

**LEGISLATIVE ASSEMBLY OF ALBERTA**

Title: **Thursday, April 2, 1987 8:00 p.m.**

Date: 87/04/02

[The Committee of Supply met at 8 p.m.]

head: **COMMITTEE OF SUPPLY**

[Mr. Gogo in the Chair]

MR. CHAIRMAN: Would the Committee of Supply please come to order.

**Department of Culture**

MR. CHAIRMAN: The Committee of Supply has been called to consider the estimates of the Department of Culture, found in the estimates book, page 99, with the authority for the programs beginning on page 103. Estimates before the committee are four, and they are the four estimates that will be discussed tonight in this committee. The Minister of the Department of Culture is the Hon. Dennis Anderson.

Mr. Minister, would you care to make some opening comments to the committee?

MR. ANDERSON: Thank you very much. Mr. Chairman. I would in fact like to do that for members of the committee. Before, however, moving directly into the estimates, I'd like to recognize the excellent work that's been done in my own department by staff who've worked very hard to ensure that the estimates in this difficult economic period have evolved the way we want them to and have looked at the options to make sure that any impact of reductions has affected the groups which we all serve as little as at all possible.

Mr. Chairman, if I may take the liberty of the House this evening, I want particularly to recognize one individual who has been our budget director throughout this process, who served the department and the government of Alberta for about 18 years and has now officially retired. She's in the gallery, and I'd ask June Edey to stand and receive what I hope all members will give as a vote of thanks for years of dedication to the people of Alberta.

I'd also like, Chairman, to recognize my own office staff who've worked very hard over the past year. It's not been an easy time for them. We have, in fact, in my department added responsibilities to that office in the past year but not at all added staff, and that's meant 10-, 12-, 14-hour days. Penny Stinson, Di Genereux, and Janita Broersma are all in the gallery, and I want to give them my personal thanks for the hours of dedication and putting up with the boss over the months.

Mr. Chairman, with those few opening remarks, I'd like to say that I'm requesting from the committee this evening 16.2 percent less dollars than I requested last year. While that's a significant cut and is required by our budget situation, the deficit that we've been into, which has been well discussed and will continue to be in this Assembly, I should for the committee outline briefly what comprises that 16.2 percent cut. The fact is that while it saves money significantly for the people of Alberta, it does so disrupting to a minimum those programs and projects which we've put in place and the effect on organizations that depend on culture and provide so much to our way of life in the

province.

If you break down the estimates, Mr. Chairman, you'll find that 6.6 percent of the 16.2 is in fact in nonrecurring items. Those are items which were completed last year or largely completed in the last budget year, which won't be required for the coming year, and they include everything from establishment grants for library systems through to the major money required for Tyrrell Museum, Head-Smashed-In Buffalo Jump, and other historic facilities of major proportions. So that leaves us with essentially a 9.6 percent reduction in terms of the money we need to operate on and to develop facilities over this next year.

Of that money the major reductions that represent loss in programs are as follows. The traveling caravan program which brought exhibits from museums around the province has been eliminated. While I regret the loss of that program, it should be indicated that the Provincial Museum will continue to take exhibits in a stationary sense to museums and facilities throughout the province. And while that has been a well-received program, we have developed significantly facilities in most of our rural communities for artifacts, small museums which we give grants for that have provided now much of the need of the program. The traveling planetarium, the mobile planetarium, was another one attached to that and similar in nature.

Another major reduction in the department, Mr. Chairman, is the senior citizens' facility grant. That's down to \$100,000, a dramatic reduction over this past year. I should emphasize that the original reason for that grant was to assist in the development of senior citizen facilities. In fact, that has been completed over the past few years to a very great degree, and other grants are available from other programs and projects. The money expended over the past year or two in that program has been more for desired extras such as card tables in common rooms or television sets for seniors, and it'll be really that which is reduced in terms of what's able to be given. We always regret making that kind of reduction. However, at the time of economic restraint, I know that our seniors will understand that, and \$100,000 remains in that program for any real needs that exist in the community.

The Beaver House art gallery is another project elimination, again one that we would have liked to have kept had money been easily available at this time in our province. However, it is a project which in some ways will be picked up by the traveling exhibits that the Alberta Art Foundation is initiating and expanding, and other programs. I don't believe it will have a serious impact on our cultural community, though obviously many would have desired to keep it.

The Glenbow grant has been reduced by 10 percent. That would in fact have an impact of 5 percent on their budget, because they depend 50 percent on government grants and 50 percent on other revenues. That grant we have increased dramatically in the past few years, so we feel that Glenbow is at a good stage, and while again, they would have liked to have expanded more, we feel that by and large the credibility and the integrity of the institution will be maintained. And we continue to discuss with them, Chairman, the long-range potential for their institution as one at arm's length from government, though a Crown corporation.

Mr. Chairman, the other reduction which will be evident to most Albertans is the 3 percent reduction in library grants. Those grants represent the same kind of reduction that we've made in education, hospitals, social services. However, the good news on that side is that we aren't changing at all the grants that run the library systems. So those will remain con-

stant this year in order to keep that evolving part of our system a priority of the government and certainly of this department.

Those are the major reductions for which . . .

MR. CHAIRMAN: Order in the committee, please.

MR. ANDERSON: . . . there will be an alternative in any monetary sense. There are other reductions indicated in the budget this evening which, in fact, look serious on the front of them, but which we believe the foundations -- and there are five that report to this ministry -- will be able to accommodate in almost total amounts.

The foundations, Chairman, as you're aware, have received lottery funding for the past number of years, and it has increased substantially as opposed to general revenue budgets. Last year the lotteries received \$200,000 to \$275,000 apiece in excess of their yearly allocation. Near the end of last year I asked them to hold that back, pending the budget, so that they could consider the programs that we might not be able to fund this year. I'm happy to report that that, combined with what are reserves that some of those foundations set aside, have been discussed with the chairmen of those foundations -- and at least in one case with the full board -- and those foundations have indicated in an initial way that they feel they can deal with the following projects, which I'll outline for the committee.

A 7.5 percent reduction to professional performing arts organizations: I've asked the Foundation for the Performing Arts to consider needs that are really evident in that respect. The elimination of amateur performing arts centre grants: I'm confident that the Foundation for the Performing Arts will pick up, to a large extent or totally, those grants and allocations, and have discussed that with them. The art gallery grants which are eliminated in this budget: again, the Art Foundation has indicated a willingness to look at programs that will replace those grants as required. And writers grants, which the Foundation for the Literary Arts has indicated they would pick up in part of their program allocation.

In addition to that, I should emphasize that in literary arts it's a discussion with the chairman that's taken place and, of course, in most of those cases board meetings have to follow in the near future. There are also a variety of smaller grants in the historical resource area which have been discussed with that particular foundation, and I'm sure that those will be serviced as well.

Mr. Chairman, with that, the fact is that despite the budget reduction this year -- which by the way is in line with the average of reductions in all of the government departments if you exempt those that deal with social services, education, or health care; the 16 percent is the average -- we still remain a government providing one of the highest investments in culture on a per capita basis in the nation. We do maintain the myriad of grant programs which we're going to be giving to individuals to encourage the further development in the cultural life of the province.

This coming year, despite reductions, I am quite excited about a number of programs which are taking shape and which will evolve to a very significant degree. The whole concept of cultural tourism, Mr. Chairman, has gelled in the last year or two and come to a head with the overwhelming success of the Tyrrell Museum, which in its first year of operation saw 600,000 people go through it when the estimate, the goal, for the first year was 200,000. Next month we will open the field station to the Tyrrell Museum, on May 15, and that will add to that network around that area of facilities which provide to the tour-

ist and to the Alberta public the very rich paleontological history of our province. I personally believe, and surveys bear that out, that this dinosaur remain area is, in fact, one of the most exciting to people worldwide, and may well rival the pyramids and other worldwide historical places which people come from and go to in great numbers. I expect in years to come we will see that bring great dollars into our economy and, of course, provide more knowledge and a greater richness to our whole way of life.

Along with that, this year we will be opening in July, Head-Smashed-In Buffalo Jump. Chairman, that facility, as members may well know, is a first-class facility that we've been evolving, and it will be completed then, which is on a world heritage site, the site in the world of greatest significance where native people ran buffaloes off the cliff. I have had a chance to go through that particular facility and believe that when it is opened in July, like Tyrrell Museum, it will be something that will attract people worldwide and will bring alive an interest in our history of the native people of our province, and in fact worldwide, in its exhibit. It will unite with other projects in that area to make a rich package for anybody who wants to look at the history of western development.

In that respect I should mention that one of the two projects that are new for the future, that are in the public works budget this year but are cultural projects, is the Remington Carriage Collection in Cardston, which will get planning money this year and I expect will become, as those other institutions, a major historical facility with a collection of carriages which will be second to none over the next couple of years. And that will unite with the other many things through the Crowsnest Pass and other parts of the province to make, as I indicated, an area which attracts visitors who are interested in the development of our western history in recent or as long ago as 6,000 years.

In addition to that, I should mention that we also have planning money for the Reynolds Museum project in Wetaskiwin, which also will become in time a major historic facility which will have implements of our past and will add much to the historical life of our province and is in a very good position in that corridor between Calgary and Edmonton. I know the member for that region, as with the Member for Cardston, have pushed their respective projects to a very great degree, and we all benefit from their advocacy in that respect, not just the constituents whom they've so well served.

Chairman, the one other area that I want to mention, though there are many I could outline in terms of priorities and directions in the department, is the whole area of touring in the real rural parts of our province. There's no cut in that programming; that remains a top priority for me in the development. We're also looking at film and publishing and hope, together with other parts of our government and other parts of our nation, to encourage further a very burgeoning and evolving film industry and publishing industry in this province. And I'm quite encouraged by what has developed in that respect.

The last area that I should mention, Chairman, is the cultural heritage area. Members of the committee will note that, in fact, cuts have been minimal in that division. In fact, there are no cuts to grants from the cultural heritage division.

MR. CHAIRMAN: Order in the committee, please.

MR. ANDERSON: The grants will maintain their current level. There are some minor administrative reductions and reductions to a magazine that goes out, but in fact this underlines the importance and the priority of our cultural heritage, which is ex-

emplified this term in Bill 1 of this legislative session introduced by the Premier, which will change the name of this department to Culture and Multiculturalism. There will be further announcements as the session progresses, the Legislature willing, that will further evolve this Legislature and underline this government's long-standing commitment to the cultural heritage of our province, underlying our belief, Chairman, that we benefit the most as Albertans only when we fully share the rich heritage from which we each come. And that, in fact, is my definition of multiculturalism: it's the heritage from which all of our cultures come, and then the sharing of that is a major emphasis, a major direction which we want encourage in this next year.

Chairman, without further ado, I think members of the committee may well have questions, and I'd be glad to try and respond to any that are there. I just want to emphasize in closing that the government remains committed to the cultural life of the province, believing firmly that in addition to the necessities, for our life here to be rich and to progress, the culture has to be encouraged and evolved, and I believe that this budget in fact does that.

Chairman, thank you.

MR. CHAIRMAN: There are 14 hon. members who wish to make comments, put questions and perhaps amendments to the estimates before the House. The Chair recognizes the hon. Member for Edmonton Highlands, followed by the hon. Member for Edmonton Gold Bar.

MS BARRETT: Thank you, Chairman. I see that the minister is taking the highroad on the cuts that he's just been discussing from within his budget, and of course I don't blame the minister. On the other hand, I'd like to point out, as the minister is very well aware I'm sure, that funding of the arts, in particular through public sources, has been proven time and time again to return more money to the Treasury than it actually takes out, by way of multiplier factors through the various associated business sectors and the taxation arising therefrom. It seems to me, Mr. Chairman, that holding out hope that the lottery-funded foundations are going to be able to sustain their ability to fund or, in fact, compensate for the direct budget cuts that are made clear in this department's budget might just be a little bit pie in the sky, and I don't mean that disrespectfully. What I do mean is that we have an unemployment rate in Alberta of 10.9 percent. My reading of the lottery funding is that it will probably decrease as unemployment continues to be high in this province. Although the Provincial Treasurer has not been able to estimate the effect of the overall budget on the economy, following the original estimates from some major forecasting organizations such as the Conference Board of Canada and the Organization for Economic Co-operation and Development, I suspect that we're looking at a possibly 3 percent decline in GDP in this province during the next year. That by itself will fuel in fact higher unemployment. So I'm not sure where the money is going to come from through the lotteries. I don't think people are going to have a lot more money to gamble; I think they are going to have less to gamble.

That said, Mr. Chairman, I'd like to go on to discuss some broad considerations of the department before I go into detail of the specific funding votes. It seems to me that, first of all, Alberta Culture's funding decisions are too often made on a political basis and not on community need or merit or on economic merit; in other words, whether or not it returns more money than it takes out of the general revenue. I think it's disturbing that

Alberta Culture doesn't provide grants to individuals in order to take time out to produce a concentrated body of work. This fact, I think, fragments the efforts of the artistic communities in Alberta.

Now, I could go through the litany of statistics that I did last year, and I know the minister is as aware of them as I am, so I'm not going to bother talking about, you know, the economic impact on the arts. But I would refer members who are interested to a document that was produced by a federal task force called *The Status of the Artist*; it came out in August 1986. It's a very useful document, describing once again what the Applebaum/Hébert report noted, and that is that the greatest subsidy to the arts in Canada, Alberta being no exception, is the artist himself or herself. We must keep that in mind. That is not to say that their individual or collective initiative is not worth while. Obviously, it should remain at least partially a volunteer sector because creativity doesn't necessarily arise out of paid work. Although the problem, of course, is that too much of the work is unpaid and too many artists find themselves scrambling, spending more of their time looking for funding or taking those part-time jobs instead of producing creative works of art for the broad benefit of Canadians.

I think I can't sum up better than a group called Syntax did about the intrinsic value of artists. They say: artists are the members of the community who are given the responsibility of documenting our place in social history and providing continuity with our past as well as enriching and defining, giving meaning to our contemporary environment. I think that's a fairly appropriate description of what artists are.

[Mr. Musgreave in the Chair]

Of course, we must recognize -- it's a recent fact, I think, that the minister is probably aware of -- that Statistics Canada has now recognized that the arts as an industry has moved from the 11th to 10th largest industry in the entire country. What it shows is that the arts are becoming more and more of a recognized industry. I think it's up to us as legislators to put the same emphasis on this industry as we do on other industries, not necessarily the primary products industries like agriculture or energy, specifically to Alberta. But we must recognize that this is an economically viable and intrinsically important industry that we should be fostering.

I'd like to note -- as the critic for Culture of the Official Opposition, I receive letters from all over the province and I've had lots of meetings with artists of, I think, virtually all description. I would like to read for a moment from one letter that arrived on my desk just yesterday. The author says: I think the thing that is most frustrating is that the departments which have been dickered with like the Department of Culture, which has such a small pocket of money anyway, would be quite healthy again with the infusion of equivalent amounts of money to Ian Reid's world trip of last year. Now, this person who wrote that I don't think meant it in a malicious way. I think what he was getting at is that, you know, if we're so prepared to spend money on some exclusions which have to date not produced any document worth merit and to date have not produced legislation and in fact are in no way a contributor to our revenue-generating base, then surely we should have a look at changing our funding priorities to those industries which are net revenue generators as opposed to net revenue takers.

I had a meeting just a few weeks ago with artists of various disciplines, and a number of items arose from that meeting.

They note, for example, that there is a fair amount of stigma, including funding stigma, associated with the amateur arts, and I also note that amateur arts are taking a real bath in this budget. I think that's a really unfortunate event. Amateur artists become professional artists given the environment which fosters their creativity and ability. The performing arts grants, it's been noted, have been frozen for the last several years, and one assumes that the reason for this is because we still have a mentality in the province and in the country that the arts are somehow a frill. It was pointed out to me -- and it is, I think, a most valid idea -- that for as long as we as legislators don't take the lead and direct the view that the arts are not a frill, we're going to continue to consign amateur artists and, almost as often as not, professional artists to second- or third-class citizens who may not necessarily qualify for funding either on a project basis or on an ongoing basis.

I'm glad to hear that the minister did not talk about changing the arm's-length relationship between the foundations which fund the arts and his own department. I hope that when he stands to reply, he will confirm that there is no intention for the life of this Legislature -- that is, until the next election is called -- to change that relationship. It's been pointed out to me that it's actually rather politically convenient to have that arm's-length relationship, because for as long as the minister himself isn't responsible for making the granting decisions, the minister himself doesn't come under heat for it. But their reason for not wanting any change is the same as mine, and that is that as much as possible we should put emphasis on nonpolitical reasoning for funding of various artistic endeavours or projects and make sure that those applications are continued to be received on the basis of the merit they demonstrate.

Another concern that has been raised with me, Mr. Chairman, is the Brown report, and I think I mentioned this last year. I'm sorry, Mr. Minister, but I'm going to mention it again this year. There is a growing worry that what we're going to get from the department is a summary of the report or a report on the report instead of the report, and to the film industry participants in our society, the contents of that report, I think, are very important. I suspect they're quite revealing. I know that the study conducted by Woods Gordon in 1984 indicated that a fair amount of the money that we put into the arts in Alberta, some \$34 million or \$35 million worth, actually ends up leaving the province, and it's a common problem, particularly in the film industry, inasmuch as where we do sponsor a film to be produced in Alberta, we tend to get people from outside of Alberta coming in to work on the particular contracts and then leaving.

Now, I do not want that interpreted in any way to mean that I think we should put the barriers up around Alberta. I do not think that, but I think that what's contained in that Brown report, which I can only speculate about, would probably be fairly instructional for all of us when it comes to looking at supporting the film arts, in particular, in Alberta. And the point again is that we would like to see the report, not a report on the report. I wonder if the minister will give his commitment that he's going to give us the report, maybe during this session of the Legislature -- hint, hint.

It's also true that while artists themselves understand that there's no such thing as the endless pocket of money for funding for anything in any society, they also understand that they have gone to the nth degree to acquire corporate funding. A lot of it isn't there. A lot of it is drying up as corporations try to hold on to their own businesses and their own priorities; that is, what

they're going to invest in, whether or not it's better to try to write down on the basis of contribution to an arts organization or whether or not it's better to write down on the basis of new capital stock and then show its depreciation factors. Obviously, the depreciation factor means that it's effectively money in their pocket or in their business, so they're less inclined to be generous with the arts. That's a natural phenomenon in a time of economic contraction, and there's no doubt that that's the economic environment in which we find ourselves.

Therefore, I hope that we're not going to hear from the government that artists have to continually go to the corporate sector looking for funding. They do it; they spend more time than they should looking for funding outside of direct consumer sources and from public sources. As a result, we lose a lot of their creativity; we lose a lot of their industry. And the fact of the matter is that individuals are already overtaxed at the charity sector level and so are corporations. It's just drying up; it's not there.

Now, I was saying earlier that I think it's up to us as legislators to lead the way in promoting the arts as an industry. During economically difficult times, it may not be as easy to sell the arts, so to speak, as an intrinsic value that we all need to cherish. Most people consume the arts in one way or another, but I don't think they really think of it that way. They don't think of the entertainment industry as arts, although it is very much part of the arts. Therefore, I think that what we need to do -- and I hope the minister can find a way in this budget to look at ways of promoting the legitimacy and the validity of artists as individuals, as a collective group, and as an industry in our society. I think what we've seen is that that is not going to happen without our leadership, and I don't think it's going to require a lot of money.

I'd like to give an example that's been given to me, and I think it's a brilliant example. When our federal counterparts decided that it was time that we start promoting health as a value, just as multiculturalism is a value, what they did is they started to pool an awful lot of money -- I suspect too much money -- into an ongoing program that would sink into people's mentality and become a second nature, so to speak. The program is famous; it's in every household. You'll all recognize it; it's Participation.

Now, it seems to me that we don't have to engage in a program anywhere near as expansive as that, but what we should be doing through the communications vote of the minister's department is engaging in a public proselytizing or a public championing campaign in a way that makes people appreciate that what they're consuming when they go to movies, plays, or galleries is something that's worth while. We have to lead the way; it's pretty obvious to me.

I mentioned last year in consideration of the minister's estimates an idea which I'm sure is fairly simple and is probably not very expensive, although I haven't had time to cost it out. I can't imagine it costing more than \$50,000, and that's, for example, to construct a Better Buy Alberta cardboard bookshelf or hutch that goes on top of bookshelves for every bookseller in the province. It can't be that difficult to do. This government produces more posters that a constituency office has got room to stack vertically. I mean, surely to God it can't be that expensive to that.

Ditto for other disciplines within the arts. We have to promote, I think, in a fairly consistent way, the disciplines individually. That does not mean just book publishers but also the authors; that doesn't mean just the dance companies but also the

amateur dance companies, and on and on it goes. I think if we start to take the lead -- and one doesn't expect miracles in one year -- in a program that will last for a few years, you'll be amazed at, first of all, how many more people will be inclined to want to take an Alberta art event under their wing before they'll take another event under their wing.

Another example that comes to mind is: where was the promotion for the brilliant film *Loyalties*. I didn't see any promotion. It seems to me CBC itself took the responsibility. I think that's a real shame. That film was written by people who live in Alberta, produced by people who live in Alberta, acted by people who live in Alberta, filmed by people who live in Alberta. It was an Alberta creature from start to finish. And where was our support? I don't mind the CBC having undertaken the support that it did; good for them. They take out ads every week in the *TV Guide*, and they promote their own shows and that's exactly what a public television station should do. But the film opened in a cinema here, and, yeah, it did get some coverage as a newsworthy event, but I didn't see it getting the coverage that it should have gotten from the department that has the ability to lead in that coverage.

It seems to me that what we need here is a firm grasp on an educational direction and a public thrust to encourage people to participate in cultural activities. It also seems that we lack a recognition that when we cut from a partially fragile industry in a smaller province like Alberta, we do more harm than, for example, Ontario or British Columbia, which have a different, larger industrial base and which attract artists for a number of other reasons. We, I think, have to put some effort into attracting and maintaining our artists here in Alberta. It's not the same. A 5 or 10 percent cut in an Ontario budget is going to have nowhere near the impact on the fleeing of artists to alternative locations that it does here in Alberta.

Another thing that came up from the artists that I met with over the last year is a real desire for a partnership, Chairman. I thought that was very indicative of, first of all, the history from whence they come and also their vision of how people work together. Artists in Alberta are really governed by a collective-mindedness, so to speak. I think they understand that in the big picture individuals don't exist without a society; society doesn't exist without individuals. And they see themselves working together with the private sector and with the government in order to develop and enhance a sector that is legitimate and valid. I think that if we as legislators extended our hand, we'd be amazed at the level of work and enthusiasm that would come back to the industry as a result of that.

I brought up a whole bunch of letters. I'm sure the minister has received millions. I was going to quote from some of them, but I'm sure the minister has been copied all the letters that I received. I know that I'm copied all the letters that he receives from the arts. One letter that I found particularly interesting, though, comes from an organization which identified that it's incumbent upon us to also look to our federal counterparts for greater support when it comes to regional distribution of funding and particularly with respect to Telefilm. That, I think, is a very important issue, especially in light of what I think is going to be a disaster or is certainly courting disaster at this point, and that is the official video of the 1988 Olympics.

As the minister knows, I wrote a letter to him and to the minister of economic development and to several federal government ministers in the wake of the Olympic Organizing Committee finally releasing its application forms for tendering for the official film process. It did so at certainly the eleventh hour, in

my view, and went after criteria for response within a three-week time frame that really only a company that has no other project on board could possibly undertake to accomplish in that time frame. The whole issue, I think, is just riddled with problems. The minister is aware of the problems. But one of the things that I did recommend is that the federal government, through its Telefilm fund has, I believe, an unspent budget of some \$14 million, and I was urging that we go after that. But I don't think we should do it just on an on-and-off basis, Chairman; I think this is the sort of thing that we should be trying for on a more consistent basis. It's pretty clear that we have real talent in this province, and I think that if we don't go after our share of federal funding, what's going to happen with the arts is exactly what's happened with the overall series of transfer payments and granting. Albertans end up paying more into Ottawa and to the benefit of a lot of other provinces, including Ontario, and we don't get very much out.

If we don't go after our counterparts for money, we're not going to get it. Sitting around and being nice isn't going to do us any good. I think we have to make the case that Telefilm and other funding agencies need to have a regional emphasis. I suspect that we're well ahead of many other provinces in terms of our ability to produce solid, salable arts in Alberta, but if we don't go after the money, we're not going to get it.

In the same letter, it is encouraged that the department increase support and opportunities for women in film and broadcasting media as well as eliminate sexual stereotyping wherever possible. This has come up in a number of contexts, Chairman, and I think that we should go after a sincere policy statement on behalf of the arts in Alberta. It's lacking, and as a result people wonder where our priorities are and if we're going to start wrestling with broader social issues within the context of the arts that we do create here in Alberta; similarly, increased opportunities for ethnic minorities, including native population. I think that the people here make very valid points about how we can embrace other social values within the context of supporting the arts in Alberta.

Another organization points out that the percentage of the provincial budget given to professional artists and companies is less than 1 percent of the total budget. My reading of the current budget is that it's less than .7 percent of the current budget. Again, it is emphasized that if we don't spend our money in this very important area -- which, remember, does come back to us through the multiplier, more than what we pay out -- we're going to force an exodus of the natural resources of Alberta talent. A number of organizations have written in to say that they oppose freezing of funds and particularly oppose cutbacks of funding. That's been from every single discipline.

Now, I'd like to spend a few minutes on a couple of single disciplines, one of which is the writing discipline in Alberta. I understand that Alberta publishers are currently represented by only one member on the Alberta Foundation for the Literary Arts. I've been contacted by a number of individuals and organizations to try to see if the minister or the foundation itself is prepared to rectify that. I think they make a very valid point. You need people who are actually in the business to help guide you in terms of your priorities.

The same I think is true when it comes to the tendering of educational textbook contracts, Chairman. Other provinces are willing to engage in direct negotiations with publishers so that the publishers aren't forced into having to prepare an entire book and then hope -- that's HOPE in capital letters -- that the Education department will take it up. I think there's room for

the Department of Culture to participate in changing the way we contract Alberta-made textbooks to ensure that the Alberta writers and publishers and graphic artists, the printers, cartographers, photographers, binders, et cetera know in advance whether or not their efforts are going to be rewarded. In other words, if we engage in a process whereby we encourage the writers and the publishers to submit their basic outline for the project and then agree to one well in advance of the time that we need it to be produced, we're going to actually engender better publishing and related industries here in Alberta.

I've only just touched the tip of the iceberg. Chairman, I'd like to move quickly to the area of multiculturalism. I think with the recent advent of what I can only describe as racist organizations growing here in Alberta, and growing in a fairly unabashed way, that it's incumbent upon the minister and his department and all members of this Assembly to make it known that we don't approve -- in other words, to take peer action. We have all of the recommendations of the Ghitter report. Only a few have ever been acted upon. I think that Albertans would like to see the minister take advantage of that report and perhaps work with the Education minister to duplicate some of the policies that are now adopted by the Edmonton separate school board so that we can nip racism in the bud. It's latent, but it's there.

A Mount Royal College survey done a few years ago showed startling findings. I think that what we have to look at is an affirmative action program for contract compliance, something like the federal Bill C-62, in order to make sure that visible ethnic minorities are really given equal footing and equal opportunity in a way that's legislated, in a way that is mandated, so that we can show by deed, and not by word, we don't tolerate racism in this province.

I understand that my time is running out. I thank the Chair for giving me the notice that I requested.

One final remark which I must make. I hope that the minister will take it upon himself to contact his federal counterparts about what I believe are the offensive consequences of the new refugee rules that are being applied and the pending legislation. I'd be glad to talk to him privately about all of the petitions and talk that I've had about it recently.

Thank you.

MR. DEPUTY CHAIRMAN: Would the minister like to respond or ...

MR. ANDERSON: Mr. Deputy Chairman, perhaps in the interest of time, since the Chairman indicated there were 14 people on the list, we could go through two more, and then I could try and respond to questions raised in those three.

MR. DEPUTY CHAIRMAN: Member for Edmonton Gold Bar.

MRS. HEWES: Thank you, Mr. Chairman. May I, too, express my thanks to the minister and his staff. I've always, I must admit, had a rather soft spot for this department, and I'm grateful that Alberta in past years showed considerable leadership in developing it. I'm particularly grateful now, when it appears we're going to have to slow the pace, that we in fact have a fine department intact.

Mr. Chairman, I want to express my congratulations to the minister on Bill 1, for the initiative of this Bill. I hope in doing it that we not just think about multiculturalism in terms of heritage days, no matter how important that is. It's not just food and

dancing, music and activities, colour, but in fact we think about it as a dynamic and present force among us and make use of all of the dimensions, the very important and healthy and positive dimensions of our multitude of cultures in the province, for economic benefits as well as to prevent some of the unfortunate occurrences that visible minorities have been subjected to.

And I would hope, too, that in writing the Bill, we include in every possible way our original peoples of Alberta, because we are blessed. All too often we think about multiculturalism as the new cultures that have come in from Europe, South America, and other parts of the world and forget the essence of Alberta, the original people who developed this part of the world. So I do congratulate him on his initiatives, and I wish him well with it.

My comments, Mr. Chairman, are of general support. I can understand -- the minister has in his remarks to us attempted in the development of the budget to phase in a constraint that will not have too serious an effect, as I understood his comments, on any one part. I note historical facility development has perhaps suffered the greatest blow, but yes, I can accept that the Tyrrell Museum is well on the way and so is Head-Smashed-In Buffalo Jump, and perhaps less investment there can be tolerated in this particular year.

I'm concerned of the staff cuts of 11 percent, 57 positions. That's over 10 percent in an already small department. The minister didn't comment on that; perhaps he will.

Mr. Chairman, I've long viewed arts as industry. While I appreciate the joy and beauty they give us, I also understand that there are many jobs in arts, in the whole industry of arts and cultural development, and I am concerned that by these cuts we may have put in jeopardy the stability of some of our artists and some of the people who are dependent upon this kind of support. I am hopeful that these cuts are not too deep in that regard, because it seems to me arts are an enormous investment in their own right as well as related to tourism, the production of festivals that bring many, many people into our province. We're betting on tourism to help, with considerable emphasis, in our turnaround, our economic turnaround, and I would not want to think that the arts somehow are not an indigenous part of that whole operation.

Unfortunately, as has been mentioned, we still persist in considering these kinds of activities as an extra. We don't always recognize how absolutely essential this industry is, this activity is, to our GNP as well as to the quality of our lives. So I hope that what we're seeing here is just a pause, perhaps a slowing of the momentum that we had gained in the department and in the relative activities throughout the government, that it in no way is a change in emphasis or a change in what we believe is important in the province. I hope that we take great care that the operation doesn't slow down to the extent that we get ourselves in one of those dangerous downward spirals from which it would be not only very expensive but perhaps almost impossible to recover. Just a word of caution there.

The Art Foundation cuts have troubled me. Last year, '85-86, the foundation received a million dollars from the lottery money, and that's of course used to award grants to organizations and artists in the five categories. It is my understanding that in December of last year the minister asked the foundation to hold back on the extraordinary allocation of \$250,000 that was granted during the year. This was added to the lottery money and considered as operating income. Now, the reduction has caused some considerable concern, particularly among local festival organizers. Last year, I believe 15 or more festivals

sought assistance from the foundations. These do, again, provide not only excitement in our communities but stimulate in a great way the tourism industry right across the province.

The minister has also stated in a meeting with the Writers' Guild that due to the constraints the foundations may have to move closer in to the department to help fund their programs. Now, the guild not only fears this would erode the arm's-length relationship which has been a positive and healthy one between the foundations and the government, but it also could be critical to the effectiveness of the foundations. I would hope the minister would comment on how he believes that erosion could be halted, and with some understanding that this again is only a temporary situation that we are suffering and in no way means that it will be continued.

Mr. Chairman, the minister has already spoken about the seniors' facilities grants. They have expressed their fear that this means some of them will not be able to acquire some of the what they consider very essential and needed improvements. But I would like to know if the minister or his department has engaged in any serious consultation and discussion with these organizations or through the seniors' branch in the government to find new ways to share. I think seniors are extraordinarily helpful and ingenious when we ask them to assist us, and they usually have very innovative ways of getting around things. So I would like to know if there has been a series of consultations with them and if not, why not.

The library services. The minister has explained that this is not going to have any major effect on library operation; 8.2 percent -- that's hard for me to believe, Mr. Minister. It's a part of the operation that's very dear to my heart, and I'm particularly anxious that when times are tough, people turn to Libraries, and I don't in any way want to see that system across the province deteriorate. Now's the time to beef it up rather than allow it to be reduced, because that's when people really need to find their solace and their capacity to expand their own activities and their knowledge through our library services. It took us a long time to get to this stage, Mr. Chairman, and I was certainly part of that buildup. We had a long uphill fight, and I don't in any way want to see that slowed down, because it's particularly important under the present economic circumstances.

I would also like to ask the minister if he has given any consideration to the other suggestion I made to the Minister of Advanced Education regarding the University of Alberta Extension Library which, it appears, is no longer going to be able to be funded, with the cuts to adult education institutions. I see this library service as being quite different, and if it can't be funded through the university, I would hope that the minister might look kindly on taking it into the department. This, too, fulfills an extraordinarily important service to Albertans, and particularly in rural areas. I think now we have to acknowledge that many Albertans are trying to increase and improve their skills because they are either unemployed or underemployed, and now is not the time to reduce the Extension Library.

Mr. Chairman, I'm aware that this department, along with Education, was part of the original development of community schools and so bears a responsibility in community schools. That seems to have vanished from all of the literature, but in fact that was part of the original understanding. And I, like many, regret the reduction in support to community schools, because I believe that to be counterproductive, and I think we will suffer greatly from that. The community schools are a community-centred activity. We all sort of yearn for the notion of the country school where everything hovered around that, and I think in

our community school development we tried, in neighbourhoods and in smaller parts of our urban centres in particular, to enhance that type of feeling and to make that a lighted school-house and to bring the community in for many purposes, to make the school the facility available, thereby making it more productive around the clock. Now we see a 50 percent cut, and that's going to mean that many of those community schools -- that part of their program will vanish or at least deteriorate,

I would like to ask the minister if he will take a look at this and at the original responsibility of the department, and re-engage the department in the action to try to preserve those schools across the province that fill this most useful function in our communities, and not allow that one to go down the drain, which I fear it will. These schools make it possible for many groups, the multicultural groups that you speak of and many others, to function. I would like you once again to exert that original influence.

Mr. Chairman, the Historical Resources Amendment Act is going to come before us, and although I know I'll have an opportunity to speak to it, I'd just like to telegraph to the minister a couple of things about it. While it, I know, is designed to permit the marketing of ammonite -- and I think that's a very good and useful step -- I am, however, concerned about the other possibilities that this Act would allow for, the other potentials that it gives to the ministry.

I've been fortunate to visit in many parts of the world, and I've seen treasures in the British Museum that really should be in situ, and that I think is a great pity. The Rosetta stone is there, not where it was discovered, and of course there are many thousands of examples of that. I would hate to see us in Alberta get into a position where we have the potential of losing, through whatever means, some of our most important historic resources. Arrowheads, all kinds of things, are a possible sale item, but some of the more major, unique resources that are here in this province could in fact, by this kind of action, be up for grabs. I think that's a danger that exists in that piece of legislation that I would like to see some attention paid to and perhaps corrected. I understand that isn't what was intended when it was written, but that's how it could be used, as I read it, and I think we need to protect our treasures. Perhaps some of the province's treasures are not yet old enough to be considered treasures, but indeed they are. Age does not necessarily make them important; their uniqueness does.

The film industry has already been mentioned. We had a burgeoning industry here 17, 18 years ago and got off to an enormous start. I haven't quite seen the sort of impetus put behind it ... And the marvelous film *Loyalties* was mentioned as an example. We have in our province, we've been blessed with people who have brilliance in making films, and I, too, would like to see it take its place as a major industry in the province. It may need a tremendous injection of assistance in order to do that.

My colleague from Calgary Buffalo yesterday spoke about the \$110 million in the lottery fund. I would like to think that this ministry would look very carefully at how that money might be expended, Mr. Chairman, to better serve than sitting waiting until a policy of a new kind is hammered out about the surpluses. I understand the many and varied and wonderful activities that the lottery funds support, but I think that particularly in this year when we are having to reduce our stable grants to artists, to community schools, to writers and film makers and so on, we should look very carefully at how that money might well be expended at this present time, not to negate the need to have

a firm policy in place about surpluses as they arise but just make it work for us and for the people for whom it was originally designed.

Festivals I've already mentioned. With regret I would see any reduction in our support to festivals. We've just recently got this kind of notion going, and it's an exciting part of our life, particularly in the summer months.

The minister has mentioned cultural tourism, and I applaud that. I would hope we can get a lot more initiative into that, a lot more excitement into our tour planning with the many travel agents of the province, to make sure that we get people moving at the Olympics and at other times when we have a great many in excess of our usual number of tourists to move around, that we expedite that through various means.

Mr. Chairman, I have always believed that the artists and poets of the world and the musicians -- they lead us. In my own way, when I go to that great Legislative Assembly in the sky, I hope once again to take up sculpture, because I have the sense of the excitement of creating the beautiful things and the exciting things around us.

Mr. Chairman, I think it's terribly important at this point in the development of this department and in the development of the province not to lose sight of the dramatically increased need and demand put on the department in hard times. Now is the time we should be enhancing our work in the Department of Culture and not cutting it back. We need an environment that enriches us, more desperately now than ever. We need the kinds of activities and things around us that remind us of our heritage, that remind us of the past, that restore us, that put us back together, that stimulate us, because we are dealing with difficult times, and I fear that that will not soon end. So I would encourage the minister not to let this become a situation of permanence but to reassure this House and all Albertans that it simply is a pause, a slowing of momentum, and that it will not continue.

Thank you, Mr. Chairman.

MR. DEPUTY CHAIRMAN: The Member for Pincher Creek-Crowsnest.

MR. BRADLEY: Thank you, Mr. Chairman. I wanted to congratulate the minister and his staff for the excellent job they've been doing over the past number of years. Before I get into my remarks, though, I did want to comment on a cultural pursuit which I'm sure is dear to all members of the Assembly and let the minister know, and perhaps he will be saddened, that the Edmonton Oilers are leading the Balzac Blazers by 4 to 1.

But I did want to congratulate the minister and his department in the move in terms of changing the name of the department and recognizing multiculturalism -- I think that is extremely important -- and also, in reference to that, to let members know that there is multiculturalism and culture outside of the major urban centres in Alberta. It thrives down in my constituency, in Pincher Creek-Crowsnest, and perhaps some of the roots of Alberta history and culture come from that area.

We have a very diverse ethnic community in the Crowsnest Pass, stemming from its rich coal mining history. There are at least 32 or 33 different ethnic groups in the Crowsnest Pass, a number of very active societies representing different cultural groups there in past years, and some of them still continuing on today. It is quite a melting pot there. I can recall there was a Ukrainian society; there's still an active Polish society, an Italian society, a Slovak society, and many others.

The Crowsnest Pass is steeped in history, and the department

has done an excellent job in terms of some of the interpretive facilities that are in the community, and we'd like to thank the department and the minister for the work that's been done there, particularly with regards to the Frank Slide Interpretive Centre, which has attracted over 100,000 visitors annually, which interprets the coal mining history of the area and also the work that's been done on Leitch Collieries.

I was pleased with the minister's comments on cultural tourism. I include in that historical tourism because we have the critical mass developing there in that southwestern corner of Alberta, which is going to be a world-class destination area with the work that's being done on Head-Smashed-In Buffalo Jump, which will be opening soon, and with the initial work which is starting on the Remington collection, which I'm sure the Member for Cardston is very supportive of, as am I and other members from southern Alberta. We also have, of course, the historic Fort Macleod area and the developments in the Crowsnest Pass.

It seems to me that there is a lot of Alberta history there in the pass. The building of the Crowsnest railroad: we always hear about the Crowsnest freight rates. The Frank Slide: of course, an unfortunate disaster but a very significant part in Alberta history. The coal mining history of the Crowsnest Pass: the labour history I think really started there in my part of the province. And of course we have some interesting eras there with Emperor Picariello: when all Alberta voted dry during prohibition, the Crowsnest Pass voted wet, and there were some very interesting stories that came out of that area. In the 1930s my hometown main street was named after Tim Buck, who was leader of the Labour Progressive Party of Canada: again, another very interesting part of Alberta history.

I'd just like to comment that the Department of Culture had a planning document, the Crowsnest historical corridor planning document, and the Frank Slide and Leitch Collieries were the first two developments that took place as part of that plan. We still have interests down there in the development of the historical site at Lille, an early coal mining community which has some unique Bernard Belgium coke ovens. I believe there's only one other area in North America which has that unique type of coke oven. The Hillcrest Mines disaster: many people think that Springhill, Nova Scotia, was Canada's worst mining disaster; the fact is that it was here in Alberta at Hillcrest in the Crowsnest Pass.

There is keen interest in the Greenhill mine in the Crowsnest Pass, and your department should be congratulated on the work they have done with the Department of the Environment in terms of stabilizing and preserving some of the buildings there. At one point in time it was being considered for the provincial coal mining museum. Perhaps the minister might be able to comment on the Crowsnest historical corridor plan and some future developments there.

Currently a concept which has much support in the community is the "echo" museum concept, whereby you would create a living museum of an early coal mining area with all the industrial remains that are there and all the other historical buildings. The minister may wish to comment on that. I think it would be very timely with the emphasis the minister is placing on cultural and historical tourism, and given the fact that there is a significantly high unemployment rate in the Crowsnest Pass, here is an opportunity of developing an industry which -- the community has those basic resources in terms of history so that we can move forward there.

I wanted to comment on some other cultural pursuits in the



community. We have a very active film society in Pincher Creek. They are sponsoring the Wildlife '87 Film Festival, which the Minister of Forestry, Lands and Wildlife would be interested in, and they're also initiating and have an application before the department in terms of an aboriginal film festival, which I think would be very important also. We have two active allied arts councils, one in Pincher Creek and one that's just starting in the Crowsnest Pass.

I couldn't rise in the Assembly if I didn't mention the Crowsnest Pass Symphony Orchestra, which is one of the oldest orchestras in the province of Alberta and one of the oldest amateur orchestras in Canada. And recognizing that the minister is looking at the productions in the performing arts area, the Crowsnest Pass Symphony does receive a small grant from the department which I understand will be coming to an end in the future. I just would trust that in terms of the reductions the minister may be making in that area, the reductions in terms of funding for the Crowsnest Pass orchestra, that similar reductions are targeted in on the other symphonies in the province, the Edmonton Symphony Orchestra and the Calgary Symphony Orchestra, that the reductions are in kind -- if the minister might comment on that.

The Crowsnest Pass symphony has been very important to the province of Alberta in its 61-year history. It's basically an amateur orchestra. The members actually pay to play in that orchestra, which is different from others. Its members range in age from 9 years old to 78, and it's been a teaching-training orchestra. There have been many students who have come out of the Crowsnest Pass with that experience and have gone on to the Faculty of Music here at the University of Alberta. I'm sure Professor Sandra Munn could attest to the value of an institution like the Crowsnest Pass Symphony Orchestra in the musical history of this province.

Perhaps the minister may wish to comment on the several items I've brought up. I would just like to end by once again extending to the minister and his department the heartfelt thanks of the people in my constituency for the very important role they play in the lives down there.

Thank you.

MR. DEPUTY CHAIRMAN: Mr. Minister.

MR. ANDERSON: Thank you, Chairman. I'll try and be brief so that other members who wish to participate may do so.

Beginning with comments made by the Member for Edmonton Highlands. Clearly, some of the comments made there, as with the Member for Edmonton Belmont and the Member for Pincher Creek-Crowsnest, I would agree with in terms of the role of arts in our community, the fact that relates to the economic advantage of it and the need for us to continue, as this government has, support to the arts and culture throughout our society.

With respect to some of the specifics, the Member for Edmonton Highlands mentioned the foundations and that it may be pie in the sky to hope that they would deal with some of the deficiencies that are left as a result of budget cuts. In fact, I should clear that up precisely. The amount of money that we will leave from programs not picked up this year is available in current budgets of the foundations. This is not an assumption of what will be; it's a fact of what is. And if there is any assumption, it's merely with respect to the budget that's already been agreed to for them in this coming year.

There was an indication of political basis for grants being

made. Depending upon the definition of the member's word "political," I would disagree with that. The grants are made on as objective a basis as possible. Most are adjudicated within the department by a committee or group of people who would in fact judge it on its merits, and that's how we attempt to judge what we give out in terms of grants in the department. Of course, there are many, and the need to judge them varies in different respects.

The arm's-length relationship of foundations was mentioned by both the Member for Edmonton Gold Bar and the Member for Edmonton Highlands. I'm never sure of the definition of arm's length. Clearly, the foundation boards are appointed by the government, and the allocation of money is by the government. There are sections in the Acts which require that the minister co-ordinate the activities in the interests of efficiency, and those I plan no change to. Clearly, the government's philosophy regarding the foundations is that the benefit of those foundations is in bringing in the wide Alberta perspective to the decisions to be made in grant allocations, and I wouldn't expect that to change, Mr. Chairman, in the immediate future. It certainly is not my intention to initiate change in that respect.

What will be necessary in this time of restraint is that we make sure that on behalf of Albertans we're using all of our dollars in the best way possible and that we're using the resources we have together. For example, the Art Foundation has told me that they want our officials in the department to assist in evaluating the possible grants to art galleries that they would pick up now that we won't have that program, and we're willing and happy to do that. But that's a close working relationship. I don't know that either of the two members would suggest that that jeopardizes an arm's-length relationship. I feel it's a necessary co-operative effort. It's responding to a request from those foundations. We've offered each of the foundations the assistance of the department where they may require that for the additional responsibility they've been given in that respect, and I would expect that to continue. I would not expect personally to be involved in indicating where specific grants should go to any greater degree than it has been done in the past, or that the government in some other way would do that.

In terms of the Brown report on the film industry, I am still awaiting the report which we . . . When we got Brown's report, it was very much aimed at things internally in government and obviously required a discussion between departments responsible. Economic Development has the Motion Picture Development Corporation, and that's the primary other department that we have to look at those recommendations in conjunction with. Technology, Research and Telecommunications has ACCESS, which, while not directly film, certainly has the artists involved. I'm looking forward to that report. I haven't received it yet; I hope to any day. What will be done with it I guess will be dependent on the contents of the report, but I'm hopeful that through that we may be able to more closely co-ordinate the activity in film and more effectively support the film industry, which is developing very rapidly here.

The Member for Edmonton Gold Bar mentioned that it had started to develop and she hadn't seen that recently. The good news is that in fact along with British Columbia we're second only to Ontario in English-speaking film production in the country and, I believe, have the basis for a rapidly growing film industry here. As the member may know, my background is somewhat from that area, so I have a special feel for that industry and for the development of it and look forward to keeping that as a priority in the department in the years to come.

The Member for Edmonton Highlands mentioned federal support and the need to pursue that. I'm pleased to advise that we're doing that in a number of areas and trying to do that most effectively. I hope soon to sign an agreement with the federal government on an historical facility. We are participating now with them, just initiated through the Historical Resources Foundation, on a very major Main Street program throughout the province, and there are several other areas, including an area in the multicultural or cultural heritage field, which I hope to announce within a couple of weeks in terms of joint progress that's being made there. I would agree that that is an area which could have in the past used further exploration. We have been initiating that and will continue to do that in all areas related to the arts.

The Member for Edmonton Highlands mentioned as well the study on the artist that was produced last year. I should mention that there is a federal/provincial committee on that, which we're participating in. I would agree with the assessment of the member that there were a number of recommendations, quite excellent, in that report that in the future I think will allow us to support the artist to a greater degree, and we're, I think, progressing fairly well on that intergovernmental committee, though it will take some time to see results in that respect.

In terms of the Foundation for the Literary Arts and the membership of publishers on that particular foundation, that foundation is different than our others, inasmuch as the majority of the members in fact represent the client groups that they deal with: writers, publishers, librarians. It is true that at the current time the balance of writers is greater to a great degree than publishers and librarians, and I would hope to equalize that balance as vacancies arrive. I might say, however, that I do believe the majority, the balance on that foundation board, should be citizens at large, as they are on other boards, to bring that citizens' viewpoint and balance to it. So while agreeing to correct an imbalance among the groups or at least trying to move in that direction, I would also be moving towards more citizen participation in that board.

I know I haven't answered all of the questions there. There were certainly comments with respect to multiculturalism and ethnic minorities. I guess I tend to look at things a bit more positively than both the members for Edmonton Gold Bar and Edmonton Highlands do in that respect. I admit that, as with all societies, we have what I believe to be a small percentage of people who don't see the merit of multiculturalism or cultural heritage, to put it in the mildest possible terms, and I think the way to overcome that is to constantly show, both through government action and community action, the benefit of sharing that heritage from which we all come and how the richness of Canada is based in the ability for us to pull that background from all parts of the world. And we're certainly committed to doing that. The moves we've made this year already are underlining that fact. There will be, as I've indicated, further moves in that respect, hopefully within the next couple of months.

The Member for Edmonton Gold Bar talked about hoping that this is a slowing of momentum rather than a stopping of the growth that's taken place in recent years. Indeed, that is my hope as well. I believe that we are at a period in all of our departments where we have to consolidate, make sure we're utilizing what we've got in the best way possible, and then at a time when the economy is better, move further in terms of culture. I believe that's a necessity as well.

I might indicate, though, that while the department has been frozen in terms of funds over several years, funds to culture

haven't been frozen because of the lottery moneys which have increased a couple of hundred percent in just a couple of years in the culture area. So the infusion of money from government allocation hasn't remained static; it has increased quite dramatically, though it is true that with general revenue funds we haven't increased that allotment in the past few years.

The film industry was mentioned, and I dealt with that. But there are possibly other areas that I haven't got here that I'd be happy to talk with either hon. member about or find out information for.

The Member for Pincher Creek-Crowsnest -- I thank him for his kind comments and agree with him that in terms of the Crowsnest Pass, the richness of history there and heritage is one that we have already built significantly upon and that there is much yet that we can accomplish in that regard. He dealt, of course, with the Head-Smashed-In opening, the Fort Macleod area, the Main Street program, and other aspects of that community which have added to that part of the province. I look forward, indeed, to working more with the member and with people in the local area to achieve further ends of making that part of our province what it is, highlighting the fact that it is a major historical part with a history to tell that ranges from the 6,000 years of our native history through to the more recent early 1900s, exemplified in the coal mining area and in the carriage collection and so on in that part of our province.

In terms of the symphony, I would have to check specifically on the grants for that, but my assumption would be that cutting out of grants in that area would relate to the cutting of grants for amateur performing arts organizations. If that is the case, then their application would go to the Foundation for the Performing Arts. If there's some more specific reason, I'd be pleased to talk to the member about it. I'll research it, and do that for the individual involved.

Mr. Chairman, those are brief answers to the three members, and I would look forward to the other comments.

MR. DEPUTY CHAIRMAN: The hon. Member for Edmonton Centre.

REV. ROBERTS: Thank you, Mr. Chairman. I, too, am pleased, Mr. Chairman, to raise my voice of concern and further the discussion here in the Department of Culture in its budget estimates. The overall cut, as the minister said, is 16 percent to an area which I feel to be very vital and a vibrant part of the fabric of our provincial life, culture, and ethnoculturalism. I think when the Bill is introduced and discussed we might look at the merits of referring to ethnoculturalism as a healthy component to culture. But both are indeed very vital and vibrant parts of our life and ones that I really hate to see -- no matter what the role of the lottery and the foundations -- suffering a 16 percent cutback, and for the following reasons.

I know, Mr. Chairman, that for most taxpayers the word "culture" is hard to even mention without experiencing some vague depression that one is about to undergo "art." Victorian images of drawing room recitals come to mind or poetry reading punctuated by the tinkle of teacups or dainties-stabbing in the air. Maybe that's what most people think of when they think of culture. And then for most people when you mention Alberta culture, most folks think of some marginal extra bit of highbrow, highfalutin, uneasy mix of rural and urban art that would be nice to have if there is indeed enough lottery money to go around.

But to look at the dictionary definition of the word "culture"

-- I'm sorry, Mr. Chairman, it's an American dictionary, *Webster's* -- it says that culture . . . It puts it this way: it's the concepts, habits, skills, arts, instruments, institutions, the civilization, of a given people in a given period. That's quite a mouthful. I prefer to use the word, to the Minister of Culture, "soul," that culture really is the soul of a people, its spirit, that which gives meaning, inspiration, which really tells our story: the soul of our province, the story of Alberta.

I know, to the minister, that we do not want to be "hollow men," as T.S. Eliot would call it. We don't, for instance, want to be as somebody once said, "We don't want to become Boise, Idaho." We are Alberta. We want to tell our story, and we've got a lot of soul, though we're here tonight to find some budgetary supply for this, to allocate the dollars and cents to better keep our soul alive and keep it recreative.

Fortunately, another aspect about culture is that though it's really about us and is us and all Albertans, we don't have to do it all directly ourselves, God help us. I've dabbled a bit myself in some writing, in some drama, in music, but fortunately I don't have to use my talents to further Alberta culture because we have in our province so many talented, gifted soulmates who can help us to write and to sing and to dance and to paint and to lift up our Alberta stories, soulmates who are both amateurs and professionals, to lift our level of art to a level that is enduring, that is timeless, that will be for future generations. It is this, I remind the minister, that is receiving a 16 percent cut.

And so I don't want to picture it in terms of an abstract cut of a department, but rather, if I might, for a moment go with hon. members to at least look symbolically at what this kind of cut may well mean to some of those who are helping to keep our soul alive in the province. How much of the 16 percent cut will hamper the novel pen of Rudy Wiebe? How much of the 16 percent cut will lessen the jazz joys of Big Miller or flatten the big band sound of Tommy Banks? How much of it will pull at least part of the rug out from under the Shumka Dancers? Or how much of it will ensure that the filmmakers of *Loyalties* will have even more obstacles next time to get their film before the public? How much of this cut will force the acting of Judith Mahbey and others out of the province? How much of this cut will constrain the operatic genius of Irving Guttman and the Edmonton Opera? How much of this cut will decrease the number of presentations on Eastern Orthodox rituals in Alberta that David Goa can give at the Provincial Museum? How much of 16 percent will keep the Alberta Ballet Company from ever performing with a live orchestra? How much of this 16 percent will take at least some of the bopping boots off K.D. Lang? Or how much of this 16 percent will restrict Malcolm Forsyth from ever finishing another symphony? And how much of this 16 percent could possibly put out of business the Edmonton Symphony or the Calgary Phil, who have years of accumulated talent and also have a couple of hundred people with mortgages to pay and kids to feed.

Yes, Mr. Chairman, we all will lose a little bit of our soul, we all will have a little bit of the Alberta story not told because of 16 percent cuts. Other members, I'm sure, will think of those artists in Alberta who have helped them to tell their story and have helped them to find their souls. Certainly other names and faces will come to mind of both MLAs and departmental staff people who are here.

So given this stage, this backdrop, this cultural setting, this soul department which we have here, we have to, of course, ask some very careful questions about funding. And my question, more particularly to the minister is: what about government pol-

icy anyway? Is art and culture seen to be on the bottom line something that we do because it is economically viable and would be good business? Or at what point do we say, "Yes, in Alberta we're going to have art and culture even if it doesn't make money because it's good in and of its own sake. What is the government policy about art that does not, will not, has never, nor will ever pay for itself? In a government that's naturally a conservative government that wants to let business and free enterprise flourish, what is the role of directly funding and investing in art even though it's not a business, because if you don't, it will just otherwise fold? What are the minister's real long-range plans for the department? Is there a conscious development of going amateur or professional? Are we going to specialize in some areas and let other areas die a slow death? What is he going to focus on? What are the strengths and weaknesses that are going to receive the priorities in terms of their spending?

We do know, as the Member for Edmonton Highlands, my colleague, has already said about the economic impact that culture has on a community. It's a very labour-intensive industry, with the tourism that the minister has already spoken of and the consumerism that it develops. But how much of this is really part of the discussion in cabinet and in caucus? How much do hon. members of cabinet see that culture, like oil and agriculture, is a key industry in Alberta and deserves strong, direct funding?

MRS. CRIPPS: The best culture is agriculture.

REV. ROBERTS: Right. The member said the best culture is agriculture. You don't need oil and gas, says the associate minister.

But to turn our attention directly to the major performing arts organizations and the symphonies, for instance. What is the minister's response to the funding procedures, as I understand them, which really help the banks to make most of the profits? It seems that grants go to symphonies who are in debt, or lottery moneys from the foundations go to symphonies to help pay some of the loans, but the banks have guaranteed customers in these major performing arts organizations which are beholden to them, and how much of the grant really goes to pay interest which goes into the coffers of the banks? Isn't there a better way that funding can be direct to support these organizations in terms of their own loan situation instead of the banks reaping the profit and running the short distance that they would to the bank?

What is the minister's justification for the fact that the grants to the symphonies have stayed the same over the last few years? I know he's seen this from the chairman of the board of the symphony. The grants have stayed the same, but the operating costs have escalated every year; the grants have proportionately not increased. How can the minister assist those who are just getting back on their feet in terms of their deficit situation and not find that these times, with a 16 percent cut or having to negotiate with the foundations, are going to slap them back into an even more delicate deficit situation?

What is the role of the department to help to market better summer seasons or pop seasons or to help to market more the role that the major performing arts organizations have? And I know, as the minister has outlined, that the foundations are there with their surplus of lottery moneys, but I still ask: isn't it an area that could look at receiving core funding and direct grants and not just have to rely on the vicissitudes of the lotteries and

the foundations? In the performing arts, vote 2.3, it's down in every area. Yet I'm aware that Pro Coro, for instance, the only professional choir in Alberta and one of the few in Canada, is always on a very delicate funding base, that their director is about to go on a sabbatical leave, and that they well might not be around; that the Edmonton Symphony's accumulated debt is I think in the neighbourhood of \$600,000 or \$700,000. What then is the long-term policy of the department?

What are the contingency plans if and when, for instance, the banks finally call in their loans? What will the department do if and when the artists are locked out again, as they may be by the board? What's the contingency plan when the players finally strike because they can't, as a principal player, live on \$20,000 a year and feed their family? What's the real safety net that the department has for the major performing arts in vote 3? They're down in every category, and they're being very vulnerable to these cuts.

And then when we look at the literary arts -- we've had some discussion about that already -- I just wonder what the department's concern is for the publishers to really publish indigenous, original Alberta novels and poetry and drama. There is a publishing industry in the province but most of it seems to me to be for either education or for picture books and so on, and that the real novelists, the real writers, have to go to Toronto or elsewhere to find publishers to help them publish their works. It seems to me that the writers of a province are the conscience and help to articulate the soul. They need more than just New-est Press or Red Deer College Press to help them publish. What incentive does the department really want to provide to get original works published in the province?

And then, if we move to vote 2.6 in the cultural facilities, I have some very direct questions where the Jubilee Auditorium in the northern and southern parts of the province both are being cut, one by 12, one by 14 percent. But I thought they had a new concert hall in Calgary, and that with the Centre for the Performing Arts in Calgary there would be a lot of traffic and a lot of transfer of activity to the new concert hall. I just wonder about the Southern Alberta Jubilee Auditorium. Is it keeping up in terms of its meeting the needs of clients and customers, and what about ...

AN HON. MEMBER: It's fully booked.

REV. ROBERTS: Is it fully booked? Also, what is the use of the facilities, as I've already written to the minister, in terms of being booked by racist groups such as the Aryan nation and others who want to use the Jubilee auditoriums for their activities?

Then a very specific question for the minister, which hasn't been touched on tonight. It seems that the minister is about to increase the charges for parking and coat checks at the Jubilee auditoriums, and having attended them, I can really imagine some of the logistical nightmares which are about to ensue and the real effects of 2,700 people trying to get their coats checked or get parked in the last minutes before a symphony or an opera or something. Has the minister really looked at what revenue from that will accrue as opposed to the kinds of declining ticket sales that might impact on and how it might hurt at the box office? People might just as soon go to a movie or something instead of having to wait in line either to get their cars parked or their coats checked.

Then on vote 2.8, the minister -- and I need to defer to my colleague from Edmonton Highlands. I should have asked more about the major cultural facilities allocations under vote 2.8; it's

down 38 percent but still nearly \$3 million. I don't know exactly what it's spent on, but it does raise for me another question which is a real concern of mine as the MLA for Edmonton Centre -- so I'm very concerned about cultural and downtown development in Edmonton -- and that is the promotion of a downtown concert hall here in the city of Edmonton. Certainly the concert hall foundation has been struggling to work to get different support from different sources. It has now linked up with the Downtown Development Corporation and has the clout of Joe Shocter and others behind and with it.

I would ask what the minister feels the role of the provincial government is in terms of what will certainly be the key and crucial and beneficial role that the government would play if a downtown concert hall was ever to be developed in Edmonton in conjunction with many other downtown cultural and business and shopping developments. I'm not sure about the government funding for the new Calgary centre, but at least at some point the project here will or will not go ahead without some capital funding, something out of the major cultural facilities development side of things. I certainly would like to inquire a bit more about the minister's current position on the downtown concert hall.

Then lastly, Mr. Chairman, I'd like to raise a concern that hasn't been raised tonight, and it's still in a sense shooting in the dark. We know that President Reagan will be visiting the Prime Minister and in Ottawa next week, and no doubt free trade will be on the agenda. I do really wonder about the impact that free trade will have on culture generally in Canada. Certainly not on the table, we're told, but we don't really know what's involved since we've not been privy to the negotiations nor have the studies which apparently have been done in the province of Alberta been released. We certainly know that the United States, as I've lived there myself for three years, is real big culturally. United States' culture is everywhere; United States tells its story, has its artist, has its media, and wants the world to know about its soul. But I'm wondering about the studies which may indicate that Alberta culture may well suffer from an increase of American culture and cripple any particular advantage, economic or otherwise, which this frail flower of Alberta culture has been bringing to bloom. I really don't want to, as I said before, see us become akin to Boise, Idaho. I don't know why I'm dumping on Boise, Idaho, but there you are.

So my comments really have to do, I think, with the future of our Alberta family, the funding for the real soul of the unique story which is ours here in Alberta. It seems to me that the support is not something that should come by chance or should be the luck of a lottery draw, but rather the firm commitment and support of a government who sees that artists are the ones who help us to see and to be life larger than it is and to be a province that is fully Albertan and has a culture that is proud within the cultures of the world.

Thank you, Mr. Chairman.

MR. STEVENS: Mr. Chairman, I'm, really pleased to be able to report that Alberta culture, heritage, and soul are not fading; they're alive and well. And to think that we have been sitting here tonight in these estimates and hearing from the current, temporary Member for Edmonton Centre that it's faded. My goodness. Thank goodness, though, for all of us that the former minister and the former Member for Edmonton Centre for seven years brought to this province the leadership, the direction, and the support for culture, for heritage, for arts, for crafts, for visual and performing arts and did a magnificent job. And now I'm

really pleased to be able to say: my congratulations to the Minister of Culture who is now doing such an excellent job of continuing on with the message in difficult economic times. But our programs are alive and well, and don't let anybody tell you otherwise.

Mr. Chairman, I want to compliment the department, the minister for doing a number of things throughout the constituency that I represent, not only working with other departments such as Transportation in developing signage that identifies to our citizens and to our tourists the unique cultural opportunities that are in our area but working so closely with the communities. If you can imagine traveling down into Cochrane -- you know, Cochrane is in the Bow valley, and there's an area called "the big hill." Drivers, as they plummet down that hill, will come to a turn-out where in fact one can watch uphill and see hang-gliding being done in the warm weather and the winds of that area and can look out and see the valley and the thriving community of Cochrane.

There's a sign there that Alberta Culture helped develop and install through assistance from Alberta Transportation. It's one of the first signs, I believe, in the province that not only reflects on the history and the culture of the area but gives recognition to some of the pioneer efforts in our area, showing on the sign the statue of the Man of Vision unveiled by the former Premier in 1979 further down in the valley at the historic Cochrane Ranche, the first ranch in Alberta. And I compliment the department, working with other officials, with the friends of Cochrane Ranche, with the minister's advisory committee, in not only establishing and maintaining and enhancing this very special part of Alberta's heritage but in looking ahead to the future in working with an organization that has been established called the western heritage centre.

If the western heritage centre does as I believe it can do, it is prepared to go out and raise private funds; it is prepared to go out and seek corporate sponsorships. It is not trying to seek provincial financial assistance. The western heritage centre is going to be developed on the Cochrane Ranche site, subject of course to preparing its plans and completing all of the necessary arrangements that will satisfy the minister that it's an appropriate development for the site. But when those funds are raised and when that site is developed fully, we'll not only have a historic site and all of the wonders for people to see and visit and explore and climb around, but we'll have a living heritage museum based on the cowboy and the western heritage of our province. So I compliment the minister for encouraging this kind of unique organization of government and private sector and society and individuals, all of whom are working so hard to help make our province better.

So, Mr. Chairman, I just wanted to say that as one M.L.A. I did not agree at all with the Member for Edmonton Highlands, who said that our artists, our writers, our sculptors, our craftspeople, our musicians should be discouraged from seeking funding support from other areas. I can't believe it. I can't believe that we would somehow find artists seeking only financial assistance from government. Michelangelo -- where would Michelangelo have been without financial support from the private Italian sector at that time? My God.

I want to compliment the department for its work with Recreation and Parks too, Mr. Chairman. The culture component of our community recreation and cultural grant program has been very helpful in encouraging community organizations to develop and respond to the very unique areas of culture in our province. Those programs reach out to our Indian reserves too,

and we don't take enough time to mention the fact that the Indian people, our native people, also seek to preserve their culture. And they don't want the white society, the non-native society, telling them how to do it. They come forward, they present their proposals, and I find that the officials have been very helpful in meeting with the native communities and helping them preserve their culture -- really our culture -- together.

Mr. Chairman, the minister may wish to comment on the seniors' programs that come under his responsibility. I believe our economic circumstances are such that we find we have to make the reductions that he has already mentioned on the average of about a 16 percent reduction, and some choices have had to be made. But I can tell you that the seniors I've spoken to who have received benefits of those programs have been very grateful, and I know that they want this government to maintain fiscal responsibility and not give their grandchildren further deficits.

The Member for Edmonton Gold Bar mentioned films and the film industry and the changing vagaries of that industry, the changing federal taxation situations, but she neglected to mention something that is very successful today -- and I think the minister in his response remarked briefly on it -- and that is the television industry, the film industry for television. I'd like to mention that the Banff Television Festival is a world-class festival commencing in 1979 with the assistance of Economic Development and Alberta Culture. Massive grants were provided, but there was a sunset clause, and in fact this year, while lottery funds continue to flow, Economic Development funds are reducing. I believe the grant this year will be reducing from \$150,000 down to \$50,000, and that foundation board -- and I particularly appreciate the effort of a newly appointed member to that board, Mr. John Burrows of Canmore -- that board has gone out and is actively raising funds. They're raising funds because they have been given the incentive to do so and because the festival has had its seed money and it is successful. It's the second or third highly rated festival of its type in the world, and it brings a focus on Alberta not just in the film industry but in the television industry, which is the global village that we all have.

Mr. Chairman, a word of caution to the minister about federal programs. I'm quite concerned -- I'm sure he is too -- that when communities approach different levels of government seeking assistance, one or the other may get out of sync, and I refer specifically to a federal program which has been able to be reached by communities in our province and other provinces. I'm concerned about the one that has impact in Canmore, the program which has provided funding for a major study of a cultural facility and yet the funding stops and leaves a perception with our Albertans that the province is responsible somehow to continue on. I hope that the minister in his discussions with his counterpart federally can identify a concern that I have and the constituents I represent would bring to him, that programs like that should be carefully worked out so they are national cultural programs and they are not simply federal cultural programs, that the two governments and municipal governments and societies work hand in hand.

I would also mention, Mr. Chairman, the mountain film festival, a different festival entirely. The Banff Festival of Mountain Films is now the best in the world. It's a commercial success. No government grants at all. There was a grant from Culture. There was a grant from Alberta Tourism. There are no more grants. They're successful, they're a commercial success, and they bring a very special, unique number of people to the

community.

I could not, of course, omit the Banff Centre and the work the department provides in assisting the various visual and performing arts, the youth orchestra: so many things that are part of our life in the community of Banff. The fact that the department is able to work so closely with our Banff Centre people -- and I compliment the department and hope it can continue with that very special program in Edmonton where the department and the minister bring together performing artists, crafts, various other performers and participants to learn about fund raising, to learn about financial management, to learn about how to put on their performances to attract the spectator, to attract the paying customer, to attract donations from the private sector. I think those kinds of programs by government are very important, and I hope the minister's department will be able to continue with that.

Mr. Chairman, there was reference made earlier by the Member for Edmonton Highlands to the need for some sort of program in our cultural and multicultural area which would attract affirmative action programs for the visible minority. I'd like to raise a point of caution. I don't know what the words "ethnic" and "nonethnic" mean. Every one of us comes here and represents people of all ethnocultural backgrounds. And when I hear members saying that we should be trying to set programs in motion which would somehow select people for appointments because they are women or men or because they are a visible minority member or because they are from a country or from a race, I'm very concerned. The people that I represent -- and they come from all of the nations of the world that have come to our beautiful province -- have never asked me that. They have only asked that we make appointments on the basis of qualifications, experience, background, availability, capability, and I hope that always that is how we make our appointments. I hope we never go the way of the New Democratic Party or the way of the federal councils that say that we must appoint token people. I think that would be an abhorrent practice . . .

MR. DAY: It's an insult.

MR. STEVENS: And it's an insult. Thank you, member for Red Deer North. I agree with that comment fully. It is an insult to any appointee to have been selected because of race or visible or other characteristics. That is an insult. It is important that we take the people forward who have their qualifications first, and I will always take that position, Mr. Chairman, and be proud to say that.

Mr. Chairman, there is one area that I would like the minister to consider, and that is the proposals that come from time to time from municipalities or from various organizations such as heritage organizations or pioneer organizations or museum organizations which suggest that we look at some kind of tax incentive for heritage resource development or protection. I know it is easy to say that we can preserve our heritage buildings by some sort of tax incentive. It's easy to say that. I'm not sure that that works in practice. I like the main street program the minister mentioned. I like all of the programs that encourage municipalities and organizations to make those decisions: individual designations of various historical sites. But I'm very concerned about introducing a tax incentive program which would simply pass the municipal tax responsibility and/or the school tax responsibility to the other components of the taxpaying public. It's not a easy time, and anything that shifts taxes from one to another at this point in time can only complicate our

assessment process and shift a loss of a tax base from one group to another.

With respect to the Cochrane Ranche, Mr. Chairman, I would indicate to the minister that there will be some controversy. There are some concerns that have developed in the community about whether the western heritage centre should be on the plateau behind the Man of Vision statue or whether it should be in the valley. I believe that when the site plans are developed, when the concept is developed further, it will be obvious to all in the community -- and I hope that, in working with the officials, it will be obvious to the officials and they will be able to give the minister their supporting recommendations -- that indeed what is proposed will serve Albertans and our visitors very well.

Mr. Chairman, I close by saying this. I listened carefully tonight and I cannot accept that there will be in any way a loss of soul or performance ability of Tommy Banks or K.D. Lang or any of the performers in our province because our government has had to take a second look and has had to come up with a balanced fiscal plan.

In closing, Mr. Chairman, I understand it is now tied at the end of the third period, 4 and 4.

SOME HON. MEMBERS: Question.

MR. DEPUTY CHAIRMAN: The question has been called. Do you wish to have the hon. minister close debate?

HON. MEMBERS: Agreed.

MR. ANDERSON: Thank you, Chairman. If the committee is very devout, I'll try and be brief in answers to the two members who've spoken since my last remarks.

The Member for Edmonton Centre asked a number of questions which I think were rhetorical in nature to a large extent, and he wouldn't expect a detailed response or we could be here for several days. I would say, though, that I agree with the Member for Banff-Cochrane when he said that K.D. Lang, Rudy Wiebe, Big Miller, and several others specifically mentioned have no impact directly that I know in terms of this budget. While he lamented the loss -- and I appreciate it; we all lament the loss of all of the percentages there may be in any department of government, of dollars, but the fact is the situation in the province requires that. We are providing funds to one of the highest levels in the country. We have done so both through lotteries and through general revenues for years, and the basic organizations which he mentioned are in fact by and large strong, viable, imaginative, and quite able to continue in the manner that he agrees with and that I, too, share.

The member did ask a couple of specific questions. The Jubilee auditoriums: he talked about the charges which will be levied for parking and for hatchback. Those are not unusual charges for concert facilities. That happens in many areas of the world. I don't expect any massive confusion, though it may take people a few days to adapt, but I expect that to be effective. Roughly we hope to have for the people of Alberta \$500,000 or more in terms of the money received from parking, and perhaps \$25,000 or so for the coatchecks which will be initiated.

In terms of the auditorium and the use by racist groups, I think I know specifically of the letter that the member is speaking of, which I received from organizations concerned. I stopped the use of the auditorium for that organization until the Attorney General has reviewed the situation and can advise in

fact if the allegations are accurate in that respect. I would agree with the member that where allegations are proven, we should not rent facilities to organizations that aren't in keeping with the general desires of the people of Alberta.

In terms of the Edmonton concert hall, I would note that twice the city council has rejected the opportunity to utilize the CRC grants in that respect, which we provide from the province. We could hardly, from the provincial level, make it a priority if the city won't do that. I believe, however, that the people involved in the project are sincere and that it's a good one. Perhaps at some future date they'll be able to convince the city council, and if they make it a priority, I'd be pleased to see it receive the provincial funds that they're responsible for determining the priority for.

[Mr. Gogo in the Chair]

In terms of other comments made, I think they're by and large general in nature, and I'd be happy to talk to the member about priorities, though I'd refer him to my opening remarks. I believe those essentially established the priorities for the department, but I would be happy to elaborate in person with him.

In terms of the Member for Banff-Cochrane, I thank him for his kind words, would endorse heavily his comments on my predecessor who gave much -- in fact both predecessors gave a great deal to the cultural life of the province and initiated a direction which has made us the envy of much of the country and, in fact, the world in many areas regarding culture. I look forward to trying to help to further some steps of the directions that they established; also anxiously look forward to the western heritage centre and agree with the member that the initiative of the people in that area brought that about, and they've not asked for government funding. They've indicated that they'll raise those funds, and I look forward to organizations and communities taking that kind of initiative. The member should be congratulated on his working with the organizations and diverse points of view that are always evident in such projects. And I believe that in the end it'll be a first-rate facility which we'll all be proud of in the province.

I take his cautions, which were appropriately mentioned, regarding federal programs that end abruptly, and also with respect to tax incentives for heritage preservation, a topic which we might want to discuss further at another date.

I thank members for their participation, and thank you, Chairman.

HON. MEMBERS: Question.

MR. CHAIRMAN: You ready for the question? Hon. Member for Edmonton Highlands.

MS BARRETT: Yes. I'd spoken to the Deputy Chairman and requested leave to speak for another 10, 15 seconds, just to say that while we don't have the federal parliamentary device of agreeing to votes on division -- in other words, agreeing and yet disagreeing -- that we will be supporting all of the votes, notwithstanding the remarks we made earlier.

Agreed to:

1.01 -- Minister's Office	\$230,456
1.02 -- Deputy Minister's Office	\$213,741
1.03 -- Financial Services	\$701,131
1.04 -- Personnel	\$267,453

1.05 -- Communications	\$172,539
1.06 -- Department Library	\$119,486
1.07 -- Records Management	\$85,414
1.08 -- Financial Planning and Management	\$593,653
1.09 -- Field Services and Special Programs	\$670,966
Total Vote 1 -- Departmental Support Services	\$3,054,839
2.1 -- Program Support	\$232,864
2.2 -- Visual Arts	\$1,218,006
2.3 -- Performing Arts	\$6,000,436
2.4 -- Film and Literary Arts	\$923,798
2.5 -- Library Services	\$12,432,804
2.6 -- Cultural Facilities	\$1,408,126
2.7 -- Film Censorship	\$203,566
2.8 -- Major Cultural Facilities Development	\$2,910,645
Total Vote 2 -- Cultural Development	\$25,330,245
3.1 -- Management and Operations	\$14,805,506
3.2 -- Historical Facility Development	\$872,143
3.3 -- Financial Assistance for Heritage Preservation	\$4,087,937
Total Vote 3 -- Historical Resources Development	\$19,765,586
Total Vote 4 -- Heritage Development	\$1,751,733
Department Total	\$49,902,403

MR. ANDERSON: Mr. Chairman, I move that the vote be reported.

[Motion carried]

MR. M. MOORE: Mr. Chairman, I move that the committee rise and report.

[Motion carried]

[Mr. Speaker in the Chair]

MR. GOGO: Mr. Speaker, the Committee of Supply has had under consideration the following resolutions, reports as follows, and requests leave to sit again.

Resolved that sums not exceeding the following be granted to Her Majesty for the fiscal year ending March 31, 1988. for the department and purposes indicated. Culture: \$3,054,839 for departmental support services; \$25,330,245 for cultural development; \$19,765,586 for historical resources development; \$1,751,733 for heritage development.

MR. SPEAKER: Do all members agree with the report and the request for leave to sit again?

HON. MEMBERS: Agreed.

MR. SPEAKER: Opposed? So ordered.

[At 10:13 p.m. the House adjourned to Friday at 10 a.m.]

