

are 10,000 persons studying art privately. This 33,000 referred to six of the provinces only; 20,000 of these are in Ontario. As to Quebec we have no information as yet, but it can be very easily obtained. These are 1930 statistics; but the plain fact is, Mr. Chairman, in relation to post-educational achievement since the census taken fourteen years ago, as far as we know, few of these potential artists are continuing with their art for the simple reason that they have found better opportunities of making a living apart from art. Such teaching services as Mrs. Nielsen suggests could very well be supplied by those now training in the ordinary way.

Mr. BENCE: In connection with the recommendation made with respect to the matter of improving industrial design, I should like to have some enlargement of the suggestion made to this committee that there should be laws securing effective protection for Canadian designers. I see that one suggestion made is with respect to insisting that merchandise coming into this country be marked with the name of the designer. I cannot quite see how that will effectively meet the problem, but I should like to have some information as to how it is thought the committee could arrive at a solution of the problem through that method, or whether or not they intend to confine their suggestion to cover the laws in respect of that particular item they mention?

Miss WOOD: That is one suggestion. With regard to others you might have legal advice. We have offered one suggestion, because effective protection is necessary. Every commercial and industrial artist, as well as those who are training students, knows that it would be advisable. But the point is just how it should be done. There might be various answers. That is no proposal. I think you have slightly misunderstood the suggestion. The idea is not only that imported merchandise should be so marked, but that all merchandise, particularly industrial art, manufactured in this country, should bear the name of the designer. There are a few other items here suggested for the improvement of industrial design. There is section B. Mr. Page can explain that.

Mr. BENCE: I was not so much interested in that. I can understand tax exemptions and adequate aid for research, but I want to find out what the suggestions were with respect to the type of laws which you think should be put into effect.

Miss WOOD: That is one suggestion we have to offer, but I believe that you could get other legal advice.

Mr. BENCE: I wonder if you have in mind the matter of providing protection to designers and producers in this country by keeping out of the country the importation of those things you refer to?

Miss WOOD: From an artist's point of view, from a cultural point of view, we do not quite like to be that selfish.

Mr. BENCE: I am not suggesting that; but I wonder if you mean that?

Miss WOOD: No, we do not like to keep the great works of the world out, but we should like greater opportunities for the Canadian designer in everything from refrigerators to coffee pots. We should like to see our 33,000 students, of the six provinces, and others, able to go into industry and be employed to do creative designs rather than to be handed out something with the instruction to change the handle on this coffee pot, or make something slightly different, for machine production. We should like greater opportunity for original work to be produced here. The names of two economists have been given to me who have said they would agree that the future of our export business depends on putting out unique and high standard designs. I believe any economist would agree. We cannot compete with countries which have low standards of living. We cannot manufacture more cheaply than they. A good example is Japan which copied designs and sent them all over the world and undersold everybody. We cannot compete with those people and their