



MODEL of an Arts Centre—a sample plan designed for the Arts Council of Great Britain, to interest local bodies

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On the larger scale, the Arts Council helps the Covent Garden Opera Trust (now building up its repertory) through a special grant of £30,000 a year, the Sadler's Wells Foundation, and symphony orchestras.

It spent, in the year ended last March, £15,000 on Sadler's Wells, nearly £26,000 on symphony orchestras, £8700 on chamber and string orchestras, and £3700 on string quartets; £36,000 on directly provided concerts; £41,000 on losses sustained by theatrical companies specially engaged for Arts Council tours; and £34,000 on art.

The distribution of its expenditure over the arts is fairly indicated by these figures: Music and opera, £182,000; drama, £100,000; art, £34,000.

In one field the Arts Council has made profits—it commissioned lithographs from well-known artists during the war, for sale to Services and Government Departments generally, to brighten the walls of factories, hostels, British restaurants and the innumerable temporary buildings. They were printed with a surround, needing no frame, and in the year ended last March a profit of £175 was shown on the sales.

Back Room

When I asked Mr. White if he could show me the Arts Council at work, he suggested that I follow him downstairs to the head office of the Southern Region. We wound and twisted through dark corridors, past a good deal of obviously war-time partitioning (the Council occupies Lord Astor's old home in St. James's Square—the Free French were in it during the war) and we came to a grubby but pleasant little room at the back. Helen Munro, director of the Southern Region, was out, but Christopher Bradshaw, one of her assistants, undertook my instruction.

There's so much to do, he said, that the only problem is where to go next. Around the walls of his room were Arts Council posters—all very pleasing to the eye, one of the moneymaking lithographs (a Paul Nash) and a map. We started on the map.

The Southern Region is a leg-shaped area, with its foot on the Isle of Wight, the sole including some of the south coast, and the calf extending upwards to Oxfordshire. It seemed a queer

shape, but Bradshaw explained that CEMA took over Civil Defence Regions, because that was the natural way to work, when transport and communications were organised in regions. The region contains places with very different conditions—some rural areas, where the public arts have been neglected, coastal resorts which lie dead through half the year, and parts of Buckinghamshire and Oxfordshire which suffer through being too near to London to be visited by musicians and theatrical companies.

The posters that covered the rest of the wall were all agreeable pieces of two-colour typography in Gill sans-serif type: A marionette theatre presenting "The Lost Princess" (an Arabian nights story) in Church House, Bridport, where fishing nets are made for fishermen all over the world; "French Paintings" from Mr. Peto's private collection are shown at Ryde; Kathleen Long gives a piano recital at Blandford; "Ballad for Two" (which flopped when it was known as The Modern Expressive Dance) is also at Bridport; a "Concert" at the Grammar School, Lyme Regis, and another concert in the Yetminster Town Hall—a tiny place, but distinguished by a vicar who can fill the hall if he advertises a good concert in advance from the neighbouring pulpits.

Prices usually run at 1/6d, 2/6d and 3/6d, and art exhibitions are usually 6d. The posters are printed by a small London printer who has the type, but thinks the jobs he has to do for the Arts Council are pretty queer.

Frances Hodgkins Exhibition

Bradshaw talked about the kind of work that has to be done in the regional office. When I first went in, he was searching for the right name to use for a new presentation—whether it should be "Intimate Opera" or "Opera in Miniature" or "Opera for You," or what.

"We try to avoid the things that simply put people off," he said. "We have to avoid the small social prejudices of little places, prejudices against 'artiness' and so on. No two places are the same, and you always find there's an astonishing power in one single person in a small place." (Nothing, by the way,

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CRISIS No. 1 FOR BABY

Helping baby through his teething troubles takes long-term planning:

Ante natal diet has to be properly balanced to build tooth and jaw elements satisfactorily to allow for easy cutting in the first year of life. While breast-feeding baby, mother's diet similarly needs to be balanced. (Refer to Health Department published guides if in any doubt).

Remember—the first teeth begin to develop about 6 months before birth.



Helping baby as teething time approaches and actually begins:

Give baby a sterilised teething ring to bite on, or a smooth bone to gnaw.

Let him have some hard fibrous foods as soon as he can manage them. Pay particular care to cleanliness and dryness of clothes and cleanliness of utensils and food to avoid infections at this time. See that he gets his proper sleep, fresh air and sun bathing. Don't fuss over his food at this time, for he may have a temporary lack of appetite.

Avoid teething powders, syrups and lotions.

A little increased dribbling, slight flushes, and irritability may be natural. Anything more such as feverishness, intestinal upsets, convulsions, is not normal. Consult your doctor at once.

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Keep this announcement for future reference.

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