) 368-4410

### **Fédération culturelle de l'Île-du-Prince-Édouard**

a/s Directeur exécutif  
5, ch. Acadian  
Hillsborough Park (Î.-P.-É.) C1C 1M2  
(902) 368-1895



## **Nova Scotia**

See your telephone directory for the nearest arts council:  
Lunenburg County Arts Council; Shelburne County Council  
for the Performing Arts; Yarmouth Arts Council; Annapolis  
Royal Community Arts Council; Inverness Arts Council;  
Cobequid Arts Council; and Avon Arts Council.

### **Cultural Federations of Nova Scotia**

901 - 1809 Barrington Street  
Halifax, NS B3J 3K8  
(902) 425-6373

*A federation of federations grouping dance, heritage, multicultural,  
choral, designer crafts, drama, writers and visual arts organizations.*

### **Conseil culturel acadien de la Nouvelle-Écosse**

1106, South Park Street  
Halifax (Nouvelle-Écosse) B3H 2W7  
(902) 421-1772

## **Newfoundland**

The Canadian Conference of the Arts' *Directory of the Arts/  
L'Annuaire des arts* lists six Arts and Culture Centres in Corner  
Brook, Gander, Grand Falls, Labrador City, St. John's and  
Stephenville.

### **Newfoundland and Labrador Arts Council**

P.O. Box 98, Station C  
St. John's, Newfoundland A1C 5H5  
(709) 726-2212

### **Fédération des francophones de Terre-Neuve et du Labrador**

265, rue Duckworth  
Saint-Jean (Terre-Neuve) A1C 1G9  
(709) 722-0627



DEVELOPING YOUR SKILLS

**ArtSource**





## DEVELOPING YOUR SKILLS

**Artists traditionally developed their skills by apprenticing themselves to a master artist or artisan. Apprenticeship is a way of learning an art by working with an accomplished expert for a certain time. It has been replaced almost completely by private schools and the public education system. Yet one basic principle still carries on: learning by doing.**



## STARTING OUT

Practical guidance and the inspiration of a good teacher aren't qualities that you can find in the Yellow Pages of the telephone directory. But it's a good place to start, to see what your community has to offer. A quick skim of the index – from “adult training courses” to “youth organizations and centres” – can give you a sense of the variety of local opportunities.

You may be just starting out, or want to find out more about music. You can often find an inexpensive introductory course offered by your local school board, usually a non-credit course given in the evening, on weekends, or during the summer.

Many associations and organizations offer seminars, workshops, conferences, special programmes and summer institutes on specific aspects of music and musical performance. These can range from one-day or weekend sessions during the year to month-long intensive work, often in the summer. Because the topics vary from year to year, your most up-to-date source of information is an association newsletter. Your local college or arts institution (see *Who Teaches What in the Arts*, listed below) can also put your name on their mailing list for notices of upcoming events.



## FURTHER TRAINING

If you are interested in more advanced work (possibly leading to a certificate, diploma or degree), a broad variety of programmes are given by universities, private specialized institutions, community and regional colleges and CEGEPs (the *Collèges d'enseignement général et professionnel*, or colleges of general and professional training, in Québec).

The federal Department of Communications has sponsored an essential guide to college-level and university programmes:

*Who Teaches What in the Arts/Qui enseigne quoi en arts.*

Jocelyne Rouleau, ed.

Ottawa: Canadian Conference of the Arts for the Department of Communications/Conférence canadienne des arts pour le ministère des Communications, 1989. [e/f]

*Who Teaches What in the Arts: 1990-1991 Update/  
Qui enseigne quoi en arts: mise à jour 1990-1991.*

Ottawa: Canadian Conference of the Arts/Conférence canadienne des arts, 1990. [e/f]

*The guide lists 55 university-level, 100 college-level and 24 specialized institutions throughout Canada, and indicates which programmes they offer, including:*

- arts administration
- arts education
- fine arts
- music
- radio, television, communications and media
- recreation and leisure studies (including cultural programming)

Individual entries for each institution include addresses and general telephone numbers, telephone numbers of student-aid officers for loans and grants, general and specific admission requirements for certificates, diplomas and degrees, years to complete each programme, number of students accepted, and languages of instruction.

Other sources of information on musical training in Canada include:

*Directory of Music Faculties in Colleges and Universities, U.S. and Canada: 1990-92.*

Missoula, Montana: CMS, 1990. [e]

G. Campbell Trowsdale.

*Independent and Affiliated Non-Profit Conservatory Type Music Schools in Canada: A Speculative Survey.*

Ottawa: Canadian Music Council, 1988. [e]

University and college calendars describe their course offerings and faculty members; calendars for institutions in your area are usually available at your local public library. The course offerings and services available at all Canadian universities are summarized in:

Elizabeth M. Rice and Colleen A. LaPlante, eds.

*Directory of Canadian Universities/Répertoire des universités canadiennes: 1991.*

Ottawa: Association of Universities and Colleges of Canada/  
Association des universités et collèges du Canada, 1991. [e/f]

Published every two years. Descriptions are written in the language of instruction at each university. Includes a bibliography of further reading on Canadian universities, including admissions, student aid, mature and part-time students, and student services.

If you hope to study with a particular person at a university, but aren't sure where he or she teaches, this annual reference book lists every faculty member in Canada:

*Commonwealth Universities Yearbook 1990.*

Vol. 2. London, England: Association of Commonwealth Universities, 1990. [e]

"Canada," pp. 952-1506, including a brief description of all Canadian universities; vol. 4 contains a complete index of names.

For ideas on career opportunities, see:

Thomas Green, Patricia Sauerbrai and Don Sedgwick, eds.

*Careers in Music: A Guide for Canadian Students.*

Oakville, Ontario: Frederick Harris Music, 1986. [e]

*Guide to Employment and Other Funding Programs for Arts and Culture Organizations.*

6<sup>th</sup> ed. Toronto: Toronto Arts Council, 1991. [e]





## OPPORTUNITIES IN OTHER COUNTRIES

One of the most fascinating aspects of music – and indeed all the arts – is learning about and sharing the visions of artists in other countries. If you are interested in studying or taking courses in another country, many nations have extensive documentation on all aspects of their arts; check your local library, and speak to experienced members of an association. Other sources include:

*International Directory to Canadian Studies/  
Répertoire international des études canadiennes.*

Ottawa: International Council for Canadian Studies/  
Conseil international d'études canadiennes, 1989. [e/f]

*International Exchange Programs/  
Programmes d'échanges internationaux.*

Ottawa: External Affairs Canada/Affaires extérieures Canada,  
1988. [e/f]

Alan Cumyn *et al.*

*What in the World Is Going On? A Guide for Canadians Wishing  
to Work, Volunteer or Study in Other Countries/Le Tour du monde  
en 1001 projets: un guide pour les Canadiens désirant travailler  
ou étudier à l'étranger.*

3<sup>rd</sup> ed. Ottawa: Canadian Bureau for International Education/  
Bureau canadien de l'éducation internationale, 1991. [e/f]

Some High Commissions and embassies accredited to Canada have good libraries and information resources on arts opportunities; others have very limited facilities. If you want to approach an embassy directly, the names and addresses of all diplomatic representatives accredited to Canada are published twice yearly in:

*Diplomatic, Consular and Other Representatives in Canada/  
Représentants diplomatiques, consulaires et autres au Canada.*

Ottawa: External Affairs and International Trade Canada/Affaires  
extérieures et Commerce extérieur Canada. [e/f]







**ArtSource**



This section shows you how to find out about grants and applying for them. There are hundreds of programmes to help fund artists and arts organizations in every imaginable field, and thousands of grants available every year. But the demand is high, and you will probably be competing with many other musicians when you apply for support.

The arts are big business in Canada. The federal, provincial, territorial and municipal governments all spend significant amounts of money every year on the arts and cultural activities: well over \$5 billion in 1988-89 alone, for instance. Corporations donate another \$16 million; many foundations also support the arts.

On the other hand, the amount that reaches individual artists, including full-time artists, is relatively small. Income-tax statistics show that the average artist's income is well below the poverty line, and the professional actor's union ACTRA reported in 1986, for instance, that only one-third of its Toronto members made more than \$5,000 a year.



## WHERE TO BEGIN

The most useful sources of information are often experienced members or staff of an association, and arts liaison officers at various levels of government. They are usually familiar with the nuts-and-bolts issues of whether you might be eligible for a grant, where best to apply, and how to write an application.

They are also in a good position to advise you about two common questions. The first applies to most arts areas: who decides whether your past work and experience (your track record) are good enough – or your potential high enough – to deserve funding? The short answer is simple. It is decided by the people with the money to give out. But sometimes there are other considerations that could apply to you, such as where you live, what kind of musical work you are involved in, your personal circumstances, the stage of your artistic development, and many others.

Don't be discouraged if your first application isn't successful. Most competitions are judged by experienced assessors who try very hard to be fair. A rejection isn't necessarily a reflection on you or your work, but may simply mean that there wasn't enough money to fund all the best applications. Or it could mean that although your project was good, it didn't fit the criteria of the organization you applied to.

A second question is equally important to musicians: who establishes the distinction between amateur and professional? The answer isn't clear-cut, but in general the lines between them are blurring, and some granting agencies are beginning to recognize how artificial they can be.

## BASIC SOURCES

A successful grant application has two characteristics. First, it shows that you have found out all you could about the granting programme, and understood exactly how your project will fit in with the programme's requirements. Often this is no more complicated than telephoning the person in charge; it's usually best to check the information listed below before you phone, so that you have a sense of other programmes' offerings as well.

Second, it shows that you have followed the instructions for applying, completely and exactly. Assessors report that an amazing number of applications fail on technicalities because they are incomplete, or don't answer a critical question.

The most comprehensive list of government funding programmes is the Canadian Conference of the Arts' *Directory of the Arts*, mentioned earlier. It lists federal, provincial and territorial government departments and agencies, and indicates whether they offer support to artists; it also includes names, addresses and telephone numbers of people to contact for further information.



At the federal level, the Department of Communications assists professional non-profit cultural organizations through its Cultural Initiatives Program. The Canada Council offers grants to musicians who have finished basic training and who wish to pursue advanced study, to performers of classical music who are in mid-career and who need time for renewal, and for projects and travel in the composition of classical music, non-classical music, orchestra conducting and instrument making. The Council's Explorations Program also encourages artists, whether well-established or not, to venture into new fields. For information about application deadlines, selection procedures and eligibility criteria, contact the Canada Council, 99 Metcalfe Street, Post Office Box 1047, Ottawa, Ontario K1P 5V8. You can reach the Council toll free at (800) 263-5588. Programs worth checking into include Small Ensembles Program, Sound Recording and Music Touring Grants.



Several guides (including three mentioned earlier) offer advice about funding and finding work as a musician:

Thomas Green, Patricia Sauerbrai and Don Sedgwick, eds.  
*Careers in Music: A Guide for Canadian Students.*  
 Oakville, Ontario: Frederick Harris Music, 1986. [e]

*Orchestra Resource Guide.*  
 Toronto: Ontario Federation of Symphony Orchestras,  
 1988. [e]

William Orobko.  
*The Musician's Handbook: A Practical Guide to the Law and Business of Music.*  
 North Vancouver: Self-Counsel, 1985. [e]

William C. Smith and Calvin Reynolds.  
*The Rock Music Handbook: A Musical Survival Guide to the 80's.*  
 West Hill, Ontario: VinylVisions, 1988. [e]

*Youth Orchestra Resource Guide.*  
 Toronto: Ontario Federation of Symphony Orchestras, 1983. [e]

For general advice and principles on seeking funds from an American perspective, one guide is helpful:

Deborah A. Hoover.  
*Supporting Yourself as an Artist: A Practical Guide.*  
 New York: Oxford University Press, 1985. [e]

Although it is mainly directed at arts organizations in British Columbia, a useful guidebook on applying for funding has been compiled by the Assembly of British Columbia Arts Councils (201 - 3737 Oak Street, Vancouver, B.C. V6H 2M4; [604] 738-0749):

*The Arts Resource Book.*  
 Vancouver: Assembly of British Columbia Arts Councils, 1991. [e]  
 Includes sections on Fundraising: the big picture; Insights from fundraisers; Funders: the other side of the fence; Municipal and provincial government programs; Federal government programs; Foundations; and More resources. Written from many points of view; includes interviews with fundraisers and granters.



Also directed at organizations, although not specifically arts groups, is:

Joyce Young.

*Fundraising for Non-Profit Groups: How to Get Money from Corporations, Foundations, and Government.*

3<sup>rd</sup> ed. North Vancouver: Self-Counsel, 1989. [e]

## FOUNDATIONS AND CORPORATIONS

A two-volume publication gives a complete picture of Canadian foundations in every province, and some in the United States. Foundations are set up by families, companies and communities as a way of giving money to charities and other endeavours that they consider worthwhile. Some assist artists, although each foundation determines to whom, where, and for what purpose it gives grants.



Allan Arlett and Norah McClintock, eds.

*Canadian Directory to Foundations (Incorporating the Canadian Index to Foundation Grants).*

8<sup>th</sup> ed. 2 vols. Toronto: Canadian Centre for Philanthropy, 1988, 1989. [e]

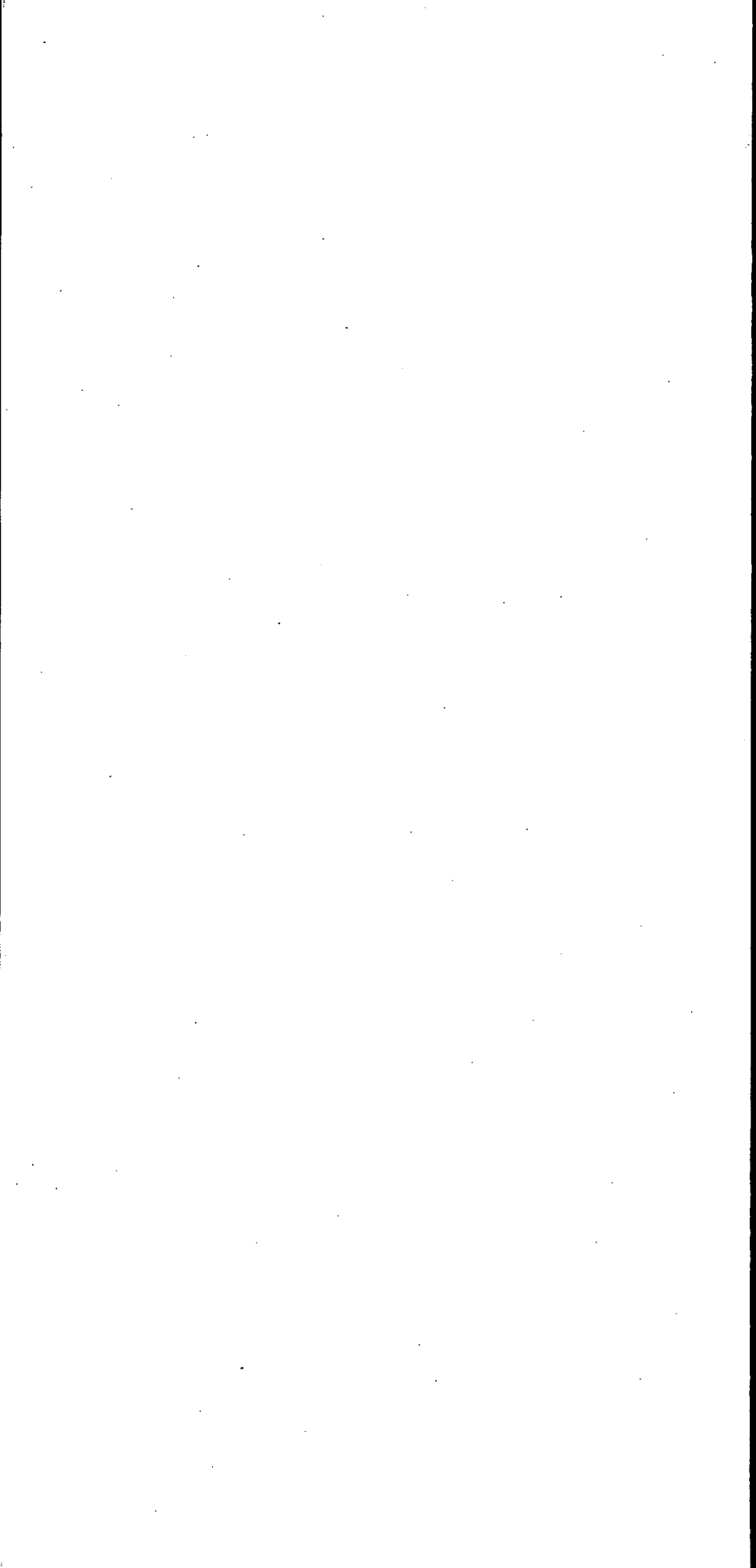
Vol. 1 (1988) lists foundations giving a total of more than \$10,000 annually, with details of each grant over \$500. Includes hints on raising funds, application procedures, and extensive indexes. Vol. 2 (1989) adds a large number of foundations to those listed in the first volume, with details on each grant over \$1,000, and includes 108 foundations giving less than \$10,000 annually.

Businesses tend to support arts organizations, rather than individual artists. But for a particular project you might be able to persuade a local company to donate a service or product, in exchange for appropriate acknowledgement. The best general guide is:

*Approaching Corporations for Support:  
A Guide for Arts Organizations.*

2<sup>nd</sup> ed. Toronto: Council for Business and the Arts in Canada, 1991. [e]





GETTING ESTABLISHED

**ArtSource**



## GETTING ESTABLISHED

**This section shows you how to find out about getting established and selling your musical skills. From putting on a piano concert for friends to performing in a local nightclub, from organizing a rock group to earning a living as a conductor – at some point you will probably wonder what it would be like to go public with your private productions.**

## THE FIRST STEP

The first step is to think carefully about what your music means to you. Are you playing for purely personal expression, or are you working to reach a particular audience? Are you looking for the recognition of your peers, or are you mainly interested in performing and being paid for your work?

It is you who decides how fully you want to enter the marketplace. There is no definite line you cross, and suddenly find yourself a professional rather than an amateur. Nor does every form of music have a clear line separating levels of skill. Your experience (and that of people whose judgement you trust) will tell you when you have met and gone beyond a certain level of accomplishment.

If you've decided that you are interested in making money from your musical skills, you should make an effort to find out as much as you can about:

- actively selling your work;
- starting a business; and
- the principles of marketing.

Although each of these topics is related, at the beginning you may find it helpful to think of them separately.

## PERFORMING AND SELLING YOUR MUSIC

You probably hope to perform and perhaps record your music. If you are to be successful, you should realize that you must appeal to more than a vague general public: your work must also appeal to a producer, music director or publisher, who are in business just as you are.

For an overview of various parts of the Canadian musical scene, as well as useful comments on selling your services, the three handbooks by Thomas Green, Patricia Sauerbrai and Don Sedgwick, by William Orobko and by William C. Smith and Calvin Reynolds, listed earlier, are all helpful, as are:

Wayne Gilpin, ed.  
*Directory of Music Canada.*  
Rev. ed. Agincourt, Ontario: GLC, 1980. [e]

*Guide du spectacle et du disque.*  
Québec: Ministère des affaires culturelles, 1978. [f]

Maureen Littlejohn.  
*Music Directory Canada '88.*  
Toronto: CM, 1987. [e]

*1990/91 Directory of Canadian Orchestras and Youth Orchestras/Annuaire des orchestres canadiens et des orchestres des jeunes.*

Toronto: Association of Canadian Orchestras and Ontario Federation of Symphony Orchestras/Association des orchestres canadiens et Fédération des orchestres symphoniques de l'Ontario, 1990. [e/f]





*Orchestra Resource Guide 1988.*

Rev. ed. Toronto: Ontario Federation of Symphony Orchestras, 1988. [e]

Many non-Canadian sourcebooks provide potentially useful information on getting more involved in music; for example:

David Baskerville.

*Music Business Handbook and Career Guide.*

Los Angeles: Sherwood, 1982. [e]

*Billboard's 1991 International Buyer's Guide.*

New York: BPI Communications, 1990. [e]

Jean-Noël Darde and Jean Rolin.

*Guide pratique de la musique.*

Paris: Seghers, 1977. [f]

James W. Dearing.

*Making Money Making Music No Matter Where You Live.*

Cincinnati, Ohio: Writer's Digest, 1985. [e]

Mark Garvey and Brian C. Rushing, eds.

*1991 Songwriter's Market: Where & How to Market Your Songs.*

Cincinnati, Ohio: Writer's Digest, 1990. [e]

Sabine Gay.

*Guide du show business: guide professionnel du spectacle.*

Paris: S.E.R.P., 1987. [f]

James Gibson.

*Playing for Pay: How to Be a Working Musician.*

Cincinnati, Ohio: Writer's Digest, 1990. [e]

Michael Levine.

*The Music Address Book: How to Reach Anyone*

*Who's Anyone in Music.*

New York: Harper and Row, 1989. [e]

*Musical America International Directory of the Performing Arts: 1990.*

New York: ABC, 1989. [e]

Diane Sward Rapaport.

*How to Make and Sell your own Record; the Complete Guide to Independent Recording.*

Jerome, Arizona: Jerome Headlands Press, 1988. [e]

Alan H. Siegel.

*Breakin' in to the Music Business.*

Port Chester, New York: Cherry Lane, 1983. [e]

Carol Spivak and Richard A. Weinstock.

*Best Festivals of North America: A Performing Arts Guide.*

3<sup>rd</sup> ed. Ventura, California: Printwheel Press, 1989. [e]

Dick Weissman.

*Music Business; Career Opportunities and Self-Defense.*

New York: Crown Publishers, 1990. [e]

*Writers' & Artists' Yearbook: 1990.*

London, England: Black, 1990. [e]

The six other ArtSource guides also include more information on marketing and exhibiting specific artistic creations in many media.



## STARTING A BUSINESS

Even if you expect to work only a few weeks each year, you will still be starting up a small business. You have a service to sell, just like any business. You should have a basic understanding of planning and finances, for example. (The legal aspects of starting up a business are covered in the next section on artists and the law.)

Your library and bookstore will have a section of business books; what you want is basic information, not management theory. Because the business environment in Canada has several unique features, at this stage you should look for books that deal specifically with Canada, rather than the United Kingdom or the United States. The Canadian publisher Self-Counsel Press (1481 Charlotte Road, North Vancouver, B.C. V7J 1H1) specializes in basic self-help books, and has a number of inexpensive and popular titles that can be helpful:

Edna Sheedy.

*Start and Run a Profitable Home-Based Business:  
Your Step-by-Step, First-Year Guide.*

North Vancouver: Self-Counsel, 1990. [e]

Clive G. Cornish.

*Basic Accounting for the Small Business: Simple, Foolproof  
Techniques for Keeping Your Books Straight and Staying Out  
of Trouble.*

8<sup>th</sup> ed. North Vancouver: Self-Counsel, 1990. [e]

If you are thinking of more than being a solo free-lance musician – setting up a small professional group with other musicians, for instance – you might also consider the services of the Federal Business Development Bank/Banque fédérale de développement (FBDB). The FBDB is a federal Crown corporation that assists new small businesses by loans and loan guarantees, venture capital and management services such as counselling and training. Its Counselling Service for Business (CASE) has 1,100 counsellors on call, and the FBDB and CASE have 45 offices in every province and territory (head office: Federal Business Development Bank, 800 Victoria Square, Tour de la Place-Victoria, P.O. Box 335, Montréal, Québec H4Z 1L4; telephone toll-free [800] 361-2126):

*Starting a Business in Canada: A Guide for New Canadians/  
Établir une entreprise au Canada: un guide pour les  
néo-Canadiens.*

Montréal: FBDB/BFD, 1990. [e/f]

*CASE: Counselling Service for Business/Consultation au service  
des entreprises.*

Montréal: FBDB/BFD, 1990. [e/f]





## MARKETING

Marketing is knowing how to sell, when, where and to whom. You should understand what your potential customers want, how you can satisfy them, how to tell them about your services, and how to make sure that they actually get what you have to sell.

While selling your musical skills is not a service like repairing toasters or selling light bulbs, starting up a business and marketing your services have many features in common with other businesses.

Again, your library and bookstore will have a selection of titles introducing you to marketing. Some basic guidebooks include:

Brian Brennan.

*How to Get Media Coverage: A Practical Guide for Performers and Publicists: Valuable Tips from a Veteran Journalist.*

Calgary: Entertainment Publications, 1989. [e]

Tana Fletcher and Julia Rockler.

*Getting Publicity: A Do-It-Yourself Guide for Small Business and Non-Profit Groups.*

North Vancouver: Self-Counsel, 1990. [e]

Redwood Cultural Work Community Music, Joanie Shoemaker, ed.

*Note By Note: A Guide to Concert Production.*

Oakland, California: Redwood Cultural Work, c. 1989. [e]

Jean Withers and Carol Vipperman.

*Marketing Your Service: A Planning Guide for Small Business.*

North Vancouver: Self-Counsel, 1987. [e]

You might also check the classified section of your daily paper, or weekly entertainment paper, where bands often advertise for musicians; or try leaving your card or name and number on the bulletin board at local recording studios.

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*Innovative programmes that can use the talents of musicians exist in every province and territory. In Ottawa, for example, Multicultural Arts for Schools and Communities hires established musicians, writers and visual artists to give presentations and workshops to students in schools (MASC, 501 Edison Avenue, Ottawa K2A 1V3; [613] 725-9119).*

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ARTISTS AND THE LAW

**ArtSource**





**This section shows you how to find out about your legal rights and responsibilities as a musician. Some of these, of course, apply to most Canadian residents and citizens, such as federal and provincial income taxes, municipal taxes, and the Goods and Services Tax. Others are particularly relevant to your status as an artist, such as copyright and fees.**

**If you are involved in business as a musician, you should also be aware of the laws affecting contracts, incorporation, debts and bankruptcy.**

## LEGAL ADVICE

Since all levels of government – federal, territorial, provincial and municipal – constantly revise and update their laws and regulations, the information in this section is not meant to be legal advice for your particular situation.

For that you should consult a trusted adviser, usually a lawyer or notary. Some provincial bar associations (organizations of lawyers) and university-based law schools offer free or inexpensive advice for straightforward questions, and many law firms have special introductory arrangements by which they charge low fees for your first visit. Also, membership in musicians' guilds or associations may provide you with access to free legal advice, or at least reduced rates.



The one comprehensive guide to arts and the law in Canada is now too out-of-date to be relied on completely, but it does give an overview of several important issues:

Aaron Milrad and Ella Agnew.

*The Art World: Law, Business & Practice in Canada.*

Toronto: Merritt, 1980. [e]

*Chapters on copyright; commercial sales; purchase; non-profit organizations; public galleries and museums; Cultural Property Export and Import Act; taxation and gifts; corporate ownership and disposition of art; taxation and the artist; commercial art dealers; and obscenity and art.*

For entertainment law generally and music in particular, see:

Simon Garfield.

*Expensive Habits: The Dark Side of the Music Industry.*

Boston: Faber and Faber, 1986. [e]

W. Merrill Leckie *et al.*

*Sports and Entertainment Law.*

Vancouver: Continuing Legal Education Society of British Columbia, 1986. [e]

William Orobko.

*The Musician's Handbook: A Practical Guide to the Law and Business of Music.*

North Vancouver: Self-Counsel, 1985. [e]

Paul Sanderson.

*Musicians and the Law.*

Agincourt, Ontario: Carswell, 1985. [e]

The six other *ArtSource* guides include publications for other art forms; if you are involved in a multi-media project, you should be aware of the specific issues concerning those forms.

## TAXES

The standard general taxation guide for artists is:

Arthur Drache.

*Taxation and the Arts: A Practical Guide/*  
*La fiscalité et les arts: un guide pratique.*

Ottawa: Canadian Conference of the Arts/  
Conférence canadienne des arts, 1987. [e/f]



Consulting an accountant experienced in the music field is also a good idea.

If you have business income as an artist, Revenue Canada's current *Business and Professional Income Tax Guide/Guide d'impôt – Revenus d'entreprise ou de profession libérale* [e/f] is your starting point. Several annual publications cover business income and allowable expenses; ask at your bookstore and library.

Revenue Canada also issues many of its major interpretations of the *Income Tax Act* from time to time in an *Interpretation Bulletin/Bulletin d'interprétation*, which you can get from your closest Revenue Canada – Taxation office (see the federal government Blue Pages of your telephone directory) by mail or in person. The reference numbers, dates and titles of current *Interpretation Bulletins* affecting artists include:

IT-504R. 6 March 1989.

*"Visual Artists and Writers"*

(applies to the 1988 and following tax years). [e/f]

IT-504. 17 March 1986.

*"Visual Artists and Writers"*

(applies to tax years before 1988). [e/f]

IT-525. 20 April 1990.

*"Performing Artists"*

(applies to 1988 and following tax years; replaces IT-312, IT-312 Special Release, and IT-311). [e/f]

IT-312. 29 March 1985.

*"Special Release: Musicians and Other Performers"*

(applies to tax years before 1988; amends IT-312 of 3 May 1976). [e/f]

IT-312. 3 May 1976.

*"Musicians and Other Performers"*

(applies to tax years before 1988). [e/f]

IT-311. 30 April 1976.

*"Deduction of Expenses by Musicians and Other Self-Employed Performers"*

(applies to tax years before 1988). [e/f]

The Goods and Services Tax and its application to artists are covered in two publications:

*Introduction to the GST for Individual Artists/*

*Introduction à la TPS à l'intention des artistes (particuliers).*

Ottawa: Canada Council and the Canadian Conference of the Arts/  
Conseil des arts du Canada et Conférence canadienne des arts,  
1991. [e/f]

*Introduction to the GST for Arts Organizations/*

*Introduction à la TPS à l'intention des artistes (organismes).*

Ottawa: Canada Council and the Canadian Conference of the  
Arts/Conseil des arts du Canada et Conférence canadienne des arts,  
1991. [e/f]



## COPYRIGHT AND ROYALTIES

Copyright protects you from the unauthorized reproduction of your work, among other benefits. The federal Department of Consumer and Corporate Affairs is responsible for copyright, and the 1988 *Copyright Act* is explained briefly in:

*Copyright: Questions and Answers/  
Le droit d'auteur: questions et réponses.*  
Ottawa: Consumer and Corporate Affairs Canada/  
Consommation et Affaires commerciales Canada, 1988. [e/f]

Some groups have established copyright collectives to look after the interests of writers and other artists: Cancopy, the Canadian Reprography Collective, for example. Most associations also have detailed information on copyright and royalties. Consumer and Corporate Affairs issues information circulars on "Authorship" (no. 6, 1987); "Describing the Nature of a Work" (Nos. 7(1) and 7(2), 1987); and "Slogans/Titles/Short Phrases/ Names" (No. 8, 1987).

Trademarks can be protected by law if they are properly registered:

*General Trade-Mark Information/Information générale sur les marques de commerce.*  
Ottawa: Consumer and Corporate Affairs Canada/Consommation et Affaires commerciales Canada, 1990. [e/f]

Marijo Coates.  
*Register Your Trade Mark in Canada:  
A Complete Step-by-Step Guide.*  
North Vancouver: Self-Counsel, 1991. [e]

A relatively new area in copyright is the field of exhibition rights and moral rights:

*The Right of Public Presentation: A Guide to the Exhibition Right/  
Guide sur le droit d'exposition.*  
Ottawa: Canadian Conference of the Arts/Conférence canadienne des arts, 1991.

## CONTRACTS AND FEES

Almost any agreement, written or verbal, is a kind of contract. For many artistic transactions involving the exchange of goods, services or money, a formal written contract is not necessary; for others, it is highly desirable. You can find a summary of contract law in the book by Milrad and Agnew. Most associations can offer advice about fees.





## INCORPORATION

If you are in business as a musician, you are already operating in one of three ways: as a "sole proprietor" (on your own), as a partner (with one or more other people), or as a corporation. A corporation is a separate legal entity, distinct from its owner or owners (shareholders). You can incorporate either federally or provincially.

Incorporation can have important tax implications, and there are both advantages and disadvantages. Since your individual circumstances will determine whether it is to your advantage to incorporate, you should definitely seek advice.

Self-Counsel Press, mentioned earlier, publishes a series of *Incorporation and Business Guides* for incorporation federally, and provincially for British Columbia, Alberta, Saskatchewan, Manitoba and Ontario.

## OTHER LEGAL ISSUES

You should be aware of the possibility that someone could object to one of your performances as obscene under the law. Milrad and Agnew (listed above) devote chapter 11 of *The Art World* to obscenity. A panel discussion sponsored by the group Film and Video against Censorship is recorded in:

Anna Gronau, Gary Kinsman, and Varda Burstyn.

*Sex, Politics and Censorship.*

Toronto: Canadian Artists' Representation Ontario and the Association of National Non-Profit Artist Centres, 1984. [e]

If you are involved in music as a business, good planning should help avoid financial difficulties. But you should know about handling your affairs to avoid bankruptcy; see, for example:

Allan A. Parker.

*Credit, Debt and Bankruptcy: How to Handle Your Personal Finances.*

8<sup>th</sup> ed. North Vancouver: Self-Counsel, 1990. [e]

As this *ArtSource* guide goes to press, the federal government is revising the law concerning bankruptcy; you should seek advice about the provisions in effect.

Similarly, the new federal legislation on the status of the artist has not yet been proclaimed. Most associations should be able to tell you if it has any benefits or implications for you individually.

Information on insurance for your belongings and property is available from your insurance agent; see:

Hamish Buchanan.

*Information for Artists: Insurance.*

Toronto: Canadian Artists' Representation Ontario, 1985. [e]



If you need rehearsal or other space, leases are discussed in:

Dino Tsantis.

*The Artists' Studio & Housing Handbook.*

Toronto: Canadian Artists' Representation Ontario, 1985. [e]

If you are thinking of employing someone, and of course for your own safety, you should know about the health risks that can arise in some performing arts activities:

*Danse professionnelle au Québec: nature, fréquence, gravité des blessures et leur prévention: rapport de recherche.*

Montréal: Université de Montréal, Groupe de recherche sur les aspects sociaux de la prévention en santé et en sécurité du travail, 1988. [f]

Michael McCann.

*Health Hazards Manual for Artists/Manuel de sécurité à l'usage des artistes et des artisans.*

New York: Foundation of the Community of Artists, 1981/

Ottawa: CARFAC, n.d. [e/f]

*The Medical Aspects of Dance.*

London, Ontario: Sports Dynamics, 1986. [e]

*The Safer Arts: The Health Hazards of Arts and Crafts Materials/Artisanat sans danger...ou presque: soyez conscients des risques pour la santé.*

Ottawa: Minister of National Health and Welfare/

ministre de la Santé nationale et du Bien-être social, 1988. [e/f]

Finally, check whether membership in a musicians' guild or association can afford you preferred insurance rates.



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*Great art consists of going beyond reality and not in evading it. One must be able to say "That is how it is – and something more." Art lies in that "more."*

*– Hector de Saint-Denys-Garneau.*

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*Art binds us together more than any other human activity in life.*

*– Arthur Lismer*

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## NOTES

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**NOTES**

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The *ArtSource* series was developed by the Multiculturalism Program to provide artists with information and practical hints about participating in the arts in Canada. Each booklet includes sections on joining associations, developing skills, finding sources for funding, as well as legal and other aspects of becoming established as an artist.

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