

THE ARTS
COUNCIL
OF GREAT
BRITAIN

1ST ANNUAL
REPORT 1945

THE ARTS COUNCIL OF GREAT BRITAIN

COUNCIL

Sir Ernest Pooley, K.C.V.O. (*Chairman*)

Mr. Ivor Brown	Sir Lewis Casson	Sir Kenneth Clark
Lord Esher	Dr. B. Ifor Evans	Mrs. Ayrton Gould
Lord Harlech	Mrs. Cazalet Keir	Sir Stanley Marchant
Dr. O. H. Mavor	Dr. R. Vaughan Williams	Mr. W. E. Williams

SCOTTISH COMMITTEE

Dr. O. H. Mavor (*Chairman*)

Dr. Ernest Bullock	Dr. T. J. Honeyman	Sir William McKechnie
Dr. J. R. Peddie		Mr. Neil Shaw

WELSH COMMITTEE

Lord Harlech (*Chairman*)

Mr. Haydn Davies	Principal Ifor L. Evans	Sir Cyril Fox
Mr. Wyn Griffith	Mrs. Herbert Jones	Mr. Parry Williams

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Sir Stanley Marchant (*Chairman*)

Mr. F. Bonavia	Mr. Benjamin Britten	Dr. Ernest Bullock
Miss Joan Cross	Dr. Hely-Hutchinson	Mr. Percy Heming
Dame Myra Hess	Dr. Herbert Howells	Mr. Frank Howes
Miss Mary Ibberson	Dr. Reginald Jacques	Mr. Michael Tippett
Miss Ninette de Valois		Mr. David Webster

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Mr. Bronson Albery	Mr. Hugh Beaumont	Mr. Martin Browne
Mr. Alec Clunes	Mr. Val Gielgud	Mr. Tyrone Guthrie
Mr. Norman Higgins	Mr. Walter Hudd	Miss Beatrix Lehmann
Mr. Benn Levy	Mr. Miles Malleson	Miss Athene Seyler
Mr. Alastair Sim		

ART PANEL

Sir Kenneth Clark (*Chairman*)

Mr. Leigh Ashton	Mr. Samuel Courtauld	Mr. Duncan Grant
Mr. Philip Hendy	Mr. W. T. Monnington	Mr. Henry Moore
	Mr. John Rothenstein	

THE ARTS COUNCIL OF GREAT BRITAIN

FIRST
ANNUAL REPORT
1945-6

9 BELGRAVE SQUARE · LONDON · S.W.1

JOHN MAYNARD KEYNES

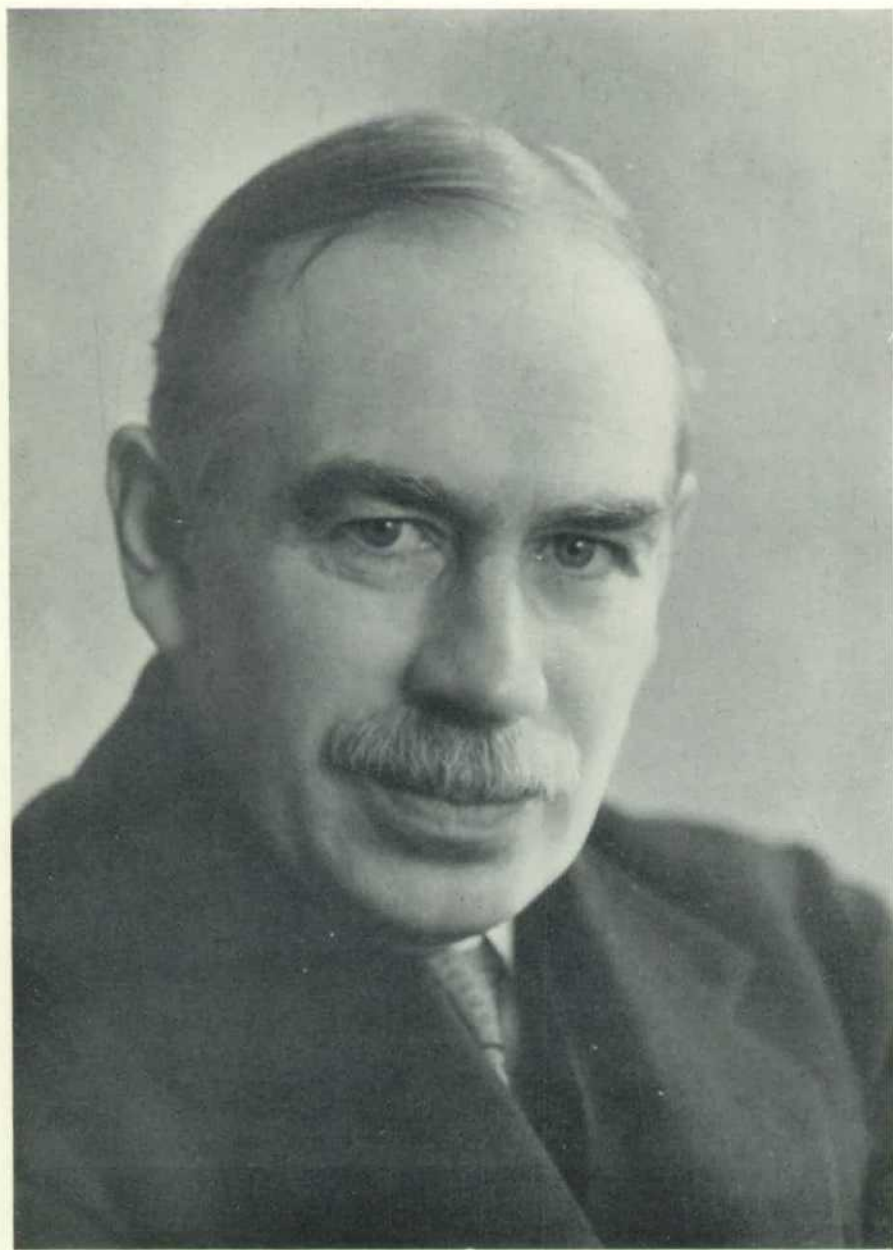
CHAIRMAN OF
C.E.M.A. AND THE ARTS COUNCIL 1942-1946

On Easter Sunday, 1946, Lord Keynes died suddenly at his Sussex home of Tilton, soon after his last return from America.

Lord Keynes won world-wide fame as an economist and a man of learning and culture. The State has lost a great public servant. His work for the arts has not been overlooked in the volume of tribute to him ; but none can appreciate better his labour and skill in that regard than those who have been associated with him in the Arts Council. His wisdom in handling its affairs was effective because it grew out of personal experience and was coupled with a far-sighted imagination. He was concerned for the good health of particular ventures because he saw behind them all a nation growing in the enjoyment of the arts old and new, local and metropolitan. He gave the Council his vision and enthusiasm as well as his practical guidance.

There is a passage from one of his writings which reads :
“ The day is not far off when the Economic Problem will take the back seat where it belongs, and the arena of the heart and head will be occupied, or reoccupied, by our real problems—the problems of life and of human relations, of creation and behaviour and religion.”

That was Lord Keynes's faith. The Arts Council will endeavour to uphold it.



(Ramsay & Muspratt)



Covent Garden Opera House during the opening gala performance of Tchaikovsky's *Sleeping Beauty* by the Sadler's Wells Ballet Company (February 20th, 1946), with Their Majesties the King and Queen and Their Royal Highnesses Princess Elizabeth and Princess Margaret Rose in the Royal Box. (Daily Sketch)

I. INTRODUCTION

THE REPORT OF THE COUNCIL FOR THE ENCOURAGEMENT OF MUSIC AND THE ARTS FOR 1944 ended with the reminder that the future was still unknown. CEMA was a war-time experiment and could not launch into peace-time plans. Very soon after that Report's appearance, the decision of Parliament was taken. On June 12th, 1945, the Chancellor of the Exchequer announced in the House of Commons that CEMA would go on as a permanent organisation with the title "The Arts Council of Great Britain." He said that it would be incorporated as an autonomous body and that, at the end of the financial year, it would leave the shelter of the Ministry of Education and receive its grant-in-aid direct from the Treasury. He himself would speak for it in the House, although the Minister of Education and the Secretary of State for Scotland would retain their special interest.

*Formation
of the Arts
Council*

The knowledge of an assured future has made a great difference to the Council's work during the year. The long-term policies, which were already emerging in 1944, could be formed and developed with conviction in 1945. In particular, the Council's interest in proper buildings for the arts could now take practical shape and the co-operation of Local Authorities be sought and welcomed.

An inevitable part of the new beginning has been a change of personnel. Both Lewis Casson and Reginald Jacques had given up the whole war period to CEMA. Both were anxious to be released from administration and to go back to the active work of their professions. They left "the office" in April, 1945, to everyone's grief but with universal appreciation of the motive. Soon afterwards, among the birthday honours, Mr. Casson became Sir Lewis and, while we know that this was his acknowledged due for a life-time of selfless devotion to the theatre, we cannot help borrowing a little of the pride for CEMA.

Staff Changes

Neither Sir Lewis nor Dr. Jacques is lost to the Arts Council. The first has joined the Council, the second the Music Panel. For the rest, the Council owes so much to them that it would be churlish not to rejoice in their return to the world of artists, no longer to be plagued with the problems of grant and guarantee, audition and Entertainments Tax.

Another loss to the staff is Gladys Crook, who resigned at the end of 1945, after being responsible for the engagement of CEMA concert artists for five-and-a-half years. She did a magnificent piece of work, with devotion and gallantry, and she will be remembered for the CEMA air-raid concerts and the factory concerts long after these have grown into something permanent and different.

Saluting the old, we welcome the new. Steuart Wilson is now Director of Music and Michael MacOwan Director of Drama, and both are driving straight for an active peace-time policy with many new ideas and experimental programmes ; which is just as it should be. No one will misunderstand the comment if we say that the first approach of these two, brought to an organisation which has been absorbed in its special task for six years, has given the staff renewed vitality.

Apart from its one tragic loss, the Council has suffered little change. Sir John Maud, who became a Councillor early in 1945, took the Chairman's place during his four month's absence in the United States ; but towards the end of that time he was appointed Permanent Secretary to the Ministry of Education. His name, therefore, no longer appears on the list of Councillors, although he remains as the Ministry's assessor.

During Lord Keynes' second absence, in the spring of 1946, and after his death, Dr. Ifor Evans served as Acting Chairman.

Two new members are Mrs. Barbara Ayrton Gould, M.P., and Mr. W. E. Williams. Mr. Williams was a member of the original CEMA Committee and then Honorary Art Director, before he

went to ABCA. The Council owes a great deal to his original inspiration and he is very welcome back again. It is a happy portent that, at the same time, ABCA becomes the civilian Bureau of Current Affairs, under his guidance.

The Parliamentary announcement about the future included the news of the appointment of increased Panels for Music and Drama. For some reason, the membership of both had dwindled, and their usefulness with it, while Art remained vigorous and effective. The new members were drawn deliberately from the companies and other enterprises most closely associated with the Council, and the result has been a series of full, lively meetings, the recommendations of which have been of the greatest possible service to the Council. Increasing value is attached to the time, thought and practical help devoted to Arts Council affairs by these many distinguished professional men and women.

Panels

The full lists of names are given at the beginning of this Report. It may be recorded here that the Art Panel has been strengthened by the addition of Mr. Leigh Ashton, Director of the Victoria and Albert Museum.

Sir Stanley Marchant and Sir Kenneth Clark remain Chairmen of their respective Panels of Music and Art. Mr. Ivor Brown found, last year, that he could no longer give the time necessary for the Chairmanship of the Drama Panel and his place was taken by Dr. B. Ifor Evans.

One other new advisory body was appointed in June, 1945. A Welsh Committee, parallel to the Scottish Committee, was set up under the Chairmanship of Lord Harlech. Its experienced recommendations have already proved helpful.

*Welsh
Committee*

The Council's annual Exchequer grant was increased in April, 1945, to £235,000. This was for the period until March 31st, 1946, and represents a rise of £50,000 on the previous year's income. The audited accounts for 1944/45 are given in Appendix B.

Finance

Policy The policy of the Arts Council is still that of CEMA. When Lord Keynes met the Press, on the day that the future was announced, he told them that no big changes would take place and that the Council's established purpose held good : to encourage the best British national arts, everywhere, and to do it as far as possible by supporting others rather than by setting up state-run enterprises. "Co-operation with all, competition with none." He added a remark which comes cheerfully from a Government-sponsored organisation. "The arts," he said, "owe no vow of obedience."

It was in a broadcast delivered a few weeks later (reprinted in Appendix A) that Lord Keynes described the essence of Arts Council policy. He spoke of art as something incalculable, not to be confined or measured by planning, but cherished and made available for all who wanted it. Above all, it was something to be enjoyed and "the Arts Council was no schoolmaster." He pleaded, too, for the many forms of art which flourish in different parts of Great Britain, and said "how satisfactory it would be if different parts of this country would again walk their several ways as they once did and learn to develop something different from their neighbours and characteristic of themselves."

*Appointment
of new
Chairman* A month after Lord Keynes' death, the Chancellor of the Exchequer appointed Sir Ernest Pooley, K.C.V.O., to be the Council's Chairman.

Charter On August 9, 1946, His Majesty the King was graciously pleased to grant a Royal Charter to the Arts Council of Great Britain. Henceforward, the Council has a corporate existence, with official status, yet increased autonomy. Its Councillors are, as ever, men and women chosen as individuals, not representatives ; its staff are not civil servants. Yet it enjoys a Treasury grant, and representatives of the Treasury, the Ministry of Education and the Scottish Department of State attend Council meetings as assessors. This is the happy outcome of six years of war service. It will be the Council's endeavour to prove worthy of the confidence reposed in it.

II. GENERAL ACTIVITIES

There are an increasing number of activities which cannot be classified under any of the three accepted heads of Music, Art or Drama. This may be due partly to the Council's known practice of bringing the different arts together as occasion offers or at least of studying their needs as one combined problem.

Something was said last year about the rise of the "Arts Club" and its importance to public opinion and the success of local effort. Since 1944, many new arts clubs have come into existence and many old ones have increased in strength. In different parts of the country, twelve are now working in association with the Council. Their names and addresses are given at the end of this Report (Appendix G.).

Arts Clubs

A difficulty behind the work of the clubs, as behind so much of the Council's work, is the shortage of buildings. One practical contribution to the study of the problem has been made by the Council in the form of a model and plans for an "Arts Centre." We hope that it may be the first of a series of models, designed for communities of varying size. This one is intended for a town of 15,000 to 30,000 people. It includes an all-purpose hall for theatre, concerts, films and dancing, a foyer large enough for a small exhibition gallery, a restaurant and generous studio and workrooms. There are two, rather different designs, one to occupy an acre, the other two acres. A booklet, with illustrations, plans and practical information was published to accompany the model, and of the model itself there are three copies, one on permanent view at the Council's headquarters and two which tour the provinces. It was made to the Directors' specifications by the Design Unit of the Ministry of Town and Country Planning.

*Plans for
an Arts Centre*

The real purpose of the Arts Centre model as an exhibit is to be a vehicle for suggestions and a target for criticism. By pro-

ducing it at an early stage, while ideas are still in the melting-pot and no authoritative standards exist, the Council has aroused much useful controversy and no one so far has fallen into the error of supposing that this is a finished design, to be slavishly copied in all its aspects. The authors of the design are only too ready to modify their work as suggestions come in. There are already several important alterations they would like to see made, particularly in connection with the stage and equipment of the hall as a theatre. The most gratifying result has been the number of inquiries received from Local Authorities and others anxious to seek advice on accommodation for the arts in their new building programmes. This is a field where the Arts Council has something to offer, beginning with technical advice.

*Experiments
in Entertainment*

There seems to be a growing interest everywhere in new forms of entertainment which are variations on the traditional concert and play. Shortage of accommodation and the need to use intimate settings may be partly responsible but also, we should like to think, an interest in experiment. Whatever the reasons, the Council has been asked to answer a surprising number of requests for dramatic recitals, lectures both illustrated and plain and, as one honest inquirer said, "something new and exciting."

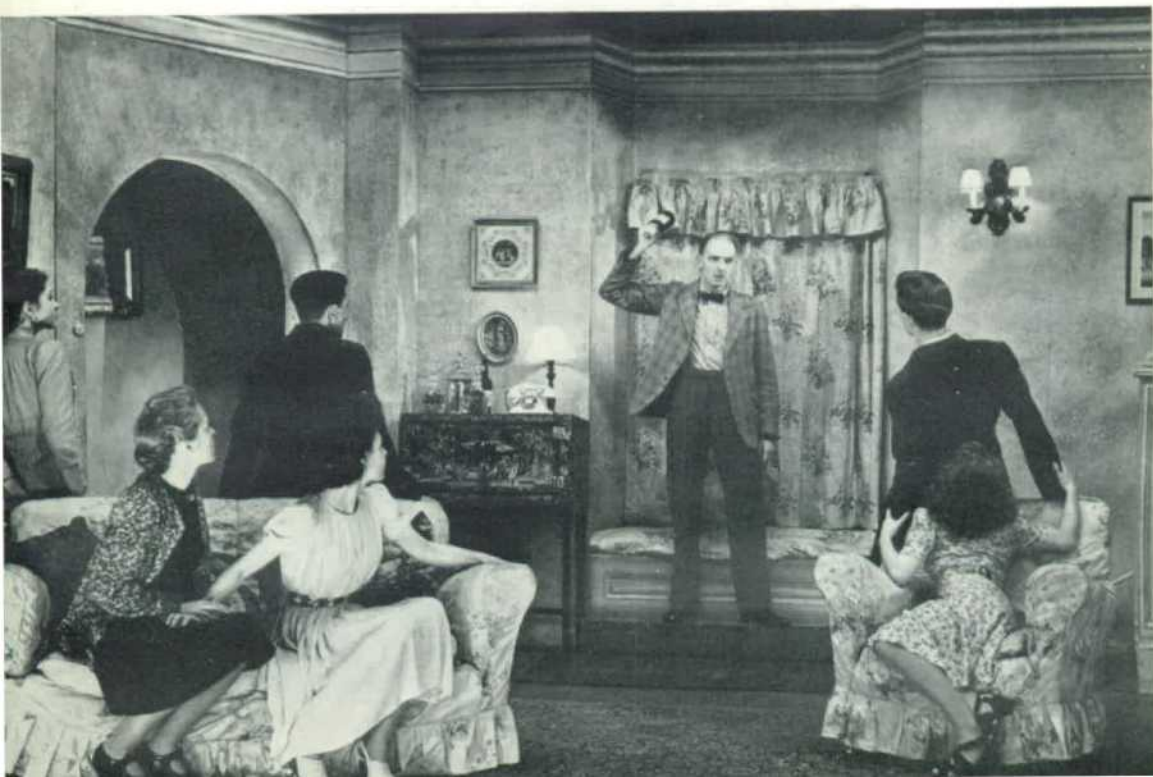
The answers sent by the Council have been markedly successful. A series of poetry readings by the Apollo Society in the North-East took the towns by storm. So did the tours of the Lanchester Marionette Theatre, to whose steady work during the year the Council is pleasantly indebted. The lectures of Arnold Haskell on the Ballet have been unfailingly popular ; and the dramatic recitals of Marie Ney, Eve Maxwell-Lyte and Alice Darch and Francis James draw increasing audiences. A particular experimental programme called "Words and Music," has established a reputation in the South-West.

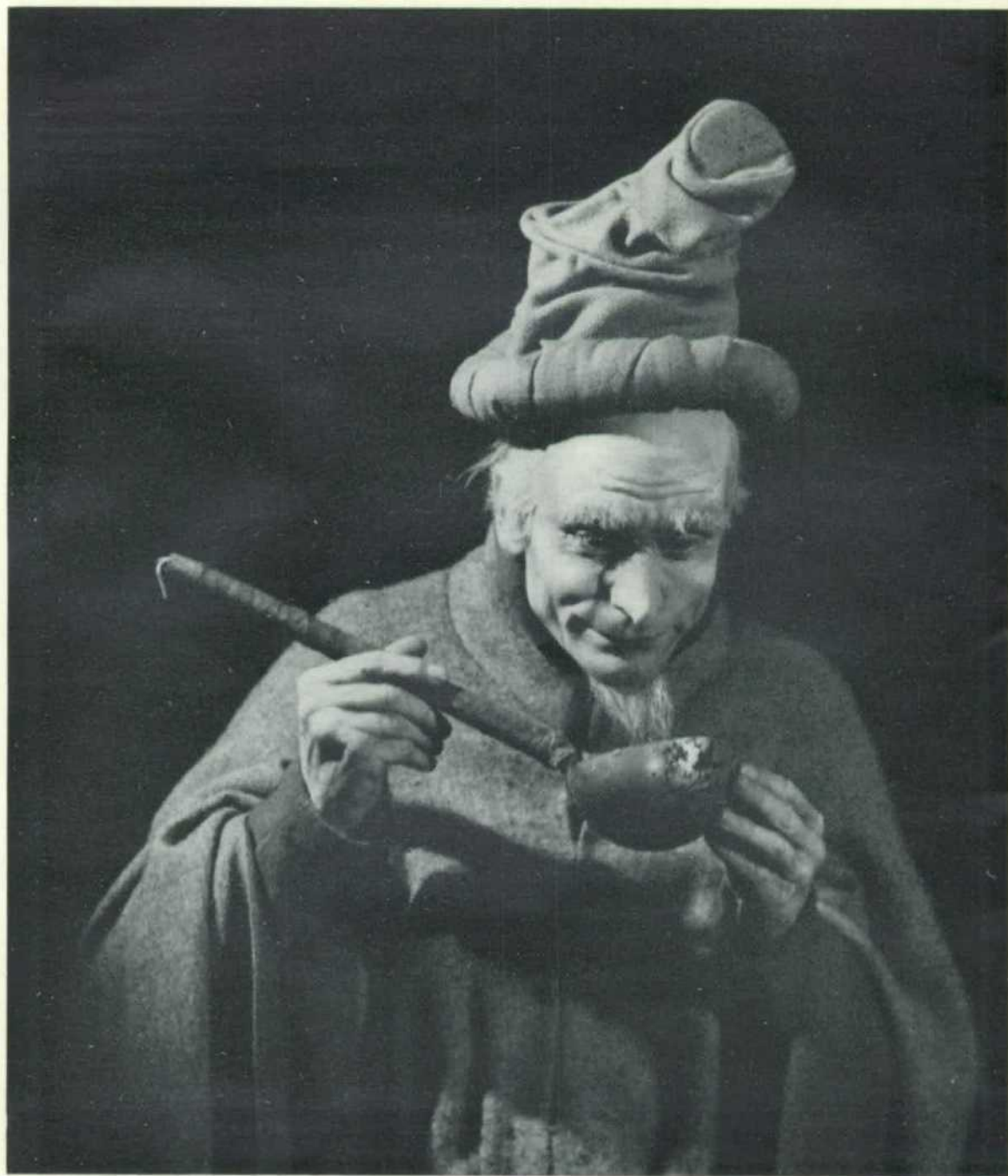
There is, no doubt, a wide field for adventure here and one which the Council would like to explore further.



Left
Cecil Truncer, Peggy Ashcroft and Leslie Banks in the Tennent Plays production of *The Duchess of Malfi* (Cecil Beaton)

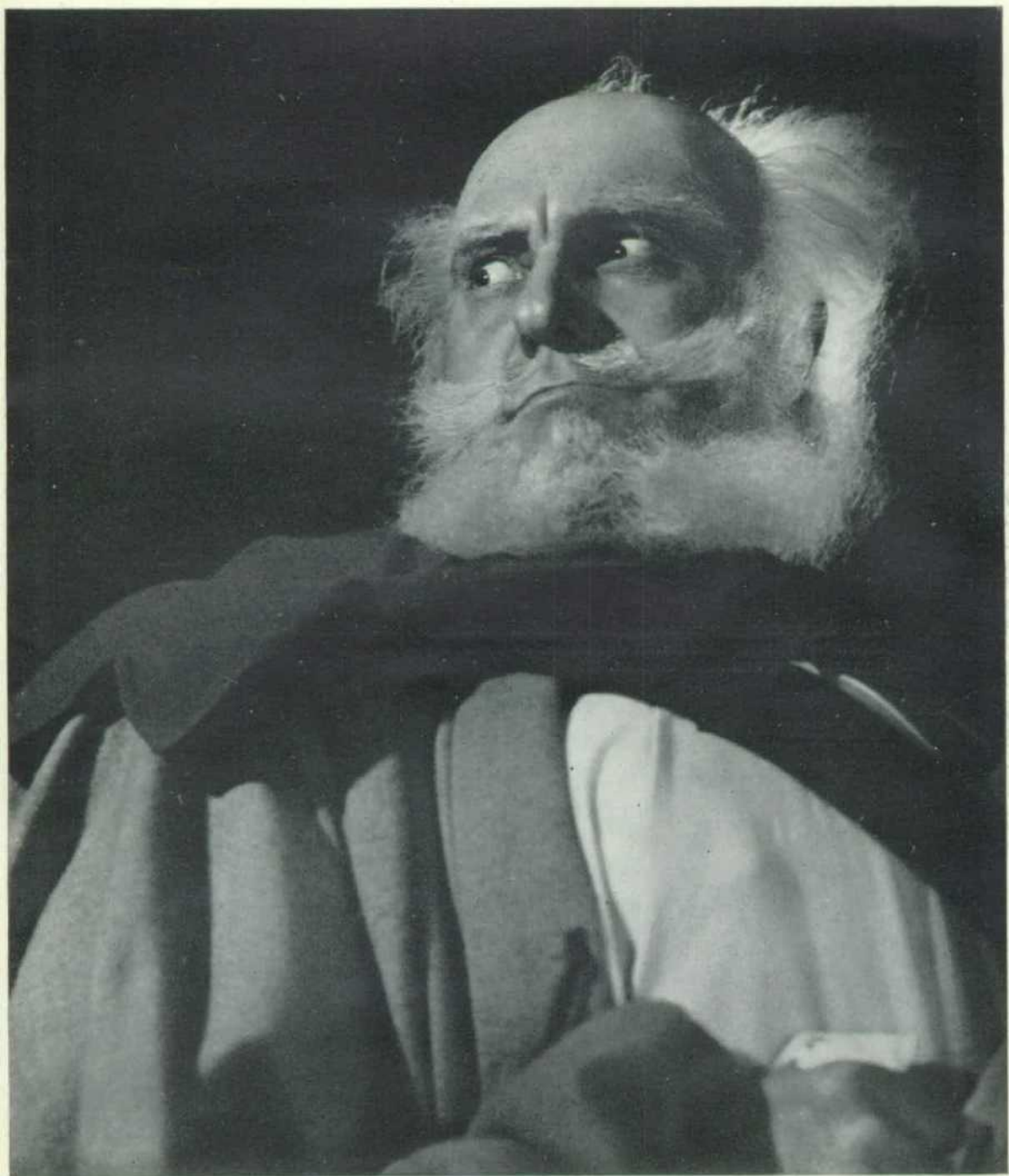
Below
Scene from *The Day of Glory* by H. E. Bates, produced by Barbara Burnham for the opening of the Salisbury Arts Theatre. (Russell Sedgwick, Ltd.)





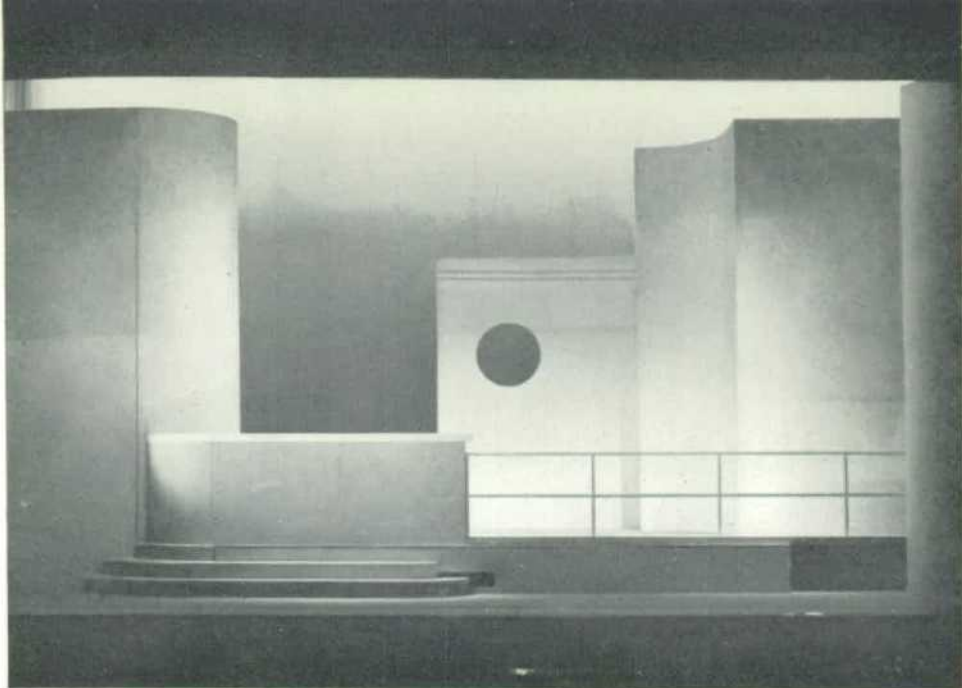
Laurence Olivier as Justice Shallow in the Old Vic production of *Henry IV, Part 2*.

(John Vickers)



Ralph Richardson as Falstaff in the Old Vic production of both parts of *Henry IV*.

(John Vickers)



(John Vickers)

Basic stage setting by Peter Goffin as used at the Kings Theatre, Hammersmith, in the Travelling Repertory Theatre production of *In Time to Come*, a play about President Woodrow Wilson by Howard Koch and John Huston.

(John Vickers)



III. MUSIC

Perhaps more than other branches, the music department has been occupied with the change-over from war to peace. A large part of its work until now has been the provision "in bulk" of factory and hostel concerts, concerts for the Y.M.C.A. Forces Centres and for the British Council and, during the bad times, concerts in air-raid shelters and rest centres. All this was true National Service for those who performed, and flat-rate National Service fees were paid. Much of the work has now come to an end or is changing, and a token of the change is the payment, from April, 1946, of negotiated professional fees for all Arts Council concerts which can no longer be called National Service.

*Change-over
from War
to Peace*

The most significant change-over is in factory music. The war-time canteen concert, always a make-shift, is finding its natural conclusion—and showing its results. In many factories concerts will go on, but they will be full-length ones, held in proper conditions at times when they can be listened to at leisure, by choice and for an ordinary entrance charge. Already, numbers of factory music clubs have started with the purpose of running their own concerts, linking them with amateur activities and becoming self-supporting. The pioneer work which ENSA has done with clubs is of the utmost importance here and, with the closing of the ENSA industrial organisation, it will be the Council's care to follow up and support both ENSA's war-work and its own. Whether these new music clubs remain in the factories or whether they grow and become the music centres of their districts, there is every hope that they will establish themselves as vigorous and independent bodies.

*Industrial
Music*

The workers' symphony concerts which ENSA provided have also come to an end and the Council will not attempt to revive them. On the other hand, its own grants to symphony orchestras

will be increased to enable them to pay constant visits to industrial places and so maintain the interest begun during the war. The concerts which the orchestras give will not be confined to "workers" in the exclusive factory sense, but will be available to all the community at normal concert prices.

The Council is equally giving attention to music in the countryside and hopes to develop new plans in consultation with the Ministry of Education, the Carnegie U.K. Trust and the Rural Music Schools Association.

Wales One farewell has had to be said in March, 1946. Since the beginning, in 1940, CEMA has had the whole-hearted help of the National Council of Music for Wales which has acted in some sort as its agent for Welsh concert-giving. The National Council is now about to resume its chartered functions as a University advisory body and the Arts Council, on its side, is at last in a position to gather all its concert-giving into its own hands. That becomes the more necessary as the whole programme develops and takes shape. So the Arts Council thanks the University Council of Music for the fine work it has achieved for CEMA and in doing so remembers that its founder, Sir Walford Davies, was also one of the founders and inspirers of CEMA.

Music Clubs The chamber music clubs working in association with the Council and receiving the Council's help through the National Federation of Music Societies continue to grow in number. Several larger societies have now joined the scheme, among them the Sheffield Philharmonic and the Oxford Concerts Society. The Royal Philharmonic has been in association with the Council for some years now. Details of the clubs and grants are given in Appendix D.

The Council's assistance to chamber music is also assuming a more direct form and money grants are now available to individual quartets of established reputation as well as to chamber orchestras.

The work of the orchestras is becoming more normal. On the one hand, players are beginning to return from the Forces and a number of wind players, badly needed during the last few years, have been given priority release. Young conductors are also returning to relieve the pressure of work on those who have carried the orchestras through their war work. On the other hand, the Council's help in 1945 has been given mainly in the form of outright grants for particular purposes, the first of which has been the reduction of performing time and the increase of rehearsal time. Bound up with the latter has been an attempt to present a certain number of new and little known works, a short list of which is given in Appendix D.

The string and chamber orchestras have been active. The Hampton Court Serenade concerts were popular as well as musically successful in their second season. The third season is due this summer.

Two events of international significance have been the performance of Benjamin Britten's new opera *Peter Grimes* at Sadler's Wells in the summer of 1945 and the opening of the Royal Opera House, Covent Garden, in February, 1946. Both give evidence of the native vigour of British enterprise and of the lively goodwill ready to greet it. London now has two ballets, the main Sadler's Wells company at Covent Garden and a smaller opera-ballet at the Wells theatre; popular opera at Sadler's Wells, with the hope of another English company to take root in Covent Garden; and a centre at Covent Garden to which visiting opera and ballet companies from other countries may come.

*Opera v.
Ballet*

The Council values its association with all these activities, whose interests it regards as one.

IV. DRAMA

Local Theatre Companies

It has been the task of the drama department to begin building up a permanent theatre organisation on the basis of the work done during the war. As the most striking and original feature of this work was the touring, which was started to serve the factory hostels and finally spread to small towns, some of which had been theatreless for twenty years, the first preoccupation of the department was to devise the best system for perpetuating this work. Broadly speaking, the aim has been gradually to replace nationwide touring organised from headquarters by the provision of companies at self-contained centres. It has been necessary to plan this activity on different levels, according to the size of each town to be served, and to choose centres and a method of organising them *ad hoc*, as theatres or other buildings become available.

Salisbury

In October, 1945, a small cinema in Salisbury, which had been used as a garrison theatre during the war, was opened by the Council and renamed the Arts Theatre. It now has a resident company which plays there for ten days in every month and uses the theatre as a base from which each production can tour the smaller towns of Hampshire and Wiltshire. During the rest of the month, the Salisbury Arts Theatre is let for amateur activities and for concerts, or it presents other small touring companies under the Council's auspices.

The Midlands

In March, 1946, a similar centre was opened at the Coventry Technical College, which had been a regular "date" for CEMA tours throughout the war. The system here is the same. This company will eventually be linked with another, based on a beautiful old theatre in Kidderminster which has been acquired and restored by an enterprising group of citizens with some assistance from the Council. There are plans for still other centres and for variations of the system in many small towns where promising buildings are available.

Strenuous efforts have been and are still being made to raise the standard of the smaller repertory theatres and to enable them to give wider public service by encouraging or forming small circuits or federations. The object is to achieve better productions by getting away from the system which makes it necessary to present a new play every week. The broader-based organisation of such federations should also make for efficiency and higher standards all round, and should enable each one to form subsidiary companies to tour the smaller places in its region. A number of the most enterprising weekly repertory theatres now associated with the Council are actively planning such expansion. For example, it is hoped shortly to link Colchester with Ipswich, where local initiative and enthusiasm is about to provide a small theatre, again with the Council's help and encouragement. The Amersham Repertory Theatre has arranged an interchange of productions with a new organisation which is about to start operations in Guildford. Plans for a considerable expansion of the Perth Repertory Theatre are being worked out and will be put into operation shortly.

*Federations
of Local
Repertory
Theatres*

It will, of course, be some time before these plans become general. A limited number of small town tours are being continued in the meantime. The Great Newport Company from the Arts Theatre have toured Lancashire with a new Dutch play which was later seen at their headquarters in London. Reunion Theatre Guild have undertaken a tour of *The Devil's Disciple* in South Wales and it is hoped that they will eventually establish a permanent centre there.

*Small Town
Tours*

This small town work presents two very serious problems. The first is the lack of adequate halls or theatres. Most public halls have been built without any regard to proper stage facilities. Companies working from some of the established centres are often unable to play in places where they know their work would be welcomed, because the stages are so inadequate that the

standard of presentation for the whole circuit would have to be lowered if the productions were made to fit them. It is hoped to devise special plans to meet these cases. The second difficulty is the lack of sufficiently well qualified actors and actresses prepared to undertake such arduous work in peace time. This may be partly remedied by linking the centres with good repertory theatres or federations of repertory theatres.

*New
Associated
Companies*

Two new repertory companies associated with the Council have been set up this year. In September, 1945, the Glasgow Citizens' Theatre, after two years' experimental work, was established on a broader base in the Princess's Theatre in the Gorbals. Its influence is already being felt in the theatrical life of Scotland and the company is undertaking tours to other Scottish towns, both large and small.

The Theatre Royal, Bristol, the Council's first enterprise in the management of a theatre, has now become the home of the Bristol Old Vic Company, whose first productions have aroused great enthusiasm. A new plan is in operation here, the Old Vic Company running each play for two weeks in Bristol and one week in either Bath or Weston-super-Mare. The vacant week in Bristol is at present being filled by the very interesting productions from the Lyric Theatre, Hammersmith, toured by the Company of Four.

In London and the largest provincial cities, three new companies associated with the Council have recently started operations. Associated Artists, with John Clements as producer, has been touring a new historical play, *The King-Maker*, before bringing it to London, where it is to form part of a repertory of three plays. Sherek Players, whose policy is the presentation of new English plays, with a bias towards those of special contemporary interest, has toured *Frieda*, by Ronald Millar, and this again will be one of a London repertory programme. Theatre '46, which is hoping to specialise in documentary plays by new

writers as well as new versions of the classics, gave an experimental season at the Scala Theatre, London, in March, 1946.

Mr. Martin Browne's Pilgrim Players started a season at the Mercury Theatre, London, in the autumn of 1945, with plays in verse by contemporary poets. The plays might be thought to have a limited appeal, but in fact one of them, *This Way to the Tom*, by Ronald Duncan, with Benjamin Britten's music, has proved a widely popular success. Martin Browne has had the courage of his convictions in launching this metropolitan season, but he has not deserted the countryside where a second company of Pilgrim Players continues to work.

*Work by
Existing
Companies*

Tennent Plays have produced a series of fine revivals. The Haymarket season closed in the summer of 1945 after adding *A Midsummer Night's Dream* and a brilliant production of *The Duchess of Malfi* to the repertory. At the same period, Thornton Wilder's play, *The Skin of our Teeth*, was produced for the Company by Laurence Olivier, with Vivien Leigh in the chief part.

The Tennent Plays Board has been largely concerned in the experimental programme at the Lyric Theatre, Hammersmith, run by itself, Glyndebourne and the Arts Theatre, Cambridge, as the Company of Four. This is another interesting experiment in theatre organisation. Each production runs for four weeks at Hammersmith and also visits four provincial centres : at present Brighton, Bristol, Cambridge and Cardiff.

Basil Langton's Travelling Repertory Theatre opened another Hammersmith season at the King's Theatre, in healthy rivalry, in February, 1946. The repertory included popular classics and two interesting new plays. Monday nights were given over to concerts.

The Old Vic have concluded a triumphal year at the New Theatre and have shown that the enthusiasm aroused by their first full London season in the autumn of 1944 was no passing

thing. It has led to an important event in the dramatic life of Great Britain, the amalgamation of the Shakespeare Memorial National Theatre Committee and the Old Vic, a combination of forces which is warmly welcomed by the Arts Council. Ambitious plans for the development of a truly National Theatre are now being worked out.

A full list of the theatres managed by the Arts Council and of the theatre companies associated with it is given in Appendix E. The accounts of the Theatre Royal, Bristol, will be found in Appendix C.

V. ART

National Gallery

The end of the war found the Council in the proud position of showing two exhibitions simultaneously in the National Gallery.

First, there was the *Design at Home* exhibition, which proved to be unusually popular, being visited by nearly 50,000 people. Expertly laid out by Mr. Milner Gray, it was not meant to preach any particular gospel and above all not to advertise any new objects or materials likely to be available to the public at an early date. Its aim was rather to show that homes can be furnished imaginatively however restricted the material, and that objects of all materials and styles can be good neighbours if the quality is there.

This exhibition was planned as in some sense an epilogue to the several exhibitions on design and housing organised for the Council by the British Institute of Adult Education during the war. It was, by the same token, a welcome to the new Council of Industrial Design, with which henceforward the Arts Council hopes to collaborate closely.

There was also at the National Gallery the exhibition of *French Book Illustration* collected from France by the Director. It seemed particularly appropriate to celebrate the first summer months of peace by resuming artistic relations with our neighbour



Design by Kenneth Green for the Sadler's Wells production of Benjamin Britten's opera *Peter Grimes*.
(Penguin New Writing)

A scene from *This Way to the Tomb!* a verse play by Ronald Duncan produced by the Pilgrim Players at the Mercury Theatre.
(Derek Beck)





Catherine Salkeld and Philip Morant in
two scenes from *Happy and Glorious*
(Lisel Haas)

and ally, and the admiration which was expressed for the graphic works of Toulouse Lautrec, Bonnard, Matisse, Rouault, Picasso and many other masters, was assuredly at the same time a tribute to France.

This is perhaps an appropriate place in which to thank the National Gallery for its continued generous hospitality to our exhibitions and to welcome the new Director, Mr. Philip Hendy, who is a member of the Art Panel. At the same time it may be hoped that Sir Kenneth Clark, the retiring Director, will, with his new freedom, be drawn increasingly into the Council's affairs.

The Tate Gallery again lent a collection of recent acquisitions to the Council to tour, and the Trustees have since invited the Council to use one of their galleries regularly for London showings now that their own building is partially reopened. The Council is most happy to have been able to provide an exhibition of the *Watercolours of Cézanne* as one of the three exhibitions to mark the Tate's reopening ceremony.

*Tate
Gallery*

The Victoria and Albert Museum also has given hospitality to the Council, which looks forward to continued collaboration with the Museum in every possible way.

*Victoria
and Albert
Museum*

Another result of the end of hostilities has been the availability of exhibition material of greater value and more important artistic interest than was available during the years of danger. The first of what is planned to be a series of important historical exhibitions was the notable collection of *Dutch Paintings of the Seventeenth Century*, selected by Mr. Christopher Norris. Twelve of these were lent by the National Gallery, four by the National Trust, and some of the private collections from which works were lent were those of Mr. Argenti, the Fattorini Family, Lord Pembroke and the Duke of Rutland. Nearly 70,000 visitors enjoyed this exhibition.

*Various
Exhibitions*

Later there came an interesting collection of *English Conversation Pieces*, selected by Mr. Ralph Edwards, which included

several surprises, including a number of paintings not previously shown in public exhibitions.

By way of contrast, it was one of the exhibitions of modern painting which provided the major excitement of the year. This was an exhibition of twenty-five quite recent works by Picasso, together with a more representative selection of works by Matisse, brought to England under the auspices of the British Council. The Arts Council joined in taking the exhibition to Glasgow and Manchester.

While this exhibition may be regarded as a *succes de scandale*, it was attended in all by nearly 350,000 people. It is symptomatic of the continuing interest in the visual arts which has arisen during the war and it is also commensurate with the Council's intention to show from time to time the work of important modern painters. Thus it is hoped shortly to tour part of the exhibition of works by *Paul Klee*, which was organised by the Tate Gallery at the National Gallery. The Council has also held the first retrospective exhibition in this country of the works of *James Ensor*, the leading contemporary Belgian painter.

Regional Initiative

It is the Council's aim to encourage local initiative in art exhibitions wherever there is suitable material. The Regional Directors have energetically supported this policy, particularly in the north, where two exhibitions have been organised. The first was a small design exhibition called *Planning Personally*, devised particularly for the resources and habits of northern homes. It was small enough to be easily transported and put up in any fair-sized room. Secondly, there was a more ambitious exhibition of no little artistic importance, consisting of an historical collection of paintings by *Yorkshire Artists, 1600-1900*, which was opened at Temple Newsam. It is satisfactory to record that no less than twelve public collections including all the important galleries of Yorkshire, contributed from their own resources.

The work of the British Institute of Adult Education has continued unabated and the Council is as ever grateful to the excellent pioneering work that has been done. During the Institute's past year twenty-four different exhibitions have been circulated to a total of one hundred and twenty-nine centres, and at fifty-six of these showings a guide-lecturer has been in attendance. In addition, the Institute has sent out a large number of collections of reproductions to Industrial and Service Centres. Its own exhibition, *The Artist at Work*, has in particular been in great demand and much appreciated by those who have learned for the first time something of the technical side of painting.

Catalogues

For nearly all its exhibitions the Council has continued its policy of producing catalogues, some of which have been in great demand for their substantial contributions to the subject to which they refer. The catalogue of the exhibition of *Portraits*, organised by Mr. Allan Gwynne-Jones, deserves special mention.

A full list of exhibitions and of towns where they have been held is given in Appendix F.

Lithographs

Two further lithographs have been produced during the year—"Cottage Window" by W. G. Gillies and "Chiswick Reach" by H. Du Plessis ; and one more collotype—the charming and well-known Gainsborough of "Robert Andrews and his Wife," which was kindly lent by Mr. G. W. Andrews, the present owner and descendant of the original sitters.

APPENDIX A

THE ARTS COUNCIL : ITS POLICY AND HOPES

By LORD KEYNES

Reprinted from "The Listener" of July 12, 1945.

IN the early days of the war, when all sources of comfort to our spirits were at a low ebb, there came into existence, with the aid of the Pilgrim Trust, a body officially styled the "Council for the Encouragement of Music and the Arts," but commonly known from its initial letters as C.E.M.A. It was the task of C.E.M.A. to carry music, drama and pictures to places which otherwise would be cut off from all contact with the masterpieces of happier days and times : to air-raid shelters, to war-time hostels, to factories, to mining villages. E.N.S.A. was charged with the entertainment of the Services ; the British Council kept contact with other countries overseas ; the duty of C.E.M.A. was to maintain the opportunities of artistic performance for the hard-pressed and often exiled civilians.

With experience our ambitions and our scope increased. I should explain that whilst C.E.M.A. was started by private aid, the time soon came when it was sponsored by the Board of Education and entirely supported by a Treasury grant. We were never given much money, but by care and good housekeeping we made it go a long way. At the start our aim was to replace what war had taken away ; but we soon found that we were providing what had never existed even in peace time. That is why one of the last acts of the Coalition Government was to decide that C.E.M.A., with a new name and wider opportunities, should be continued into time of peace. Henceforward we are to be a permanent body, independent in constitution, free from red tape, but financed by the Treasury and ultimately responsible to Parliament, which will have to be satisfied with what we are doing when from time to time it votes us money. If we behave foolishly any Member of Parliament will be able to question the Chancellor of the Exchequer and ask why. Our name is to be the Arts Council of Great Britain. I hope you will call us the Arts Council for short, and not try to turn our initials into a false, invented word. We have carefully selected initials which we hope are unpronounceable.

I do not believe it is yet realised what an important thing has happened. State patronage of the arts has crept in. It has happened in a very English,

informal, unostentatious way—half baked if you like. A semi-independent body is provided with modest funds to stimulate, comfort and support any societies or bodies brought together on private or local initiative which are striving with serious purpose and a reasonable prospect of success to present for public enjoyment the arts of drama, music and painting.

At last the public exchequer has recognised the support and encouragement of the civilising arts of life as a part of their duty. But we do not intend to socialise this side of social endeavour. Whatever views may be held by the lately warring parties, whom you have been hearing every evening at this hour, about socialising industry, everyone, I fancy, recognises that the work of the artist in all its aspects is, of its nature, individual and free, undisciplined, unregimented, uncontrolled. The artist walks where the breath of the spirit blows him. He cannot be told his direction ; he does not know it himself. But he leads the rest of us into fresh pastures and teaches us to love and to enjoy what we often begin by rejecting, enlarging our sensibility and purifying our instincts. The task of an official body is not to teach or to censor, but to give courage, confidence and opportunity. Artists depend on the world they live in and the spirit of the age. There is no reason to suppose that less native genius is born into the world in the ages empty of achievement than in those brief periods when nearly all we most value has been brought to birth. New work will spring up more abundantly in unexpected quarters and in unforeseen shapes when there is a universal opportunity for contact with traditional and contemporary arts in their noblest forms.

But do not think of the Arts Council as a schoolmaster. Your enjoyment will be our first aim. We have but little money to spill, and it will be you yourselves who will by your patronage decide in the long run what you get. In so far as we instruct, it is a new game we are teaching you to play—and to watch. Our war-time experience has led us already to one clear discovery : the unsatisfied demand and the enormous public for serious and fine entertainment. This certainly did not exist a few years ago. I do not believe that it is merely a war-time phenomenon. I fancy that the B.B.C. has played a big part, the predominant part, in creating this public demand, by bringing to everybody in the country the possibility of learning these new games which only the few used to play, and by forming new tastes and habits and thus enlarging the desires of the listener and his capacity for enjoyment. I am told that to-day when a good symphony concert is broadcast as many as five million people may listen to it. Their ears become trained. With what anticipation many of them look forward if a chance comes their way to hear a living orchestra and to experience the enhanced excitement and concentration of attention and emotion, which flows from being one of a great audience all moved together by the surge and glory of an orchestra in being, beating in on the sensibilities of every organ of the body and of the apprehension. The result is that half the world is being taught to approach with a livelier

appetite the living performer and the work of the artist as it comes from his own hand and body, with the added subtlety of actual flesh and blood.

I believe that the work of the B.B.C. and the Arts Council can react backwards and forwards on one another to the great advantage of both. It is the purpose of the Arts Council to feed these newly-aroused and widely-diffused desires. But for success we shall have to solve what will be our biggest problem, the shortage—in most parts of Britain the complete absence—of adequate and suitable buildings. There never were many theatres in this country or any concert-halls or galleries worth counting. Of the few we once had, first the cinema took a heavy toll and then the blitz ; and anyway the really suitable building for a largish audience which the modern engineer can construct had never been there. The greater number even of large towns, let alone the smaller centres, are absolutely bare of the necessary bricks and mortar. And our national situation to-day is very unfavourable for a quick solution. Houses for householders have to come first.

And so they should. Yet I plead for a certain moderation from our controller and a few crumbs of mortar. The rebuilding of the community and of our common life must proceed in due proportion between one thing and another. We must not limit our provision too exclusively to shelter and comfort to cover us when we are asleep and allow us no convenient place of congregation and enjoyment when we are awake. I hope that a reasonable allotment of resources will be set aside each year for the repair and erection of the buildings we shall need. I hear that in Russia theatres and concert-halls are given a very high priority in building.

And let such buildings be widely spread throughout the country. We of the Arts Council are greatly concerned to decentralise and disperse the dramatic and musical and artistic life of the country, to build up provincial centres and to promote corporate life in these matters in every town and county. It is not our intention to act on our own where we can avoid it. We want to collaborate with local authorities and to encourage local institutions and societies and local enterprise to take the lead. We already have regional offices in Birmingham, Cambridge, Manchester, Nottingham, Bristol, Leeds, Newcastle-on-Tyne, Cardiff and Edinburgh. For Scotland and for Wales special committees have been established. In Glasgow, in particular, the work of the Citizens Theatre is a perfect model of what we should like to see established everywhere, with their own playwrights, their own company and an ever-growing and more appreciative local public. We have great hopes of our new Welsh Committee and of the stimulus it will give to the special genius of the Welsh people. Certainly in every blitzed town in this country one hopes that the local authority will make provision for a central group of buildings for drama and music and art. There could be no better memorial of a war to save the freedom of the spirit of the individual. We

look forward to the time when the theatre and the concert-hall and the gallery will be a living element in everyone's upbringing, and regular attendance at the theatre and at concerts a part of organised education. The return of the B.B.C. to regional programmes may play a great part in reawakening local life and interest in all these matters. How satisfactory it would be if different parts of this country would again walk their several ways as they once did and learn to develop something different from their neighbours and characteristic of themselves. Nothing can be more damaging than the excessive prestige of metropolitan standards and fashions. Let every part of Merry England be merry in its own way. Death to Hollywood.

But it is also our business to make London a great artistic metropolis, a place to visit and to wonder at. For this purpose London to-day is half a ruin. With the loss of the Queen's Hall there is no proper place for concerts. The Royal Opera House at Covent Garden has been diverted to other purposes throughout the war. The Crystal Palace has been burnt to the ground. We hope that Covent Garden will be re-opened early next year as the home of opera and ballet. The London County Council has already allotted a site for a National Theatre. The Arts Council has joined with the Trustees of the Crystal Palace in the preparation of plans to make that once again a great People's Palace.

No one can yet say where the tides of the times will carry our new-found ship. The purpose of the Arts Council of Great Britain is to create an environment to breed a spirit, to cultivate an opinion, to offer a stimulus to such purpose that the artist and the public can each sustain and live on the other in that union which has occasionally existed in the past at the great ages of a communal civilised life.—*Home Service.*

COUNCIL FOR THE ENCOURAGEMENT APPENDIX B BALANCE SHEET

LIABILITIES

SUNDRY CREDITORS		£19,110 11 1
BUILDINGS RESERVE ACCOUNT	£15,000 0 0	
PIANO RESERVE FUND	421 4 9	
THE PILGRIM TRUST SPECIAL FUND		
As at 31st March, 1944	£10,563 19 11	
<i>Less</i> : Grant to Joint Committee for Drama	742 7 7	
		9,821 12 4
INCOME AND EXPENDITURE ACCOUNT		
Excess of Income over Expenditure for the year ended 31st March, 1945	25,380 12 0	
<i>Less</i> : Deficit at 31st March, 1944	6,683 12 9	
		18,696 19 3
<i>Less</i> : Transfer to Buildings Reserve Account	£15,000 0 0	
Reserve for loans to Dramatic Companies, per contra	1,500 0 0	
		16,500 0 0
		2,196 19 3
		27,439 16 4

£46,550 7 5

LONDON, 3rd November, 1945. We report that we have examined the Books and Accounts of the Council for the Encouragement of Music and the Arts for the year ended 31st March, 1945, and that we have obtained all the information and explanations we have required.

OF MUSIC AND THE ARTS

AS AT 31ST MARCH, 1945

ASSETS

OFFICE EQUIPMENT

At Cost less Depreciation as at 31st March, 1944
 Additions during year

£750 16 1
 206 2 10

956 18 11
 95 13 11

Less : Depreciation

£861 5 0

MOTOR VANS

At Cost less Depreciation as at 31st March, 1944
 Additions less Sales during year

1,172 5 4
 920 0 0

2,092 5 4
 697 8 5

Less : Depreciation

1,394 16 11

PIANOS

At Cost less Depreciation as as 31st March, 1944
 Additions during year

845 10 0
 150 0 0

995 10 0
 49 15 6

Less : Depreciation

945 14 6

LITHOGRAPHS

At Cost

662 9 2

LOANS TO DRAMATIC COMPANIES FOR PRODUCTION

COSTS (only recoverable out of profits)
Less : Reserve per Contra

1,500 0 0
 1,500 0 0

SUNDRY DEBTORS

11,679 7 10

CASH

At Bank
 In Hand

30,957 0 7
 49 13 5

31,006 14 0

£46,550 7 5

In our opinion, the foregoing Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Council's affairs as at 31st March, 1945, according to the best of our information and the explanations given to us and as shown by the Books of the Council.

THOMSON McLINTOCK & CO.

Chartered Accountants, Auditors.

INCOME AND EXPENDITURE ACCOUNT

EXPENDITURE

MUSIC

GRANTS :

National Council of Music for Wales	£2,500 0 0	
English Folk Song and Dance Society	500 0 0	
Musicians' Union	300 0 0	
Manchester Tuesday Mid-day Concerts	200 0 0	
Rural Music Schools Council	1,000 0 0	
	£4,500 0 0	

GUARANTEES :

String Orchestras	3,942 3 11	
Symphony Orchestras	18,471 6 9	
Music Clubs	1,303 10 5	
Miscellaneous Guarantees	985 5 0	
	24,702 6 1	

DIRECTLY PROVIDED CONCERTS :

Regional	14,514 5 1	
Factories and Hostels	40,772 3 2	
	55,286 8 3	
Performing Right Society	1,585 0 6	
Piano Hire and Auditions	207 14 0	
Piano Depreciation	49 15 6	
Music Department Salaries	2,983 15 7	
Regional Organisers (apportionment)	10,220 2 4	
	£99,535 2 3	

DRAMA

Grants and Guarantees—Associated Companies, etc.	5,687 15 5
Losses sustained by Companies specially engaged for C.E.M.A. Tours	10,145 8 9
Lyric Theatre, Hammersmith	5,765 12 2
Drama Department Salaries	2,588 2 4
Regional Organisers (apportionment)	2,555 0 8
Miscellaneous Drama Expenses	1,413 17 0

GRANTS :

Amateur Scottish Community Drama Association	500 0 0	
South Wales and Monmouthshire Council of Social Service	500 0 0	
Maddermarket Theatre	200 0 0	
Toynbee Hall	100 0 0	
Travelling Repertory Theatre	100 0 0	
	1,400 0 0	
	29,555 16 4	

Forward £129,090 18 7

FOR THE YEAR ENDED 31ST MARCH, 1945

INCOME

GRANT—H.M. Treasury	£175,000 0 0
MUSIC	
Receipts from General Concerts, less local expenses	5,744 11 11
ART	
Exhibition Fees	£1,371 9 10
Profit on sale of Lithographs	1,065 8 2
	<hr/>
	2,436 18 0

Forward

 £183,181 9 11

INCOME AND EXPENDITURE ACCOUNT—continued

EXPENDITURE

ART		Forward £129,090 18 7
GRANTS :		
British Institute of Adult Education	£5,000 0 0	
Other Grants	330 0 0	
	£5,330 0 0	
GENERAL :		
Exhibition Expenses	6,054 9 10	
Lecture Fees and Expenses	2,066 1 5	
Art Dept. Salaries	1,074 7 11	
Regional Organisers (apportionment)	2,555 0 8	
	11,749 19 10	
		17,079 19 10
ADMINISTRATION		
HEADQUARTERS :		
Salaries	3,201 13 0	
Expenses	1,244 0 10	
	4,445 13 10	
Regional Expenses	3,185 13 0	
Printing and Publicity	2,211 1 3	
Van and Car Expenses	1,787 11 5	
	11,629 19 6	
BALANCE, being Excess of Income over Expenditure for the year to date		25,380 12 0

£183,181 9 11

FOR THE YEAR ENDED 31ST MARCH, 1945

INCOME

Forward £183,181 9 11

£183,181 9 11

C.E.M.A. THEATRE

APPENDIX C

BALANCE SHEET

LIABILITIES

PROFIT AND LOSS ACCOUNT

Profit for the year to date		£5,856	6	7
<i>Less</i> : Amount appropriated to cost of alterations, etc., in accordance with terms of Lease	£4,169	1	9	
Transfer to Special Reserve Account	1,687	4	10	
		5,856	6	7
				£ — — —

SPECIAL RESERVE ACCOUNT

Amount transferred from Profit and Loss Account—to be appropriated in accordance with terms of Lease		1,687	4	10
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SUNDRY CREDITORS

1,381 5 10

£3,068 10 8

LONDON, 14th November, 1945. We report that we have audited the Books and Accounts of C.E.M.A. Theatre Royal, Bristol, for the year ended 31st March, 1945, and that we have obtained all the information and explanations we have required.

PROFIT AND LOSS ACCOUNT FOR THE

To Wages and Salaries		£910	3	0
„ Rent		300	0	0
„ Rates		265	19	0
„ Insurance		125	3	4
„ Heating, Lighting and Water		704	10	10
„ Printing, Stationery and Advertising		117	12	8
„ Telephone and Postage		210	5	9
„ Travelling Expenses		38	17	3
„ Publicity		146	9	7
„ Hire of Pictures		10	0	0
„ Repairs and Maintenance		65	11	9
„ Audit and Accountancy Fees		105	0	0
„ Interest payable on Trustees' Bank Overdraft		263	2	3
„ Sundry Expenses		28	18	11
		3,291	14	4
„ Balance carried down		6,079	18	3
		£9,371	12	7
„ Theatre Preservation Fund, being share of profit of Amateur Festival Week		223	11	8
„ Balance, as per Balance Sheet		5,856	6	7
		£6,079	18	3

ROYAL, BRISTOL

AS AT 31ST MARCH, 1945

ASSETS

COST OF ALTERATIONS, RENOVATIONS AND IMPROVEMENTS TO BUILDINGS, FIXTURES AND FITTINGS, less appropriations from Profits :		
As at 1st April, 1944	£1,206	12 7
Expenditure during year	2,962	9 2
	4,169	1 9
<i>Less</i> : Amount appropriated from Profits in accordance with terms of Lease	4,169	1 9
		£ — —
SUNDRY STOCKS, AS CERTIFIED BY RESIDENT MANAGER		
Bars	682	18 3
Advertising, etc.	32	2 1
		715 0 4
SUNDRY DEBTORS AND PREPAYMENTS		271 4 8
CASH AT BANK AND IN HAND		2,082 5 8
		<u>£3,068 10 8</u>

In our opinion, the foregoing Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Theatre's affairs as at 31st March, 1945, according to the best of our information and the explanations given to us and as shown by the Books of the Theatre.

THOMSON McLINTOCK & CO.,

Chartered Accountants, Auditors.

YEAR ENDED 31ST MARCH, 1945

By Bar Profits	£3,755	3 4
„ Theatre Profits	5,642	14 11
	9,397	18 3
<i>Less</i> : Loss on Concerts		38 15 8
	9,359	2 7
„ Land Tax, recovered from the Theatre Trustees		12 10 0

By Balance brought down

£9,371 12 7

6,079 18 3

£6,079 18 3

APPENDIX D

(1) ORCHESTRAS

CONDITIONS OF ASSOCIATION

WITH THE ARTS COUNCIL OF GREAT BRITAIN

The defined purpose of the Arts Council of Great Britain is to maintain the highest possible standard in the arts. The Council wishes to enlist in this policy the co-operation of orchestras which have before them the same ideals of service to the community. It is hoped that, in their association with the Council, orchestras will find it possible to maintain the best possible working conditions for their players, to limit the number of concerts, giving sufficient time for rehearsals and rest, to provide opportunities for new conductors, new soloists and new works, and generally to improve the standard of performance. It is a special aim of the Council to encourage the dispersal of the arts to centres which, mainly for reasons connected with the war, are cut off from enjoying them.

Only properly-constituted non-profit-making orchestras of national reputation are eligible for association with the Council. Financial arrangements of varying kind and degree may be made with each orchestra to assist its work ; and for each the Council is prepared to act as sponsor with Government Departments and public bodies, testifying to the value of the work done in the interests of national service. These arrangements are subject to individual negotiation. They represent the Council's obligations to its associated orchestras.

The orchestras undertake certain general obligations to the Council, as set out in the following statement, and they are asked to subscribe to these in entering into association with the Council.

1. The Arts Council of Great Britain is prepared to accept the association of certain non-profit-making orchestras of national reputation. These may be Symphony, Chamber or String Orchestras. To be eligible, an orchestra should have a permanent call (during the period of its normal activities) on a minimum number of players, as follows :—

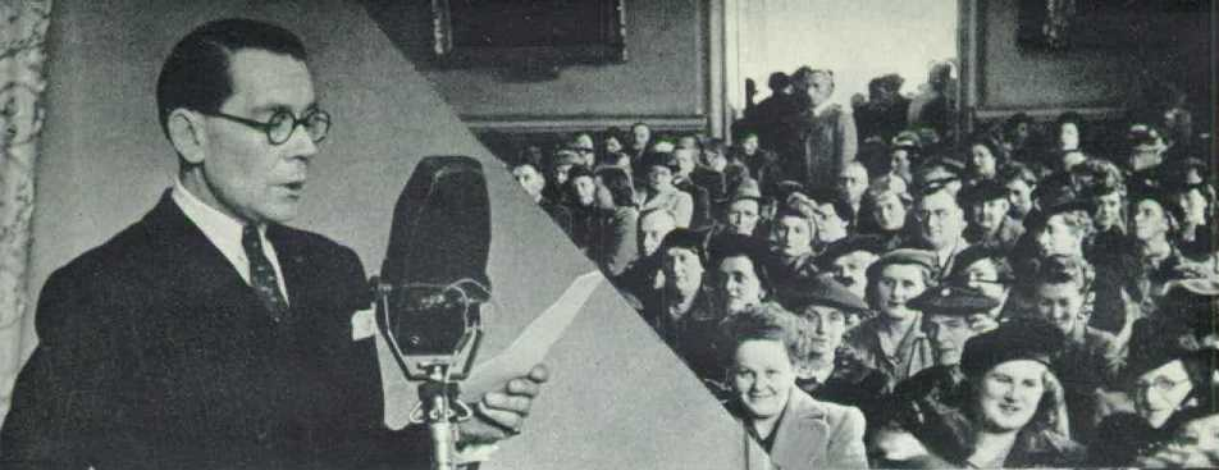
Symphony Orchestra	..	..	60	Players
Chamber	..	..	28	..
String	..	..	13	..

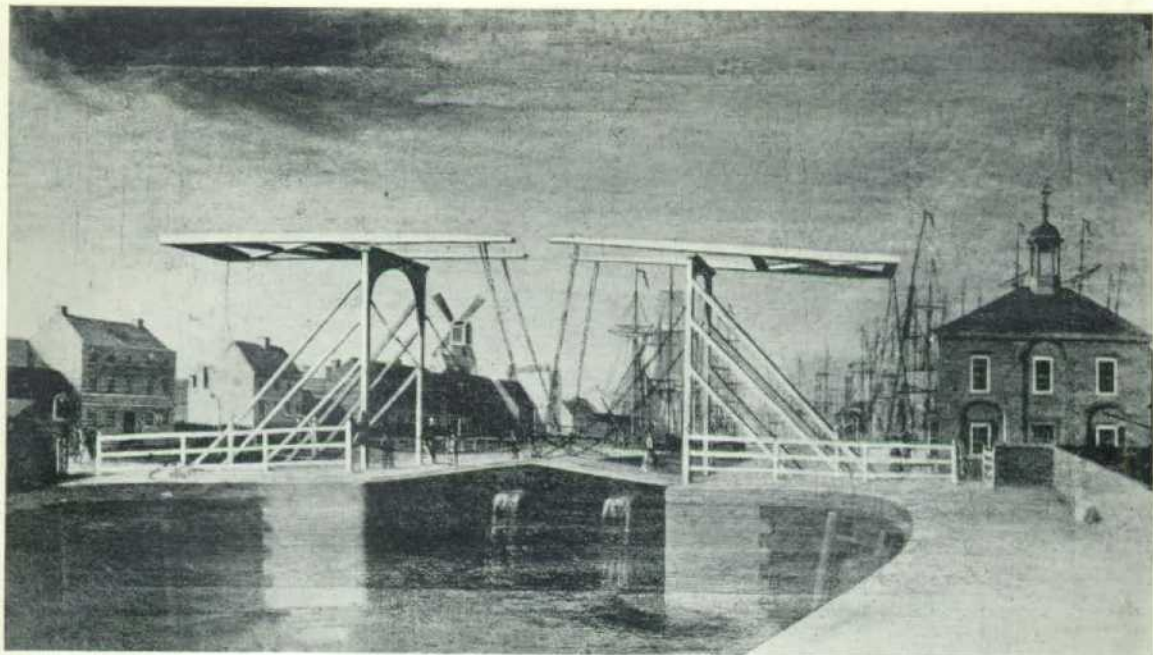
2. Subject to the provisions of clauses 7 and 9 hereof, every affiliation shall continue from year to year, unless determined by either party giving to the other two months' notice in writing prior to the expiration of each year.

3. The offer of any guarantee or grant to an associated orchestra shall be a matter to be dealt with solely at the discretion of the Council.

4. Each associated orchestra shall undertake (a) to supply the Council with advance information about concerts and bookings, giving place, date and programme ; (b) to submit a quarterly statement of accounts and such other statements as may from time to time be required ; (c) not to expend any surplus income from entertainments given in association with the Council without the Council's prior agreement.

5. If the Council offers a guarantee against loss on a whole year's work, the Council's name must appear among the orchestra's guarantors. If the Council subsidises a limited number of concerts, the words " In association with the Arts Council of Great Britain " (or their equivalent) shall appear on all posters, bills, programmes and other publicity material for





Hull's first dock, 1778. Attributed to R.Thew. Lent by the Ferens Art Gallery, Hull, to the Yorkshire Artists Exhibition.



Tschudi the harpsichord-maker and his family. By an unknown painter. Lent by Capt. Evelyn Broadwood to the Exhibition of English Conversation Pieces.

these particular concerts. Such words may not be used in any way that implies a contractual obligation.

6. The concerts undertaken by an associated orchestra on its own financial responsibility will be exempt from Entertainments Tax, provided the orchestra is a properly constituted non-profit-making organisation as laid down in No. 1 above. Application for exemption should be made by the orchestra concerned to the Secretaries' Office, Customs and Excise, City Gate House, Finsbury Square, E.C.2, not less than 14 days before the date of the concert concerned. In the case of an outside engagement, for which the orchestra accepts no financial responsibility, application should be made by the promoting body and such applications will be considered on their merits by the Customs.

7. The Council has the right to withhold financial support from any concert of which it does not approve.

8. No associated orchestra shall accept any engagement abroad, whether under private or official sponsorship, without first informing the Council and obtaining the Council's permission to do so.

9. In the event of any orchestra discontinuing its work, or becoming, in the Council's opinion, financially unable to carry out its obligations, the Council shall be entitled to terminate its association with that orchestra forthwith.

(2) CONCERT STATISTICS

(a) ORCHESTRAS ASSOCIATED WITH THE ARTS COUNCIL ON A YEARLY BASIS

(1) *Symphony Orchestras*

CITY OF BIRMINGHAM ORCHESTRA

No. of Concerts : Public, 169 ; Children's, 59 ; E.N.S.A., 16 ; Total, 244.

New and Unusual Works Performed : Ballet Suite, "L'Esprit Malin du Bois" (Vaughan Allin); Symphony No. 1 in E minor (Samuel Barber); Symphony in F minor (Ruth Gipps); Piano Concerto No. 3 (Medtner); Symphony in B flat minor (Walton); Symphony No. 5 in D (Vaughan Williams); "Threnody for a Soldier Killed in Action" (Heming-Collins).

HALLE ORCHESTRA

No. of Concerts : Public, 189 ; Children's, 13 ; E.N.S.A., 17 ; Total, 219.

New and Unusual Works Performed : Elizabethan Suite from Fitzwilliam Virginal Book (arr. Barbirolli); Symphony No. 1 (Martinu): "Sir Andrew and Sir Toby" (Anthony Collins); Concerto for Clarinet and Orchestra on themes of Tartini (Gordon Jacob); Violin Concerto (E. J. Moeran); Four Interludes and Passacaglia from "Peter Grimes" (Britten); Symphony No. 5 in D (Vaughan Williams); Suite "Merchant Seamen" (Constant Lambert); "Le Roi d'Ys" (Lalo); Concerto for Oboe and Strings (Gordon Jacob).

LIVERPOOL PHILHARMONIC ORCHESTRA

No. of Concerts : Public, 159 ; Children's, 12 ; E.N.S.A., 68 ; Total, 239.

New and Unusual Works Performed : Symphony No. 1 (E. J. Moeran); Violin Concerto (E. J. Moeran); Concerto for Orchestra (Bartok); Symphony 1945 (Michael Tippett); Symphony No. 6 in C (Bax)

LONDON PHILHARMONIC ORCHSTRRA

No. of Concerts : Public, 231 ; Children's, 1 ; Total, 232.

New and Unusual Works Performed : Four Interludes and Passacaglia from "Peter Grimes" (Britten) ; Symphonic Study "Falstaff" (Elgar) ; Suite, "The Great Elopement" (Handel-Beecham) ; "Threnody for a Soldier Killed in Action" (Heming-Collins) ; Symphony No. 5 (Mahler) ; "Les Offrandes Oubliés" (Massaien) ; Violoncello Concerto (Prokofiev) ; Concerto for String Orchestra (Miklos Rosza) ; "Ode to Napoleon Buonparte" (Schoenberg) ; Selections from Ballet Suite "Harnasie" Part 2 (Szymanowski) ; Oratorio, "A Child of our Time" (Michael Tippett) ; Symphony No. 5 (Vaughan Williams) ; Symphony in C (Stravinsky).

(2) Chamber and String Orchestras

NEW LONDON ORCHESTRA

No. of Concerts : Public, 80.

New and Unusual Works Performed : Lyric Movement (Holst) ; Amaryllis" (Handel-Beecham) ; Divertimento (Lennox Berkeley).

BOYD NEEL ORCHESTRA

No. of Concerts : Public, 73 ; Children's, 7 ; E.N.S.A., 22 ; Total, 102.

New and Unusual Works Performed : Five Pieces for String Orchestra (Anton Webern) ; Serenade (Karlowicz) ; Fantasia Concertante (Matyas Seiber) ; Music for Percussion and Strings (Bartok) ; Two Pieces for Strings from "Henry V" (Walton).

JACQUES STRING ORCHESTRA

No. of Concerts : Public, 91 ; Children's, 9 ; E.N.S.A., 3 ; Total, 103.

New and Unusual Works Performed : Suite for Strings (Haydn-Jacques) ; A Little Serenade (Eric Larsson) ; Serenade for Strings, Op. 11 (Dag Wiren)

RIDDICK STRING ORCHESTRA

No. of Concerts : Public, 35 ; Children's, 2 ; E.N.S.A., 41 ; Total, 78

New and Unusual Works Performed : Concertino for Piano and Strings (Walter Leigh) ; Couperin Suite (arr. Isaacs) ; Passacaglia (Georg Muffat) ; Concertante for Piano and Strings (Stanley Bate) ; Symphony for Strings (Gordon Jacob) ; Serenade for Strings (Lennox Berkeley).

(b) ORCHESTRAS ASSOCIATED WITH THE ARTS COUNCIL FOR CERTAIN APPROVED CONCERTS

	<i>No. of Concerts</i> <i>under Arts Council guarantee</i>		<i>Audience</i>
Northern Philharmonic	13		10,984
Reid	7		6,706
Scottish	51		41,108
Southern Philharmonic	3		4,205
Total	74		63,003

(c) CHAMBER MUSIC CLUBS

(Affiliated to the National Federation of Music Societies)

	1941-42	1942-43	1943-44	1944-45
Number of Clubs	11	21	38	56
Number of Concerts	65	101	171	282

(Note : The approximate amounts paid by these Clubs in fees to professional artists have risen from £800 in 1941-42 to £7,500 in 1944-45, during which season an aggregate income of nearly £10,000 was attracted by these concerts.)

(d) LARGER SOCIETIES

(Affiliated to the National Federation of Music Societies)

During 1944/45 the Council made guarantees available through the National Federation of Music Societies to two of the larger societies engaging all-professional or predominantly professional orchestras.

(e) CONCERTS UNDER ARTS COUNCIL GUARANTEE		
1943	1944	1945
291	249	333

(f) DIRECTLY PROVIDED CONCERTS

	1943	1944	1945
(i) Villages, small towns, etc.	1,065	1,012	798
(ii) Factories	2,429	3,169	2,346
(iii) Hostels	255	371	365
(iv) Camp construction sites	49	45	6
(v) "Holidays at Home"	64	39	nil
(vi) Y.M.C.A. canteens, centres, etc.	436	683	682
(vii) Allied Forces (in conjunction with the British Council)	151	821	386
	<u>4,449</u>	<u>6,140</u>	<u>*4,583</u>

* The approximate attendance at these concerts totalled over one million people.

APPENDIX E

(1) THEATRE COMPANIES

CONDITIONS OF ASSOCIATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

The defined purpose of the Arts Council of Great Britain is to maintain the highest possible standard in the arts. The Council hopes to enlist in this policy the co-operation of theatre companies which have before them the same ideals of service to the community ; which are anxious to spread the knowledge and appreciation of all that is best in the theatre, and thus to bring into being permanent, educated audiences all over the country. It is a special aim of the Council to encourage the dispersal of the arts to centres which, mainly for reasons connected with the war, are cut off from enjoying them.

Only properly-constituted non-profit-making companies and bodies functioning under charitable trusts are eligible for association with the Council. Financial arrangements of varying kind and degree may be made with each company to assist its work ; and for each the Council is prepared to act as sponsor with Government Departments and public bodies, testifying to the value of the work done in the interests of national service. These arrangements are subject to individual negotiation. They represent on the one hand the Council's obligations to its associated companies.

On the other hand, the companies undertake certain general obligations to the Council, as set out in the following statement, and they are asked to subscribe to these in entering into association with the Council.

1. Each organisation will undertake to work in association with the Arts Council of Great Britain, subject to the Council accepting its affiliation. This shall involve giving the Council the fullest possible advance information about all productions and bookings.

2. An assessor appointed by the Council has the right to be present at all meetings of directors or other managing bodies.

3. Subject to the provisions of clauses 7 and 10 hereof, every affiliation shall continue from year to year, unless determined by either party giving to the other two months' notice in writing, prior to the expiration of each year.

4. Affiliation shall not be deemed to imply any guarantee or grant in any particular case. Such guarantee or grant shall be a matter to be dealt with solely at the discretion of the Council.

5. Every affiliated organisation shall undertake to forward to the Council accounts and programmes and such other particulars as may, from time to time, be required by the Council. The Council shall be entitled to nominate an accountant to investigate the accounts and financial position of any company, and any company shall give all information and access to books and accounts for such purpose.

6. Every affiliated organisation shall, on its programmes, include the words "In association with The Arts Council of Great Britain," or such other words as the Council may from time to time determine; and, on the termination of affiliation, discontinue the use of any such words. Such words may not be used in any way that implies a contractual obligation.

7. The Council shall retain the right to withhold support from any production of which it shall signify its disapproval.

8. No affiliated organisation shall accept any engagement abroad, whether under private or official sponsorship, without first informing the Council and obtaining the Council's permission to do so.

9. All surplus funds accruing to a company (not working under a charitable trust) as a result of work carried out in association with The Arts Council of Great Britain shall be applied only to such purposes and for such objects as the Council may from time to time in writing consent. In the event of a company ceasing to be associated with the Council, the funds which have accrued to the company during the period of its association shall only be expended with the consent of the Council.

10. In the event of any organisation discontinuing its work or becoming, in the opinion of the Council, financially unable to carry out its obligations, the Council shall be entitled to discontinue the affiliation forthwith.

(2) LIST OF THEATRES, COMPANIES AND PLAYS

(During the period 1 April, 1945, to 31 March, 1946)

A. Theatres under the direct management of the Arts Council

THEATRE ROYAL, BRISTOL

Ballet Rambert	Arms and the Man	Close Quarters
Scandal at Barchester	Little Eyolf	Father Malachy's Miracle
The New Morality	Forrigan Reel	The Constant Couple
Hamlet	Getting Married	The School for Scandal
No Room at the Inn	The Spinster of South Street	Madame Bovary
Four 1-act Plays (Shaw, Barrie, O'Neill)	Mr. Bolfray	Ballets Jooss
Zoo in Silesia	The Widow of Forty	They Came to a City
Mary Rose	Heartbreak House	Emma
Saint Joan	Claudia	Lanchester Marionettes
Spring 1600	The Devil's Disciple	The Wise have not spoken
Jane Eyre	Bristol Amateur Operatic Society	Tomorrow's Child The Thracian Horses

(Old Vic Resident Company from 19th February, 1946)

The Beaux' Stratagem Jenny Villiers

THE ARTS THEATRE, SALISBURY

(From 31 October, 1945)

The Day of Glory	Ghosts	When We are Married
Alice and Thomas and Jane	The Long Mirror	Two Gentlemen of Verona

B. Theatres in association with the Arts Council

THE ROYAL OPERA HOUSE, COVENT GARDEN

(From 20 February, 1946)

Sadler's Wells Ballet Company

GLASGOW CITIZENS' THEATRE, THE PRINCESS THEATRE, GORBALS

(Reopened in Princess Theatre 11 September, 1945)

Johnson Over Jordan	Toom Byres	The White Steed
House of Regrets	Lancelot	Glory Hole
The Pyrates' Den	Victory Square	Fanny's First Play
A Babble of Green Fields	Ballet Rambert	

C. Organisations associated with the Arts Council

ADELPHI PLAYERS

Number 1 Company (Director : J. Boyd Brent)

Twelfth Night	Deirdre of the Sorrows	Ghosts
Shadow and Substance	An Enemy of the People	

Number 2 Company (Director : R. H. Ward)

The Unknown Warrior	Faust in Hell	Squaring the Circle
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AMERSHAM REPERTORY PLAYERS

(Directors : Sally Latimer, Caryl Jenner)

Rebecca of Sunnybrook Farm	This Happy Breed	House of Jeffries
Getting Married	House of Regrets	The First Mrs. Fraser
Promise	Quinneys	Land's End
Genius Ltd.	The Switchback	Dear Brutus
Too True to be Good	Paolo and Francesca	Lover's Leap
Women in Black	Olympia	Crystal Moon
A Soldier for Christmas	Gutter Orchid	Dick Whittington
Little Women	Mary Rose	No Time for Comedy
The Silver Cord	Shadow and Substance	

ASSOCIATED ARTISTS LTD.

(Administrator : John Clements)

The King-Maker

BALLETS JOOSS

(Director : Kurt Jooss)

Ballade	Sailor's Fancy	The Prodigal Son
The Big City	Pandora	A Ball in Old Vienna
The Seven Heroes	Company at the Manor	Le Bosquet
The Green Table	Pavane	A Spring Tale

THE COMPANY OF FOUR

(Directors : Hugh Beaumont, Rudolf Bing, Tyrone Guthrie, Norman Higgins)

The Shouting Dies	The Trojan Women	The Happy Journey to Trenton and Camden
Spring 1600	Death of a Rat	
The Time of Your Life	Tomorrow's Child	The Thracian Horses

DUNDEE REPERTORY THEATRE

(Director : A. R. Whatmore)

It Depends What you Mean	Twelfth Night	Nightmare
Tons of Money	This Happy Breed	The Late Christopher Bean
Cradle Song	Jane Eyre	She Stoops to Conquer
Othello	The Benefactor	Arms and the Man
And No Birds Sing	Hedda Gabler	1066 and All That
Thou Shalt Not	When we are Married	The Rose without a Thorn
Pink String and Sealing Wax		

GREAT NEWPORT THEATRE COMMITTEE

(ARTS THEATRE GROUP OF ACTORS)

(Director : Alec Clunes)

Hamlet	The Constant Couple	The School for Scandal
Getting Married	Thunderbolt	Lady from the Sea

OLD VIC

(Chairman of the Drama Panel : John Burrell)

Peer Gynt	Arms and the Man	Richard the Third
Uncle Vanya	Henry IV, Parts 1 and 2	Oedipus Rex
The Critic		

OLD VIC LIVERPOOL COMPANY

Hamlet	The Alchemist	His Excellency the Governor
Tragedy of Good Intentions	Purple Dust	Eden End
And No Birds Sing,	Knight of the Burning Pestle	The Moonstone
The Recruiting Officer		

OLD VIC BRISTOL COMPANY

The Beaux' Stratagem	Jenny Villiers
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PERTH REPERTORY THEATRE

(Directors : Majorie Dence, David Stewart)

The Devil's Disciple	Ascent of F.6	Androcles and the Lion
It Depends what you mean	The Old Ladies	Shadow and Substance
Hamlet	1066 and All That	Hassan
The Cherry Orchard	A Soldier for Christmas	Petrified Forest
Storm in a Teacup	The Dictor's Dilemma	The Old Foolishness
The Rose and the Ring		

PILGRIM PLAYERS

(Director : E. Martin Browne)

Murder in the Cathedral	Village Wooing	The House by the Stable
Suppressed Desires	Sicilian Limes	Candida
Kate Kennedy	Silver Cord	

(Special Season at the Mercury Theatre)

The Old Man of the Mountains	Shadow Factory	This Way to the Tomb
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SADLER'S WELLS BALLET COMPANY

(Director: Ninette de Valois)

The Rake's Progress	Carnaval	Hamlet
Les Sylphides	Façade	Miracle in the Gorbals
Coppelia	Les Patineurs	Lac des Cygnes .
Giselle	Comus	Le Festin de l'Araignée
Dante Sonata	Promenade	The Prospect Before Us
Le Spectre de la Rose	The Quest	Rendezvous
The Gods Go A'Begging	Nocturne	Job
The Haunted Ballroom	The Wanderer	

SADLER'S WELLS OPERA COMPANY

(Director: Joan Cross and subsequently Clive Carey)

Così fan tutte	Rigoletto	The Bartered Bride
La Bohème	Madam Butterfly	Gianni Schicchi
Il Tabarro	The Barber of Seville	Peter Grimes
The Marriage of Figaro	Hansel and Gretel	

SHEREK PLAYERS LTD.

(Director: Henry Sherek)

Frieda

TENNENT PLAYS LTD.

Hamlet	A Midsummer Night's	The Circle
The Duchess of Malfi	Dream	The Skin of Our Teeth
Lady Windermere's Fan	The Rivals	

THE TRAVELLING REPERTORY THEATRE

(Director: Basil C. Langton)

Saint Joan	The Devil's Disciple	Romeo and Juliet
	The Wise Have Not Spoken	

UNA PLAYS LTD.

(Managing Director: Bronson Albery)

Scandal at Barchester	The Great Adventure	Shadow and Substance
	Red Roses for Me	

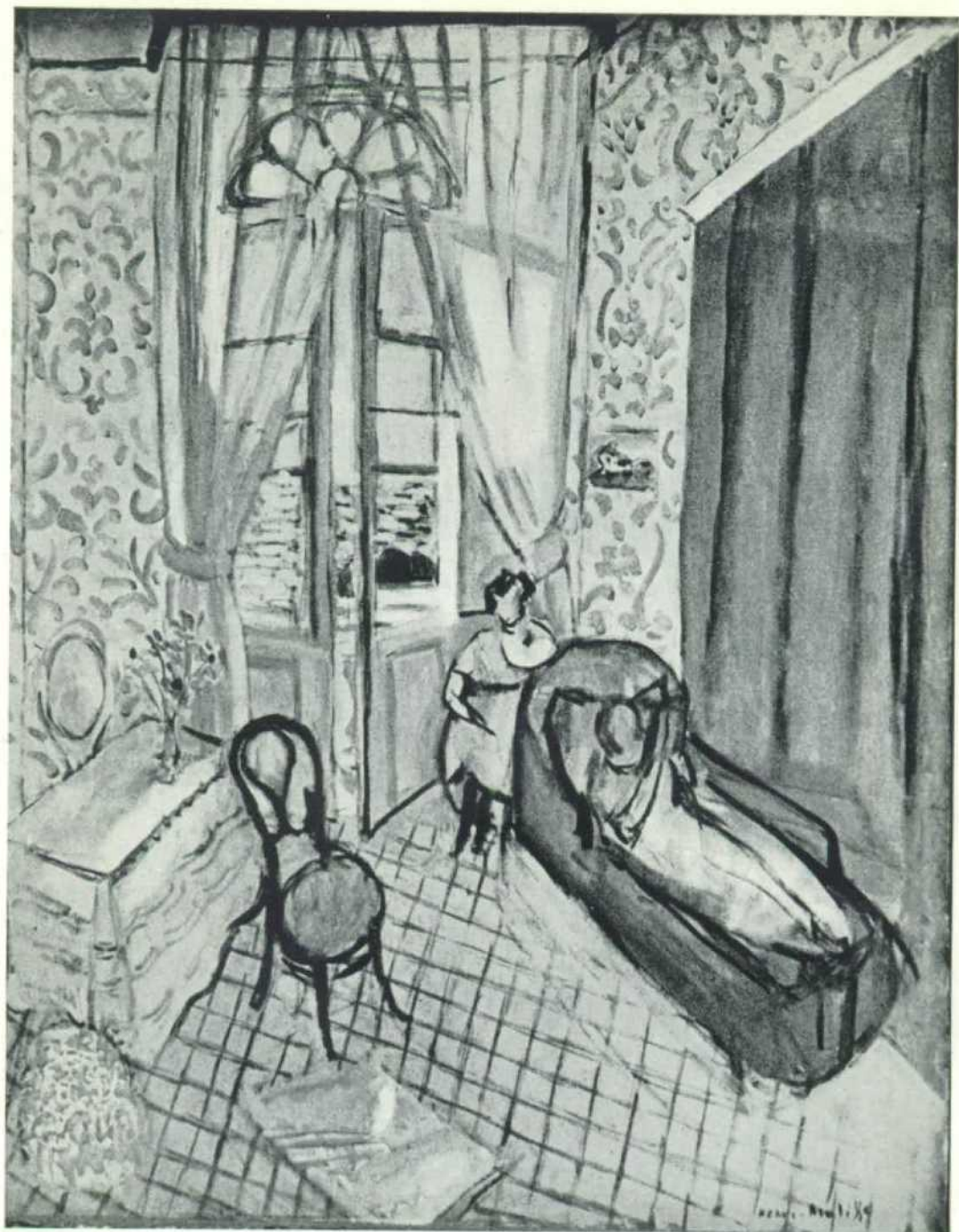
WINDSOR REPERTORY THEATRE

(Directors: John Counsell, Mary Counsell, Arnold Pilbeam)

I Have Been Here Before	The Silent House	The New Morality
The Skipper Next to God	It Depends What You Mean	Charley's Aunt
Claudia	Pink String and Sealing Wax	The Bishop Misbehaves
Little Women	Young Madam Conti	You Never Can Tell
Ten Little Niggers	Milestones	Crime at Blossoms
The Brontës	The Fourth Wall	Third Time Lucky
Nightmare	Beauty and the Beast	Saint Joan
The Bread Winner	The Infinite Shoeblick	Ah! Wilderness
Men in Shadow	The Dark Lady of the	Sulky Fire
	Sonnets	

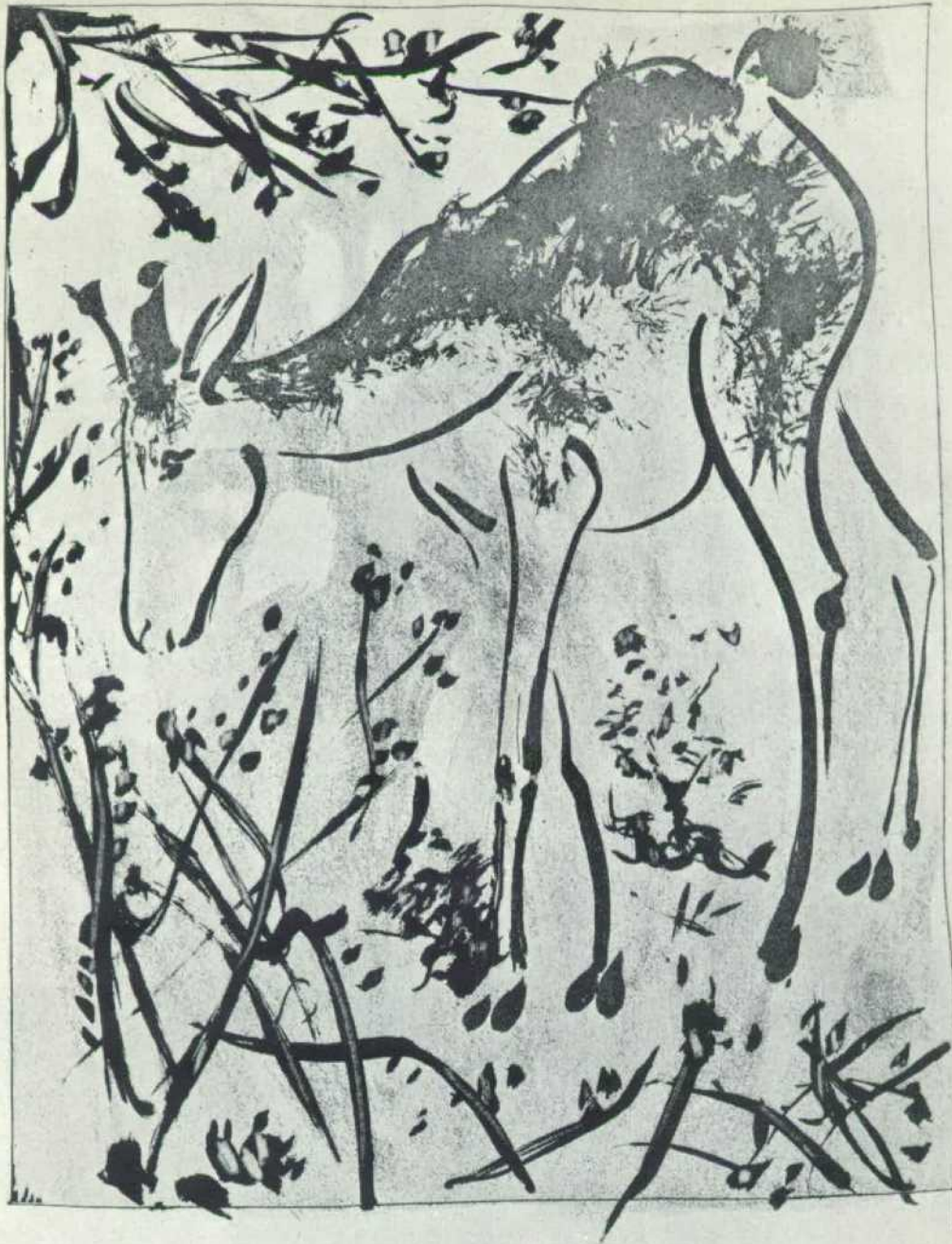


Squelettes voulant se chauffer. From the James Ensor Exhibition. Lent by Baron Gendebien.



Nude in a red armchair. By Matisse. Lent to the Picasso-Matisse Exhibition by the Musée National d'Art Moderne.

Right: *La Biche*. An aquatint by Picasso from Buffon's *Histoire Naturelle*. From the Exhibition of French Book Illustration.



LA BICHE



Mr. and Mrs. Robert Andrews. By T. Gainsborough. From the Exhibition of Portraits. This picture has also been reproduced in colour (by permission of Mr. G. W. Andrews).

D. Tours under the direct management of the Arts Council

A.B.C.A. PLAY UNIT (Army Bureau of Current Affairs)

(Special Arts Council Tour)

Where Do We Go From
Here?

The Japanese Way

The Great Swap

ARTS COUNCIL MIDLAND THEATRE COMPANY

The Round Table

THE BELGRAVE COMPANY

Close Quarters

THE HAROLD CLAYTON COMPANY

The Happy Journey to
Trenton and Camden

Before Breakfast

The Long Christmas Dinner

DUNDEE REPERTORY THEATRE

(Special Arts Council Scottish Tour)

Arms and the Man

GLASGOW CITIZENS THEATRE COMPANY

(Special Tour of the Scottish Lowlands)

Hedda Gabler

GREAT NEWPORT THEATRE COMMITTEE COMPANY

(Special Arts Council Tour)

Dutch Family

ANTHONY HAWTREY COMPANY

Jane Eyre

WALTER HUDD COMPANY

Little Eyolf

The New Morality

OLD VIC

(Special Arts Council Tours)

Arms and the Man

Romeo and Juliet

THE PILGRIM PLAYERS

(Special Arts Council Tour)

Murder in the Cathedral

RAMBERT BALLET

(Director : Marie Rambert)

The Fugitive

Les Masques

Swan Lake (Act II)

Simple Symphony

Façade (Original version)

Bar aux Folies-Bergère

Lady Into Fox

Soirée Musicale

Gala Performance

Dark Elegies

Judgment of Paris

Mephisto Valse .

Bartlemas Fair

Peter and the Wolf

Giselle (Act II)

Confessional

Spectre de la Rose

Descent of Hebe

Czernyana

The Planets

Les Sylphides

Capriol Suite

Jardin aux Lilas

Un Songe

Carnival of Animals

THE REGENT COMPANY
The Importance of Being Earnest The School for Scandal The Corn is Green

E. Outside organisations, not associated with the Council but engaged by them during the period 1 April, 1945, to 31 March, 1946

INTIMATE OPERA
(Director : Frederick Woodhouse)
LANCHESTER MARIONETTE THEATRE
(Director : Waldo S. Lanchester)

F. Companies associated with the Arts Council, giving performances in the open air.

BANKSIDE PLAYERS
(Director : Robert Atkins)
As You Like It The Merchant of Venice A Midsummer Night's Dream

APPENDIX F

(1) EXHIBITIONS HELD DURING THE PERIOD JANUARY—DECEMBER, 1945

Many exhibitions comprising reproductions only are not included in the following list.

* Exhibitions marked with an asterisk were circulated by The Arts Council of Great Britain, the remainder by the British Institute of Adult Education for The Arts Council.

† Exhibitions so marked were of original paintings and drawings.

- Accent on Colour
- *American Paintings
- *Art of the Film
- *Artists and the Church
- *Artist at work
Artist at Work (small edition)
- *Blake's Illustrations to the Book of Job
- *Breugel
- *†British Drawings from the Tate Gallery
- *†British Narrative Paintings from the Tate Gallery
- *†Camden Town Group
- *†C.E.M.A. Collection
- *Chinese Woodcuts
- *Clowns and Comics
- *Colour and Pattern in India
- *†Contemporary Paintings (3rd Collection)
- *†Contemporary Paintings (4th Collection)
- †Contemporary Scottish Painting
- *Contemporary Swedish Art
- †Cosmopolitan Contemporary Drawings
- *†David Jones
- *Design at Home
- *Design in the Home
- *†Drawings and Watercolours by Living Scottish Artists
- *†Dutch Paintings of the 17th Century
- *†Engineer in British Life
Englishman Builds

Five Centuries of Painting
- *†Flower Painting
- *French Book Illustrations
- *French Reproductions, Impressionism and After
- *†Glasgow School
- *History of Photography
- *Hogarth and English Caricature
- *Holbein
Homes to Live In
- Ideas on Design in the Home (two exhibitions)
- Living in Cities
*†London Group
- Modern British Prints
- †Modern Paintings by British Artists
- *National Buildings Record
- Needlework and Embroidery
- Needlework of To-day
- Oriental Prints
- *†Paintings of the French School (Bomford Collection)
- Pictures and Picture-Making
- *Planning Personally (a Regional Exhibition)
- *Plans for an Art Centre (Models and Peepshows)
- Portrait and Character
- *†Portraits
- *Present Discovers The Past
Prints and Print Making
- Rebuilding Britain
- *†Recent Acquisitions of the Walker Art Gallery, Liverpool

- * Recording Britain (two exhibitions)
- *†Royal Academy 1944
- *†Royal Academy 1945
- *†Royal Water Colour Society
- *†Scottish Modern Arts Association
- *†Selection from the Royal Scottish Academy Exhibition 1945
- Some French, British, and American Painters of the 19th and 20th Centuries
- *†Synopsis of Ballet
- *†Tate Gallery Wartime Acquisitions
- *Theatre Guild
- †War Artists
- *What is Modern Painting?
- †*Wyndham Vint Collection

(2) PLACES WHERE EXHIBITIONS HAVE BEEN HELD JANUARY—DECEMBER, 1945

The following list does not include the numerous places where exhibitions have been held for the Forces, Women's Land Army, American Red Cross, Y.W.C.A., Civil Defence, War Transport and Factory Workers.

ENGLAND

<p>LONDON AND GREATER LONDON</p> <p><i>London</i></p> <p>Bermondsey and Rotherhithe</p> <p>Geffrye Museum</p> <p>East Finchley</p> <p>Foyle's Art Gallery</p> <p>Hackney</p> <p>Islington</p> <p>Kodak Ltd.</p> <p>Manor Park</p> <p>Morley College</p> <p>National Gallery</p> <p>North Finchley</p> <p>Royal Watercolour Society Gallery</p> <p>Spanish Institute</p> <p>Victoria and Albert Museum</p> <p>Wagners School</p> <p>Wildenstein Gallery</p> <p>Wimbledon</p>	<p><i>Middlesex</i></p> <p>Staines</p> <p>Uxbridge</p> <p style="text-align: center;">NORTHERN COUNTIES</p> <p><i>Northumberland</i></p> <p>Alnwick</p> <p>Newcastle-on-Tyne</p> <p>Whitley Bay</p> <p><i>Durham</i></p> <p>Annfield Plain</p> <p>Darlington</p> <p>Durham</p> <p>Easington Colliery</p> <p>Felling</p> <p>Gateshead</p> <p>Spennymoor</p> <p>Stockton-on-Tees</p> <p>Sunderland</p> <p>West Hartlepool</p>	<p>YORKSHIRE (EAST AND WEST RIDING)</p> <p>Batley</p> <p>Beverley</p> <p>Bradford</p> <p>Brighouse</p> <p>Cleckheaton</p> <p>Doncaster</p> <p>Driffield</p> <p>Halifax</p> <p>Harrogate</p> <p>Huddersfield</p> <p>Hull</p> <p>Ilkley</p> <p>Leeds</p> <p>Menston</p> <p>Normanton</p> <p>Ossett</p> <p>Sheffield</p> <p>Todmorden</p> <p>Wakefield</p> <p>Wath-upon-Dearne</p> <p>York</p>	<p>NORTH AND EAST MIDLANDS</p> <p><i>Nottinghamshire</i></p> <p>Mansfield</p> <p>Newark</p> <p>Nottingham</p> <p>Worksop</p> <p><i>Lincolnshire</i></p> <p>Barton-on-Humber</p> <p>Boston</p> <p>Holbeach</p> <p>Lincoln</p> <p>Spalding</p> <p><i>Derbyshire</i></p> <p>Chesterfield</p> <p>Derby</p> <p>Matlock</p> <p>Stanton</p> <p>Staveley</p> <p><i>Leicestershire</i></p> <p>Leicester</p>
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Rutland
Great Casterton
Oakham
Uppingham

Northamptonshire
Kettering
Northampton
Oundle

**EASTERN
COUNTIES**

Cambridgeshire
Cambridge
Ely
Impington
March
Wisbech

Essex
Colchester
East Ham
Ilford
Leytonstone
Newport
Saffron Waldon
Southend
Thaxted
Walthamstow

Norfolk
King's Lynn
Norwich

Suffolk
Ipswich

Bedfordshire
Bedford
Leighton Buzzard
Luton

Hertfordshire
Chestnut
Hertford
Hitchin
St. Albans

Tring
Ware
Watford

**SOUTH EASTERN
COUNTIES**

Surrey
Ashstead
Epsom
Guildford
Kingston-on-Thames
New Malden

Kent
Ashford
Gillingham
Sheerness

Sussex
Bexhill
Brighton
Worthing

**BUCKS, BERKS,
OXON, HANTS
and DORSET**
Buckinghamshire
High Wycombe
Newport Pagnell

Berkshire
Cookham
Maidenhead
Mortimer
Reading

Hampshire
Eastleigh
Hurn
Lympington

Dorset
Poole
Sherborne
Weymouth

Oxfordshire
Witney

**WESTERN
COUNTIES**

Gloucestershire
Bristol
Cheltenham
Gloucester

Somerset
Bridgwater
Frome
Taunton
Weston-super-Mare
Yeovil

Cornwall
Falmouth
Liskeard
St. Ives

Devon
Bideford
Newton Abbott
Okehampton
Tavistock
Tiverton

Wiltshire
Chippenham
Corsham
Salisbury
Swindon

MIDLANDS

Herefordshire
Hereford

Worcestershire
Blackminster
Kidderminster
Malvern
Worcester

Warwickshire
Birmingham
Leamington Spa
Rugby

Staffordshire
Abbotsholme
Blackheath
Burton-on-Trent
Cannock-Chase
Hanley
Stoke-on-Trent
Tamworth
Wolverhampton

Shropshire
Shrewsbury

**NORTH WESTERN
COUNTIES**

Cheshire
Chester
Hyde

Cumberland
Carlisle

Lancashire
Blackburn
Bootle
Clitheroe
Liverpool
Lytham St. Anne's
Manchester
Oldham
Preston
Rawtenstall
Southport
Stretford
Walkden
Warrington

Westmorland
Kendal

SCOTLAND

Aberdeenshire
Aberdeen
Fraserburgh
Huntly

Angus
Arbroath
Brechin
Dundee
Montrose

Edinburgh

Fifeshire
Cupar
Kirkcaldy
St. Andrews

Glasgow

Inverness-shire
Inverness

Kincardine
Banchory
Stonehaven

Morayshire
Elgin

Peeblesshire
West Linton

Perthshire
Perth

Renfrewshire
Paisley

Ross and Cromarty
Dingwall
Stornoway, Isle of
Lewis

Roxburghshire
Hawick

Stirlingshire
Falkirk

Wigtownshire
Stranraer

Zetland
Kirkwall

Ayrshire
Girvan
Kilmarnock
Prestwick
Troon

Banffshire
Banff
Buckie
Keith

Berwick
Eyemouth

Caithness
Thurso
Wick

Dumbartonshire
Dumbarton
Helensburgh

Dumfriesshire
Dumfries

WALES

Brecknock
Brecon

Caernarvon
Bangor
Llandudno

Cardigan
Aberystwyth

Glamorgan
Bridgend
Cardiff
Merthyr Tydfil
Pontypridd

Merioneth
Corwen

Monmouth
Newport
Pontypool

Pembroke
Milford Haven

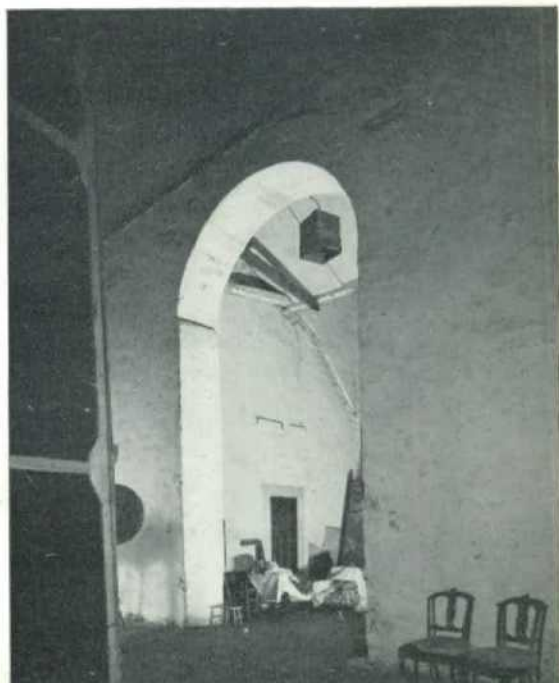
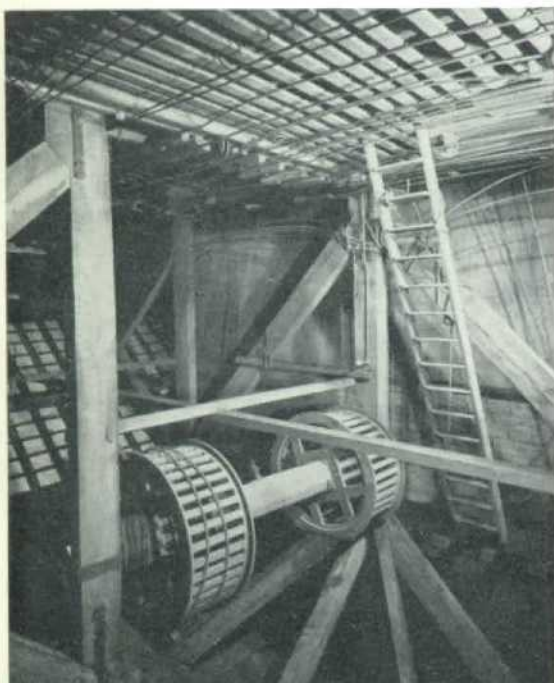
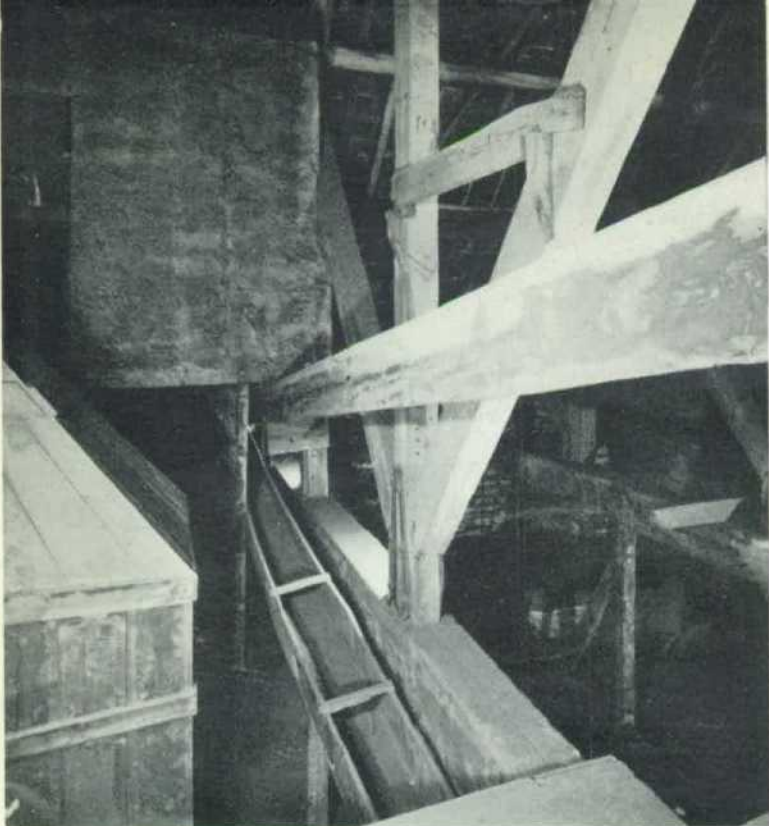
Theatre Royal, Bristol

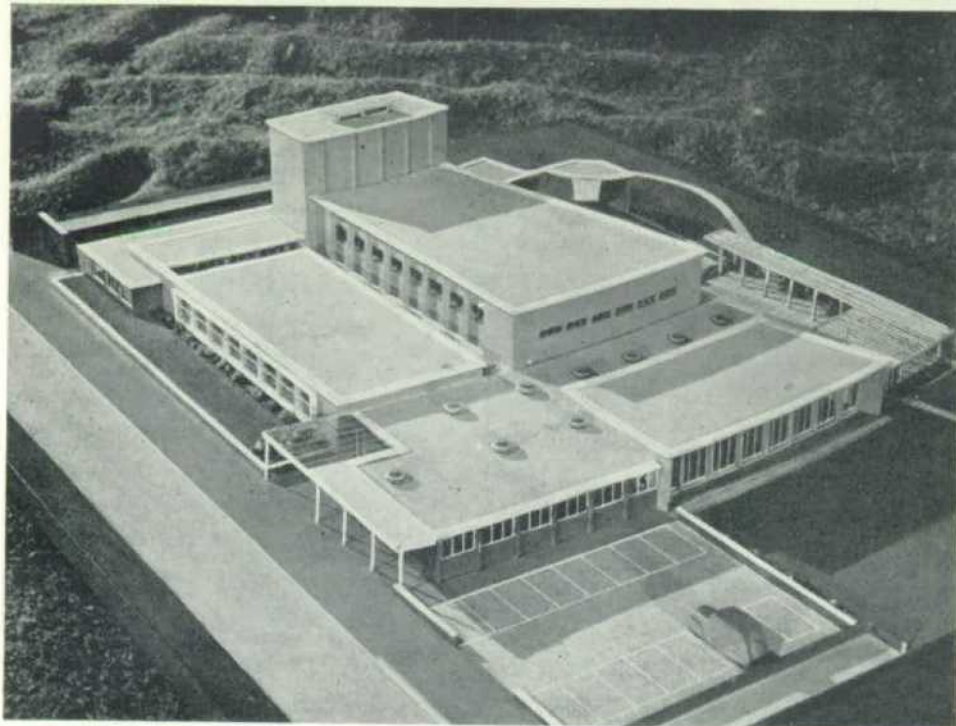
Top left
Thunder over the auditorium

Bottom left
The large drums over the grid

Bottom right
Arch in the back stage wall.

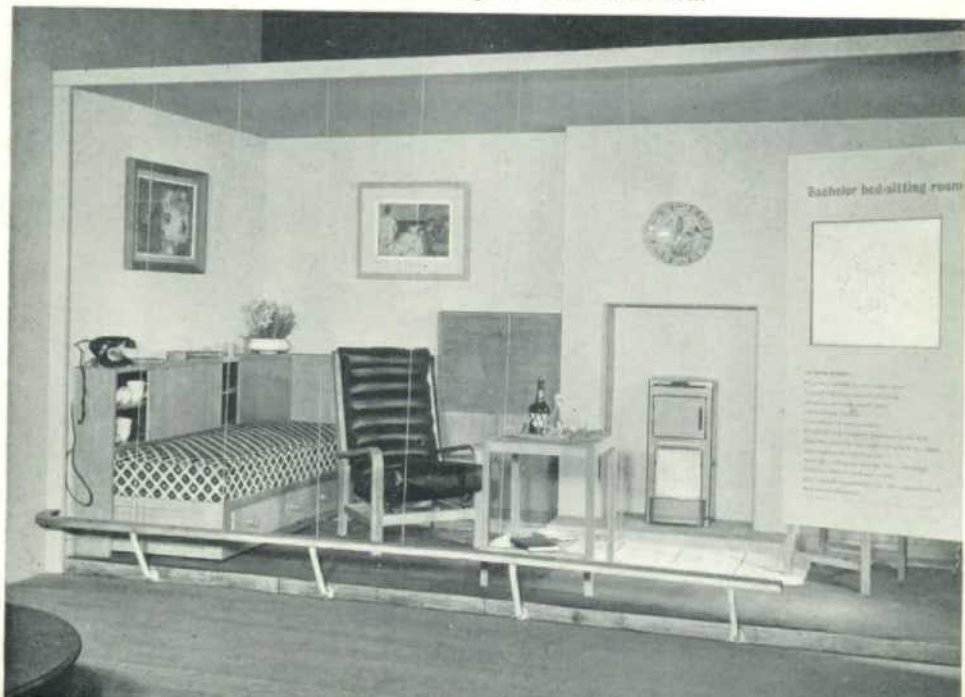
Herbert Felton





Model of an Arts Centre : an illustration from the Council's publication *Plans for an Arts Centre*]

A bachelor's bed-sitting room : from the Design at Home Exhibition.



APPENDIX G

ARTS CLUBS AND SOCIETIES IN ASSOCIATION WITH THE ARTS COUNCIL

THE ARTS CLUB, STOKE-ON-TRENT

Joint Secretaries :

Mr. G. Cook, 121 Chell Green Avenue, Chell,
Stoke-on-Trent.

Miss E. M. Lomas, Sands Cottage, The
Common, Baddeley Green, Stoke-on-Trent.

BOSTON ARTS & CRAFTS SOCIETY

Chairman :

Mr. G. V. Clark, 146 Spilsby Road, Boston.

CHESTERFIELD THREE ARTS SOCIETY

Hon. Secretary :

Mr. F. W. Broom, Rural Council House,
Saltergate, Chesterfield.

KIRKWALL ARTS CLUB

Hon. Secretary :

Mr. J. R. Campbell, Kirkwall, Orkney.

KINGSTON-UPON-HULL CITIZENS ARTS
LEAGUE

Hon. Secretary :

Mr. S. I. Hemming, 2, Golf Links Drive,
Brough, Yorks.

MONTROSE ARTS GUILD

Hon. Secretary :

Mr. J. T. M. Whitson, Alexander Lyell &
Sons, British Linen Bank Close, Montrose.

MYNYDD MAWR COUNCIL OF THE ARTS

Organising Secretary :

Mr. D. J. Evans, Pantyrorfa, Cross Hands,
Llanelly, Carmarthenshire.

MILFORD HAVEN ARTS CLUB

General Secretary :

Miss M. A. Lewis, Town Hall, Milford
Haven, Pem.

SOCIETY FOR THE ADVANCEMENT OF
MUSIC AND THE ARTS

Secretary :

Mrs. G. Jeffries, Finham, Beech Avenue,
Worcester.

SHIREBROOK THREE ARTS SOCIETY

Hon. Secretary :

Mr. Eric Warren, Drummids, Station Road,
Langwith Junction, Nr. Mansfield.

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