

cheap imitations. On the other hand, we have the example of the Scandinavian countries—Denmark and Sweden and some other countries—who, during the last war, began a new method of business by using design as a national asset. They have in various ways, by propaganda methods and by, I think, actual subsidies to industry, encouraged original design. These countries like Canada have a very high standard of living, and their merchandise is not cheap, as is that of Japan, and yet, within the last twenty years, they have built up an enormous export trade, and a tourist trade, by manufacturing articles, and industrial objects which are known all over the world for their excellence. These products are not cheap, but they are unique.

Mrs. NIELSEN: I think there is a considerable amount of belief on the part of some of the Canadian industrialists that they will not be able to compete. I was speaking only a short while ago to a manufacturer of women's dresses in the city of Montreal and he expressed great concern about his business after the war was over. He said that although he was managing very well now, he felt that after the war was over he would be unable to compete with the United States manufacturers. I would certainly advise maintaining our high standard of designing in this country so that what we lack in quantity we might make up in quality. It is something that the industrialists of this country would welcome and they should realize that it will make a great difference to them and to Canada's position in regard to exports.

Mr. DUPUIS: I think Sir Ernest MacMillan has some remarks to make.

Sir ERNEST MACMILLAN: Reverting for a moment to something Mrs. Nielsen said a while ago with regard to the musical education of children by radio, I might say that, at the beginning of 1943, through the Toronto Symphony Orchestra, the C.B.C. arranged a series of ten broadcasts specifically for the schools. Four of them were orchestral and others were given by other musical groups. We had the co-operation of the Department of Education in encouraging as many school classes as possible to listen in those schools which had radios. This was not an undertaking of the department but the department was so impressed that it undertook a series of similar broadcasts to the schools, purely musical, with explanatory remarks by the provincial director of music, during last winter. The last two were given by the Toronto Symphony Orchestra. I know those broadcasts were widely listened to. What other provinces may have done along those lines I do not know, but I agree that the idea holds tremendous possibilities.

Mr. VOADEN: In essence, the significance of what we are trying to do is this: we believe there is a great deal of very fine mechanized art now reaching the hinterland via the film and the radio. But what we are asking you to do is to send out the real thing—not a film showing Tom Thomson's work, but an actual exhibition of Tom Thomson's paintings that will circulate through all the town halls or schools in Saskatchewan; not Sir Ernest MacMillan playing in Toronto with his eighty players, but Sir Ernest MacMillan playing twice a year in Regina or in Saskatoon with provision for teachers and pupils to go in thousands to hear him. There should be chamber music groups, like the Hart House String Quartet, going to these smaller places and giving concerts. In addition to the mechanized drama of the radio, in which our people simply hear the voices, we ask for plays with living actors, real flesh and blood actors, providing the human interplay between actor and audience which no radio or film can give. This is what we want.

Mrs. NIELSEN: Yes, I understand that.

Mr. COULTER: Mr. Chairman, it is in reference to the whole drift of the discussion that I wish to speak. I think as this delegation's time draws to a close it would be well that we keep in mind what this whole thing actually is about. A few years have gone by now since young people came out of the universities