THE ARTS COUNCIL OF GREAT BRITAIN

COUNCIL
*Sir Ernest Pooley (Chairman)
*Dr. B. Ifor Evans (Vice-Chairman)
Mr. Ivor Brown
*Sir Kenneth Clark
Mrs. B. Ayrton Gould
Mrs. Cazalet Keir
*Sir Stanley Marchant
Dr. R. Vaughan Williams
*Member of Executive Committee

Sir Lewis Casson
*Lord Esher
Lord Harlech
Lady Keynes
Dr. James Welsh
*Mr. W. E. Williams

SCOTTISH COMMITTEE
Dr. James Welsh (Chairman)
Dr. Ernest Bullock
Mr. Eric Linklater
The Countess of Rosebery
Mr. Ian Finlay

Dr. O. H. Mavor (James Bridie)
Mr. J. R. Peddie
Mr. Neil Shaw

WELSH COMMITTEE
Lord Harlech (Chairman)
Mr. Haydn Davies
Principal Ifor L. Evans
Mr. C. E. Gittins
Mrs. Herbert Jones
Dr. W. J. Williams

Mrs. Emrys Evans
Sir Cyril Fox
Mr. Wyn Griffith
Dr. Parry Williams

MUSIC PANEL
Sir Stanley Marchant (Chairman)
Mr. F. Bonavia
Dr. Ernest Bullock
Mr. Percy Heming
Dr. Herbert Howells
Miss Mary Ibberson
Mr. James Lockyer
Miss Ninette de Valois
Miss Seymour Whinyates

Mr. Benjamin Britten
Miss Joan Cross
Dame Myra Hess
Mr. Frank Howes
Dr. Reginald Jacques
Mr. Michael Tippett
Mr. David Webster

DRAMA PANEL
Lord Esher (Chairman)
Mr. Bronson Albery
Mr. E. Martin Browne
Mr. Alec Clunes
Mr. Tyrone Guthrie
Mr. Walter Hudd
Mr. Benn Levy
Miss Athene Seyler
Mr. Stephen Thomas

Mr. Hugh Beaumont
Mr. John Burrell
Mr. Val Gielgud
Mr. Norman Higgins
Miss Beatrix Lehmann
Mr. Miles Malleson
Mr. Alastair Sim

ART PANEL
Sir Kenneth Clark (Chairman)
Mr. Colin Anderson
Miss G. V. Barnard
Mr. Duncan Grant
Mr. W. T. Monnington
Mr. Ernest Musgrave
Mr. John Rothenstein

Mr. Leigh Ashton
Mr. Samuel Courtauld
Mr. Philip Hendy
Mr. Henry Moore
Mr. Eric Newton
Mr. Francis Watson
THE ARTS COUNCIL OF GREAT BRITAIN

SECOND ANNUAL REPORT 1946-7

4 ST. JAMES'S SQUARE · LONDON · S.W.1
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>3</td>
</tr>
<tr>
<td>II. MUSIC, OPERA AND BALLET</td>
<td>12</td>
</tr>
<tr>
<td>III. ART</td>
<td>18</td>
</tr>
<tr>
<td>IV. DRAMA</td>
<td>21</td>
</tr>
<tr>
<td>APPENDIX A: The Arts Council of Great Britain: Audited Accounts, 1945/46</td>
<td>26</td>
</tr>
<tr>
<td>APPENDIX B: Theatre Royal, Bristol: Audited Accounts, 1945/46</td>
<td>32</td>
</tr>
<tr>
<td>APPENDIX C: The Arts Council of Great Britain: Audited Accounts, 1946/47</td>
<td>34</td>
</tr>
<tr>
<td>APPENDIX D: Theatre Royal, Bristol: Audited Accounts, 1946/47</td>
<td>40</td>
</tr>
<tr>
<td>APPENDIX E: (1) Orchestras: (a) Conditions of Association</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>(b) List of Associated Orchestras</td>
</tr>
<tr>
<td></td>
<td>(2) Music Societies and Clubs</td>
</tr>
<tr>
<td></td>
<td>(3) Concerts</td>
</tr>
<tr>
<td>APPENDIX F: (1) Theatre Companies: Standard Drama Agreement</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>(2) List of Theatres, Companies, Operas, Ballets and Plays</td>
</tr>
<tr>
<td>APPENDIX G: (1) List of Exhibitions</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>(2) Places where Exhibitions have been held</td>
</tr>
<tr>
<td>APPENDIX H: (1) Arts Clubs: Conditions of Association</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>(2) List of Arts Clubs</td>
</tr>
<tr>
<td>PHOTOGRAPHIC SUPPLEMENT</td>
<td>65-88</td>
</tr>
</tbody>
</table>
I. INTRODUCTION

(a) The Council and Staff

The last Annual Report, a little in advance, announced the grant of a Royal Charter on August 9th, 1946. The present Report is intended to cover the activities of the Arts Council from April 1st, 1946, to March 31st, 1947, and the Accounts published with it are for the same period, together with those of the previous financial year.

After Lord Keynes's death on Easter Sunday, 1946, the Chairmanship of the Council was held temporarily by Dr. B. Ifor Evans until in June, 1946, the Chancellor of the Exchequer appointed Sir Ernest Pooley, K.C.V.O. Shortly afterwards, the Executive Committee was reorganised with Dr. Evans as Vice-Chairman. Viscount Esher became Chairman of the Drama Panel, Sir Stanley Marchant and Sir Kenneth Clark remained Chairmen of the Music and Art Panels, and Mr. W. E. Williams joined the Committee.

During the year Dr. O. H. Mavor resigned from the Council, which was glad, however, that he has been able to find the time to serve on the newly-constituted Committee for Scotland. Dr. Mavor's place was taken by Mr. James Welsh, D.L., Ll.D. The Council was also glad to welcome Lady Keynes as a new member.

With the granting of the Charter, it became necessary for the entire Council, its Panels and Committees and its staff, to be formally reappointed in accordance with the terms of the Charter. The appointment of the Chairman and Councillors is now in the hands of the Chancellor of the Exchequer, who takes his decisions in consultation with the Minister of Education and the Secretary of State for Scotland. The Council itself is charged to appoint a Committee for Scotland in consultation with the Secretary of State, and a Committee for Wales in consultation with the Minister of Education, and is permitted, at its discretion, to appoint advisory Panels as may be necessary.

The members of the original Scottish and Welsh Committees have happily all accepted reappointment with the exception of Sir Wynn Wheldon, who was reluctantly released at his own
request on the appointment of his son as the Council's Director for Wales, and Mr. Thomas Taig, who resigned from the Welsh Committee on his nomination to a lectureship in drama at Bristol University. In addition, the Council welcomed to the Scottish Committee the Countess of Rosebery, Mr. Ian Finlay and Mr. Eric Linklater, and to the Welsh Committee Mrs. Emrys Evans, Mr. C. E. Gittins and Mr. W. J. Williams.

Outstanding proof has been given during the year of the value to the Council of the work done by its Scottish and Welsh Committees. Time and thought have been given generously by their members and both have had to face unexpected and urgent problems in the period under review. The Council is strongly aware of its debt to the Chairmen, Dr. Welsh and Lord Harlech, for their devoted interest and the wisdom with which they have guided their countries' affairs. The Scottish Committee, in particular, has had the task of making plans for the largely independent administration of the funds to be allocated to it. By April 1st, 1947, it was equipped to take charge of a grant from the Council for all purposes in Scotland, with the duty of accounting to London headquarters for the details of its expenditure.

The Panels

The Council's Advisory Panels remained, as before, three, for Music, Art and Drama. The members were reappointed without exception and the following new appointments were made:—to the Music Panel Mr. James Lockyer, a professional viola player on the teaching staff of the Royal Academy of Music; to the Art Panel Miss G. V. Barnard, curator of the Norwich Castle Museum and Art Gallery, Mr. Ernest Musgrave, the new curator of Temple Newsam Art Gallery, near Leeds, Mr. Eric Newton and Mr. Colin Anderson; to the Drama Panel Mr. John Burrell, a director of the Old Vic Theatre Company.

The Council heard with deep regret in March, 1947, the news of the death of Dr. Victor Hely-Hutchinson, who had been a valued member of the Music Panel.

The Panels have met with varying regularity, but have all shown an increasing sense of their responsibilities. The advice offered has been, in each instance, the result of careful enquiry
and detailed debate and has been of the greatest assistance to the Council.

In practice, the manner of work of the three Panels has varied considerably. The Music Panel has met least frequently, but has concerned itself effectively with questions of policy. Its influence on the Council’s programme has been helpful and it has initiated negotiations in two important matters which will be described in the Music section of this Report. The Art Panel, which has met at relatively short intervals, has been concerned more than the others with actual planning. The work done by the Art Department is largely that of the direct supply of exhibitions, and the advice of the Panel on the nature and content of exhibitions as well as on the choice of applicants for financial help has been essential. The Drama Panel has given valuable help over a number of individual problems. It met seldom during the autumn of 1946, but towards the end of the Council’s year it undertook to re-examine the Council’s relations with its associated theatre companies and was working hard at the details of “association” at the end of March, 1947. Its conclusions are given later, under Drama and in Appendix F.

Under the terms of the Charter, the Council is charged to appoint a principal executive officer, the Secretary-General, with the approval of the Chancellor of the Exchequer. Miss Mary Glasgow was formally given this appointment. The other senior members of the staff remained unchanged with the exception of Mr. Michael MacOwan, the Drama Director, who resigned on January 1st, 1947, in order to devote himself to practical work in the theatre. The Council valued Mr. MacOwan’s contributions of energy and initiative to the work of his Department, but could not grudge him his desire to resume his active career as a producer. His place was taken by Mr. Llewellyn Rees, who up till then had been Secretary to British Actors’ Equity. Mr. Charles Landstone became Associate Director with him.

The work of the Regional staff developed steadily. Most Regional offices now have a director and two assistants, with the necessary secretarial help. The new Regional Directors who were appointed during the year are Mr. Huw Wheldon for
Wales, with Miss Megan Ogwen Davies, who previously acted as the Council’s Welsh Officer, as his Assistant, and Mr. Donald Mather in the North-East, after the transfer of Miss Helen Munro to the Southern Region. In February, 1947, an office in North Wales was opened at Wrexham. It is attached to the central Welsh office in Cardiff, but is under the immediate direction of Miss Myra Owen.

During the year, the Council acquired new offices in Newcastle, Cambridge and Bristol, all with considerable charm and distinction. The Newcastle office is in Bessy Surtees House, a building of Elizabethan structure restored and generously furnished by the owner, Viscount Gort. The Cambridge office is on the premises of the Hawkes Club in All Saints Passage. The Bristol office is in a reconditioned seventeenth century house in King Street, almost opposite the Theatre Royal, and is shared with the British Council. These three centres offer not only adequate space for the staff in attractive surroundings, but amenities for receiving visitors, holding conferences and showing small exhibitions. It is hoped that they will become increasingly places of meeting and sources of information for their areas.

After the permanent establishment of the Arts Council under Charter, steps were taken to work out a joint policy with the British Council. During the war, relations between CEMA and the British Council had been close and friendly and much work had been done in common for foreign residents and the foreign Services in Great Britain. With the end of the war and the extension of the British Council’s field of activity abroad, it became necessary to define the scope of the two Councils and, during the year under review, practical plans for collaboration were worked out. A joint committee consisting of the two Chairmen, Sir Ernest Pooley and Sir Ronald Adam, with their advisers, began to meet; and arrangements were made for respective responsibility, financial and administrative, for the visits of theatre companies, orchestras and art exhibitions, British and foreign, in Great Britain and abroad. As a first means of carrying out the arrangements, each Council invited the three professional Directors of the other, for Music, Art and Drama, to be members of its appropriate advisory Panels.
(b) Finance

Since March, 1940, the Council had been sponsored by the Ministry of Education, on whose vote its grant-in-aid from the Exchequer had been carried. On April 1st, 1946, it began to receive its income directly from the Treasury and from that date the Chancellor of the Exchequer became the responsible Minister. The link with the Ministry of Education was not broken, for the Minister is consulted by the Chancellor in appointing Council members and the Ministry's assessor attends meetings of the Council and its Executive Committee, together with assessors from the Treasury and the Department of State for Scotland.

The Council's grant-in-aid for the year 1946/47 was £320,000, an increase of £85,000 on the £235,000 of the previous year. In addition, a supplementary grant of £30,000 was voted by Parliament to enable the Council to increase its allocation to the Covent Garden Opera Trust, in process of building up its repertory.

The period was a difficult one from a budget point of view. The transition from war to peace-time conditions was still in progress, and the relative success or failure of particular projects was impossible to foretell. In almost every sphere costs rose rapidly and some undertakings, which had been financially stable in earlier years, began to lose money and to need additional help from the Council or help for the first time. Some new experiments, particularly in the theatre, proved unexpectedly costly; but, on the other hand, the need for certain wartime services, like the provision of factory concerts, lapsed more quickly than had been expected. In general, local initiative and responsibility developed fast all over the country, and in many cases independent organisations replaced the Council's earlier system of direct provision of music and drama.

These tendencies are reflected to some extent in the accounts printed at the end of the Report (Appendices A and C). More detailed descriptions are given in the separate sections on Music, Art and Drama.
(c) Policy

The Charter

The objects of the Council, as set out in its Charter, are to develop “a greater knowledge, understanding and practice of the fine arts . . . and in particular to increase the accessibility of the fine arts to the public . . . to improve the standard of execution of the fine arts and to advise and co-operate with . . . Government Departments, local authorities and other bodies on any matters concerned directly or indirectly with those objects . . .”

The purposes so described were pursued in 1946/7 in a variety of ways. In effect, they cover widely different types of work, not always easily compatible; and the change from a temporary to a permanent status for the Council involved some changes of emphasis from pre-Charter days. During the year in question, the emphasis lay strongly on the last phrase of the quoted passage, which provides for co-operation with other organisations, central and local authorities and voluntary societies. In particular, the Council took every opportunity to work closely with local authorities of all sizes in their plans for the arts and it welcomed the initiative and good will of many Town Clerks and Directors of Education, with their councils and committees, and, centrally, of the Association of Municipal Corporations.

Meanwhile, independent music clubs, locally administered, succeeded the Council’s directly provided concerts in many places, including numbers of factories. Touring companies recruited by the Council became fewer, while support for independent companies increased, and the old “CEMA Play Tours” disappeared altogether in the summer of 1946. The Council’s one directly managed service which increased rather than diminished was the supply of art exhibitions, and these grew in importance as well as in number when valuable pictures, which had been concealed for safety during the war, became available.

(d) Local Activities and Arts Centres

Arts Clubs

One of the most encouraging developments of the period was the continued rapid establishment and success of arts clubs in all parts of the country. As this Report goes to press, there are
thirty-five arts clubs working in association with the Council, and their names are given in Appendix H. Many of these were new and came into existence as a result of the public interest shown in the arts during recent years. Others represented the union, for the first time, of different local societies, both amateur and professional. Almost without exception their members showed a realistic knowledge of practical organisation and programme-building, and many of them gave their attention seriously to the problem of how to accommodate the arts in their localities.

One of the Council's actions in 1945 had been to prepare a model of an arts centre suitable for a small town of, say, 15,000 to 30,000 inhabitants, which would be unable to support from its numbers separate buildings for concerts, plays and exhibitions. The model and the descriptive booklet* that went with it gave details of a possible composite building with an all-purpose hall, a foyer where exhibits could be shown, rehearsal and practice rooms and a restaurant. The Council's suggestions have been taken up by a number of private societies and public authorities and, although it has not been possible yet for any actual building to be undertaken, several plans are now being worked out in different parts of the country.

The last Annual Report mentioned the Arts Centre designed for the Urban District of Mablethorpe by Mr. G. A. Jellicoe. A model of the Centre, commissioned by the Arts Council, was shown to the public in London in May, 1946, and later in Mablethorpe itself.

In the autumn of 1946 an opportunity occurred for the Council itself to experiment in this field. A house at Bridgwater, in Somerset, which had been in use by the War Office, was de-requisitioned and the Council agreed to rent it and run it as an Arts Centre. The building has unusually favourable qualities, being large enough to house both a secretary and a caretaker and having attached to it a well-equipped hall with accommodation for about 260 people. The particular advantage on which the whole scheme rests is the presence in Bridgwater of an active and knowledgeable Arts Club which incorporates

* Plans for an Arts Centre, Lund Humphries, 1946, 1s. 6d.
the chief amateur organisations of the town. The Club takes an important share in running the Centre and is naturally the chief client for hiring the hall and the other rooms from the Council. Its members were responsible, in the first place, for furnishing the house, and this they did with taste and success.

The Arts Council now runs the Bridgwater Arts Centre as landlord. Joint secretaries, who live on the premises and plan its programme, are responsible to the Council. The hall and rooms, while mainly used by the Arts Club, are not only let on occasion to professional theatre companies and other outside visitors, but are also used for the Council’s own exhibitions and as an experimental centre for musical and dramatic programmes designed to tour other arts centres and small halls. Eventually it is hoped that the Bridgwater Arts Club will take over the lease of the Centre and run it on its own responsibility, with or without financial assistance. The very helpful cooperation of the civic authorities, of the Bridgwater press and of other influential people, including the managers of the local cinemas, gives a good chance of this development. Meanwhile, the Council hopes to make its own experiment at Bridgwater an illustration of what might be done in varying ways, but with similar local support, by independent enterprises elsewhere.

In the summer of 1946 was held the first Arts Council Regional Conference. It was at Newcastle-upon-Tyne, and delegates came from some 250 organisations to attend discussions on different aspects of the Council’s work seen in relation to their own needs. It was opened by Lord Eustace Percy, the Vice-Chancellor of Durham University, with a reception and a concert, and it was attended at different periods of the following day’s discussions by all the specialist Directors from headquarters. The talk was frank, critical and constructive and the staff felt that much was gained by the interchange of views. A summary of conclusions was later printed.*

The North Regional Conference was followed later in the year by a North Midlands Conference at Nottingham, which was combined with an exhibition of paintings lent by local

* Report of the First North Regional Conference, issued by the Arts Council of Great Britain (Regional Office), Bessy Surtees House, Sandhill, Newcastle-upon-Tyne.
owners. This event was introduced by a good friend of CEMA and the Arts Council, the late Principal Wortley of University College, Nottingham, whose death in January, 1947, caused deep regret. It was addressed by the Vice-Chairman and by the three specialist Directors.

The Regional Director for the Southern Area has been active during the year in the Channel Islands. Because the Islands are outside the taxation system of Great Britain, it is not possible for Arts Council money derived from the Exchequer to be spent there and arrangements were therefore made for a part of the funds remaining from the Pilgrim Trust grant to CEMA to be used, with the approval of the Trustees, to finance certain concerts, dramatic recitals and exhibitions in Guernsey and Jersey. This was, in the first place, at the invitation of the Governor of Jersey, immediately after the liberation of the Islands in 1945. Later, local interest was aroused and long-term plans were drawn up for the establishment of an Arts Centre with public support in each of the two principal islands. Although properly the date falls outside the framework of this Report, it must be recorded that in May, 1947, the Pilgrim Trustees gave further evidence of their generous sympathy by making a substantial grant to the Council for these purposes.
II. MUSIC, OPERA AND BALLET

Directly provided Concerts

The movement away from the direct provision of concerts to wartime audiences towards a system of support for independent musical ventures continued steadily in 1946 and the early part of 1947. There was a reduction in the amount of money available for concert-giving in small places under the direction of the Council’s Regional Officers and, in compensation, considerably more money and thought were devoted to the provision of guarantees against loss for locally-run concert series and, in particular, for the many newly-established concert-giving societies. A number of these, when they first began independent activities, received ad hoc financial guarantees from the Council. They were, however, encouraged to join the National Federation of Music Societies as soon as possible and in this way increasing numbers of them qualified for the guarantees provided by the Council through the Federation and administered centrally by a Joint Committee of the Council and the Federation. In the season of 1946/7 there were 90 clubs in receipt of these guarantees.

The National Federation guarantee scheme was extended to 22 societies, in addition to chamber music clubs. These were either subscription clubs presenting orchestral concerts, amateur choral societies, engaging professional orchestras for their concerts, or semi-amateur orchestras which, on account of their high professional membership, did not qualify for assistance from the Carnegie United Kingdom Trust. The Council again records its satisfaction with the continuing success of the scheme as a whole and particularly with the manner in which it has been expanded and modified to meet the changing needs of the time.

April 1st, 1946, marked the conclusion of the service of factory canteen concerts provided by CEMA and the Arts Council during the war, and also of the symphony and other concerts provided by ENSA. From that date the Ministry of Labour and National Service asked the Arts Council to assume responsibility for the future of the music clubs for war workers which ENSA had organised and to do everything possible to secure the continuance of the interest in music aroused during the war. The
Council decided to continue the organisation and expansion of these music clubs and, as a first step, appointed a team of specialists known, for want of a better title, as industrial music organisers to work at this task.

Within a few months, twenty-five clubs were in existence. They were organised on the customary principle of a guarantee against loss on the estimated deficit for the season. In order to give a "sample" to those interested in the formation of a music club, the Council advertised its willingness to provide a concert or a series of concerts. In effect, the Council was surprised by the relatively small response to the offer. It was soon clear that the special wartime conditions which had led to the enthusiastic reception of canteen concerts had already disappeared and that entertainment during working hours was no longer wanted. Music enthusiasts, whether converts or of long standing, were as anxious as ever for Arts Council help, but they nearly all expressed themselves ready to found their own clubs forthwith without any further "bait."

These clubs all meet weekly or fortnightly in conditions of leisure after working hours. The membership is drawn from factories in the area, and meetings are held in the most convenient place. The programme alternates professional chamber concerts with illustrated talks by well-known experts on subjects as varied as "The Symphony Orchestra" and "The Art of Accompanying," as well as introductions to future concerts. The importance of the club rather than the concert atmosphere is stressed by the encouragement of members' evenings, musical "quizzes" and brains trusts, as well as gramophone recitals presented by the members themselves. Records are available, without cost, from the Arts Council library. Members' subscriptions are set at ten shillings a year, with special reductions for families. An additional charge of about two shillings is made for each professional concert, but all other events are free. The membership of clubs varies between 200 and 1,400 members according to the size of each area.

It is the Council's plan to make these clubs self-supporting. Their membership is not confined to the factories from which they started, but is open to all in the districts they serve. They
will eventually be encouraged to join the National Federation of Music Societies.

The Council did not attempt to continue the shilling symphony concerts for factory workers which had been a feature of the ENSA wartime scheme. Here, again, its policy was to encourage economic independence and not to give help in the form of subsidies, except where really necessary. The Council’s help went in support of the symphony orchestras themselves, to enable them to give concerts in industrial areas where no large concert halls existed and where there was, therefore, no hope of receipts balancing costs.

The Music Panel initiated discussion on the special financial needs of the four permanent symphony orchestras. It gave particular attention to the importance of planning ahead in co-operation with local authorities for their continued support, and it made the point that the country was facing for the first time the cost of supporting a type of first-class musical institution which in the past had been left to fend for itself or to depend on private bounty.

To keep the balance between large and small, between new and old-established orchestras, was a special problem, inasmuch as the four large permanent orchestras were all finding their position increasingly difficult. After the wartime boom, audiences had returned to normal levels, with no possibility of increasing prices of admission. Costs of all kinds rose, especially those of transport and subsistence and soloists’ fees; but, contrary to general opinion, the rise in the salaries of orchestral players was the smallest contributory factor. The Panel felt, and recommended to the Council, the need for some central body to discuss the orchestral situation from the point of view of the employers; and a preliminary meeting was held with a view to the formation of an “Employers’ Association” which could make plans and discuss matters with the Musicians’ Union to the common advantage. This idea was communicated to the Union and positive steps are now being considered.

The Panel gave considerable thought and discussion to the problem of new orchestral ventures. It discussed the possibility of founding fresh orchestras with municipal support in territories
which, for many reasons, economic and geographical, could not adequately be served by the existing orchestras. These plans have not matured, partly owing to the present limitations in the powers of many local authorities to contribute money from the rates and partly owing to the absence of suitable accommodation.

In many places, small orchestras not on whole-time contract supplied the desired element of an orchestral concert which a larger orchestra could not undertake because small halls only were available. By backing such ventures, even when run at a loss, the Council felt that it was supporting local enterprise and hoped that it was also encouraging the national appreciation of orchestral music.

Special mention should be made of the third season in succession of Serenade Concerts in the Orangery at Hampton Court. In spite of uncertain weather and a financial struggle, the Jacques String Orchestra and the New London Orchestra proved that these concerts had won and could continue to hold a place in the affections and awareness of Londoners comparable to that of the Regent’s Park Open-Air Theatre.

Among other individual ventures, it may be put on record that the Council decided to subscribe to the new Central Music Library Company, established by the generous donation of a fund from Mrs. Christie-Moor, but dependent on public and private subscriptions for increasing its stock of books. The library of the late Edwin Evans was acquired and this with other gifts, will provide a reference centre for scholars and working musicians and a loan library for the public. The library will be housed, until a permanent London music centre is established, by arrangement with the Westminster City Council.

The year was a full one for opera and ballet. The Royal Opera House at Covent Garden had opened its doors on February 20th, 1946, for the first performance by the Sadler’s Wells Ballet of the complete Sleeping Beauty. Three new ballets—Symphonic Variations, Adam Zero and Les Sirenes—had been added to the repertory and there had also been revivals of Swan Lake and Coppelia, before Leonide Massine joined the company as a guest artist early in 1947. Under his direction
two of his ballets, *The Three-Cornered Hat* and *La Boutique Fantasque*, both of which had had their original performance in London in 1919, were revived by the Sadler’s Wells Ballet. The American Ballet Theatre were visitors at Covent Garden in the summer, followed by the San Carlo Opera Company from Naples with a short season of standard repertory in Italian in the early autumn. *The Fairy Queen* of Henry Purcell was given as a masque or Christmas entertainment, under Constant Lambert, using singers, chorus and the ballet. The opera season proper, however, opened in January, 1947, when the Covent Garden Opera Company presented *Carmen* under Dr. Karl Rankl as Music Director, and before the end of March *Manon* and *The Magic Flute* had been added to the repertory. These opera performances alternated with the ballet.

The Sadler’s Wells Opera Company continued at the Sadler’s Wells Theatre, working alternately with the second Ballet Company. The Ballet Rambert, which spent most of the year touring for the Council, also had a short London season at Sadler’s Wells, which happily marked its twenty-first birthday.

The summer of 1946 saw the presentation of a second opera by Benjamin Britten, *The Rape of Lucretia*, this time a small-scale production with six singers and twelve instrumentalists, which opened at Glyndebourne, then toured the country under Arts Council guarantee and completed its season with five weeks at Sadler’s Wells.

At the end of the year, on March 31st, 1947, the Council’s association with the Ballets Jooss came to an end. The Company had worked abroad for some time, and it became increasingly clear that its future programme must now depend largely upon engagements in foreign countries. The Council felt that it could not be responsible, financially or otherwise, for work of so international a character, which was, nevertheless, in keeping with the Company’s peace-time scope and tradition. It hopes, nevertheless, that the Ballets Jooss will continue to visit Great Britain independently, and it records its thanks to the Company for its devoted work during nearly five years.

The year has been one of varied failure and success, with some disappointments and uncertainties but many encouraging signs. 16
The vitality of local organisations is one of these, and another is the enthusiasm with which experiments have been received. The economics of concert-giving have altered for the worse, and audiences everywhere have been capricious; yet there can be no doubt that the new interest in music which was manifest during the war has come to stay. The Council looks to its associates, in particular the National Federation of Music Societies and the Rural Music Schools Association, to cherish this interest in their particular fields, and it hopes in this connection to find increasing co-operation in the support of performers and the encouragement of audiences with local authorities and with their education committees.
III. ART

The Council’s work in the visual arts developed in several directions. Notably there was an increase in the opportunities which came with the end of the war for exhibiting works of historic value and importance which during the war had been preserved in places of safety.

Among a number of exhibitions of special interest assembled by the Council during the year pride of place should perhaps be given to a collection of Spanish Paintings which included almost all the undoubted pictures by Velasquez in this country. It constituted an easily manageable collection for touring (only twenty-four pictures) and was very well received, partly because all the paintings were of superlative quality and many had not been seen by the public before, and partly for the important reason that its size made it easy to assimilate. After being taken to Southampton, Leicester, Derby, Cardiff and Aberdeen, it was shown finally in a room in the National Gallery in February, 1947, when the number of pictures was increased to forty-one by a further addition of the National Gallery's own Spanish paintings and some other loans from private collectors, especially the Duke of Wellington. A total of nearly 250,000 people visited it.

The Council owes much to the extraordinary generosity of private collectors, who not only helped to a large extent in making the Spanish exhibition possible, but were responsible for the provision of several further entire exhibitions. Sir Edmund Bacon lent nearly one hundred English watercolours from the famous collection formed by his late uncle, Sir Hickman Bacon, and Captain Bruce Ingram put at the Council's disposal his well-known collection of drawings from which sixty odd examples of the English and Dutch schools were selected. A charming group of French Lithographs from 1875 to the Present Day was also lent by Mr. Campbell Dodgson; and Lady Rothenstein allowed to circulate a selection from the Indian paintings and drawings collected by the late Sir William Rothenstein. In Scotland, the Glasgow Art Gallery lent a selection from the McInnes collection.

In the field of modern art, an exhibition of the works of Paul Klee and a collection of British Painters, 1939/45, were toured
and widely appreciated as well as vehemently attacked. Again, it was noted that the visual arts appear to thrive on controversy; and the Council welcomed the criticism together with the praise.

There was a development in the direction of showing exhibitions from abroad in this country, a possibility to which new impetus was given by the Council’s arrangements for cooperation with the British Council described on page 6. Arrangements were made for an exhibition of *Danish Domestic Design*, provided by the Society of Danish Handicrafts and Industrial Design. Then, during the last days of March, came what was unquestionably the most important exhibition so far presented by the Arts Council, the wonderful collection of *French Tapestries*. This exhibition was generously sent to England by the French Government and was shown at the Victoria and Albert Museum by the Museum and the Arts Council in collaboration. It was opened by Mrs. Hugh Dalton in the presence of His Excellency the French Ambassador and visited by 200,000 people including a very large number of school children. Seldom has any collection of works of art had such universal appeal. The colour and poetry of the medieval examples, with their charming naturalistic details, their significance as a panorama of social life in the various ages and their interest as illustrations to Bible stories and history, made this a unique exhibition.

The work of the Council’s Regional Directors has increased in value. Several small collections of pictures and sculpture were held during the year, including one of particular interest to the Council itself. This was a group of French paintings, sculpture and illustrated books based on five pictures from Lord Keynes’s collection, which was shown in the rooms of the new Cambridge office. Apart from its personal appeal, it was a good illustration of the use which can be made of a few pictures personally selected and well arranged in a small room. In Wales an exhibition of special interest was a collection of *Masterpieces from Welsh Houses*, a group of old and modern masters drawn, with one exception, entirely from Welsh private collections. In addition to actual exhibitions, several of the
Council's Regional Directors have been showing single works of art at intervals in their own offices and at other centres, often on the lines of a "picture of the month" scheme.

One entirely new experiment, which is best classified under the heading of Visual Art, was an exhibition illustrating the work of the Council itself, which opened in Liverpool in July, 1946, and later visited Nottingham. The first idea for it came from Mr. James Rushworth, of Messrs. Rushworth & Dreaper in Liverpool. He generously put a large part of his premises and the services of his organising staff at the Council's disposal, and for a fortnight the exhibition was on view, illustrated by concerts typical of the Council's work, marionette performances and lectures. The actual exhibition attempted to show by maps, pictures and diagrams something of the Council's history, past activities and present organisation; but, more than that, it aimed at describing the work being done by independent organisations in different parts of the country and the achievements possible by individual enterprise in small places. Of special interest in the exhibition were the models of the arts centre designed by Mr. G. A. Jellicoe for the Urban District Council of Mablethorpe in Lincolnshire, and of a civic theatre designed by Mr. George Kennedy for the Borough Council of Newcastle-under-Lyme.

In addition to the Council's increased efforts in assembling and touring its own exhibitions, it also greatly strengthened its link with other organisations during the year. Grants and practical assistance of different kinds were given to a number of exhibiting societies whose work has increased in volume and confidence with the coming of peace, the work of the Midland Regional Designers Group being of particular interest and vitality.

It goes without saying that the first name among the Council's collaborators remains that of the British Institute of Adult Education whose work, although somewhat reduced in quantity and now concentrating on small places without art galleries, is of as great a value as ever in widening the scope of the Visual Arts programme.
IV. DRAMA

Again, in the field of the theatre, the Council has directed its work away from the direct management of companies towards the sponsorship of independent ventures. The number of associated companies increased considerably during the year, both in London and the provinces, and the Council was particularly happy in its relations with the Conference of Repertory Theatres, which acts as the channel for recommending collaboration with local repertory companies. The number of touring companies decreased; and visits to the provinces by London companies were also fewer than in the previous year. The Council regarded this as unfortunate and was glad to take the advice of the Drama Panel to include in its conditions of association a clause emphasising the importance of touring.

New conditions of association for theatre companies, worked out by the Panel in the first months of 1947, were finally adopted after the end of the year under review and, as they constitute the arrangement in force as this Report goes to press, they are printed in Appendix F in place of those actually in force for 1946/47. They now take the form of a Standard Agreement to be signed by both parties and are binding and comprehensive in a way the earlier conditions were not.

The Old Vic carried through a triumphant programme during the summer of 1946 and the winter of 1946/47. Its visit to the United States in the spring of 1946 was immensely successful and gave the Company renewed confidence and vigour. The year was marked in particular by Sir Laurence Olivier's performance and production of *King Lear*. The Old Vic began its new year in the autumn of 1946 with the announcement of plans for an expansion scheme to include a drama school and an experimental theatre, centred at its theatre in the Waterloo Road, and a children's theatre for touring to be known as the Young Vic. The Directors engaged for the scheme were Mr. Michel St. Denis, Mr. George Devine and Mr. Glen Byam Shaw. The Old Vic School was opened by Miss Ellen Wilkinson, as Minister of Education, in January, 1947, and began work in temporary premises pending the completion of repairs.

In June, 1946, an alliance was announced between the Governors of the Old Vic and the Committee of the National Theatre. A Joint Council of the National Theatre and the Old Vic was formed under the Chairmanship of Mr. Oliver Lyttelton and its immediate action was to press forward with plans for the erection of the actual National Theatre building. The London County Council allowed an exchange from the South Kensington site to a larger one on the south bank of the Thames, and a special building sub-committee was formed by the Joint Council. The Arts Council approved of these developments and hopes that they may go forward successfully in due time.

Tennent Plays in the autumn of 1946 opened a second season at the Piccadilly Theatre on the lines of its earlier season at the Haymarket Theatre, but this time with plays running in succession and not concurrently. The outstanding productions were a revival of Thornton Wilder's *The Skin of Our Teeth*, with Vivien Leigh, and *Antony and Cleopatra* in which Dame Edith Evans and Godfrey Tearle played.

It is not possible at this period to refer individually to the work of all the Council's associated companies either in London or elsewhere. It may not be invidious to select for comment the valuable and tenacious year's work by Martin Browne and the Pilgrim Players with their plays in verse by contemporary poets at the Mercury Theatre, and the continued experiments by the Company of Four at the Lyric Theatre, Hammersmith. Many of the plays in the Hammersmith programme toured the country and were more successful in the provinces than in London. One, however, which was a full success was Jean Cocteau's new play, *The Eagle Has Two Heads*, translated by Ronald Duncan and there given its first performance in England. Through this play and its introduction of a new actress of quality, Eileen Herlie, the Company of Four achieved one of its avowed ends,
which is to give opportunities to hitherto little-known actors and actresses. It must also be noted that the year opened with one of the most delightful successes of recent years, the production of a new play by Sean O'Casey, *Red Roses For Me*, presented by Una Plays, first at the Embassy Theatre, Swiss Cottage, then at the Lyric Theatre, Hammersmith, and finally at the New Theatre.

Among the companies in the provinces, valuable tours of Shakespearean plays and other classics were conducted by a new company, the West of England Theatre. It was able to serve many places in the South-West which had been neglected because of the poverty of theatre buildings, and it established one regular "date" among others, at the Council's Bridgwater Arts Centre. The Company itself is based on Exmouth.

Another associated touring company, the Adelphi Players, established permanent headquarters this year at Macclesfield. It found the arrangement good and its chosen home an encouraging one.

One project which had been in preparation for some time with support from the Arts Council was realised in October, 1946, when the Playhouse, Kidderminster, was opened by the Nonentities Society. The building had been used for other purposes for twenty years; and Kidderminster, with its surrounding district, had been without any professional theatre. This bold venture owed much to the courage and initiative of the Society and its Chairman, Mr. Kenneth Rose.

An interesting development during the year was the acquisition by the Manchester Corporation of powers to use its Central Library Theatre as a place of entertainment to which admission is charged. On the Council's recommendation, a small company known as the Manchester Intimate Theatre was formed under independent management to give performances there. The Company's difficulty is to devise productions which can be economically self-supporting in a small building seating 300 people, but it hopes to achieve stability with the help of some outside visits.

Civic authorities in other parts of the country have taken the initiative in launching plans for new theatres. A project which
had already received the Council’s general support was publicly blessed by the Newcastle-under-Lyme Borough Council in July, 1946. The long preliminary work of the Town Clerk, Mr. Joseph Griffith, was fulfilled by the Corporation’s announcement of its intention to build a theatre on a site in the centre of the town and the establishment of a Trust, representative of the citizens, to manage it when built. The first step in the same direction was taken by the Durham Corporation, who convened a public meeting to discuss a like project in October, 1946, and received whole-hearted support from individuals and societies in the city and county.

At the far end of the scale, in size though not in quality, was the work done during the year by the Lanchester Marionettes. A charming new production of theirs was Orazio Vecchi's Madrigal Opera dating from 1597, *L’Amfiparnasso*, with the English Singers most successfully providing the music. This was given twice during the year at the Wigmore Hall, London. The English Singers’ performance was specially recorded by the Council so that the opera could be taken to many parts of the country. During the year, Mr. and Mrs. Lanchester toured intensively with their full repertory and visited many new fields, including the Channel Islands.

In 1946/47 the Council was responsible for four directly-managed ventures. The Theatre Royal, Bristol, must take first place, and here it is good to record that the Old Vic Company established at the Theatre has won a remarkable local following. The Old Vic Club, which holds meetings on Sundays with talks and discussions, now has a membership of 1,500 and is undoubtedly making the work of the Theatre known and understood among Bristol citizens and particularly young people. The productions at the Theatre were consistently good, although of varying interest, but the overall financial picture at the end of the year was disappointing. This was partly due to the necessity for establishing a first-class repertory company with capital equipment, but very largely also to the need for repairs to the fabric of the building which have, for the moment, absorbed the Council’s reserves in the Theatre account. (The audited accounts for 1945/46 and for 1946/47 are given in Appendices B and D.)
In October, 1946, the Old Vic, in association with the Council, opened a drama school in Bristol to work in connection with the Theatre. It began with an enrolment of 14 day and 57 evening students.

The Arts Theatre, Salisbury, working under the Council's management, had a difficult but interesting year under rather more stable conditions than before. The same cannot be said of the Council's Midland Theatre Company, which in the autumn of 1946, moved from the Technical College Theatre at Coventry to the newly-opened Theatre at Kidderminster. It was hoped by this move to enlarge the Company's range by preserving visits to Coventry and Nuneaton, while developing new centres at Kidderminster and Redditch. Unfortunately, this was not a success, and it has been necessary to transfer the Company's headquarters again to Coventry. The cast and its producer have presented many interesting performances, but they and their audiences have been hampered by the uncertainty of their position. It is very much hoped that in the current year they will establish a more permanent background with more regular support from all the places in the circuit.

One of the Council's failures was an attempt to establish a repertory circuit by three companies in Yorkshire. The original plan was to serve Halifax, Huddersfield and Wakefield through three summer months in 1946, when it happened that the theatres in those towns were available. The plan began well and created considerable public interest, but it lost money heavily. It was never intended to establish a permanent repertory system in South Yorkshire but, two of the theatres being still available, the Council decided to extend the experiment for a further three months. Business did not improve and the Council felt obliged to withdraw. The experiment was not without results, because in the course of the period the Oldham Repertory Company became a partner to it, interchanging with one of the Council's Companies. It is hoped that this collaboration will be revived shortly, in which case the West Riding venture will not have been altogether in vain.
### APPENDIX A

#### BALANCE SHEET

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUNDARY CREDITORS</td>
<td>£58,485 15 8</td>
</tr>
<tr>
<td>BUILDINGS RESERVE ACCOUNT</td>
<td>15,000 0 0</td>
</tr>
<tr>
<td>THE PILGRIM TRUST SPECIAL FUND</td>
<td>£9,821 12 4</td>
</tr>
<tr>
<td>As at 31st March, 1945</td>
<td>420 6 1</td>
</tr>
<tr>
<td>Less: Payments during year to date</td>
<td>9,401 6 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INCOME AND EXPENDITURE ACCOUNT</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31st March, 1945</td>
<td>£2,196 19 3</td>
</tr>
<tr>
<td>Excess of Income over Expenditure for the year ended 31st March, 1946</td>
<td>25,120 1 0</td>
</tr>
<tr>
<td>27,317 0 3</td>
<td>16,817 0 3</td>
</tr>
<tr>
<td>Less Reserve for loans to Dramatic Companies, etc.</td>
<td>£99,704 2 2</td>
</tr>
</tbody>
</table>

LONDON, 16th October, 1946. We report that we have examined the Books and Accounts of the Arts Council of Great Britain for the year ended 31st March, 1946, and that we have obtained all the information and explanations we have required.
### Assets

#### Office Equipment
- At Cost less Depreciation as at 31st March, 1945: £861 5 0
- Additions during year: 446 2 0
- **Total**: £1,307 7 0
- **Less: Depreciation**: 130 14 8
- **Net Total**: £1,176 12 4

#### Motor Vans and Cars
- At Cost less Depreciation as at 31st March, 1945: 1,394 16 11
- Additions less Sales during year: 2,755 12 6
- **Total**: 4,150 9 5
- **Less: Depreciation**: 1,383 9 9
- **Net Total**: 2,766 19 8

#### Pianos
- At Cost less amounts written off as at 31st March, 1945: 945 14 6
- Additions during year: 357 10 0
- **Total**: 1,303 4 6
- **Less: Amount written off**: 430 2 9
- **Net Total**: 873 1 9

#### Theatre Equipment
- At Cost less Depreciation: 1,761 11 7
- Additions during year: 352 6 4
- **Total**: 1,409 5 3

#### Lithographs
- At Cost: 1,222 18 3

#### Loans to Dramatic Companies, etc.
- (only recoverable out of profits)
  - Additions during year: 12,000 0 0
- **Total**: 12,000 0 0
- **Less: Reserve**: 5,676 13 4

#### Sundry Debtors

#### Cash
- At Bank: 86,309 4 6
- In Hand: 269 7 1
- **Total**: 86,578 11 7

**Total Assets**: £99,704 2 2

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, 1946, according to the best of our information and the explanations given to us and as shown by the Books of the Council.

(Signed) THOMSON McINTOCK & CO.,
Chartered Accountants, Auditors.
INCOME AND EXPENDITURE ACCOUNT

EXPENDITURE

MUSIC AND OPERA

GRANTS

Covent Garden  £25,000 0 0
National Council of Music for Wales  2,500 0 0
English Folk Song and Dance Society  500 0 0
Rural Music Schools Council  1,000 0 0
Musicians' Union  300 0 0
Manchester Tuesday Mid-day Concerts  200 0 0

GUARANTEES

String Orchestras and Quartets  8,039 6 10
Symphony Orchestras  10,244 14 6
Music Clubs  4,086 10 8
Miscellaneous Guarantees  12,890 17 4

DIRECTLY PROVIDED CONCERTS

Regional  16,190 13 2
Factories and Hostels  27,038 15 9

GENERAL

Performing Right Society  1,276 5 0
Music Department Salaries  4,401 15 7
Regional Organisers (apportionment)  12,318 14 7

DRAMA

GRANTS AND GUARANTEES

Associated Companies, etc.  10,442 13 1
Losses sustained by Companies specially engaged for Arts Council Tours  22,681 13 11
Salisbury Arts Theatre  4,211 19 7
Midland Theatre Company  1,275 8 3
Regional Organisers (apportionment)  4,106 4 9
Drama Department Salaries  3,440 12 3
Depreciation on Theatrical Equipment  352 6 4

ART

GRANTS

British Institute of Adult Education  5,000 0 0
Other Grants  834 10 0

GENERAL

Exhibition Expenses  15,543 17 1
Lecture Fees and Expenses  2,824 18 3
Loss on Sale of Lithographs  141 7 6
Regional Organisers (apportionment)  4,106 4 9
Art Department Salaries  2,318 16 0

24,935 3 7 30,769 13 7

Forward  £203,268 5 2
FOR THE YEAR ENDED 31ST MARCH, 1946

INCOME

GRANT—H.M. Treasury £235,000 0 0

MUSIC
Receipts from General Concerts, less local expenses 5,637 7 0

ART
Exhibition Fees 4,174 2 2

Forward £244,811 9 2

29
**INCOME AND EXPENDITURE ACCOUNT—continued**

## EXPENDITURE

**ADMINISTRATION**

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>£5,077 14 8</td>
</tr>
<tr>
<td>Expenses</td>
<td>2,719 3 9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£7,796 18 5</strong></td>
</tr>
<tr>
<td>Regional Expenses</td>
<td>3,997 11 1</td>
</tr>
<tr>
<td>Printing and Publicity</td>
<td>3,245 3 9</td>
</tr>
<tr>
<td>Depreciation on Vans and Cars</td>
<td>1,383 9 9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16,423 3 0</strong></td>
</tr>
</tbody>
</table>

**BALANCE, being Excess of Income over Expenditure for the year to date**

25,120 1 0

---

**Forward £203,268 5 2**

---

**£244,811 9 2**
FOR THE YEAR ENDED 31st MARCH, 1946

INCOME

Forward £244,811 9 2
ARTS COUNCIL OF GREAT BRITAIN

APPENDIX B

BALANCE SHEET

LIABILITIES

PROFIT AND LOSS ACCOUNT
Profit for the year to date

Less: Amount appropriated to cost of alterations, etc., in accordance with terms of Lease

Transfer to Special Reserve Account

---

£3,595 12 10

£1,487 16 4

2,107 16 6

3,595 12 10

SPECIAL RESERVE ACCOUNT

Amounts transferred from Profit and Loss Account to be appropriated in accordance with terms of Lease—

Balance at 31st March, 1945

Transferred at 30th March, 1946

---

3,795 1 4

3,050 10 6

SUNDRY CREDITORS AND ACCRUED CHARGES

---

£6,845 11 10

LONDON, 20th September, 1946. We report that we have audited the Books and Accounts of the Arts Council of Great Britain, Theatre Royal, Bristol, for the year ended 30th March, 1946, and that we have obtained all the information and explanations we have required.

PROFIT AND LOSS ACCOUNT FOR THE

To Wages and Salaries

'' Rent, Rates and Insurances

'' Heating, Lighting and Water

'' Printing, Stationery and Advertising

'' Telephone and Postage

'' Publicity

'' Repairs and Maintenance

'' Audit and Accountancy Fees

'' Interest payable on Trustees' Bank Overdraft

'' Sundry Expenses

'' Balance, being Profit for the year as per Balance Sheet

---

£982 6 8

696 12 3

819 6 1

172 13 2

263 18 7

245 11 7

175 16 2

157 10 0

241 13 7

43 3 5

3,595 12 10

£7,394 4 4

32
THEATRE ROYAL, BRISTOL

AS AT 30TH MARCH, 1946

ASSETS

COST OF ALTERATIONS, RENOVATIONS AND IMPROVEMENTS TO BUILDINGS, FIXTURES AND FITTINGS, less appropriations from Profits:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expenditure during year</td>
<td>£1,487 16 4</td>
</tr>
<tr>
<td>Less: Amount appropriated from Profits in accordance with terms of Lease</td>
<td>1,487 16 4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£</strong></td>
</tr>
</tbody>
</table>

SUNDRY STOCKS, AS CERTIFIED BY RESIDENT MANAGER

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>820 19 8</td>
</tr>
<tr>
<td>Advertising, etc.</td>
<td>58 2 0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>879 1 8</strong></td>
</tr>
</tbody>
</table>

SUNDRY DEBTORS AND PREPAYMENTS

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>614 12 9</td>
</tr>
</tbody>
</table>

OLD VIC PREPRODUCTION EXPENDITURE

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>£2,469 6 0</td>
</tr>
<tr>
<td>Less: Amount written off</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

CASH AT BANK AND IN HAND

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>£6,845 11 10</td>
</tr>
</tbody>
</table>

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 30th March, 1946, according to the best of our information and the explanations given to us and as shown by the Books of the Theatre.

(Signed) THOMSON McLINTOCK & CO.,
Chartered Accountants, Auditors.

YEAR ENDED 30th MARCH, 1946

By Bar Profits

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>£3,225 19 3</td>
</tr>
</tbody>
</table>

,, Theatre Profits

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,917 4 4</td>
</tr>
</tbody>
</table>

,, Old Vic Profits

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>251 0 9</td>
</tr>
</tbody>
</table>

| Total | £7,394 4 4 |
## APPENDIX C

### THE ARTS COUNCIL

### INCOME AND EXPENDITURE ACCOUNT

#### EXPENDITURE

**1945/46**

**MUSIC AND OPERA**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grants and Guarantees</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£25,000</td>
<td>Covent Garden</td>
<td>£55,000 0 0</td>
</tr>
<tr>
<td>10,000</td>
<td>Sadler's Wells Foundation</td>
<td>15,000 0 0</td>
</tr>
<tr>
<td>10,245</td>
<td>Glyndebourne Productions, Ltd.</td>
<td>3,000 0 0</td>
</tr>
<tr>
<td>8,039</td>
<td>Symphony Orchestras</td>
<td>25,878 7 2</td>
</tr>
<tr>
<td>8,049</td>
<td>Chamber and String Orchestras</td>
<td>8,690 8 8</td>
</tr>
<tr>
<td>8,049</td>
<td>String Quartets</td>
<td>3,666 13 4</td>
</tr>
<tr>
<td>8,049</td>
<td>Miscellaneous Grants and Guarantees</td>
<td>9,633 19 9</td>
</tr>
<tr>
<td><strong>Directly Provided Concerts</strong></td>
<td></td>
<td>£120,869 8 11</td>
</tr>
<tr>
<td>16,191</td>
<td>Regional</td>
<td>21,553 7 7</td>
</tr>
<tr>
<td>16,191</td>
<td>Industrial Music Clubs</td>
<td>12,299 14 10</td>
</tr>
<tr>
<td>27,039</td>
<td>Hostels and Factories</td>
<td>2,221 16 6</td>
</tr>
<tr>
<td>1,276</td>
<td>Ballet Rambert</td>
<td>550 7 0</td>
</tr>
<tr>
<td>4,402</td>
<td>Performing Right Society</td>
<td>4,470 10 7</td>
</tr>
<tr>
<td>12,319</td>
<td>Regional Organisers (apportionment)</td>
<td>13,163 16 2</td>
</tr>
<tr>
<td><strong>Drama</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grants and Guarantees to</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For current purposes</td>
<td></td>
<td>17,647 9 3</td>
</tr>
<tr>
<td>For Buildings and Equipment</td>
<td></td>
<td>1,489 0 2</td>
</tr>
<tr>
<td>10,443</td>
<td>Trustees of Theatre Royal, Bristol</td>
<td>19,136 9 5</td>
</tr>
<tr>
<td>10,443</td>
<td>(reduction of their debt on the building)</td>
<td>2,500 0 0</td>
</tr>
<tr>
<td>22,682</td>
<td>Losses sustained by Companies specially engaged for Arts Council Tours</td>
<td>41,586 14 6</td>
</tr>
<tr>
<td>4,564</td>
<td>Salisbury Arts Theatre</td>
<td>8,598 19 9</td>
</tr>
<tr>
<td>1,275</td>
<td>Midland Theatre Company</td>
<td>16,923 5 7</td>
</tr>
<tr>
<td>1,275</td>
<td>Theatre Royal, Bristol</td>
<td>1,461 0 10</td>
</tr>
<tr>
<td>4,106</td>
<td>Regional Organisers (apportionment)</td>
<td>4,387 18 9</td>
</tr>
<tr>
<td>3,440</td>
<td>Drama Department Salaries</td>
<td>5,190 17 2</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td>99,785 6 0</td>
</tr>
<tr>
<td><strong>General</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15,554</td>
<td>Exhibition Expenses</td>
<td>17,138 6 10</td>
</tr>
<tr>
<td>2,825</td>
<td>Lecture Fees and Expenses</td>
<td>2,537 17 7</td>
</tr>
<tr>
<td>141</td>
<td>Loss on Sale of Lithographs</td>
<td>1,461 0 10</td>
</tr>
<tr>
<td>4,106</td>
<td>Regional Organisers (apportionment)</td>
<td>4,387 18 9</td>
</tr>
<tr>
<td>2,319</td>
<td>Art Department Salaries</td>
<td>3,879 13 8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>£203,278 34 11</td>
</tr>
</tbody>
</table>

Forward £316,263 17
## OF GREAT BRITAIN
FOR THE YEAR ENDED 31ST MARCH, 1947

### INCOME

<table>
<thead>
<tr>
<th>1945/46</th>
<th>GRANT—H.M. TREASURY</th>
<th>£350,000 0 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC</td>
<td>Receipts from General Concerts</td>
<td>£4,850 15 1</td>
</tr>
<tr>
<td></td>
<td>less Local Expenses</td>
<td>690 2 7</td>
</tr>
<tr>
<td></td>
<td>Wigmore Concert Hall, net profit</td>
<td>5,540 17 8</td>
</tr>
<tr>
<td>ART</td>
<td>Exhibition Fees</td>
<td>3,006 14 9</td>
</tr>
<tr>
<td></td>
<td>Profit on Lithograph Sales</td>
<td>175 13 8</td>
</tr>
<tr>
<td>GENERAL</td>
<td>Interest on Bank Deposit</td>
<td>75 18 1</td>
</tr>
<tr>
<td></td>
<td>Forward £358,799 4 2</td>
<td></td>
</tr>
</tbody>
</table>
## INCOME AND EXPENDITURE ACCOUNT—continued

### EXPENDITURE

#### 1945/46

<table>
<thead>
<tr>
<th>EXPENDITURE</th>
<th>£203,27</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADMINISTRATION</strong></td>
<td>Forward £316,263 17</td>
</tr>
<tr>
<td>Headquarters Salaries and Pensions Contributions</td>
<td>£10,653 17 2</td>
</tr>
<tr>
<td>Rent and Office Expenses</td>
<td>8,117 7 4</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Regional Salaries (apportionment)</td>
<td>7,313 4 7</td>
</tr>
<tr>
<td>Regional Expenses</td>
<td>7,409 3 8</td>
</tr>
<tr>
<td>Printing and Publicity</td>
<td>3,869 3 0</td>
</tr>
<tr>
<td>Depreciation on Vans and Cars</td>
<td>2,468 17 1</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>21,060 8 4</td>
</tr>
</tbody>
</table>

25,120 BALANCE being Excess of Income over Expenditure for the year to date 2,703 14

---

£244,811  

£358,799 4 3
FOR THE YEAR ENDED 31ST MARCH, 1947

INCOME

1945/46
£244,811

Forward £358,799 4 2

£244,811

£358,799 4 2
## BALANCE SHEET AS AT 31ST MARCH, 1946

### LIABILITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guarantees and Grants Outstanding</td>
<td>£12,318 0 8</td>
</tr>
<tr>
<td>Sundry Creditors</td>
<td>9,831 17 7</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>£22,149 15 5</td>
</tr>
</tbody>
</table>

### BUILDINGS RESERVE ACCOUNT

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31st March, 1946</td>
<td>£15,000 0 0</td>
</tr>
<tr>
<td>Add: Transfer from Income and Expenditure Account</td>
<td>10,000 0 0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£25,000 0 0</td>
</tr>
</tbody>
</table>

### PILGRIM TRUST SPECIAL FUND

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31st March, 1946</td>
<td>£9,401 6 3</td>
</tr>
<tr>
<td>Less: Payments during year to date</td>
<td>3,129 18 5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£6,271 7 10</td>
</tr>
</tbody>
</table>

### INCOME AND EXPENDITURE ACCOUNT

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31st March, 1946</td>
<td>£25,120</td>
</tr>
<tr>
<td>Excess of Income over Expenditure for the year ended 31st March, 1947</td>
<td>£2,703 14 3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£28,817 0 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less: Reserve for loans to Dramatic Companies, etc., as at 31st March, 1946</td>
<td>£12,000</td>
</tr>
<tr>
<td>Loans during year ended 31st March, 1947</td>
<td></td>
</tr>
<tr>
<td>For Current Purposes</td>
<td>£4,050</td>
</tr>
<tr>
<td>Buildings and Equipment</td>
<td>7,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£11,050</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less: Loans repaid during year ended 31st March, 1947</td>
<td>2,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£21,050 0 0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less: Transfer to Buildings Reserve Account</td>
<td>10,000 0 0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£10,000 0 0</td>
</tr>
</tbody>
</table>

### Chairman

E. H. POOLEY

### Secretary-General

M. C. GLASGOW

£99,704

£53,892 0 7

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required, and I certify as the result of my audit, that in my opinion this Account and Balance Sheet are properly drawn up so as to exhibit a true and correct view of the transactions.
### AT 31ST MARCH, 1947

#### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost at 31st March, 1946</th>
<th>Additions, 1946</th>
<th>Less : Depreciation</th>
<th>Total 1947</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OFFICE EQUIPMENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£861 At Cost less Depreciation as at 31st March, 1946</td>
<td>£1,176 12 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>446 Additions during year</td>
<td>2,673 2 11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,849 15 3</td>
<td></td>
<td>384 19 6</td>
<td>£3,464 15 9</td>
</tr>
<tr>
<td><strong>MOTOR VANS AND CARS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,395 At Cost less Depreciation as at 31st March, 1946</td>
<td>2,766 19 8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2,756 Additions, less Sales, during year</td>
<td>4,639 11 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>7,406 11 3</td>
<td></td>
<td>2,468 17 1</td>
<td>4,937 14 2</td>
</tr>
<tr>
<td><strong>PIANOS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>946 At Cost less Depreciation as at 31st March, 1946</td>
<td>873 1 9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>357 Additions during year</td>
<td>496 0 0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,369 1 9</td>
<td></td>
<td>136 18 2</td>
<td>1,232 3 7</td>
</tr>
<tr>
<td><strong>THEATRE AND CONCERT HALL EQUIPMENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,762 At Cost less Depreciation as at 31st March, 1946</td>
<td>1,409 5 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,762 Additions during year</td>
<td>6,261 6 11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>7,670 12 2</td>
<td></td>
<td>1,534 2 5</td>
<td>6,136 9 9</td>
</tr>
<tr>
<td><strong>LITHOGRAPHS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1,222 At Cost</td>
<td>1,299 10 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LOANS TO DRAMATIC COMPANIES, ETC.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(only recoverable out of profits)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUNDARY DEBTORS, PAYMENTS IN ADVANCE AND DEPOSITS</strong></td>
<td>6,313 0 11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash :</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On Deposit</td>
<td>12,000 0 0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On Current Account</td>
<td>18,117 14 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In Hand</td>
<td>390 12 0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>30,508 6 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>£99,704</strong></td>
<td><strong>£53,892 0 7</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

F. N. TRIBE,
Comptroller and Auditor-General.

Exchequer and Audit Department.
22nd October, 1947.
ARTS COUNCIL OF GREAT BRITAIN
APPENDIX D
BALANCE SHEET AS AT
LIABILITIES

SPECIAL RESERVE ACCOUNT
Balance at 30th March, 1946 £3,795 1 4
Less: Amount appropriated to Cost of Alterations
in accordance with terms of Lease £2,577 11 1
Transfer to Profit and Loss Account 476 12 9
3,054 3 10
£740 17 6
SUNDRY CREDITORS 3,893 4 1

Note: The Arts Council have made a grant of £2,500
during the financial year to the Trustees of the Theatre
Royal, Bristol, to be applied towards the reduction of
the outstanding debt on the Theatre Building.

£4,634 1 7
I have examined the Balance Sheet of the Arts Council of Great Britain, Theatre Royal, Bristol, as at 29th March, 1947. I have obtained all the information and explanations that I have required and I certify, as the result of my audit, that in my opinion this Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Theatre's affairs.

F. N. TRIBE,
Comptroller and Auditor-General.

Exchequer and Audit Department.
22nd October, 1947.
## THEATRE PROFIT AND LOSS ACCOUNT

### To PAYMENTS TO VISITING COMPANIES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>£2,436 5 8</td>
<td></td>
</tr>
</tbody>
</table>

### "Old Vic Expenses:

- Production Costs, Hires, Stage Directors' Expenses, etc. £9,915 7 3
- Salaries and Wages of Old Vic Directors, Artistes, etc. 16,592 11 3
- Sundry Expenses and Photographs 126 1 6
- Accountancy Charges 185 17 0
- Licences and Royalties 1,146 2 1

### Old Vic Expenses Total: £27,965 19 1

### "Theatre Management Expenses:

- Wages and Salaries 7,677 12 11
- Rent, Rates and Insurance 793 17 2
- Heating, Lighting and Water 1,019 8 7
- Printing, Publicity, Stationery and Advertising 2,681 0 2
- Repairs and Maintenance 151 10 7
- Accountancy Fees 52 10 0
- Interest on Trustees' Bank Overdraft 190 12 0
- Sundry Expenses 400 17 5
- Telephone and Postage 495 12 2

### Theatre Management Expenses Total: £13,463 1 0

### Less Share of Vacation Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>460 12 6</td>
<td></td>
</tr>
</tbody>
</table>

### Less Share of Vacation Expenses Total: £13,002 8 6

### GENERAL PROFIT AND LOSS ACCOUNT

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>£43,404 13 3</td>
<td></td>
</tr>
</tbody>
</table>

### To Share of Theatre Loss transferred

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>4,789 19 11</td>
<td></td>
</tr>
</tbody>
</table>

### "Share of Theatre Vacation Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>510 12 6</td>
<td></td>
</tr>
</tbody>
</table>

### Share of Theatre Vacation Expenses Total: £5,300 12 5

42
## FOR YEAR ENDED 29TH MARCH, 1947

### By House Receipts in respect of Old Vic and Visiting Companies

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts</td>
<td>£31,631 5 6</td>
</tr>
<tr>
<td>Share of Receipts in respect of Old Vic Company when on Tour</td>
<td>4,230 18 0</td>
</tr>
<tr>
<td>Rent from Bristol Amateur Operatic Society</td>
<td>250 0 0</td>
</tr>
<tr>
<td>Old Vic’s Share of Loss to date</td>
<td>£2,502 9 10</td>
</tr>
<tr>
<td>Arts Council’s Share of Loss carried to General Profit and Loss Account</td>
<td>4,789 19 11</td>
</tr>
</tbody>
</table>

| Total                                             | £7,292 9 9 |

### By Bar Profits

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar Profits</td>
<td>£2,800 10 1</td>
</tr>
<tr>
<td>Programme and Cloakroom Receipts (net)</td>
<td>562 8 9</td>
</tr>
<tr>
<td>Net Loss, transferred to Balance Sheet</td>
<td>1,937 13 7</td>
</tr>
</tbody>
</table>

| Total                                             | £5,300 12 5 |
APPENDIX E

(1) ORCHESTRAS

(a) CONDITIONS OF ASSOCIATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

The defined purpose of the Arts Council of Great Britain is to develop a greater knowledge, understanding and practice of the fine arts, and in particular to increase their accessibility to the public and to improve their standard of execution. 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.

Only properly-constituted non-profit-making orchestras are eligible for association with the Council, which is prepared to negotiate financial arrangements of varying kind and degree with each individual associated orchestra.

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:

1. The Arts Council of Great Britain is prepared to accept the association of certain non-profit-making orchestras. 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 an adequate number of players.

2. Subject to the provision of Clauses 6 and 8 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 an annual 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's financial help is related to 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 these particular concerts. Such words may not be used in any way that implies a contractual obligation.

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

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

Note.—Associated orchestras wishing to apply for exemption from entertainments duty for the concerts which they themselves promote should make their own arrangements direct with H.M. Commissioners of Customs and Excise, City Gate House, Finsbury Square, London. E.C.2.

(b) LIST OF ASSOCIATED ORCHESTRAS

(i) SYMPHONY ORCHESTRAS

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>No. of Concerts*</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Birmingham Orchestra</td>
<td>244/242</td>
</tr>
<tr>
<td>Hallé Orchestra</td>
<td>219/222</td>
</tr>
<tr>
<td>Liverpool Philharmonic Orchestra</td>
<td>239/243</td>
</tr>
<tr>
<td>London Philharmonic Orchestra</td>
<td>232/244</td>
</tr>
</tbody>
</table>

N.B.—The players in the above orchestras are under full-time contract.

(ii) CHAMBER AND STRING ORCHESTRAS

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>No. of Concerts*</th>
</tr>
</thead>
<tbody>
<tr>
<td>New London Orchestra</td>
<td>80/89</td>
</tr>
<tr>
<td>Boyd Neel Orchestra</td>
<td>102/74</td>
</tr>
<tr>
<td>Jacques String Orchestra</td>
<td>103/114</td>
</tr>
<tr>
<td>Riddick String Orchestra</td>
<td>78/59</td>
</tr>
</tbody>
</table>

(iii) OTHER ORCHESTRAS ASSOCIATED WITH THE ARTS COUNCIL ONLY FOR CERTAIN APPROVED CONCERTS

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>No. of Concerts*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottish Orchestra</td>
<td>51/37</td>
</tr>
<tr>
<td>Northern Philharmonic Orchestra</td>
<td>13/10</td>
</tr>
<tr>
<td>Southern Philharmonic Orchestra'</td>
<td>3/19</td>
</tr>
<tr>
<td>Glasgow String Orchestra</td>
<td>10</td>
</tr>
<tr>
<td>Lemare String Orchestra</td>
<td>8</td>
</tr>
<tr>
<td>Manchester Women's String Orchestra</td>
<td>13</td>
</tr>
<tr>
<td>Merritt String Orchestra</td>
<td>4</td>
</tr>
<tr>
<td>New English Orchestra</td>
<td>23</td>
</tr>
</tbody>
</table>

No. of Concerts* under Arts Council guarantee

* These figures include all public and children's concerts, but exclude studio broadcasts.

N.B.—The Western Philharmonic Orchestra, being affiliated to the National Federation of Music Societies, received help through the guarantee scheme administered by that Federation (see para. 2 (a) below). The Beecham Concerts Society was associated with the Arts Council during the year in respect of the orchestral concerts it promoted.
(2) MUSIC SOCIETIES AND CLUBS
(affiliated to The National Federation of Music Societies)

(a) LARGER SOCIETIES

During the music season 1945/6, the Arts Council offered guarantees through the National Federation of Music Societies to nine of the larger societies engaging all-professional or using predominantly professional orchestras for their concert performances. The guarantees offered amounted to £2,125, of which £1,436 was claimed. Artists' fees paid by the societies concerned amounted to £10,689. During the music season 1946/7, the number of societies benefiting under the scheme rose to twenty-two, with a total of 135 concerts.

(b) CHAMBER MUSIC CLUBS

<table>
<thead>
<tr>
<th></th>
<th>1941/2</th>
<th>1942/3</th>
<th>1943/4</th>
<th>1944/5</th>
<th>1945/6</th>
<th>1946/7</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Clubs</td>
<td>11</td>
<td>21</td>
<td>38</td>
<td>56</td>
<td>79</td>
<td>90</td>
</tr>
<tr>
<td>No. of Concerts</td>
<td>65</td>
<td>101</td>
<td>171</td>
<td>282</td>
<td>412</td>
<td>427</td>
</tr>
</tbody>
</table>

The guarantees offered for the 1945/6 music season amounted to £2,935, of which £1,775 was claimed. The amount paid by these Clubs in artists' fees has risen from about £800 in 1941/2 to £11,791 in 1945/6.

(3) CONCERTS
(under guarantee or directly provided by the Arts Council)

(a) CONCERT SOCIETIES AND CLUBS RECEIVINGGUARANTEES FROM THE ARTS COUNCIL

<table>
<thead>
<tr>
<th></th>
<th>1945/6</th>
<th>1946/7</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Societies and Clubs</td>
<td>65</td>
<td>104†</td>
</tr>
<tr>
<td>No. of Concerts</td>
<td>333</td>
<td>676</td>
</tr>
</tbody>
</table>

† Including Industrial Music Clubs.

(b) DIRECTLY PROVIDED CONCERTS

<table>
<thead>
<tr>
<th></th>
<th>1945/6</th>
<th>1946/7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1163</td>
<td>875</td>
</tr>
</tbody>
</table>
APPENDIX F

(1) THEATRE COMPANIES

STANDARD DRAMA AGREEMENT WITH THE ARTS COUNCIL OF GREAT BRITAIN

The defined purpose of the Arts Council of Great Britain is to extend the knowledge and practice of the arts, to make them more accessible and to maintain the highest possible artistic standards. 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.

Only properly constituted non-profit-sharing 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 interest of the nation. 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 agreement, and they are asked to subscribe to these in entering into association with the Council.

AN AGREEMENT made this day of 19 between the Arts Council of Great Britain of 4 St. James's Square, London, S.W.1 (hereinafter called "the Council") of the one part and of (hereinafter called "the Company") of the other part. The conditions contained in the Schedule hereto are a part hereof as though set forth on this page.

WHEREAS the Company has applied for association with the Council and the Council has decided to grant such association

IT IS HEREBY AGREED AS FOLLOWS:

1. The period of association shall begin on the day of 19 and shall continue until the end of the financial year, March 31st, 19 , or until the termination of this Agreement by either of the parties as hereinafter provided or by mutual consent whichever period is the shorter.

2. During the period of association the Council will give such advice and assistance as may be required to the best of its ability and on request such financial assistance or guarantees as the Council may deem desirable and practicable. Association shall not be deemed to imply any financial assistance in any particular case.

3. The Company hereby warrants that it is a properly constituted non-profit-sharing company or charitable trust and has been accepted by H.M. Board of Customs and
Excise as not conducted or established for profit and has been exempted by them from liability to pay entertainment duty.

4. The Drama Director for the time being of the Arts Council or his representative shall be entitled to attend all meetings of the Managing Body of the Company as an assessor appointed by the Council and shall receive due notice of all such meetings together with all minutes reports accounts and balance sheets and the fullest possible advance information relative to the activities or proposed activities of the Company.

5. The Company shall cause the words “in association with the Arts Council of Great Britain” to appear immediately after the name of the Company in all advertisements, programmes, press and publicity matter issued by the Company during the period of association but not on letter headings or contracts, and on the termination of association from any cause whatsoever the aforementioned words shall forthwith be removed or obliterated. Such words may not be used in any way that implies a contractual obligation.

6. The general policy of the Company on which it is taken into association shall be subject to approval by the Council and any intended departure from that policy shall be submitted to the Council for approval in advance.

7. All surplus funds accruing to the Company during the period of association shall (unless the Company is operating under a charitable trust) be expended only on such objects or activities as the Council may from time to time approve.

8(a). In the event of the Company being wound up during the period of association all monies and material assets remaining to the credit or in possession of the Company after the settlement in full of all legitimate liabilities shall be transferred forthwith to the sole possession of the Council to be used as the Council in its sole discretion shall decide. Any recommendation from the Company as to the disposal of funds shall be taken into full consideration by the Council.

8(b). In the event of association ceasing from any other cause whatsoever all monies and material assets remaining to the credit or in possession of the Company at the date of such dissociation which have accrued to the Company during the period of association shall be expended only on such objects or activities as the Council may from time to time approve. If however no such use or expenditure shall have taken place within six months from the date of dissociation then all the aforesaid monies and material assets shall be transferred forthwith to the sole possession of the Council to be used as the Council in its sole discretion shall decide. In the event of a dispute about the use of the money the question shall be decided at a joint meeting of representatives of the Company and the Council under an independent Chairman. This clause 8 (a) and (b) shall not apply in the case of a company operating under a charitable trust in so far as the clause or any of its provisions may conflict with the terms of such trust.

9. The Company shall endeavour to ensure that all artists engaged to perform in the West End of London are contracted to tour in the Provinces for a reasonable period if required as a condition of their London engagement. Such period may include a tour or try-out prior to London production.

10. The terms and conditions of employment for artists and staff shall be not less favourable than those agreed between the appropriate Trade Unions and the recognised Managerial Associations.

11. The Company shall ensure that all rights in any plays shall be the property of the Company except in so far as such rights are normally reserved to the author.

12. The Company shall not give performances for charitable purposes without the consent in writing of the Council.
13. The Company shall not accept any engagement abroad, whether under private or official sponsorship, without first informing the Council and obtaining the Council's permission to do so. If such permission is granted the Company shall be advertised while abroad as "in association with the Arts Council of Great Britain," in accordance with Clause 5 hereof.

14(a). This Agreement may be terminated by either party giving two months notice in writing at any time and on the termination of this Agreement the association shall cease forthwith, provided that if such notice is given by the Company it shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council, such proportion to be based on the period of actual association in relation to the period for which such association was originally anticipated under this Agreement if such notice had not been given. The use or disposal, after association ceases, of any monies or material assets shall be governed by and subject to the provisions of Clause 8 hereof.

14(b). In the event of a breach of this Agreement by either party it may be terminated by notice in writing forthwith in which event association shall cease forthwith. In this event the Company shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council, such proportion to be based on the period of actual association in relation to the period for which such association was originally anticipated under this Agreement if such notice had not been given. The use or disposal, after association ceases, of any monies or material assets shall be governed by and subject to the provisions of Clause 8 hereof.

14(c). If the Company shall become in the opinion of the Council financially unable to carry out its obligations the Council shall be entitled to discontinue association forthwith.

15. Any disputes which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Acts 1899-1934 or any statutory modifications thereof for the time being in force provided that this Clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.

AS WITNESS the hands of the parties on the day and year first above written

For the Arts Council of Great Britain

For the Company

(Here will follow a Schedule of any special conditions.)
(2) LIST OF THEATRES, COMPANIES, OPERAS, BALLETS AND PLAYS
(\textit{During the period April 1st, 1946, to March 31st, 1947})

\textbf{A. OPERA AND BALLET}

\textit{(i) Theatres in Association with the Arts Council}

\textbf{THE ROYAL OPERA HOUSE, COVENT GARDEN}

\textbf{The Sadler's Wells Ballet Company}

\begin{tabular}{lll}
The Sleeping Beauty & Dante Sonata & Coppelia \\
Les Patineurs & Symphonic Variations & Les Sirènes \\
Nocturne & Les Sylphides & The Fairy Queen \\
The Rake's Progress & Hamlet & Three-Cornered Hat \\
Miracle in the Gorbals & Giselle & Carnaval \\
Adam Zero & Le Lac des Cygnes & La Boutique Fantasque \\
\end{tabular}

\textbf{Ballet Theatre of New York}

\begin{tabular}{lll}
Fancy Free & Petrushka & Graziana \\
Les Sylphides & Interplay & On Stage \\
Black Swan & Gala Performance & Waltz Academy \\
Blue Beard & Giselle & Undertow \\
Pillar of Fire & Three Virgins & Lilac Garden \\
Don Quixote & Romeo and Juliet & Tally-ho \\
Helen of Troy & Apollo & Pas de Quatre \\
\end{tabular}

\textbf{The C.M.F. San Carlo Opera Company}

\begin{tabular}{lll}
La Traviata & La Tosca & Cavalleria Rusticana \\
La Bohème & Madam Butterfly & I Pagliacci \\
Rigoletto & Barber of Seville & \\
\end{tabular}

\textbf{Covent Garden Opera Company}

\begin{tabular}{lll}
Carmen & Manon & The Magic Flute \\
\end{tabular}

\textbf{SADLER'S WELLS THEATRE}

Sadler's Wells Opera Company \quad Sadler's Wells Theatre Ballet \quad Ballet Rambert

(\textit{See Section ii})

\textit{(ii) Companies associated with the Arts Council}

\textbf{BALLETS JOOSS}

(Director : Kurt Jooss)

\begin{tabular}{lll}
The Green Table & The Big City & Sailor's Fancy \\
Pandora & Ballade & The Prodigal Son \\
The Seven Heroes & Pavane & Company at the Manor \\
Le Bosquet & A Ball in Old Vienna & \\
\end{tabular}

\textbf{GLYNDEBOURNE PRODUCTIONS, LTD.}

(General Manager : R. Bing)

The Rape of Lucretia (\textit{tour only})

\textbf{SADLER'S WELLS BALLET COMPANY}

(Director : Ninette de Valois)

Ballet Repertoire (\textit{see Section i, Royal Opera House, Covent Garden})
### SADLER'S WELLS OPERA COMPANY

(Director: James Robertson)

<table>
<thead>
<tr>
<th>Opera</th>
<th>Opera</th>
<th>Opera</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Bohème</td>
<td>Rigoletto</td>
<td>The Bartered Bride</td>
</tr>
<tr>
<td>The Barber of Seville</td>
<td>Peter Grimes</td>
<td>School for Fathers</td>
</tr>
<tr>
<td>Sir John in Love</td>
<td>Hansel and Gretel</td>
<td>Snow-Maiden</td>
</tr>
<tr>
<td>Madam Butterfly</td>
<td>Il Tabarro</td>
<td>Tosca</td>
</tr>
<tr>
<td>The Marriage of Figaro</td>
<td>Cavalleria Rusticana</td>
<td>The Shepherds of the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Delectable Mountains</td>
</tr>
</tbody>
</table>

### SADLER'S WELLS OPERA BALLET

(Director: Ninette de Valois)

<table>
<thead>
<tr>
<th>Ballet</th>
<th>Ballet</th>
<th>Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assembly Ball</td>
<td>Bailemos</td>
<td>Promenade</td>
</tr>
<tr>
<td>Khadra</td>
<td>The Haunted Ballroom</td>
<td>Le Spectre de la Rose</td>
</tr>
<tr>
<td>The Catch</td>
<td>La Fête Etrange</td>
<td>The Gods go a'Begging</td>
</tr>
<tr>
<td>The Vagabonds</td>
<td>Les Sylphides</td>
<td>Façade</td>
</tr>
<tr>
<td>Mardi Gras</td>
<td>Casse Noisette (Act II)</td>
<td></td>
</tr>
</tbody>
</table>

(ii) Tours under the direct management of the Arts Council

### BALLET RAMBERT

(Director: Marie Rambert)

<table>
<thead>
<tr>
<th>Ballet</th>
<th>Ballet</th>
<th>Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jardin aux Lilas</td>
<td>Gala Performance</td>
<td>Soirée Musicale</td>
</tr>
<tr>
<td>Dark Elegies</td>
<td>Judgment of Paris</td>
<td>The Planets</td>
</tr>
<tr>
<td>Façade</td>
<td>Les Masques</td>
<td>Capriol Suite</td>
</tr>
<tr>
<td>Lady Into Fox</td>
<td>Mermaid</td>
<td>The Fugitive</td>
</tr>
<tr>
<td>Death and the Maiden</td>
<td>Giselle (Acts I and II)</td>
<td>Swan Lake (Act II)</td>
</tr>
<tr>
<td>L'Après-Midi d'un Faune</td>
<td>Peter and the Wolf</td>
<td>Czernyana</td>
</tr>
<tr>
<td>Les Sylphides</td>
<td>Spectre de la Rose</td>
<td>Confessional</td>
</tr>
<tr>
<td>Simple Symphony</td>
<td>Mr. Punch</td>
<td>Concerto Burlesco</td>
</tr>
</tbody>
</table>

### B. DRAMA

(i) Theatres under the direct management of the Arts Council

#### BRISTOL, THEATRE ROYAL

<table>
<thead>
<tr>
<th>Play</th>
<th>Play</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Vic Resident Company</td>
<td>The Importance of Being Earnest*</td>
<td>Treasure Island</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Tess of the D’Urbervilles</td>
<td>King Lear</td>
</tr>
<tr>
<td>The Seagull</td>
<td>The Playboy of the Western World</td>
<td>The Apple Cart</td>
</tr>
<tr>
<td>Keep in a Cool Place*</td>
<td>An Inspector Calls</td>
<td>Throng O'Scarlet</td>
</tr>
<tr>
<td>Twelfth Night*</td>
<td>Summer at Nohant</td>
<td>The Merchant of Venice</td>
</tr>
<tr>
<td>Weep for the Cyclops*</td>
<td>Ballet Rambert</td>
<td></td>
</tr>
<tr>
<td>(And on tour)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### SALISBURY, THE ARTS THEATRE

<table>
<thead>
<tr>
<th>Play</th>
<th>Play</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salisbury Arts Theatre Company</td>
<td>Eden End</td>
<td>Dear Brutus</td>
</tr>
<tr>
<td>The Long Mirror</td>
<td>Twelfth Night</td>
<td>Thunder Rock</td>
</tr>
<tr>
<td>The Corn is Green</td>
<td>Distinguished Gathering</td>
<td>She Stoops to Conquer</td>
</tr>
<tr>
<td>Garden Fête</td>
<td>Great Expectations</td>
<td></td>
</tr>
<tr>
<td>It Depends What you Mean</td>
<td>Lanchester Marionettes</td>
<td>Stars in Battle-dress</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Visiting Companies</th>
<th>Visiting Companies</th>
<th>Visiting Companies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet Rambert</td>
<td>Ballet Rambert</td>
<td></td>
</tr>
<tr>
<td>Javanese Dancers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garden Fête</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visiting Companies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet Rambert</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

51
(ii) Theatres in association with the Arts Council

CAMBRIDGE, ARTS THEATRE

Fear No More
Weep for the Cyclops
Keep in a Cool Place
Sadler's Wells Opera Ballet
The Assassin

The Eagle Has Two Heads
Caste
Electra
The Devil's Disciple
The Wise Have Not Spoken

Ballet Rambert
Galway Handicap
King Lear
The Rossiters
The Tempest

GLASGOW, THE PRINCESS'S THEATRE

The Glasgow Citizens' Theatre Company
Mr. Bolfry
Cornelia
Little Dry Thorn
Day In Day Out
Kate Kennedy

One Traveller Returns
In Good King Charles'
Golden Days
To Meet the MacGregors
Gaslight

Exercise Bowler
The Wild Duck
Lady Precious Stream
A Sleeping Clergyman
The Righteous Are Bold

KIDDERMINSTER, THE PLAYHOUSE
(From November, 1946)

Midland Theatre Company
Pygmalion
Alice in Wonderland
Visiting Companies
The Eagle Has Two Heads

Rope
Eden End

Yes, Farewell

(iii) Companies associated with the Arts Council

ADELPHI GUILD THEATRE

On Tour
Shadow and Substance
An Enemy of the People
Based on Macclesfield, Cheshire (from February 12th, 1947)
The Unknown Warrior
Arms and the Man

Arms and the Man
Mr. Bolfry
Twelfth Night

The Unknown Warrior
Twelfth Night

The King Stag

AMERSHAM REPERTORY PLAYERS
(Directors: Sally Latimer, Caryl Jenner)
exchanging productions with Guildford Repertory Theatre from July 1946

Nightmare
Nine Till Six
Wind of Heaven
Thunder Rock
Amphitryon 38
Lady Audley's Secret

Autumn
Tovarich
Desert Highway
Man and Superman
Laburnum Grove
A Doll's House

The Moonstone
On Approval
The Silver Prince
While the Sun Shines
What Every Woman Knows
Tobias and the Angel

ASSOCIATED ARTISTS, LTD.
(Administrator: John Clements)

The Kingmaker

Marriage à la Mode

BANKSIDE PLAYERS
(Director: Robert Atkins)

At the Open Air Theatre, Regent's Park
As You Like It

Troylus and Cressida
A Midsummer Night's Dream
THE COMPANY OF FOUR
(Directors: Hugh Beaumont, Norman Higgins)

To-morrow's Child  Fear No More  Caste
Summer at Nohant  The Eagle Has Two Heads  Galway Handicap
Brothers Karamazov  The Assassin  The Rossites
The Thracian Horses

DUNDEE REPERTORY THEATRE
(Director: A. R. Whatmore)

The Millionaireess  While the Sun Shines  The High Road
No Party Manners  Pygmalion  Quiet Week-end
The Merchant of Venice  The School for Scandal*  Toad of Toad Hall
Of Mice and Men  She Wanted a Cream  The Lady from Edinburgh
Dusty Ermine  Front Door  French Without Tears
This Woman Business  Macbeth  The Quick and the Dead
Blithe Spirit*  Nightmare*  (* And on tour)

ENVY PRODUCTIONS, LTD.
(Director: Anthony Hawtrey)

At the Embassy Theatre, Swiss Cottage (from July, 1946)
Love Goes to Press  Away From It All  Smith in Arcady
Grim Fairy Tale  The Day of Glory  Hattie Stowe
Sense and Sensibility  Mrs. Dane's Defence  The White Steed
Jane Eyre  Drake's Drum  Birthmark
Peace Comes to Peckham

At the Playhouse, Buxton (from July, 1946)
Little Ladyship  While the Sun Shines  This Was a Woman
When We Are Married  Night Must Fall  The Two Mrs. Carrolls
Fit for Heroes  Sixteen  Jane Eyre
Pink String and Sealing Wax  French Without Tears  The Mocking Bird
Suspect  The Crime of Margaret Foley  Surprise Pink
Heaven and Charing Cross  Hindle Wakes  Cinderella
Country Party  Eliza Comes to Stay  Springtime for Henry
Berkeley Square  Poison Pen  I Killed the Count
Daddy Long Legs  Fit for Heroes

At the Grand Theatre, Croydon (from March, 1947)
Hattie Stowe  The Crime of Margaret Foley  The White Steed
Birthmark  Jane Eyre

On Tour
Vanity Fair

GLASGOW CITIZENS' THEATRE
(Director: Matthew Forsyth)
(See Section B(ii)—Glasgow, Princess's Theatre)

GREAT NEWPORT THEATRE COMMITTEE, LTD.
(Director: Alec Clunes)

At the Arts Theatre, London
The Lady from the Sea  The Scheming Lieutenant  Fatal Curiosity
You Won't Need the Halo  The Constant Wife  The Master Builder
The Dove and the Carpenter  On the Way  The Wise Have Not Spoken
The Little One  The Turn of the Screw  Back to Methuselah
Vicious Circle  The Rising Sun  Dutch Family (also on tour)
The Apple Cart  A Phoenix Too Frequent

53
MANCHESTER INTIMATE THEATRE
(Director: André Van Gyngeghem)
The Seagull
Amphitryon 38

NEW YIDDISH THEATRE
(See Yiddish)

OLD VIC, LONDON
(Chairman of Directors: John Burrell)
At the New Theatre, London
Henry the Fourth
(Parts I and II)
Medea
Arms and the Man
King Lear
An Inspector Calls
Cyrano de Bergerac

OLD VIC, BRISTOL
(Director: Hugh Hunt)
At the Theatre Royal, Bristol. See Section B(i)
At the New Theatre, London, and on tour
Tess of the D'Urbervilles

OLD VIC, LIVERPOOL
At the Playhouse, Liverpool
And No Birds Sing
Mr. Bolfry (also on tour)
Pygmalion
As You Like It

YOUNG VIC
(See Young)

PERTH REPERTORY COMPANY
(Directors: Marjorie Dence, David Steuart)
At Perth
Arms and the Man
Much Ado About Nothing
An Enemy of the People*
One Traveller Returns
Emma*
Watch on the Rhine*
The Circle*
The Old Foolishness*
Robert's Wife*
The Merchant of Venice*
While the Sun Shines*
Cesar and Cleopatra*
Pygmalion*
Claudia*
Brief Glory*
Quiet Weekend*
Mary Rose
The Little Foxes*
Jupiter Laughs*
Ballet Rambert
This Happy Breed
Sixteen

PILGRIM PLAYERS
(Director: E. Martin Browne)
At the Mercury Theatre, London
This Way to the Tomb
A Phoenix Too Frequent
On tour
The Silver Cord
Tangent
Family Reunion
Murder in the Cathedral
The Beautiful People
This Way to the Tomb

SHEFFIELD REPERTORY COMPANY
Music at Night
Skylark
Emma

54
Frieda
Message for Margaret

Antony and Cleopatra
Lady Windermere's Fan
Othello

Candida
Othello

Crime and Punishment

A Century for George
Let Tyrants Tremble

THEATRE '46

THEATRE '46

The Wise Have Not Spoken
In Time to Come

UNA PLAYS, LTD.

Our Town (with Una Plays)

Red Roses For Me

Our Town (with Tennent Plays)

UNITY THEATRE, GLASGOW

The Plough and the Stars
The Laird of Torwartletie
They Came to a City

WEST OF ENGLAND THEATRE COMPANY

Dangerous Corner
Dover Road
To-morrow's Child
Macbeth
The Importance of Being
Earnest

WINDSOR REPERTORY THEATRE

The Private Life of Helen of Troy
Rookery Nook
Dangerous Corner
A Midsummer Night's Dream
Battle Royal
While the Sun Shines
George and Margaret
Man and Superman

YIDDISH THEATRE, NEW

Repettoire of plays in Yiddish given at Folk House, Adler Street, E.1, including a new translation into Yiddish of
The Merchant of Venice

YOUNG VIC

At the Lyric Theatre, Hammersmith, and on tour

King Stag

55
(iv) **Seasons under the direct management of the Arts Council**

**MIDLAND THEATRE COMPANY**  
(Director: Beatrice Lehmann, later Michael Langham jointly with Reginald Cornish)

<table>
<thead>
<tr>
<th>The Round Table</th>
<th>Twelfth Night</th>
<th>Frieda</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Rising Sun</td>
<td>When We Are Married</td>
<td>The Magistrate</td>
</tr>
<tr>
<td>The Anatomist</td>
<td>Pygmalion</td>
<td>Alice in Wonderland</td>
</tr>
<tr>
<td>The Maitlands</td>
<td>Rope</td>
<td>Eden End</td>
</tr>
<tr>
<td>Yes, Farewell</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SALISBURY ARTS THEATRE COMPANY**  
(Director: Barbara Burnham)

See Section B(i)

**WEST RIDING THEATRE**  
(Director: Gabriel Toyne)

(Exchanged productions at Grand Theatre, Halifax, Theatre Royal, Huddersfield, and the Opera House, Wakefield, from June to December, 1946. In September, 1946, the Oldham Repertory Company took the place of Wakefield)

<table>
<thead>
<tr>
<th>Trelawney of the Wells</th>
<th>They Walk Alone</th>
<th>The Devil's Disciple</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sally Lunn</td>
<td>Keep in a Cool Place</td>
<td>A Man About the House</td>
</tr>
<tr>
<td>To-morrow's Child</td>
<td>The Taming of the Shrew</td>
<td>Tobias and the Angel</td>
</tr>
<tr>
<td>Romance</td>
<td>Shabby Tiger</td>
<td>The Old Ladies</td>
</tr>
<tr>
<td>Time and the Conways</td>
<td>The Apple Cart</td>
<td>Portrait in Black</td>
</tr>
<tr>
<td>The Black Eye</td>
<td>The Insect Play</td>
<td>Laburnum Grove</td>
</tr>
<tr>
<td>Volpone</td>
<td>Spring Meeting</td>
<td>King Lear</td>
</tr>
<tr>
<td></td>
<td>Lovers' Leap</td>
<td></td>
</tr>
</tbody>
</table>

(v) **Tours under the direct management of the Arts Council**

**BELGRAVE COMPANY**
Happy and Glorious

**COLCHESTER REPERTORY COMPANY**
The Rose Without a Thorn

**PERTH REPERTORY COMPANY**
This Happy Breed

**REUNION THEATRE COMPANY**
The Devil's Disciple

(vi) **Outside Organisations, not associated with the Council but engaged by them during the period 1 April 1946 to 31 March 1947**

**INTIMATE OPERA**  
(Director: Frederick Woodhouse)

THE HOGARTH PUPPETS  LANCHESTER MARIONETTE THEATRE  
LILLIPUT MARIONETTE THEATRE  REDVERS MARIONETTES
APPENDIX G

(1) EXHIBITIONS HELD DURING THE PERIOD JANUARY, 1946—MARCH, 1947

The exhibitions in this list cover a period of fifteen months as the corresponding list in the previous report was for the calendar year ending 31st December, 1945.

Paintings, Drawings, Sculpture and Works of Graphic Art

* Exhibitions marked with an asterisk were circulated by the British Institute of Adult Education for the Arts Council.
† Exhibitions so marked were arranged by the Regions.

British Painters, 1939-1946
†British Watercolours and Drawings
C.E.M.A. Collection
†Contemporary Bristol Artists
Contemporary Paintings (4th Collection)
†Contemporary Paintings by Edinburgh and Glasgow Artists
*Cosmopolitan Contemporary Drawings
Designs for an Act Drop
Drawings from the Bruce Ingram Collection
Engineer in British Life
English Conversation Pieces
James Ensor
Four Young British Painters (Ayrton, Minton, Scott, Vaughan)
French Lithographs from 1875
†French Painting, Sculpture and Book Illustration
French Tapestry
Hickman Bacon Collection of English Watercolours and Drawings
Indian Paintings and Drawings (Rothenstein Collection)
Gwen John, 1876-1939
Paul Klee, 1879-1940
Lithographs by Daumier and Gavarni
London Seen by French Painters
†Masterpieces from Welsh Houses
†Mclnnes Collection (selection)
†Midland Regional Designers Group
*Modern Paintings by British Artists
*Needlework from Many Lands
*Needlework of To-day
†Paintings and Drawings from the Wyndham Vint Collection
†Paintings from the Burrell Collection
†Paintings by English Masters from Local Collections
A Phase of Contemporary Swedish Painting
Picasso and Matisse
†Pictures from the Birmingham Art Gallery Portraits
Recent Acquisitions of the Walker Art Gallery, Liverpool
Recording Britain (three collections)
Royal Academy Summer Exhibition, 1945 (selection)
Royal Academy Summer Exhibition, 1946 (selection)
†Royal Scottish Academy Summer Exhibition, 1945 (selection)
†Royal Scottish Academy Summer Exhibition, 1946 (selection)
Rutherston Collection—Oils (selection)
Rutherston Collection—Drawings and Prints (selection)
†Scottish Modern Art Association (selection)
Sculpture in the Home
†Society of Scottish Artists’ 1946 Exhibition (selection)
†Some Pictures from a South Wales Town
Spanish Paintings
Tapestries by Lurçat
Twentieth Century French Painting
Watercolours and Drawings by Harpignies
†Watercolours and Drawings by Living Scottish Artists
Watercolours by Paul Cézanne
†West Country Artists
†Yorkshire Artists, 1600-1900
Reproductions, Photographs, etc.

*Accent on Colour
American Paintings
American Silk Screen Prints
Ancestral Sources of Modern Painting
Art of the Film
Arts Centre Model

Blake's Illustrations to the Book of Job
*British Textiles: Their Design and Production To-day

Clowns and Comics
Colour and Pattern in India

Danish Domestic Design
Design at Home
Development of Modern French Painting,
No. I—Impressionism
Development of Modern French Painting,
No. II—The Post-Impressionists
Development of Modern French Painting,
No. III—School of Paris
*Drawings by Dutch and Flemish Masters
(reproductions)
Drawings by Seurat (reproductions)

*Five Centuries of Painting (colour reproductions)

*French, English and American Painters of
the 19th and 20th centuries (colour reproductions)

History of Photography
History of the British Playhouse
Hogarth and English Caricature

†Ideas on Design in the Home
National Buildings Record

*Pictures and Picture Making
†Planning Personally
*Prints and Print Making (Etching, Lithography, Wood Engraving)

*Rebuilding Britain
Regional Building in the United States of America

Synopsis of Ballet

*The Artist at Work
*The Englishman Builds
Theatre Guild
*Typography

*What Goes to the Making of a Picture
What is Modern Painting?
Work of the Arts Council

(2) PLACES WHERE EXHIBITIONS HAVE BEEN HELD
JANUARY, 1946–MARCH, 1947

Some places in which exhibitions of reproductions arranged by the British Institute of Adult Education have been held are omitted from this list.

ENGLAND

**LONDON AND GREATER LONDON**

**London**
National Gallery
Tate Gallery
Victoria & Albert Museum
Geffrye Museum
Whitechapel Art Gallery

Berridge House
East Finchley
Foyles Art Gallery
Hackney

Halex Ltd.,
Heal's Gallery
House of Citizenship,
Kensington
International Youth Centre
Islington
King's Theatre,
Hammersmith
London Association of University Women
L.C.C. Women's Evening Institute,
Tulse Hill
London Command School

Messrs. Stewarts & Lloyds, Ltd.
Ministry of Transport Canteen
National Council of Social Service,
Bedford Square
National Council of Social Service,
Gordon Square
North London Army Education Centre
H.Q.
Royal Institute of British Architects

Thornwood Lodge,
Kensington
Unity Theatre Repertory Company
Union Theatre Society Ltd.
Women's University Settlement

**Middlesex**

Edgware
Hampton
Harrow
Hounslow
Uxbridge

58
<table>
<thead>
<tr>
<th>NORTHERN COUNTIES</th>
<th>NOTTINGHAM</th>
<th>Welbeck Abbey (Formation College)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northumberland</td>
<td>Norfolk</td>
<td>Tuddenham</td>
</tr>
<tr>
<td>Alnwick</td>
<td>Sheringham</td>
<td>King's Lynn</td>
</tr>
<tr>
<td>Berwick-on-Tweed</td>
<td>Thetford</td>
<td>North Walsham</td>
</tr>
<tr>
<td>Morpeth</td>
<td>Thorpe</td>
<td>Norwich</td>
</tr>
<tr>
<td>Newcastle-on-Tyne</td>
<td>Watton</td>
<td>Berkeley</td>
</tr>
<tr>
<td>Wallsend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Workington</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DURHAM</td>
<td>Lincoln</td>
<td></td>
</tr>
<tr>
<td>Annfield Plain</td>
<td>Boston</td>
<td></td>
</tr>
<tr>
<td>Darlington</td>
<td>Brigg</td>
<td></td>
</tr>
<tr>
<td>Durham</td>
<td>Coningsby</td>
<td></td>
</tr>
<tr>
<td>Easington</td>
<td>Gainsborough</td>
<td></td>
</tr>
<tr>
<td>Gateshead</td>
<td>Grantham</td>
<td></td>
</tr>
<tr>
<td>South Shields</td>
<td>Holbeach</td>
<td></td>
</tr>
<tr>
<td>Sunderland</td>
<td>Holland</td>
<td></td>
</tr>
<tr>
<td>West Hartlepool</td>
<td>Lincoln</td>
<td></td>
</tr>
<tr>
<td>YORKSHIRE</td>
<td>Lindsey</td>
<td></td>
</tr>
<tr>
<td>(EAST AND WEST RIDINGS)</td>
<td>Louth</td>
<td></td>
</tr>
<tr>
<td>Barnoldswick</td>
<td>Scunthorpe</td>
<td></td>
</tr>
<tr>
<td>Batley</td>
<td>Skegness</td>
<td></td>
</tr>
<tr>
<td>Bradford</td>
<td>Spalding</td>
<td></td>
</tr>
<tr>
<td>Bridlington</td>
<td>Spilsby</td>
<td></td>
</tr>
<tr>
<td>Brighouse</td>
<td>Derby</td>
<td></td>
</tr>
<tr>
<td>Dewsbury</td>
<td>Glossop</td>
<td></td>
</tr>
<tr>
<td>Doncaster</td>
<td>Newhall</td>
<td></td>
</tr>
<tr>
<td>Halifax</td>
<td>Shirebrook</td>
<td></td>
</tr>
<tr>
<td>Harrogate</td>
<td>Staveley</td>
<td></td>
</tr>
<tr>
<td>Heckmondwike</td>
<td>Unstone</td>
<td></td>
</tr>
<tr>
<td>Huddersfield</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hull</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leeds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rotherham</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheffield</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wakefield</td>
<td></td>
<td></td>
</tr>
<tr>
<td>York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NORTHERN COUNTIES</td>
<td>NORFOLK</td>
<td>Dereham</td>
</tr>
<tr>
<td>Norfolk</td>
<td>Diss</td>
<td></td>
</tr>
<tr>
<td>Dereham</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EASTERN COUNTIES</td>
<td>LONDON</td>
<td></td>
</tr>
<tr>
<td>Cambridgeshire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambridge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chatteris</td>
<td></td>
<td></td>
</tr>
<tr>
<td>March</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waterbeach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wisbech</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norfolk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashtead</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Englefield Green</td>
<td></td>
<td></td>
</tr>
<tr>
<td>London</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EASTERN COUNTIES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canterbury</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cranbrook</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folkestone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gravesend</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maidstone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenterden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonbridge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surrey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TUNBRIDGE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorset</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blandford</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorchester</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weymouth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUSSEX</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sussex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bexhill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brighton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chichester</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hastings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Worthing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTHERN COUNTIES</td>
<td>SUFFOLK</td>
<td>Ipswich</td>
</tr>
<tr>
<td>Suffolk</td>
<td>Sudbury</td>
<td></td>
</tr>
<tr>
<td>Huntingdon</td>
<td>Tuddenham</td>
<td></td>
</tr>
<tr>
<td>Bedford</td>
<td>Bedford</td>
<td></td>
</tr>
<tr>
<td>Bedfordshire</td>
<td>Bedford</td>
<td></td>
</tr>
<tr>
<td>Luton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HERTFORDSHIRE</td>
<td>Bishop's Stortford</td>
<td></td>
</tr>
<tr>
<td>Cheshunt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hertford</td>
<td>Hoddesdon</td>
<td></td>
</tr>
<tr>
<td>Huntingdon</td>
<td>Leavesden (Training College)</td>
<td></td>
</tr>
<tr>
<td>Bedfordshire</td>
<td>St. Albans</td>
<td></td>
</tr>
<tr>
<td>Bedford</td>
<td>Watford</td>
<td></td>
</tr>
<tr>
<td>Luton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESSEX</td>
<td>Barking</td>
<td></td>
</tr>
<tr>
<td>Chelmsford</td>
<td>Colchester</td>
<td></td>
</tr>
<tr>
<td>Colchester</td>
<td>Dagenham</td>
<td></td>
</tr>
<tr>
<td>Dorset</td>
<td>Hornchurch</td>
<td></td>
</tr>
<tr>
<td>Hampshire</td>
<td>Leytonstone</td>
<td></td>
</tr>
<tr>
<td>Isle of Wight</td>
<td>Maldon</td>
<td></td>
</tr>
<tr>
<td>Kent</td>
<td>Saffron Walden</td>
<td></td>
</tr>
<tr>
<td>Oxfordshire</td>
<td>Thaxted</td>
<td></td>
</tr>
<tr>
<td>Oxford</td>
<td>Walthamstow</td>
<td></td>
</tr>
<tr>
<td>Berkshire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPSHIRE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hampshire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eastleigh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hurn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Portsmouth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Winchester</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Isle of Wight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guernsey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jersey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jersey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Helier</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorset</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blandford</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorchester</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weymouth</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
WESTERN COUNTIES

Wiltshire
Calne
Chippenham
Chisleledon (Formation College)
Corsham
Crabtree
Salisbury
Swindon

Somerset
Bath
Bridgwater
Cleoford
Frome
Taunton
Weston-super-Mare
Yeovil

Devonshire
Dartmouth
Exeter
Newton Abbot
Plymouth
Tavistock

Tiverton
Torquay
Cornwall
Bodmin
Falmouth
Newquay
St. Austell
St. Ives
Truro
Wadebridge
Gloucestershire
Avonmouth
Bristol
Cheltenham
Gloucester
Newent
Stroud

MIDLANDS
Warwickshire
Atherstone
Birmingham
Coventry
Nuneaton
Rugby
Studley

Worcestershire
Dudley
Kidderminster
Lye
Malvern
Stourbridge
Stourport-on-Severn
Worcester

Herefordshire
Hereford
Shropshire
Wellington
Staffordshire
Bilston
Burton-on-Trent
Cannock Chase
Leek
Stoke-on-Trent
Tamworth
Wolverhampton

Lancashire
Blackburn
Blackpool
Bootle
Chadderton
Lancaster
Liverpool
Lostock
Manchester
Rawtenstall
Rochdale
St. Helens
Salford
Southport
Warrington
Wigan

NORTH WESTERN COUNTIES

Cumberland
Carlisle
Kells

Devonshire
Dartmouth
Exeter
Newton Abbot
Plymouth
Tavistock

Tiverton
Torquay
Cornwall
Bodmin
Falmouth
Newquay
St. Austell
St. Ives
Truro
Wadebridge
Gloucestershire
Avonmouth
Bristol
Cheltenham
Gloucester
Newent
Stroud

MIDLANDS
Warwickshire
Atherstone
Birmingham
Coventry
Nuneaton
Rugby
Studley

Worcestershire
Dudley
Kidderminster
Lye
Malvern
Stourbridge
Stourport-on-Severn
Worcester

Herefordshire
Hereford
Shropshire
Wellington
Staffordshire
Bilston
Burton-on-Trent
Cannock Chase
Leek
Stoke-on-Trent
Tamworth
Wolverhampton

Lancashire
Blackburn
Blackpool
Bootle
Chadderton
Lancaster
Liverpool
Lostock
Manchester
Rawtenstall
Rochdale
St. Helens
Salford
Southport
Warrington
Wigan

NORTH WESTERN COUNTIES

Cumberland
Carlisle
Kells

SCOTLAND

Aberdeenshire
Aberdeen
Turriff
Angus
Arbroath
Dundee
Forfar
Ayrshire
Girvan
Kilmarnock
Stevenson
Banffshire
Banff
Buckie
Keith
Berwick
Eyemouth
Dumbartonshire
Dumbarton

Dumfriesshire
Dumfries
Caithness
Thurso
Wick
East Lothian
Haddington
Edinburgh
Fife
Cupar
St. Andrews
Glasgow
Inverness-shire
Inverness
Kingussie
Kincardine
Banchory
Stonehaven

Kirkcudbright
Castle Douglas
Lanarkshire
Airdrie
Hamilton
Larkhall
Midlothian
Dalkeith
Orkney
Kirkwall
Peeblesshire
Peebles
Perthshire
Auchterarder
Perth
Renfrewshire
Bridge-of-Weir

Paisley
Skelmorlie
Wemyss Bay
Ross-shire
Dingwall
Stornoway
Roxburghshire
Hawick
Jedburgh
Melrose
Selkirk
Galashiels
Selkirk
Wigtown
Stranraer
Zealand
Lerwick
## WALES

<table>
<thead>
<tr>
<th>Anglesey</th>
<th>Crosshands</th>
<th>Glynneath</th>
<th>Monmouthshire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wern Hall</td>
<td>Llanelly</td>
<td>Merthyr Tydfil</td>
<td>Abergavenny</td>
</tr>
<tr>
<td>Caernarvon</td>
<td>Pembrey</td>
<td>Mountain Ash</td>
<td>Newport</td>
</tr>
<tr>
<td>Bangor</td>
<td></td>
<td>Pencoed</td>
<td>Pontypool</td>
</tr>
<tr>
<td>Penrhosgarneddd</td>
<td></td>
<td>Pontardulais</td>
<td></td>
</tr>
<tr>
<td>Cardiganshire</td>
<td>Denbighshire</td>
<td>Pontypridd</td>
<td></td>
</tr>
<tr>
<td>Aberystwyth</td>
<td>Cartrefle</td>
<td>Port Talbot</td>
<td></td>
</tr>
<tr>
<td>Carmarthenshire</td>
<td>Glamorgan</td>
<td>St. Athan</td>
<td></td>
</tr>
<tr>
<td>Carmarthen</td>
<td>Cardiff</td>
<td>(R.A.F. Station)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Swansea</td>
<td>Milford Haven</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trealaw</td>
<td>Pembroke</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX H

(1) ARTS CLUBS

CONDITIONS OF ASSOCIATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

The purpose of the Arts Council of Great Britain is to develop a greater knowledge, understanding and practice of the fine arts and in particular to make them more accessible to the public throughout Great Britain. The Council wishes to enlist in this policy the co-operation of a limited number of arts clubs which wish to raise their standards and increase their scope, especially by means of professional concerts, visits of professional drama companies and first-class exhibitions. To achieve these aims, initiative and management must be with the arts clubs, well organised in the different localities. The Council's part is to advise, to help maintain general standards, to offer a limited measure of financial aid if necessary, and to give general support and encouragement when needed. It is hoped that in their association with the Council, arts clubs will find it possible to carry out a balanced programme of activities connected with the fine arts in their particular area.

Only arts clubs with approved constitutions are eligible for association with the Council. They are selected on the Council's knowledge of their work up to the present time and on the recommendation of the Council's appropriate Regional Director.

Arts clubs are asked to subscribe to the following general conditions on entering into association with the Council:—

(1) Association shall be, in the first place, for the current year, ending March 31st next. It shall be subject to renewal after that date, if both parties agree.

(2) The Council's appropriate Regional Director shall sit as an assessor on the Club's Committee of Management, and he, or his appointed representative, shall be entitled to attend its meetings. It is important that adequate notification of all meetings should be given in advance.

(3) The Club's accounts shall be submitted, on request, to the Arts Council.

(4) The Council shall be kept fully informed through its appropriate Regional Director of the Society's programme at the planning stage.

(5) An associated Club is entitled to use the phrase "in association with the Arts Council of Great Britain" after its own name, but it may not advertise any concert, theatrical performance or art exhibition as being in association with the Arts Council, unless such concert, theatrical performance or exhibition is separately sponsored by the Arts Council.
(2) LIST OF ARTS CLUBS AND SOCIETIES IN ASSOCIATION WITH THE ARTS COUNCIL ON MARCH 31, 1947

ENGLAND

NORTHERN COUNTIES
Durham
Tees-side Guild of Arts

NORTH WESTERN COUNTIES
Cheshire
Guild of St. Michael, Runcorn
Lancashire
Grange Park Society for Music and the Arts
Haslingden Arts Club
Lancaster Music and Arts Club
Worsley Art and Music Society

YORKSHIRE (EAST & WEST RIDINGS)
Citizens’ Arts League of Hull

MIDLANDS
Staffordshire
The Arts Club, Stoke-on-Trent
Lichfield and District Society of Arts
Tamworth Arts and Science Club
Worcestershire
S.A.M.A., Worcester

WESTERN COUNTIES
Cornwall
Newquay Society of Arts
Falmouth Three Arts Committee
The Wadebridge and District Society of Arts
St. Ives Society for the Advancement of Music and the Arts

SCOTLAND
Angus
Arbroath Arts Society
Montrose Arts Guild
Zetland
Kirkwall Arts Club

WALES
Carmarthenshire
The Mynydd Mawr Council of the Arts
Pembrokeshire
Milford Haven Arts Club

NOTE: The names and addresses of the secretaries can be obtained on application to the Arts Council’s Regional Directors.
HEADQUARTERS STAFF

Secretary-General: Miss M. C. Glasgow
Assistant Secretaries: Mr. E. W. White, Mr. M. J. McRobert
Music Director: Mr. Steuart Wilson
Drama Director: Mr. Llewellyn Rees
Art Director: Mr. Philip James
Assistant Music Directors: Miss Mona Tatham, Mr. Ian MacPhail
Associate Drama Director: Mr. Charles Landstone
Assistant Art Director: Mr. Gabriel White
Accounting Officer: Mr. E. L. Horn
Treasurer: Miss H. Kranz

4 St. James's Square, London, S.W.1 (Whitehall 9737)

REGIONAL DIRECTORS

LONDON AND GREATER LONDON
(No Officer. All communications to Arts Council Headquarters.)

DURHAM, NORTHUMBERLAND, YORKSHIRE (NORTH RIDING)
Mr. Donald Mather, Bessy Surtees House, Sandhill, Newcastle-upon-Tyne 1.
(Newcastle 20477)

YORKSHIRE (EAST AND WEST RIDINGS)
Mr. H. D. Fayers, 65/69 Cabinet Chambers, Lower Basinghall Street, Leeds.
(Leeds 26240)

DERBYSHIRE, LEICESTERSHIRE, LINCOLNSHIRE, NORTHAMPTONSHIRE, NOTTINGHAMSHIRE, RUTLAND
Mr. Frederic Lloyd, Westminster Bank Chambers, Angel Row, Nottingham.
(Nottingham 42766)

BEDFORDSHIRE, CAMBRIDGESHIRE, ESSEX, HERTFORDSHIRE, HUNTINGDONSHIRE, ISLE OF ELY, NORFOLK, SUFFOLK
Mr. W. R. Fell, 2 All Saints' Passage, Cambridge.
(Cambridge 3165)

KENT, MIDDLESEX, SURREY, SUSSEX
Mrs. Anne Carlisle, 4 St. James's Square, London, S.W.1.
(Whitehall 9737)

BERKSHIRE, BUCKINGHAMSHIRE, DORSET, HAMPSHIRE, ISLE OF WIGHT, OXFORDSHIRE
Miss Helen Munro, 4 St. James's Square, London, S.W.1.
(Whitehall 9737)

CORNWALL, DEVON, GLOUCESTERSHIRE, SOMERSET, WILTSHIRE
Mr. Cyril Wood, 6 King Street, Bristol, 1.
(Bristol 26661/2)

HEREFORDSHIRE, SHROPSHIRE, STAFFORDSHIRE, WARWICKSHIRE, WORCESTERSHIRE
Mr. Tom Harrison, 7a Newhall Street, Birmingham.
(Central 2591/2)

CHESHIRE, CUMBERLAND, LANCASHIRE, WESTMORLAND
Mr. J. L. Hodgkinson, 1b Cooper Street, Manchester.
(Central 8021/2)

SCOTLAND
Mrs. S. Shirley Fox, 29 Queen Street, Edinburgh.
(Edinburgh 34635/6)

WALES
Mr. Huw Wheldon, 29 Park Place, Cardiff.
(Cardiff 5475)
North Wales Office: Central Arcade, Hope Street, Wrexham.
(Wrexham 3602)
The Old Vic Company: Alec Guinness in Ralph Richardson's production of Richard II.
The Old Vic Company. ABOVE: Laurence Olivier and company in his production of *King Lear*. BELOW: Ralph Richardson and company in John Burrell's production of *The Alchemist*, by Ben Jonson.
The Old Vic Company.  ABOVE: Ralph Richardson and company in the duel scene from Tyrone Guthrie's production of *Cyrano de Bergerac*, by E. Rostand.  BELOW: Basil Dean's production of *An Inspector Calls*, by J. B. Priestley.
Tennent Plays. ABOVE: Edith Evans, Godfrey Tearle and company in Glen Byam Shaw’s production of *Antony and Cleopatra*. BELOW: John Gielgud and company in Anthony Quayle’s production of *Crime and Punishment*, adapted by Rodney Ackland from the novel of Dostoevsky.
ABOVE: The Company of Four—Eileen Herlie in Murray Macdonald’s production of *The Eagle has Two Heads* by Jean Cocteau.  BELOW: The Manchester Intimate Theatre—Jean Forbes-Robertson and company in André van Gyseghem’s production of *The Seagull* by Anton Chekov.
ABOVE: The Salisbury Arts Theatre Company in Barbara Burnham's production of *The Barretts of Wimpole Street* by Rudolf Besier. BELOW: Wendy Hiller and the Bristol Old Vic Company in Stuart Latham's production of *The Merchant of Venice*.

(Desmond Tripp)
The Sadler’s Wells Ballet at Covent Garden. Above: Revival of Swan Lake, with scenery and costumes by Leslie Hurry. Below: Adam Zero, with choreography by Robert Helpmann and scenery and costumes by Roger Furse.
Revivals of Massine’s Ballets at Covent Garden. ABOVE: Leonide Massine, Moira Shearer and company in La Boutique Fantasque, with scenery and costumes by Derain. BELOW: Leonide Massine, Margot Fonteyn and company in The Three-Cornered Hat, with scenery and costumes by Picasso.
The Sadler's Wells Ballet at Covent Garden. *Left:* Leonide Massine and Margot Fonteyn as the Miller and the Miller's Wife in *The Three-Cornered Hat*. 


The Sadler’s Wells Ballet at Covent Garden. *Left:* Symphonic Variations with choreography by Frederick Ashton and scenery and costumes by Sophie Fedorovitch.
Covent Garden: The Fairy Queen by Purcell, with scenery and costumes by Michael Ayrton. **ABOVE:*** Final Scene, with Margaret Rawlings, Robert Helpmann and company. **BELOW (left):** Robert Helpmann as Oberon; (right) Margot Fonteyn and Michael Somes as the Spirits of the Air.
Covent Garden: Designs by Oliver Messel for The Magic Flute.
L'Amfiparnasso: Behind the scenes at the Wigmore Hall performance, with Waldo Lanchester manipulating his marionettes and Cuthbert Kelly conducting the New English Singers.
ABOVE: A scene from L'Amfiparnasso. BELOW: Two of the puppet characters: Lucio and Isabella.
ABOVE: Exhibition Room in the Cambridge Regional Office showing part of an exhibition of paintings drawn mainly from the collection of Lord Keynes.

BELOW: Bridgwater Arts Centre: the Theatre.
Bridgwater Arts Centre: Two views of the foyer.
Sculpture in the Home. ABOVE: Students at the Canterbury School of Art looking at a bronze by Jacob Epstein. BELOW (left): Head, by Henry Moore; (right) Sitting girl, by Uli Nimptsch.
Danish Domestic Design. An exhibition prepared by the Society of Danish Handicraft and Industrial Art.
Exhibition of Spanish Paintings.  Portrait of Juan de Pareja, by Velasquez.  Lent by the Earl of Radnor.
Exhibition of French Tapestry.  OPPOSITE: Smell, one of the set La Dame à la Licorne, about 1510.  ABOVE: The Bath, from the set The Noble Life, about 1500.
Hommage aux Dames et aux Licornes. Tapestry designed by J. Lurçat and woven at Aubusson in 1946. From the Exhibition of French Tapestry.