

sponsorships and endowment funds more readily available to professional people.

Also, in the reply from the Minister she commented on the number of applications being submitted by professionals for consideration for funding. My first reaction to that particular statement was of shock and surprise. To such a comment I reply that certain amateur groups are as deserving of our support as the professionals, and that these groups should be considered under different criteria from that of professionals. What we need is a separate program from those which currently exist, similar to our support of Canada's various ethnic cultures through the policy of multiculturalism and the recent legislation passed in the House.

For a nation struggling to make its cultural mark in the world, Canada has in my opinion taken a rather narrow view. I am not saying that professional performers should be cut off because it is well known that carving a living out of the performing arts is a struggle. However, we must not, through our ignorance or devotion to a policy that has worked well, deny our young performers, who may very well be Canada's professionals of tomorrow, the opportunity of experiencing this profession firsthand. Of course, there must be specifications, rules and guidelines, but there also has to be a willingness to support the very serious and dedicated amateur performing artists.

In this respect I refer to Canada's policy toward the promotion of fitness and amateur sports. Again, Canada and Canadians should be very pleased with the commitment that the federal Government has made in this area. Under the Ministry of Fitness and Amateur Sports there are two divisions known as Fitness Canada and Sport Canada. Both of these federal government organizations are well equipped, amply funded, and have been given the policy direction to achieve very commendable goals. All one has to do to recognize this fact is to take a look at the success of the recent Olympic Winter Games in Calgary. The co-ordinated efforts of the federal government Department have produced world-class amateur Canadian athletes.

It is precisely this type of commitment that is required for our amateur or, more appropriately, semi-professional performing arts groups. I strongly advocate a further review of federal policy in this area. I am not saying that we deprive one area for the sake of another, but simply that we redirect our efforts and resources to accommodate a most deserving and worth-while part of Canada's expanding culture.

Motion M-171 simply asks the Government to take another look. One way of addressing this matter might be to establish a special task force or committee comprising representatives from Parliament, Government and the public to look into this matter with the purpose of making a constructive policy change. No matter how the issue is addressed, such an undertaking will require much thought and dialogue before any solution can be found.

Cultural Assistance Policies

It is time that we, the legislators of the country, give this issue some serious thought toward positive action. I urge my colleagues on both sides of the House to lend their support to Motion M-171.

Mr. David Daubney (Ottawa West): Mr. Speaker, I am glad to have this opportunity to comment on the motion of the Hon. Member for Fundy Royal (Mr. Corbett). I thank him for bringing this matter to the attention of the House and for his thoughtful remarks this afternoon. It is certainly evident that he is committed to the arts in Canada in their many forms of expression.

I would like to take a few minutes to clarify for the House what I think some of the principles, some of the notions inherent in the question the Hon. Member has put to the House, are. Some of the questions I will address are the following. For example, what is professional? What is semi-professional? What is amateur? What are our expectations as Canadians?

In reading *The Ottawa Citizen* several weeks ago I came across three reviews, three opportunities for Canadians to understand and even attend live theatre experiences. The first play, *The Jester and the Queen*, was performed at the National Arts Centre in the Studio. It featured an international company from Czechoslovakia which performed six days in English and three days in French.

The second play *Stealing Home*, was performed by a professional Canadian theatre company in a tent on the grounds of the Victoria Museum here in Ottawa. Performing in the Ottawa-Hull Children's Festival, of which I had the honour of being a director for a number of years, this Caravan Stage Production has a cast, according to *The Ottawa Citizen* reviewer that is an "accomplished group", able to handle their many roles and musical numbers well", but adds that "at times the production strikes controversial chords . . . and comes with a parental guidance rating". In both cases our expectations are high, and we recognize the professional techniques of trained performers.

The third play, a very well known one, *The Miracle Worker*, was performed in a new theatre here in the National Capital Region by an amateur theatre company, Nepean Little Theatre, in the newly constructed professional facility in Nepean, the Centrepointe Theatre, at the new City Hall in the City of Nepean. It is a building, I might add, and a theatre, built entirely with municipal, provincial and private sector funding, and not with one federal dollar. I will come back to this point later in my remarks. *The Ottawa Citizen* said that the actress playing Annie "gives the play a most convincing, subtle and rounded performance" and that the whole production is a "mostly successful one".

● (1430)

All three plays, the international professional, the national professional, and the regional or local amateur, are given equal play in the newspaper of the nation's capital, and the fact that