THE ARTS COUNCIL OF GREAT BRITAIN

4TH ANNUAL REPORT 1948-9
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Extract from the Charter of Incorporation granted by His Majesty the King to the Arts Council of Great Britain on August 9th, 1946:

'...for the purpose of developing a greater knowledge, understanding and practice of the fine arts exclusively, and in particular to increase the accessibility of the fine arts to the public throughout Our Realm, to improve the standard of execution of fine arts and to advise and co-operate with Our Government Departments, local authorities and other bodies on any matters concerned directly or indirectly with those objects, and with a view to facilitating the holding of and dealing with any money provided by Parliament and any other property, real or personal, otherwise available for those objects, it is expedient that the unincorporated Institution formerly known as the Council for the Encouragement of Music and the Arts and now known as the Arts Council of Great Britain should be created a Body Corporate under the name of the Arts Council of Great Britain...'

I. INTRODUCTION

The provisions of the Council's Charter for the retirement of councillors and members of the Panels and Committees are now in full operation and there were accordingly a number of retirements and new appointments on December 31st, 1948. The councillors due to retire were: Mrs. Cazalet Keir, who had been with CEMA since its earliest days when the first Committee was founded on January 1st, 1940; Mrs. Ayrton Gould, M.P., who was appointed to the new Council in 1945 and brought much wisdom to its first years as a permanent post-war organisation; and Lord Harlech, to whom both CEMA and the Arts Council owe much for his guidance on policy in Wales and for his special knowledge of the visual arts. To all these the Council said goodbye with regret, hoping nevertheless that it may continue to rely on their help and good will. In their place, on January 1st, 1949, the Chancellor of the Exchequer appointed Mr. Joseph Compton, Director of Education for Ealing, Mrs. Hugh Dalton, L.C.C.; and Mr. Wyn Griffith, who was already a member of the Welsh Committee. Dr. B. Ifor Evans, as a member of the Executive Committee, was reappointed by the Chancellor for a further period of five years' service.
The Council itself made further appointments on January 1st, 1949. Sir Kenneth Clark and Lord Esher retired from the Executive Committee and in their place Sir Bronson Albery and Mr. Compton were made members of the Committee. Mr. W. E. Williams was appointed Chairman of the Art Panel in place of Sir Kenneth Clark, and Sir Bronson Albery Chairman of the Drama Panel in place of Lord Esher.

From the Scottish Committee Dr. Ernest Bullock, Mr. Eric Linklater and Mr. Ian Finlay retired and, with the consent of the Secretary of State for Scotland, were reappointed for a further three years.

From the Welsh Committee Lord Harlech, Mr. Wyn Griffith, Mr. Haydn Davis, Mrs. Herbert Jones and Sir Cyril Fox retired; and Sir William Llewellyn Davies, Mr. P. H. Burton, Mr. Morgan Nicholas and Mr. D. H. I. Powell were appointed by the Council in their places. Mr. Wyn Griffith was reappointed and made Chairman following the retirement of Lord Harlech.

Retirements from the Music Panel were: Mr. Percy Heming, Dr. Herbert Howells, Miss Mary Ibberson, Dame Myra Hess, Mr. Frank Howes, and Professor Gerald Abraham, who resigned, to everyone’s regret, because he found it impossible to attend London meetings. Miss Ibberson and Mr. Howes were reappointed and the Council made the following new appointments: Mr. Harold Craxton, Dr. Sydney Watson and Professor Anthony Lewis.

Retirements from the Art Panel were: Mr. Philip Hendy and Mr. Henry Moore, and they were both reappointed to serve for a further term of three years. Mr. Oliver Brown was newly appointed. With great regret the Council records the death in September, 1948, of Mr. Allan Walton.

The Council suffered a very great loss when, on February 28th, 1949, Sir Stanley Marchant died. Sir Stanley had served the Council since 1941 and had much to do with its work for music through the difficulties and opportunities of war-time and the still more difficult transition from war to peace. His reassuring presence as a Councillor, who had done as much as anyone over a long period to guide the fortunes of CEMA and the Arts Council, will long be missed alike by his colleagues and by the staff.

The Chancellor of the Exchequer in April, 1949, appointed Dr. Thomas Wood, M.A., D.Mus., to take Sir Stanley’s place and the Council made him a member of the Executive and Chairman of the Music Panel.

The Council records with pleasure the knighthood conferred upon Mr. Bronson Albery by His Majesty the King in the New Year Honours on
January 1st, 1949, and congratulates the Secretary-General, Miss Mary Glasgow, on the award of the C.B.E. on the King's Birthday.

One change on the Council's staff was caused by the retirement on March 31st, 1949, of the Drama Director, Mr. Llewellyn Rees, who left to take up the appointment of Administrator to the Old Vic. Mr. Rees' work for the Council lasted only just over two years, but it was greatly appreciated and will have a lasting influence. In Mr. Rees' place the Council appointed Mr. John Moody, who had been for some years producer for the Sadler's Wells Opera.

A new appointment to the staff at headquarters was that of Mrs. Freda McLean, who took up her duties on April 1st, 1949, and became responsible for the increasing programme of collaboration with Local Authorities. It is Mrs. McLean's function to concentrate on new regional experiments, particularly those sponsored by Local Authorities, and to this end to cooperate closely with Regional Directors and with arts clubs, arts centres, and similar bodies in all parts of the country.

There were no retirements or new appointments among Regional Directors, but in March, 1949, Mr. Huw Wheldon, Director for Wales, was seconded to London as the Council's representative in the organisation of the Festival of Britain 1951. Miss Myra Owen, Deputy Director in North Wales, moved to the Cardiff office as Acting Director in his place.

The announcement in Parliament of the Festival of Britain, which was made on December 5th, 1947, and was recorded in the last Report, was followed in April, 1948, by the appointment of a Director-General, Mr. Gerald Barry, and of a Council responsible for the conduct of the Festival under the Chairmanship of General Lord Ismay. Among the Councillors chosen were two members of the Arts Council, Sir Ernest Pooley and Sir Kenneth Clark. The offices of the Festival organisation were opened at 2 Savoy Court, W.C.2, and the General Secretary appointed was Mr. Leonard Crainford who, for five years during the war, had served the Council in charge of the CEMA play tours.

At the end of the year, plans for the Council's part in the Festival were in full preparation. Arrangements for competitions and for the placing of commissions in different branches of the arts were being completed, but the scheme for commissioning operas only had been publicly announced. It is described on page 20.

As a foretaste of the Festival year, the summer of 1948 provided a sequence of festivals, old and new, in different parts of the country. The
Arts Council gave its support to the Bath Assembly, which was held for the first time in April and made its characteristic feature a programme of music, opera and plays for young people; the fourth Cheltenham Festival of Contemporary British Music in June; the first Aldeburgh Festival of Music and Drama in July; the Canterbury Cathedral Festival a fortnight later; the second International Festival of Music and Drama at Edinburgh at the end of August; the International Eisteddfod at Llangollen in July; and the Swansea Festival of Music in October. It was noteworthy that, in spite of a wet summer, each of these festivals was a success in its own sphere and achieved wide publicity. They varied greatly from one another in purpose and in scope and each one became known and liked for its particular quality and the special branch of the arts on which it chose to concentrate.

In addition to the festivals outside London the Council associated itself with the English Festival of Spoken Poetry at the Institut Français in July, and with the Repertory Theatre Festival which took place in collaboration with British Group Theatres and Mr. Basil Dean at the St. James's Theatre for eight weeks in June and July.

The Festival centres of 1951 will gain much from the individual charms of the places where they are held, and it seems likely that a number of repairs and adaptations of historic buildings in different parts of the country will be completed in time for the Festival year. Among such buildings three may be chosen for special reference.

The Council was pleased to be able this year to implement its promise of help to the Bluecoat Society of Arts in Liverpool. The Society's eighteenth-century building, the Bluecoat Chambers, had been seriously damaged during air raids and, early in 1949, a licence for rebuilding was obtained. The Council was able to help the Society to meet the deficit caused by loss of income during the rebuilding, and it also voted a small capital grant towards the improvement and equipment of an enlarged concert hall. The Bluecoat Chambers may be said to constitute one of the oldest and most active arts centres in the country and the Council offers its good wishes for an equally vigorous future.

A second centre where good progress is being made is at King's Lynn, where the St. George's Guildhall, an Elizabethan structure, is being restored under the direction of the St. George's Arts Trust. Assistance has been given by the National Trust and by the Pilgrim Trust as well as by the Council, and it is hoped that the Guildhall will be opened to full activity by the summer of 1951.
A third building of beauty and practical value now under repair is the eighteenth-century Assembly Rooms at Norwich. These too will be administered by a local trust, the Norwich Arts Trust, working in association with the Council. The restored building will offer premises for concerts and exhibitions and eventually for theatre and film shows.

The Council has always believed in the importance of providing buildings for the arts and it seems that after the restrictions of the first post-war years, some small beginnings are at last being made. It was to this end that the Council accumulated a Buildings Reserve on which it might draw when the demands for help with new buildings and plans for reconstruction began. This Reserve has been jealously guarded, but it now seems likely that it will have to be drawn on to a very considerable extent. In this connection, and indeed in general, the Council would like it to be known that it is open to receive donations from private sources in the form of gifts or bequests for general or specific purposes. Several contributions of this kind have already been most generously made. The position of the Council as an independent body under Royal Charter will be much strengthened by gifts and bequests from private sources which it is entitled to receive.

Two new trusts for which the Council is in different ways responsible were set up during the year. One was a Trust established to administer a sum from a private donor for assistance to students of music. The money is received by the Council under a Deed of Covenant and administered by a panel set up by the Council. The other is the Porthmeor Studios Trust, set up independently to administer a grant from the Council for the preservation of the Porthmeor Studios, St. Ives.

The Council's grant-in-aid from the Exchequer for the financial year 1948-49 was £575,000. This showed an increase of £147,000 over the previous year, most of which was devoted to Opera and Ballet and to Drama. The general rise in costs and in wages led to widely increased demands for assistance from the larger organisations such as the Old Vic, Sadler's Wells and Covent Garden, and the Council did its best to meet these claims. It agreed to concentrate on the needs of its old-established associate companies rather than to allow its limited funds to be dispersed in new directions. This meant a number of inevitable refusals to applicants with strong and acceptable cases.

Claims were made by the associated symphony orchestras for increased grants and these too the Council endeavoured to meet. It was the more anxious to do so as several of the Local Authorities had agreed to increase
their subsidies to the orchestras concerned and it was the Council's avowed policy to co-operate with the Local Authorities rather than to withdraw and leave the responsibility to them alone. It remains the Council's intention, which should perhaps be more widely known, to join forces wherever possible with Local Authorities in the financial support of orchestras, theatre companies and arts clubs, and to welcome civic generosity as an opportunity for effective, combined help.

In the Council's last Report special attention was drawn to the extended powers of Local Authorities as provided for in Section 132 of the Local Government Act, 1948. As might have been expected the response of the Authorities to their new opportunities was varied during the first year. Some were quick to realize projects which they had planned but had been unable to fulfil; other gave small grants to local organisations which had long waited for such support; many instituted enquiries into this new field of activity, and it is encouraging to record the large number of representatives of Local Authorities who approached the Council in the course of the year for information and advice. The Council has set the provision of such information and advice as one of its most urgent tasks and wishes it to be known that its staff, both in London and in the country, are constantly at the service of the Local Authorities. The Council also wishes to record its appreciation of the co-operation and valuable technical advice given to it by the officers of the Association of Municipal Corporations.

The Council was not anxious to spend more than was absolutely necessary on the decoration and equipment of its headquarters at 4 St. James's Square. Very little painting, exterior or interior, had been achieved at the end of the year and the wartime blast-wall masking the entrance was still in place. Thanks, however, to the co-operation of the Ministry of Works, it was possible to equip a small picture gallery on the ground floor, and this was opened on July 11th, 1948, with a Collection of Drawings from Holkham Hall, kindly lent by the late Lord Leicester. Her Majesty the Queen graciously visited the Collection on July 15th and during the summer and autumn the Council was honoured by two visits from Her Majesty Queen Mary and one from the Princess Royal.

With the clearing and temporary furnishing of the ballroom, it became possible to use the Council's house increasingly for functions of different kinds. These were sometimes regional conferences and other domestic events and sometimes lectures, receptions, concerts and performances arranged by outside bodies. The fact that it has been so used shows that
4 St. James's Square may serve a useful purpose as a centre for the arts as well as a headquarters for the Council. This sort of hospitality should be of some assistance to voluntary societies connected with the arts.

Regional conferences were held at several centres, and the opportunities they offered for discussion and exchange of views were generally welcomed. The scope of the conferences varied, but in most cases delegates included representatives of arts clubs and other local societies and of Local Authorities, together with the secretaries of orchestras and theatre companies. The subjects discussed ranged from the practical details of concert planning, to the functions of the Arts Council and the uses of public money for the arts.

The number of visitors from the United States, from the Dominions and Colonies and from other countries abroad who are anxious to find out about the organisation of the arts in this country grew steadily during the year. No record of foreign visitors has so far been kept, but it became plain before the end of the year under review that the regular work of the staff at 4 St. James's Square must henceforward include the reception of visitors, with documentary information for them. This will be especially the case in the Festival year, in 1951. It is important to remember that the specific function of entertaining foreign visitors belongs to the British Council. The Arts Council has no funds for entertainment, no premises and no staff for such a purpose. It is clear, however, that here is a field where the two Councils can and must work closely together, and it should be understood that the Arts Council welcomes visitors both at its London headquarters and at its regional centres.

An important addition to the Council's strength was the transfer to the Art Department of the travelling exhibitions of the British Institute of Adult Education. After over nine years of effective co-operation, the 'Art for the People' scheme and the staff administering it came over to the Council. It is imperative to record the Council's debt to Mr. W. E. Williams for his imaginative work in developing the idea of the touring exhibition. It is hoped that the work will continue to flourish under the Council's direction as it has done for so long under Mr. Williams and his Chairman, Mr. A. C. Cameron.

As in last year's Report, the accounts in Appendix B include the allocation made by the Council to its Scottish Committee. The Scottish Committee's own Report is published separately, and its accounts are printed in Appendix C.
Again the Council’s programme of art exhibitions included a number of major international collections. In April, 1948, a selection of 120 drawings by old masters from the Albertina Collection in Vienna was shown at the Victoria and Albert Museum. The cream of a famous collection of such uniformly high standard was indeed an impressive sight. An important exhibition of the works of J. L. David, lent by kind permission of the French Government, was brought over by the Council and shown in the Tate Gallery in January, 1949. Both these attracted large numbers of visitors, the first, 44,592 during its six weeks’ stay and the second, 23,692 during its five weeks’ stay. It was possible to show the David Collection at Manchester Art Gallery for three weeks, and the Albertina Exhibition went to Leeds and Edinburgh for three weeks at each place. Another important exhibition held in the Tate Gallery, in August, was that of paintings by Jack Yeats.

Another exhibition, held in Edinburgh at the galleries of the Royal Scottish Academy and specially arranged by the Council for the International Festival in August and September, was of paintings and lithographs by Bonnard and Vuillard.

One of the most spectacular events of the years since the war was the Open Air Sculpture Exhibition held in Battersea Park for four months from May, 1948, and visited by over 150,000 people. It was organised by the London County Council with the assistance of the Arts Council. The site chosen was particularly successful and visitors agreed in applauding the placing of the statuary amongst lawns and trees with an arm of the lake in the background. There was a healthy divergence in the appreciation of individual works, but the choice was catholic and those who failed to enjoy Henry Moore, Dobson or Maillol were able to find pleasure in pieces by Rodin, Eric Gill or Charles Wheeler.

It was satisfactory that there was no attempt of any kind while the exhibition was open—and highly accessible to the public—to deface any of the exhibits. Those who remember the tarring and feathering of Epstein’s Rima in Hyde Park may perhaps find a certain comfort here. The Battersea Park Open Air Sculpture Exhibition seemed to arouse nothing but the best enthusiasms, for and against, and throughout the summer a considerable degree of public attention and interest.
During the year an exhibition of paintings by Sir Joshua Reynolds was sent on tour, the first of a new series designed for the smaller galleries.

The Council recognises the need for a special kind of exhibition in centres where the opportunities for seeing works of art of the highest quality are few, and many of the Council's major exhibitions are precluded by their size from exhibition in these galleries. The pictures in this exhibition were carefully chosen and restricted in size and number, but a finer and more representative selection to illustrate the art of Reynolds could hardly be found. The selection was made by Mr. Ellis K. Waterhouse, who has recently taken up office as the Director of the National Gallery of Scotland.

An exhibition of paintings and drawings of Augustus John was arranged at the Council's headquarters in Wales and was shown at the National Eisteddfod at Bridgend.

The opening of the Council's own small Gallery at 4 St. James's Square has already been recorded in the introduction to the Report. It was decided to keep the Gallery open regularly until 8 o'clock on Tuesdays and Thursdays, and on Saturday afternoons, and these extensions proved very popular. Numbers of students and working people took advantage of the late opening, and by the end of the year some 37,000 people had visited the Gallery.

It was not always appreciated during these first months that the exhibitions shown at 4 St. James's Square are of necessity small and of a kind suitable for touring. The Arts Council Gallery came into existence very largely as a 'shop window' where Londoners and London critics might see samples of the touring exhibitions provided for small centres in different parts of the country. It was also a necessary part of such a policy that these shows should appear in London for a short time only, before, or sometimes after, their journeys. The list of exhibitions at 4 St. James's Square during the period under review includes:

- Old Master Drawings from the Collection of the Earl of Leicester.
- Picasso Lithographs 1945-47.
- Eric Ravilious Memorial Exhibition.
- Design for a University Theatre (from Oxford) and History of the British Playhouse.
- Japanese Prints.
- Constable Sketches and Drawings from the collection of Dr. H. A. C. Gregory.

In April, 1948, an announcement appeared in the Press to the effect that
the Porthmeor Studios at St. Ives, a group of painters’ studios in active use, were about to be sold, and that the vendor would accept a special price provided the premises were preserved as working studios in perpetuity. A purchase fund in memory of the late Borlase Smart was opened by the St. Ives Society of Artists; public subscriptions, however, raised only one-third of the purchase price and the remainder was provided by the Council as an interest-free loan, the administration of the studios being placed in the hands of a body of Trustees including the Council’s Art Director.

An event of historical importance which is also noted in the Introduction took place at the end of the year. This was the taking over by the Council of the British Institute of Adult Education ‘Art for the People’ scheme. The travelling exhibitions launched by Mr. W. E. Williams in 1933 had been supported by CEMA from 1940 and wholly financed by the Arts Council for some years. When the Governors of the British Institute decided to merge the work of the Institute with that of the new National Foundation for Adult Education, the future of the exhibitions and their organisation came into question. Consultations between the Governors and the Council took place and it was agreed, by the desire of both parties, that the Institute’s exhibitions should be taken over by the Council. Arrangements were made for the transfer of the staff and properties to the Council as from April 1st, 1949. It is with great pleasure that the Council welcomes to its staff Mr. Skipp, and Miss Chick, who were in charge of the scheme throughout the war. They will continue to work from their old headquarters at 29 Tavistock Square.

In absorbing the ‘Art for the People’ scheme, the Council was conscious of a certain caution. While the union was an obvious and a happy one, there remained the danger, evident to many on both sides, that by losing its identity in a large official organisation the scheme might also end by losing its traditional advantages of simple working and an unofficial approach. However hard the Arts Council tries to escape formality in its dealings, it cannot avoid working with other formal organisations in the world of the arts, such as City Councils and Municipal Art Galleries. The British Institute on the other hand owes much of its success to the working arrangements it has established with lay organisations in small places. Those who arranged the union assured one another that they would try to keep the special character and the special advantages of the Institute’s methods intact, and this is perhaps a good opportunity to record the intention and confirm it.
The Council has assisted various art societies, clubs and other groups by the provision of small grants which are used to encourage activities of various kinds. Clubs and societies at Nottingham, Bournemouth, Colchester, Cirencester and Huddersfield are amongst those which received such grants. Grants have also been made to the Society for Education in Art and the Institute of Contemporary Arts.

The Council's collection of contemporary paintings was increased by purchase and in two instances, it is gratefully recorded, by gift. Miss Amo Welby presented a watercolour by the late Paul Nash which had been shown in the exhibition at the Tate gallery in March, 1948; and the Nash family also gave a watercolour by the same artist 'to record their appreciation of the Memorial Exhibition.' These two pictures were incorporated in the Council's touring exhibitions in order that they might be seen as widely as possible.

III. MUSIC

The Council's record in music appears at first sight to be less adventurous than in the other branches of work. There were, in fact, no new experiments during the year, but on the other hand there was a steady pursuance of established policy and much of the work of previous years was consolidated and extended. The chief rise in expenditure was shown in increased grants to the symphony orchestras; and the records of the orchestras—the City of Birmingham, the Hallé, the Liverpool Philharmonic and the London Philharmonic—fully justified what must still be regarded as an interim subsidy until more elaborate long-term arrangements can be made.

A combination of help from the Exchequer through the Council, and from the rates through the Municipalities, now exists for all four orchestras, and is something which should be pursued if their future is to be assured. It is one of the best illustrations of the manner in which the Council hopes to collaborate with the Local Authorities.

The Council's assistance went considerably beyond these regular grants to the full-time orchestras. A number of smaller grants were made to chamber and string orchestras, as well as to other symphony orchestras in
different localities connected with the 'larger societies' scheme of the National Federation of Music Societies, which is described below. Among these was included a grant of £1,000 to the Royal Philharmonic Society, which engaged Sir Thomas Beecham and the Royal Philharmonic Orchestra for four of its six concerts. During the year, the London Symphony Orchestra was added to those orchestras working in association with the Council, but no money grant was made to it.

In the Council's Report for 1947-48 reference was made to the establishment of an association of orchestral employers to advise and consult on matters of common interest. This body, known as the Orchestral Employers Association, was duly constituted in January, 1949. In its inception, the Council played the part of initiator only and is now glad to wish it well as a body of established independent status.

The system of guarantees for chamber music clubs and larger societies administered for the Council by the National Federation of Music Societies continued to work well. The total number of clubs and societies rose to 162 and 75 per cent. of the guarantees was called. Side by side with the old-established music clubs the industrial clubs continued to prosper, and eighteen of the twenty clubs in existence at the beginning of the year were firmly established and became largely independent of the Council's support by the end of March, 1949.

The number of concerts directly provided by the Council was 476 as against 539 in 1947-48, and it may be concluded that this is now likely to remain a more or less steady figure. It is the constant aim of the Council's Regional Directors to encourage local organisers to shoulder responsibility for the management of concerts. Whilst the process of emancipation now proceeds more slowly and new concert series are carefully 'nursed' before they are turned over to independent management, there is a steady progression from the series directly managed by the Council to the series independently run but receiving the Council's guarantee against loss. In April, 1949, a Regional Conference was held at Cambridge to study the work of local concert organisers, and it proved to be a welcome and successful experiment.

New methods of introducing chamber and other instrumental music to wider audiences were tried in a number of places, and a series of programmes, planned on the lines of the B.B.C. programme, 'Music in Miniature,' was particularly well received. At the same time the cost per head of presenting such concerts of quality to small audiences was found to be heavy and growing. While the Council was anxious to continue the
provision wherever there was reasonable local support—in small centres,
experience showed that it was usually more practical, as well as more
economic to collect audiences and bring them in to a concert hall at a
central point.

During the year auditions were given to solo musicians and chamber
music ensembles throughout the country by the Council’s audition panels.
In London, of the many who applied, 322 were heard and 88 were accepted
as suitable for Arts Council work.

The Serenade Concerts presented by the New London Orchestra and the
Jacques String Orchestra in the Orangery at Hampton Court again took
place with success in the summer of 1948. The Mayors of Twickenham and
Kingston and the Chairman of the Esher Urban District Council attended
the opening concert and a reception which followed. The interest shown by
these Local Authorities in the Hampton Court concerts was a reassuring
sign of the permanent place of the concerts in London life. Although it goes
beyond the chronological limit of this Report, it may be permitted to
record here that in April, 1949, the Councils of these three boroughs each
voted a sum to the Arts Council for the continuation of the concerts.

For three years, the Council and the Croydon Corporation have co-
operated in presenting a series of lunch-hour concerts in the Croydon Civic
Hall. Many young artists have been given early opportunities of public
performance in these chamber music and recital programmes, and on
February 8th a special programme was given to mark the hundredth
concert, which was attended by the Chairman of the Council and by the
Mayor of Croydon and other officials of the Corporation.

The decision of the Council, reported last year, to finance a certain
number of visits by foreign ensembles to Great Britain was further
implemented during the year. The Couraud Choir, the Nederlands
Kammerkoor, and the Moravian Teachers Choir, who were the winning
choir at the Llangollen International Eisteddfod, were partially assisted in
this way during their visits to this country.

Increasing use was made during the year of the Council’s library of
gramophone records, which is housed at 4 St. James’s Square. The number
of regular borrowers rose to about 200 and included music clubs, factories,
hospitals, music circles in the Forces and gramophone societies all over the
country. The library was also used extensively by individual lecturers on
musical subjects. The number of records in the library was increased to
some 6,000. At the end of the year it contained a number of complete
operas and oratorios; works by British composers were well represented
and all the British Council recordings were purchased. The popularity of the library and the use made of it by clubs and societies of all kinds throughout the country have established it as an important and growing part of the practical assistance available from the Council.

The Council continued to give financial assistance to the Central Music Library, which was enriched during the year, through Professor Edward Dent, by the Gerald Cooper Collection of scores and books, including a large number of works by Purcell, Scarlatti, Byrd, Rameau and Couperin. Gifts of musical scores from Lady Farrer and Miss H. Mary Jenkins were also received and the Library acquired certain photostat scores of modern Dutch composers from the Stichting Donemus, Amsterdam, a fund founded for this purpose.

Reference has been made in the Introduction to the establishment of a Trust for the assistance of students of music. At the time of writing grants have been awarded to three applicants to enable them to continue their studies either in this country or abroad, but no payments were made in the financial year 1948-49.
IV. DRAMA

The list of theatre events for the year contained a number of new departures. New repertory theatres were opened at Chesterfield, Nottingham and Swansea, and these showed in varying degrees the kind of local collaboration which may be fruitful. Chesterfield is in the nearest sense of the word a civic theatre. The building belongs to the Chesterfield Corporation who have reconditioned and equipped it. The company is an independent one with its own manager and producer and is administered by a board of directors representative of the Town Council and of local arts societies. The capital with which it started was raised locally by public subscription to which the citizens contributed generously, and the Arts Council provides a guarantee against loss. The arrangement promises well.

In Nottingham the theatre is a privately owned one and its company also is independent. The board of directors is representative of local interests, including the Corporation, and the chairman for the year was the Lord Mayor. It may be noted here that he was succeeded in May, 1949, by the Vice-Chancellor of the new Nottingham University. Financial contributions towards the running of the company have been provided by the County and City Education Authorities.

The Swansea Theatre is so far a purely private venture with Arts Council support. It is hoped that this new repertory company may soon become firmly established as a centre of interest for the professional theatre in Wales. As in previous years, the Welsh Council of Social Service was responsible for touring a Welsh play, a translation of *The Late Christopher Bean*, with the Council's support, for sixteen performances over a period of sixteen weeks, while the Garthewin Players conducted a second tour of Welsh plays.

The Council's own tours with directly managed companies continued and five companies were sent out. In the East the most interesting production was by Tyrone Guthrie of Molière's *The Miser* in a new translation by Miles Malleson, and in South Wales there was a production of André Obey's *Noah*. Two other companies gave *Cockpit*, which the author, Bridget Boland, adapted from her West End production with the special object of fitting the small halls, and J. B. Priestley's *When We Are Married*. These two companies interchanged between the North-East and South
Wales. A company provided by the London Mask Theatre also toured *Power Without Glory* in the Home Counties, the Midlands and South Wales.

A new venture which the Council welcomed and hoped to see perpetuated was an eight weeks' Repertory Festival at the St. James's Theatre, organised by Basil Dean for Group Theatres, Limited. Four repertory companies, from Liverpool, Sheffield, Bristol and Birmingham, presented plays for a fortnight each while a company produced by Basil Dean toured their respective theatres. The performances of the visiting companies were of obvious interest to Londoners and it is satisfactory to record that the financial guarantee against loss provided by the Council was only partially called.

The Old Vic Company at the Theatre Royal, Bristol, continued to work in fruitful collaboration with the other companies in the South-West. The informal association of south-western theatre companies which was described in the last Report prospered, and both the 'parent' company in Bristol and its associates, the West of England Players, the Avon Players and the Ring Players of Penzance, benefited by the collaboration. Bristol was also the centre, in March, 1949, for the quarterly meeting of the Conference of Repertory Theatres, whose delegates were entertained at the theatre.

The Council's other companies, at Coventry and Salisbury, made good progress. At both places receipts improved, although the small size of the Salisbury Arts Theatre made a continuing loss inevitable. The regular touring dates established in their neighbourhoods by each company were increasingly popular.

In London the Council's associated companies presented full and varied programmes. The Old Vic gave *Twelfth Night, Dr. Faustus* and *The Cherry Orchard* in the autumn; and in January, 1949, Sir Laurence and Lady Olivier returned with their Old Vic Company from Australia, where they had had an enormous and well-deserved success. The Company launched its spring season in London with *The School for Scandal, Richard III* and *Antigone* from the French of Jean Anouilh. The London Mask Theatre followed *The Linden Tree* with another play, *The Foolish Gentlewoman*, by Marjorie Sharp, in which Sir Lewis Casson and Dame Sybil Thorndike again played the central parts, and this showed promise for a long run.

Tennent Productions, through The Company of Four at the Lyric Theatre, Hammersmith, provided two plays of enduring interest out of a series of valuable experiments, *Dark of the Moon*, by Howard Richardson and
William Beane, and *Crime Passionel*, by J. Sartre, both of which were duly transferred to the West End after their Hammersmith run. The Company also presented a second revue, *Oranges and Lemons*. Tennent Productions started a second experimental company at the Dolphin Theatre, Brighton, in the autumn of 1948, but this proved unsuccessful and was closed early in the following summer.

Robert Atkins's Bankside Players presented their sixteenth season of plays at the Open Air Theatre in Regent's Park for twelve weeks in the summer of 1948 and proved again how valuable and necessary is a company with traditions and competent direction. This kind of repertory, vigorous but non-experimental, has been somewhat lacking from the London stage, and the Council is glad to welcome it and to take an opportunity of congratulating Robert Atkins on the honour of the C.B.E. accorded to him on the King's Birthday, 1949.

An account of the Council's theatre work in 1948-49 should offer some general comment. The increase in the cost of everything connected with the theatre from railway fares to production materials was marked, but was not in itself enough to account for the great expense of a number of projects financed by the Council. The total amount spent on the drama programme was not in itself great and the estimates prepared at the beginning of the year, being cautiously far-sighted, were not over-run. Nevertheless, the cost per head of the audience for most of the associated companies (production and overhead expenses being taken into account) was disproportionately large. The Council's main difficulty is, and probably always will be, the small size of the halls and theatres to which companies must be sent if the Council's purposes under the Charter are to be served, and its funds are intended, at least in part, to meet just this kind of uneconomic but necessary expense. But the Council is apprehensive lest a growing sense of casualness should develop on the part of some whose work it is to spend public funds on the theatre. It would be sad indeed if for this reason the Council's efforts to support the independent theatre by grants and guarantees, without too closely controlling the expenditure, should have to be altered in favour of some more exact system of regulation from the centre.

V. OPERA AND BALLET

In the field of opera and ballet the year 1948-49 was interesting. The Council's Opera and Ballet Panel which had been set up in the early
months of 1948, as briefly announced in the last Report, met four times in all and achieved some constructive results. It became increasingly clear, however, as the year went on, that it could not be a Panel in the same sense as those for music, art and drama. The objects for which it had been set up were primarily co-ordination of the activities of the various independent companies. The first need appeared to be for a working committee composed of those responsible for the different companies who would discuss their plans in relation to one another and achieve a degree of practical co-operation, particularly in questions of repertory and touring, and two sub-committees of its members were set up for these purposes.

One general recommendation of the full Panel was accepted by the Council—that the Council should commission a series of operas to be presented for the first time in 1951 during the Festival of Britain. The proposal was welcomed by the Festival Council, and certain composers were invited to prepare operas to be mounted by the Covent Garden, Sadler's Wells and Carl Rosa Opera Companies. As some of these special invitations are still under discussion at the time of going to press, the details are not yet ready for publication.

At the same time as the commissions were offered, an open scheme for commissioning operas was announced, and a Panel of Judges under the chairmanship of Sir Steuart Wilson appointed to select the prize-winners. Although the Council naturally cannot guarantee that the winning operas will be produced during the Festival of Britain, 1951, it will in fact by its commission fees have bought the right to nominate the first performance of each successful opera over a period of two years from the delivery of the completed work.

The special interest of the year centred around the future of the Royal Opera House, Covent Garden. As the lease of the building taken out in 1945 by Messrs. Boosey & Hawkes drew to an end, Covent Garden Properties, Ltd., the owners of the Opera House, announced their intention of granting a new and much longer lease to a new tenant. The Council was anxious that this arrangement should not take place, as it would have meant the end of the venture so bravely launched by Messrs. Boosey & Hawkes and the Covent Garden Trustees; and it accordingly recommended that Government action should be taken to acquire the lease in the existing interests. For some time negotiations were abortive, and in July, 1948, a Compulsory Purchase Order was served by the Government under the new Town and Country Planning Act for the acquisition of the Opera House from the owners. This measure was unwelcome to all the
parties concerned, and it was with relief that the Council subsequently learned that negotiations had been reopened and, in February, 1949, that a forty-two-year lease of the Opera House had been acquired by the Ministry of Works. The meaning of the new arrangement is that, as from December 31st, 1949, the lessees of the Opera House will be the Ministry of Works in place of Messrs. Boosey & Hawkes and that, like Boosey & Hawkes, the Ministry will lease the building to the Covent Garden Opera Trust. The Arts Council's association with the Trust and financial responsibility towards it remain unchanged.

This is the place for the Council to record its appreciation of the courage and vision of Mr. Leslie Boosey and Mr. Ralph Hawkes when five years ago they submitted their scheme for reopening Covent Garden with permanent national opera and ballet companies in residence, and persuaded Lord Keynes and the Council to collaborate with them. The achievement of the Trust during the few years of its existence, under the chairmanship, first of Lord Keynes and then of Sir John Anderson, backed by the generosity of Messrs. Boosey & Hawkes on the one hand and by a limited public subsidy on the other, is a striking example of what can be done by a combination of public and private enterprise.

The actual work of the Covent Garden Opera Company during the year showed a steady development. The period was one both of consolidation and of expansion, and during the winter season, 1948-49, the audience for opera performances reached an average of 83 per cent. of the theatre's capacity. To a repertory of twelve operas which existed in March, 1948, at the end of the Company's first fifteen months of existence, there were added six new productions: *Boris Godunov, Aida, La Bohème, Siegfried, Fidelio* and *The Marriage of Figaro*. These offered considerable variety, from the lavish excitement of *Boris Godunov* to the more traditional production of *La Bohème* for which the original existing sets were used. Perhaps one of the most successful operas was *Aida*, which quickly established itself in the repertory and continued to draw full houses. The Trust's planned policy of building up a permanent British company which should from time to time be refreshed and stimulated by visiting singers of international fame was fully justified during the year.

The popularity of the Sadler's Wells Ballet at Covent Garden was well maintained. During the season, its audiences averaged 92 per cent. of capacity. The most important and the most popular of the new productions was *Cinderella*, to music by Prokofiev, Frederick Ashton's first full-length
ballet and also the first full-length classical ballet by any English
choreographer. New short ballets included Massine's *Clock Symphony*
and Ashton's *Don Juan*; and there were revivals of *Job*, *The Wedding*
*Bouquet* and *Apparitions*.

The Opera Company started a seven week's provincial tour in March,
1949; and the Ballet Company appeared at the Edinburgh Festival and
toured Western Europe in the autumn of 1948.

The growing popularity of the Sadler's Wells Opera matched that of
Covent Garden. Its striking success of the year was the first performance in
England of Verdi's *Simone Boccanegra*, produced by John Moody. This
was not only of interest to musicians, but happily proved a popular success
as well. Other new productions were *Schwanda the Bagpiper* and *Carmen*.
The Sadler's Wells Theatre Ballet added *Selina* to its repertory and revived
a number of the earlier ballets. Both companies toured the provinces
during the summer of 1948.

In the absence of the Ballet Rambert in Australia, there was difficulty in
providing ballet for the smaller towns without theatres. To meet the
insistent demand from small places, the Council decided itself to recruit
and tour a mobile company of twelve dancers, with piano accompaniment,
under the direction of Alan Carter. The St. James's Ballet set out in
September, 1948, with a repertory of five new ballets specially designed for
the company by four young choreographers, and toured for the rest of the
year playing one- two- and three-night 'stands,' visiting places as far
afield as St. Ives, Cornwall, and Whitehaven, Cumberland. The winter
tour ended in March, 1949, with a visit to the Isle of Wight.

In the early summer of 1948, the Council's remaining associated com-
pany, the English Opera Group, performed for the first time at the Arts
Theatre, Cambridge, Benjamin Britten's new version of *The Beggar's*
*Opera*, produced by Tyrone Guthrie. The Group presented a revival of the
same composer's comic opera, *Albert Herring*, at the first Aldeburgh
Festival. *The Beggar's Opera* was subsequently given in London, both at
Sadler's Wells and the People's Palace, and was several times broadcast.

Over two-hundred performances were given by Intimate Opera in
different parts of the country during the year; and in July, 1948, the
company appeared in London at the Mercury Theatre and presented a new
production of Pergolesi's *The Musick Master*. 
APPENDIX A

THE FESTIVAL OF THE ARTS, 1951

BY SIR ERNEST POOLEY, K.C.V.O., LL.D.

(On June 9th, 1949, after the Lord Mayor of London had received representatives of Local Authorities from all over the country at the Guildhall to discuss the Festival of Britain, 1951, Sir Ernest Pooley, Chairman of the Arts Council, spoke to them about the Festival of the Arts at a special meeting in the Central Hall, Westminster.)

As you know, the Arts Council is established by Royal Charter and its objects are to develop a greater knowledge, practice and understanding of the Arts, to increase the accessibility of the Arts to the people through the realm, and to improve the standard of execution.

We are trying to do all these things, sometimes successfully, sometimes not so successfully. We administer a Treasury grant; but we act independently. This is a very important experiment—State support for the Arts without State control. We prefer not to control, though we sometimes must; we want to support, encourage and advise.

In 1951 our work will be intensified. The artistic world as a whole is gathering itself for a brilliant summer, and we are busy advising and helping the orchestras and theatre companies and galleries and so on, who are even now making their plans.

As Mr. Barry said this morning, the Arts Council is the body concerned with the arts side of this Festival of Britain. There are, as you know, big plans for a special London festival season in May and June, 1951. There are, too, a number of official festivals taking place over the whole period from May to September; some well-established like Cheltenham and the National Eisteddfod and Edinburgh; some special new ones like Liverpool and Norwich. We are busy assisting the local organisations which are making the arrangements in these various places. Our Regional Directors are only too willing to help.

This afternoon I want to suggest ways in which we can help municipalities whose activities will lie outside this official programme. I think most of you know that the Arts Council does not make a direct grant to a Local Authority. We can, however, make grants to local independent committees which are also supported by the corporation of the city or town concerned. The Edinburgh Festival, for example, is arranged by an independent committee which receives financial assistance from both the Edinburgh Corporation and from the Arts Council, and from personal subscription as well. Indeed, nearly all the major festivals of this country follow this pattern. Or to take a different case, the Arts Council is giving support to a theatre company in Chesterfield. The Chesterfield Theatre is run by an independent committee, and assisted both by the Chesterfield Corporation and by ourselves. Schemes in your towns and districts in 1951 therefore cannot receive financial help from us unless they are independently managed, and unless, of course, they are of a standard of which my
Council approves. And those standards are high. We are advised by Panels of experts representative of all branches of the fine arts in this country.

I want here to say something which is very important. It is a mistake to think that the Arts must necessarily be subsidised. A great number of concerts, plays and exhibitions are, and should be, self-supporting. Financial support is frequently both unnecessary and undesirable. What is nearly always necessary is professional guidance. The body of which I have the honour to be chairman provides exactly that service, and that service is more valuable than money. Whether events in your town or district are arranged by independent committees working with your support, or by your corporations or councils direct, I hope you will turn to us in any case for such skill and experience as we have available. We are here to be used.

I want now to suggest that your wisest policy where the arts are concerned in 1951 is to concentrate on what your particular town does best. No one wants to see a great number of fancy festivals springing up in 1951. The artistic resources of this country will be at full strain as it is; and we have chosen the official festival centres in such a way as to make sure that a fully-fledged festival of the arts is taking place some time during the festival summer in all the various parts of the kingdom. I hope you will give your support to those official festival centres. But I hope, too, that you can bring about, or help to bring about, special performances of choral works, or plays, or exhibitions, or whatever it is in which your town or district is strongest during the Festival of Britain. The need in 1951 is for each locality and place in the country to concentrate on bringing its own special capacities or traditions to the highest pitch of excellence.

And do let us be gay; let us have entertainment. I never quite know what "highbrow" exactly means, but in so far as it is a term of reproach, let us not be highbrow. You can have high standards of performance without being highbrow. The arts can provide for those who appreciate them a fuller life and greater happiness. But don't submit to that depressing sense of superiority, and that "preciousness," too often affected by arts clubs and arts circles. Don't let us be afraid of being amused.

Finally, I want to ally the Arts Council with the appeal which the Lord Mayor made this morning for permanent projects. We suffer in England and Wales from a poverty of places where the arts can be adequately housed and performed. We all know of our lack of concert halls and theatres. The Arts Council is deeply interested in this problem. Again, I must remind you that financially we can only assist independent committees, but we have on various occasions found it possible to co-operate with bodies which also have had the support of their councils, in refurnishing halls and reclaiming theatres. A long-term project does not necessarily, of course, mean new building. There are existing theatres and halls which can be used, perhaps more fully or more vividly. I hope that when we come to look back on 1951 we shall be able to point to museums and galleries here and there which took on a new lease of life during the year; theatre companies which were established as a permanent scheme; a series of concerts which were started or improved during, and as a result of, the Festival of Britain. In all such matters, I wish you luck, and I hope that you and your officers will turn to us at the Arts Council for those services which we feel able to provide.
## Income and Expenditure Account

### Expenditure

#### 1947/48

**Opera and Ballet**

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<thead>
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<th>Grants and Guarantees</th>
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<td>23,000 Sadler’s Wells Foundation</td>
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<td>3,000 English Opera Group, Ltd.</td>
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**Directly Provided Concerts**

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**Art**

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<td>Other Grants</td>
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<td>Exhibition Expenses</td>
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<td>(Exhibition Surpluses paid to Outside Bodies)</td>
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£308,324

Carried forward £462,999
OF GREAT BRITAIN

FOR THE YEAR ENDED 31ST MARCH, 1949

INCOME

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<td>ART</td>
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<td>Sundry Receipts</td>
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£453,058

Carried forward £591,371 15 8
## EXPENDITURE

### 1947/48

**£308,324**

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**36,000** GRANT TO SCOTTISH COMMITTEE

**GENERAL**

**GRANTS AND GUARANTEES**

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<td>Arts Centres and Clubs</td>
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**ADMINISTRATION**

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<td>Regional Salaries (apportionment)</td>
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<td><strong>Total</strong></td>
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Balance, being Excess of Income over Expenditure for the year to date

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<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance, being Excess of Income over</strong></td>
<td><strong>8,281 17 2</strong></td>
</tr>
</tbody>
</table>

**£453,058**

28
FOR THE YEAR ENDED 31ST MARCH, 1949

INCOME

1947/48
£453,058

Brought forward £591,371 15 8
# THE ARTS COUNCIL
## BALANCE SHEET

### LIABILITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guarantees and Grants Outstanding</td>
<td>£10,203</td>
<td>Outstanding</td>
<td>£18,025 6 0</td>
</tr>
<tr>
<td>Sundry Creditors</td>
<td>20,045</td>
<td></td>
<td>23,586 18 10</td>
</tr>
<tr>
<td>Buildings Reserve Account</td>
<td>55,000</td>
<td>Buildings Reserve Account</td>
<td>55,000 0 0</td>
</tr>
<tr>
<td>Pilgrim Trust Special Fund</td>
<td>£6,058 11 8</td>
<td>Less Payments during year to date</td>
<td>764 6 8</td>
</tr>
<tr>
<td>Pilgrim Trust Channel Isles Fund</td>
<td>5,000 0 0</td>
<td></td>
<td>5,294 5 0</td>
</tr>
<tr>
<td>Income and Expenditure Account</td>
<td>40,826</td>
<td>Excess of Income over Expenditure for the year ended 31st March, 1949</td>
<td>15,562 19 5</td>
</tr>
<tr>
<td>Add Cost of Pictures purchased in earlier years from Pilgrim Trust Special Fund—per contra</td>
<td>1,314 11 0</td>
<td></td>
<td>16,877 10 5</td>
</tr>
<tr>
<td>Less Reserve for loans to Associated Organisations</td>
<td>745 8 3</td>
<td></td>
<td>16,132 2 2</td>
</tr>
<tr>
<td>Less Transfer to Buildings Reserve</td>
<td>37,281 30,000</td>
<td></td>
<td>7,281</td>
</tr>
<tr>
<td>£103,587</td>
<td>Carried forward</td>
<td>£123,038 12 0</td>
<td></td>
</tr>
</tbody>
</table>

30
OF GREAT BRITAIN
AS AT 31ST MARCH, 1949

ASSETS

1947/48

OFFICE EQUIPMENT

<table>
<thead>
<tr>
<th>Item</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Equipment</td>
<td>£3,465</td>
<td>£3,822</td>
</tr>
<tr>
<td>At Cost</td>
<td></td>
<td>19 10</td>
</tr>
<tr>
<td>Less Depreciation as at 31st March, 1948</td>
<td></td>
<td>629 12</td>
</tr>
<tr>
<td>Additions during year</td>
<td>782</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>4,247</td>
<td>4,452</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td></td>
<td>12 7</td>
</tr>
<tr>
<td></td>
<td>424</td>
<td>445</td>
</tr>
<tr>
<td></td>
<td>3,823</td>
<td>4,007</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 4</td>
</tr>
</tbody>
</table>

MOTOR VANS AND CARS

<table>
<thead>
<tr>
<th>Item</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motor Vans</td>
<td>4,938</td>
<td>5,126</td>
</tr>
<tr>
<td>At Cost</td>
<td></td>
<td>5 8</td>
</tr>
<tr>
<td>Less Depreciation as at 31st March, 1948</td>
<td></td>
<td>6 3</td>
</tr>
<tr>
<td>Additions less Sales during year</td>
<td>2,751</td>
<td>6,554</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 3</td>
</tr>
<tr>
<td></td>
<td>7,689</td>
<td>11,680</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td></td>
<td>11 11</td>
</tr>
<tr>
<td></td>
<td>2,563</td>
<td>3,893</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 7</td>
</tr>
<tr>
<td></td>
<td>5,126</td>
<td>7,787</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 4</td>
</tr>
</tbody>
</table>

PIANOS

<table>
<thead>
<tr>
<th>Item</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pianos</td>
<td>1,232</td>
<td>1,901</td>
</tr>
<tr>
<td>At Cost</td>
<td></td>
<td>18 2</td>
</tr>
<tr>
<td>Less Depreciation as at 31st March, 1948</td>
<td></td>
<td>1,003</td>
</tr>
<tr>
<td>Additions during year</td>
<td>881</td>
<td>0 0</td>
</tr>
<tr>
<td></td>
<td>2,113</td>
<td>2,904</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td></td>
<td>18 2</td>
</tr>
<tr>
<td></td>
<td>211</td>
<td>290</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9 10</td>
</tr>
<tr>
<td></td>
<td>1,902</td>
<td>2,614</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 4</td>
</tr>
</tbody>
</table>

THEATRE AND CONCERT HALL EQUIPMENT

<table>
<thead>
<tr>
<th>Item</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre and Concert Hall Equipment</td>
<td>6,136</td>
<td>4,799</td>
</tr>
<tr>
<td>At Cost</td>
<td></td>
<td>9 7</td>
</tr>
<tr>
<td>Less Depreciation as at 31st March, 1948</td>
<td></td>
<td>723</td>
</tr>
<tr>
<td>Additions during year</td>
<td>73</td>
<td>18 4</td>
</tr>
<tr>
<td></td>
<td>6,209</td>
<td>5,523</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td></td>
<td>7 11</td>
</tr>
<tr>
<td></td>
<td>1,410</td>
<td>821</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td></td>
<td>19 10</td>
</tr>
<tr>
<td></td>
<td>4,799</td>
<td>4,701</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 1</td>
</tr>
</tbody>
</table>

LITHOGRAPHS, at Cost

<table>
<thead>
<tr>
<th>Item</th>
<th>727</th>
<th>715</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lithographs, at Cost</td>
<td></td>
<td>4 1</td>
</tr>
</tbody>
</table>

PICTURES, at Cost

<table>
<thead>
<tr>
<th>Item</th>
<th>652</th>
<th>3,623</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pictures purchased in earlier years from Pilgrim</td>
<td></td>
<td>13 0</td>
</tr>
<tr>
<td>Trust Special Fund—per contra</td>
<td></td>
<td>3,623</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14 0</td>
</tr>
</tbody>
</table>

£17,029

Carried forward £23,449 3 2
<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1947/48</td>
<td>£103,587</td>
</tr>
<tr>
<td></td>
<td>Brought forward £123,038 12 0</td>
</tr>
</tbody>
</table>

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
AS AT 31ST MARCH, 1949

**ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>1947/48</th>
<th>Brought forward</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1947/48</strong></td>
<td>£17,029</td>
<td>£23,449 3 2</td>
</tr>
<tr>
<td><strong>LOANS TO ASSOCIATED ORGANISATIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secured by Mortgage</td>
<td>24,595</td>
<td>4,500 0 0</td>
</tr>
<tr>
<td>Unsecured, and only recoverable out of profits</td>
<td>24,595</td>
<td>25,340 8 3</td>
</tr>
<tr>
<td><strong>Less Reserve</strong></td>
<td></td>
<td>29,840 8 3</td>
</tr>
<tr>
<td><strong>SUNDARY DEBTORS, PAYMENTS IN ADVANCE</strong></td>
<td>11,667</td>
<td>25,340 8 3</td>
</tr>
<tr>
<td><strong>CASH</strong></td>
<td></td>
<td>4,500 0 0</td>
</tr>
<tr>
<td>On Deposit</td>
<td>36,000</td>
<td>9,952 3 6</td>
</tr>
<tr>
<td>On Current Account</td>
<td>38,101</td>
<td></td>
</tr>
<tr>
<td>In hand</td>
<td>790</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>85,137 5 4</td>
<td>85,137 5 4</td>
</tr>
</tbody>
</table>

*Chairman*: E. H. POOLEY.

*Secretary-General*: M. C. GLASGOW.

£103,587

£123,038 12 0

a true and correct view of the transactions of the Arts Council of Great Britain and of the state of their affairs.

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

Exchequer and Audit Department,
5th December, 1949.
## APPENDIX C

### INCOME AND EXPENDITURE ACCOUNT OF THE COUNCIL'S EXPENDITURE

#### MUSIC, OPERA AND BALLET
- Grants and Guarantees:
  - Orchestras: £7,681 9 0
  - Music Societies: 2,387 0 4
  - Directly Provided Concerts: 6,148 0 8
  - Tours—Opera and Ballet: 2,603 9 8

#### DRAMA
- Guarantees: 8,436 16 8
- Tours: 3,499 15 7

#### ART
- Grants: 1,159 6 8
- Exhibition Expenses: 7,291 17 8

#### ADMINISTRATION
- Salaries and Wages: 4,666 14 8
- Travelling Expenses: 764 5 0
- Rent, Rates and Insurances: 406 0 1
- Publicity and Entertainment: 1,602 7 0
- Telephone, Postage and Stationery, etc.: 1,227 10 1

#### BALANCE
- Being excess of Income over Expenditure for the year to date: 204 13 11

### BALANCE SHEET

#### LIABILITIES
- Guarantees and Grants Outstanding: £11,898 5 0
- Sundry Creditors: 2,811 19 5

#### INCOME AND EXPENDITURE ACCOUNT
- As at 31st March, 1948: £3,894 12 10
- Excess of Income over Expenditure for the year ended 31st March, 1949: 204 13 11

### BALANCE
- Being excess of Income over Expenditure for the year to date: 204 13 11
- £48,079 7 0

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...
OFF GREAT BRITAIN

COMMITTEE IN SCOTLAND for the year ended 31st March, 1949

INCOME

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRANT</td>
<td>Headquarters—Arts Council of Great Britain</td>
<td>£42,000 0 0</td>
</tr>
<tr>
<td>MUSIC, OPERA AND BALLET</td>
<td>Receipts from Directly Provided Concerts less Local Expenses</td>
<td>1,477 4 7</td>
</tr>
<tr>
<td></td>
<td>Tour Receipts less Local Expenses</td>
<td>1,649 5 5</td>
</tr>
<tr>
<td>DRAMA</td>
<td>Tour Receipts less Local Expenses</td>
<td>1,654 18 2</td>
</tr>
<tr>
<td>ART</td>
<td>Exhibition Fees and Catalogue Sales, etc.</td>
<td>1,257 2 1</td>
</tr>
<tr>
<td>GENERAL</td>
<td>Donation and Interest</td>
<td>40 16 9</td>
</tr>
</tbody>
</table>

Total Income: £48,079 7 0

AS AT 31ST MARCH, 1949

ASSETS

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUNDARY DEBTORS</td>
<td>£324 13 3</td>
</tr>
<tr>
<td>CASH</td>
<td></td>
</tr>
<tr>
<td>On Deposit Receipt</td>
<td>£14,000 0 0</td>
</tr>
<tr>
<td>On Current Account</td>
<td>4,434 17 11</td>
</tr>
<tr>
<td>In Hand</td>
<td>50 0 0</td>
</tr>
<tr>
<td></td>
<td>18,484 17 11</td>
</tr>
</tbody>
</table>

Chairman of the Scottish Committee: JAMES WELSH.
Secretary-General: M. C. GLASGOW.

Total Assets: £18,809 11 2

a true and correct view of the transactions of the Arts Council's Committee in Scotland and of the state of their affairs.

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

Exchequer and Audit Department,
5th December, 1949.
## THE ARTS COUNCIL
### APPENDIX D

## THEATRE ROYAL,

### THEATRE PROFIT AND LOSS ACCOUNT

**TO Payments to Visiting Companies**

" Old Vic Expenses :
- Production Costs, Hires, Stage Director's Expenses, etc. £4,823 10 3
- Salaries and Wages of Old Vic Directors, Artistes, etc. 17,778 15 4
- Sundry Expenses and Photographs 135 6 9
- Accountancy Charges 218 8 0
- Licences and Royalties 1,663 8 1
- Stage Alterations, etc. 116 15 0

\[ \text{Total} = 24,736 \ 3 \ 5 \]

" Theatre Management Expenses :
- Wages and Salaries 8,486 9 9
- Rent and Rates 803 4 6
- Insurance 1,199 15 6
- Heating, Lighting and Water 1,075 8 1
- Printing, Publicity, Stationery and Advertising 2,742 4 9
- Repairs and Maintenance 679 6 3
- Accountancy Fees 78 15 0
- Interest on Trustees' Bank Overdraft 116 10 3
- Sundry Expenses 434 11 3
- Telephone and Postage 402 15 0

\[ \text{Total} = 16,019 \ 0 \ 4 \]

Less Expenses transferred to General Profit and Loss Account 951 10 4

\[ \text{Total} = 15,067 \ 10 \ 0 \]

\[ \text{Total} = £42,352 \ 11 \ 0 \]

## GENERAL PROFIT AND LOSS ACCOUNT

**TO Theatre Loss**

- Expenses Transferred from Theatre Profit and Loss Account 951 10 4

\[ \text{Total} = £3,352 \ 4 \ 1 \]

36
OF GREAT BRITAIN

BRISTOL

FOR THE YEAR ENDED 2ND APRIL, 1949

BY House Receipts in respect of Old Vic and Visiting Companies
   Share of Receipts in respect of Old Vic Company on Tour
   Royalties receivable re "Rain on the Just"
   Loss, carried to General Profit and Loss Account

£34,901 5 5
4,739 2 5
311 9 5
2,400 13 9

£42,352 11 0

FOR THE YEAR ENDED 2ND APRIL, 1949

BY Bar Profits
   Programme and Cloakroom Receipts (net)
   Net Loss, transferred to Balance Sheet

£2,092 10 7
803 0 1
456 13 5

£3,352 4 1
**ARTS COUNCIL OF GREAT BRITAIN**

**BALANCE SHEET**

**LIABILITIES**

**SPECIAL RESERVE ACCOUNT**

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 3rd April, 1948</td>
<td>£2,874 8 2</td>
</tr>
<tr>
<td>Less Net Loss for Year ended 2nd April, 1949, per contra</td>
<td>456 13 5</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2,417 14 9</td>
</tr>
</tbody>
</table>

Less Transfer to cost of Alterations Account per contra

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,417 14 9</td>
</tr>
</tbody>
</table>

**SUNDARY CREDITORS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£8,395 8 3</td>
</tr>
</tbody>
</table>

I have examined the foregoing Accounts 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 these Accounts and Balance Sheet are properly drawn up so as to
THEATRE ROYAL, BRISTOL

AS AT 2ND APRIL, 1949

ASSETS

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>AMOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>COST OF ALTERATIONS, RENOVATIONS AND IMPROVEMENTS TO BUILDINGS, FIXTURES AND FITTINGS</td>
<td>£4,994 1 2</td>
</tr>
<tr>
<td>Expenditure during year</td>
<td></td>
</tr>
<tr>
<td>Less Amount appropriated from Special Reserve Account in accordance with Terms of Lease</td>
<td>2,417 14 9</td>
</tr>
<tr>
<td>Total</td>
<td>£2,576 6 5</td>
</tr>
<tr>
<td>BAR STOCKS as certified by Resident Manager</td>
<td>1,711 10 0</td>
</tr>
<tr>
<td>SUNDRY DEBTORS</td>
<td>92 11 4</td>
</tr>
<tr>
<td>CASH AT BANK AND IN HAND</td>
<td>4,015 0 6</td>
</tr>
<tr>
<td>PROFIT AND LOSS ACCOUNT:</td>
<td></td>
</tr>
<tr>
<td>Net Loss for Year ended 2nd April, 1949</td>
<td>456 13 5</td>
</tr>
<tr>
<td>Less Transfer from Special Reserve Account per contra</td>
<td>456 13 5</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

£8,395 8 3

Chairman: E. H. POOLEY.
Secretary-General: M. C. GLASGOW.

exhibit a true and correct view of the transactions of the Arts Council of Great Britain, Theatre Royal, Bristol, and of the state of the Theatre's Affairs.

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

Exchequer and Audit Department,
5th December, 1949.
APPENDIX E

FESTIVALS

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

The Arts Council of Great Britain offers association to the
for the purpose of the Festival to be held from to

During the period of association the Council will give such advice and assistance as it may deem desirable and practicable, but association shall not necessarily imply financial assistance.

The period of association shall run from April 1st, 19 , to March 31st, 19 , unless previously terminated as provided below and the association shall be subject to the following conditions:

1. It is warranted by the promoting body that it is a properly constituted body or charitable trust accepted by H.M. Board of Customs and Excise as not conducted or established for profit and exempted by them from liability to pay Entertainments Duty.

2. An assessor appointed by the Arts Council shall be entitled to attend all meetings of the promoting body and shall receive due notice of all such meetings, together with copies of all minutes, reports and accounts and the fullest possible advance information relating to the activities or proposed activities in connection with the Festival.

3. The words “in association with the Arts Council of Great Britain” shall appear in all advertisements, programmes, press and publicity matter issued by the promoting body 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 which implies a contractual obligation.

4. In the event of the promoting body being wound up during the period of association no monies or material assets remaining to the credit or in the possession of the promoting body after the settlement in full of all legitimate liabilities shall be expended or transferred without the consent of the Council given in writing; which consent shall not unreasonably be withheld.

5. No performance in connection with the Festival shall be given for charitable purposes without the consent in writing of the Council.

6. If the promoting body shall become in the opinion of the Council financially unable to carry out its obligations the Council shall be entitled to discontinue association forthwith.

(2) LIST OF FESTIVALS IN ASSOCIATION WITH THE ARTS COUNCIL ON MARCH 31st, 1949

The Aldeburgh Festival
The Bath Assembly
The Canterbury Festival
Cheltenham Festival of British Contemporary Music
Edinburgh International Festival of Music and Drama
Swansea Music Festival
Three Valleys Festival
APPENDIX F

(1) STANDARD MUSIC AGREEMENT

Only properly constituted companies not conducted or established for profit, 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 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 it 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 company or charitable trust 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 Music 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 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. In the event of the Company being wound up during the period of association no monies or material assets remaining to the credit or in possession of the Company after the settlement in full of all legitimate liabilities shall be expended or transferred without the consent of the Council given in writing, which consent shall not be unreasonably withheld.

8. In the event of association ceasing from any other cause whatsoever no monies or 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 or transferred without the consent of the Council given in writing. If however no such transfer or expenditure shall have taken place within six months after the date of dissociation then all the aforesaid monies or material assets shall if requested by the Council 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 monies or assets the question shall be decided at a joint meeting of representatives of the Company and the Council under an independent Chairman.

These clauses 7 and 8 shall not apply in the case of a company operating under a charitable trust in so far as either clause of any of its provisions may conflict with the terms of such trust.

9. The terms and conditions of employment shall not be less favourable than those agreed by the appropriate Trade Unions for their members.

10. The Company shall ensure that no rights in any composition opera ballet or production shall remain undisclosed to the Company and to the Arts Council.

11. The Company shall not give performances for charitable purposes without the consent in writing of the Council, which consent shall not be unreasonably withheld.

12. The Company shall not accept any engagement abroad, whether under private or official sponsorship without informing the Council at the earliest opportunity, and obtaining the Council's permission to accept such engagement. 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.

13. 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 Clauses 7 and 8 hereof.

14. In the event of a breach of this Agreement by either party it may be terminated by immediate notice in writing 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 Clauses 7 and 8 hereof.

15. 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.

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) ORCHESTRAS

LIST OF ASSOCIATED ORCHESTRAS

(i) SYMPHONY ORCHESTRAS

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Birmingham Orchestra</td>
<td>172</td>
<td>240</td>
</tr>
<tr>
<td>Hallé Orchestra</td>
<td>208</td>
<td>197</td>
</tr>
<tr>
<td>Liverpool Philharmonic Orchestra</td>
<td>207</td>
<td>204</td>
</tr>
<tr>
<td>London Philharmonic Orchestra</td>
<td>199</td>
<td>272</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>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>New London Orchestra</td>
<td>62</td>
<td>35</td>
</tr>
<tr>
<td>Boyd Neel Orchestra</td>
<td>31†</td>
<td>107</td>
</tr>
<tr>
<td>Jacques String Orchestra</td>
<td>110</td>
<td>61</td>
</tr>
<tr>
<td>Riddick String Orchestra</td>
<td>45</td>
<td>30</td>
</tr>
</tbody>
</table>

† This Orchestra also gave 76 concerts in Australia and New Zealand under the auspices of the British Council.

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

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottish Orchestra</td>
<td>106</td>
<td>102</td>
</tr>
<tr>
<td>Merritt String Orchestra</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>New English Orchestra</td>
<td>36</td>
<td>58</td>
</tr>
<tr>
<td>Lemare String Orchestra</td>
<td>6</td>
<td>9</td>
</tr>
</tbody>
</table>

_N.B._—The London Symphony Orchestra Limited was associated with the Arts Council from October, 1948, in respect of the orchestral concerts promoted by that Company. The Southern and Western Philharmonic Orchestras, being affiliated to the National Federation of Music Societies, received help through the guarantee scheme administered by that Federation (see para. 3(a) below). The Beecham Concerts Society was associated with the Arts Council during the year in respect of the orchestral concerts it promoted.

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

(3) MUSIC SOCIETIES AND CLUBS

(affiliated to the National Federation of Music Societies)

(a) LARGER SOCIETIES

During the music season 1947/8, the Arts Council offered guarantees through the National Federation of Music Societies to 41 of the larger societies engaging all-professional or using predominantly professional orchestras for their concert performances. The guarantees offered amounted to £9,880, of which
£9,340 0s. 11d. was claimed. Artists’ fees paid by the societies concerned amounted to £12,890 17s. 6d.
During the music season 1948/9, the number of societies benefiting under the scheme rose to 57, with a total of 300 concerts.

(b) CHAMBER MUSIC CLUBS

<table>
<thead>
<tr>
<th></th>
<th>1943/4</th>
<th>1944/5</th>
<th>1945/6</th>
<th>1946/7</th>
<th>1947/8</th>
<th>1948/9</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Clubs</td>
<td>38</td>
<td>56</td>
<td>79</td>
<td>90</td>
<td>116</td>
<td>105</td>
</tr>
<tr>
<td>No. of Concerts</td>
<td>171</td>
<td>282</td>
<td>412</td>
<td>427</td>
<td>584</td>
<td>545</td>
</tr>
</tbody>
</table>

The guarantees offered for the 1947/8 music season amounted to £3,440, of which £2,561 13s. 3d. was claimed. The amount paid by these Clubs in artists’ fees has risen from about £800 in 1941/2 to £30,664 14s. in 1947/8.

(4) CONCERTS

(under guarantee or directly provided by the Arts Council)

(a) CONCERT SOCIETIES AND CLUBS RECEIVING GUARANTEES FROM THE ARTS COUNCIL

<table>
<thead>
<tr>
<th></th>
<th>1945/46</th>
<th>1946/47</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Societies and Clubs</td>
<td>65</td>
<td>104*</td>
<td>106*</td>
<td>168*</td>
</tr>
<tr>
<td>No. of Concerts</td>
<td>333</td>
<td>676</td>
<td>678</td>
<td>613</td>
</tr>
</tbody>
</table>

* Including Industrial Music Clubs.

(b) DIRECTLY PROVIDED CONCERTS

<table>
<thead>
<tr>
<th></th>
<th>1945/46</th>
<th>1946/47</th>
<th>1947/48</th>
<th>1948/49</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,163</td>
<td>875</td>
<td>539</td>
<td>476</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX G

(1) STANDARD DRAMA AGREEMENT

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 agreed 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 31st day of March 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, nor the acceptance by the Council of any financial liability whatsoever.

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 entertainments 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.
Weekly summaries of receipts from play productions shall be sent regularly to the Drama Director and also to any other person who may be appointed by the Council to act as assessor in his place.
Meetings of the Managing Body of the Company shall be held not less than once every three months.

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 the aforesaid words shall not appear 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 profits made by 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 are within the general policy referred to in Clause 6 hereof or 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 applied only to such purposes as the Council shall approve which approval shall not be unreasonably withheld or shall be transferred to the Council to be used as the Council shall decide. In the latter event any recommendation of the Company as to the disposal of funds shall be taken into full consideration by the Council. In the event of dispute the matter shall be referred to arbitration in accordance with Clause 15 hereof.

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 applied only to such purposes as come within the general policy referred to in Clause 6 hereof or to such purposes as the Council shall approve, which approval shall not be unreasonably withheld. If however no proposals for the application of such monies and material assets to such purposes are submitted to the Council within six months from the date of dissociation then all such monies and material assets shall be transferred forthwith to the Council to be used as the Council in its sole discretion shall decide. In the event of dispute the matter shall be referred to arbitration in accordance with Clause 15 hereof. This Clause 8(a) and (b) shall not apply in the case of a company operating under a charitable 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 Trades Unions and the recognised Managerial Associations.

11. No manager, director or employee of the Company shall on his own behalf, or on behalf of any other company with which he is associated, acquire subsidiary rights in any play acquired by the Company without first obtaining the permission in writing of the Arts Council.

12. The Company shall not give performances for charitable purposes without the consent in writing of the Council which consent shall not be unreasonably withheld.
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 which permission shall not be unreasonably withheld. 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 during the period of this Agreement 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 association may be terminated by notice in writing forthwith. If this Agreement is broken by the Company it shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council during the period of this Agreement, 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 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 1889-1934 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.

16. The Council does not by these presents undertake any responsibility whatsoever to third parties for any of the Company's debts or obligations.

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

(During the period April 1st, 1948, to March 31st, 1949)

A. OPERA AND BALLET

(i) Theatres in Association with the Arts Council

THE ROYAL OPERA HOUSE, COVENT GARDEN

Covent Garden Opera Company

La Traviata  
Tristan und Isolde  
The Mastersingers  
Peter Grimes  
Carmen  
The Magic Flute

Boris Godunov  
Rosenkavalier  
Aida  
Il Trovatore  
Rigoletto

La Bohème  
Siegfried  
The Valkyrie  
Fidelio  
The Marriage of Figaro

Sadler's Wells Ballet

La Boutique Fantasque  
Scènes de Ballet  
Mam'zelle Angot  
Les Patineurs  
Three-Cornered Hat  
Symphonic Variations  
Giselle

Checkmate  
Coppelia  
Swan Lake  
The Rake's Progress  
Job  
The Sleeping Beauty  
Clock Symphony

Don Juan  
Hamlet  
Miracle in the Gorbals  
Cinderella  
Les Sylphides  
A Wedding Bouquet  
Apparitions

Visiting Company: Grand Ballet de Monte Carlo (Marquis de Cuevas)

SADLER'S WELLS THEATRE

Sadler's Wells Opera Company

Cosi Fan Tutte  
Il Tabarro  
Lady Rohesia  
Il Trovatore  
Die Fledermaus  
Faust  
Madam Butterfly  
The Bartered Bride

The Snow-Maiden  
The Barber of Seville  
The Marriage of Figaro  
Cavalleria Rusticana  
I Pagliacci  
Rigoletto  
La Bohème  
Simone Boccanegra  
Schwanda the Bagpiper  
The Shepherds of the Delectable Mountains  
Hansel and Gretel  
Carmen

Sadler's Wells Theatre Ballet

Les Sylphides  
The Haunted Ballroom  
Khadra  
Valses Nobles et Sentimentales  
Children's Corner

Parures  
Les Rendezvous  
Capriol Suite  
The Gods Go A-Begging  
The Vagabonds  
Tritsch-Tratsch  
Selina  
Jota Toledana  
Façade  
La Fête Etrange  
Étude  
Farucca

Visiting Companies: English Opera Group and D'Oyly Carte Opera Company

48
(ii) Companies associated with the Arts Council

COVENT GARDEN OPERA COMPANY
Opera Repertoire (see Section (i) Royal Opera House, Covent Garden)

ENGLISH OPERA GROUP
(Directors: Benjamin Britten, Eric Crozier, John Piper)

The Beggar’s Opera
Albert Herring

BALLET RAMBERT
(Director: Marie Rambert)
On tour in Australia

SADLER’S WELLS BALLET
(Director: Ninette de Valois)
Ballet Repertoire (see Section (i) Royal Opera House, Covent Garden)

SADLER’S WELLS OPERA COMPANY
(Directors: Norman Tucker, James Robertson, Michael Mudie)
Opera Repertoire (see Section (i) Sadler’s Wells Theatre)

SADLER’S WELLS OPERA BALLET
(Director: Ninette de Valois)
Ballet Repertoire (see Section (i) Sadler’s Wells Theatre)

(iii) Company under the direct management of the Arts Council

ST. JAMES’S BALLET COMPANY
(Director: Alan Carter)

Introduction to Ballet
Visions
The Catch
Ritornel
A Quiet Spot
Variations
The Beggar’s Rhapsody
The School for Nightingales
Pas de Deux (Bach)

B. DRAMA

(i) Theatres under the management of the Arts Council

BRISTOL, THEATRE ROYAL

Bristol Old Vic Company
(Director: Hugh Hunt)

Tobias and the Angel
The Apple Orchard
Hedda Gabler
You Never Can Tell
The Rivals
A Month in the Country
A Midsummer Night’s Dream
Winterset
The Circle
Cinderella
Romeo and Juliet
Wilderness of Monkeys

Visiting Companies
The Vigil—Envoy Productions, Ltd.
The Girl Who Couldn’t Quite
Dark Summer
No Trees in the Street—British Theatre Group
Ballets Nègres
Bristol Old Vic School

SALISBURY, THE ARTS THEATRE

Salisbury Arts Theatre Company
(Director: Peter Potter)
Tobias and the Angel
Jane Eyre
The Guinea Pig
An Inspector Calls
The Eagle Has Two Heads
Macbeth
Dandy Dick
Cinderella
Uncle Harry
Present Laughter
Murder in the Cathedral

(ii) Theatres in Association with the Arts Council

CAMBRIDGE ARTS THEATRE
(Director: Norman Higgins)
Visiting Companies included:
Company of Four
English Opera Group
London Mask Theatre
Bristol Old Vic
The Young Vic
The Pilgrim Players
The Marlowe Society
Ballets Nègres

GLASGOW, THE PRINCESS'S THEATRE
(Director: John Casson)
Glasgow Citizens' Theatre Company
(Director: John Casson)
Double Door
A Midsummer Night's Dream
The Black Eye
Dear Brutus
The Story of Madeleine Smith
An Enemy of the People
Let Wives Tak Tent
The Forrigan Reel
Macbeth
Love in Albania
The Devil was an Irishman
The Cherry Orchard
Bunty Pulls the Strings

KIDDERMINSTER, THE PLAYHOUSE
(Producer and Manager: John F. Wood)
The Wind of Heaven
To What Red Hell
World Without End
Juno and the Paycock
The Midnight Sun
The Scarlet Pimpernel
Musical Chairs
You Never Can Tell
Moonlight Sonata

(iii) Companies associated with the Arts Council

ADELPHI GUILD THEATRE
(Director: J. Boyd Brent)
She Stoops to Conquer
It Depends What You Mean
The Wise Have Not Spoken
An Inspector Calls
The Whole World Over
The Dragon
Simpleton of the Unexpected Isles
## AMERSHAM REPERTORY PLAYERS

(Directors: Sally Latimer, Caryl Jenner)

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behold We Live</td>
<td>The Man With a Flower in His Mouth</td>
</tr>
<tr>
<td>Aurora Floyd</td>
<td>Jane</td>
</tr>
<tr>
<td>Acacia Avenue</td>
<td>The Linden Tree</td>
</tr>
<tr>
<td>Clutterbuck</td>
<td>Little Women</td>
</tr>
<tr>
<td>The Flashing Stream</td>
<td>Payment Deferred</td>
</tr>
<tr>
<td>The Winslow Boy</td>
<td>Indoor Fireworks</td>
</tr>
<tr>
<td>Love in Idleness</td>
<td>Great Expectations</td>
</tr>
<tr>
<td>A Phoenix Too Frequent</td>
<td>Christmas in the Market Place*</td>
</tr>
</tbody>
</table>

*Amersham Theatre Mobile Unit

## ASSOCIATED ARTISTS

(Administrator: John Clements)

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Beaux' Stratagem</td>
<td></td>
</tr>
</tbody>
</table>

## AVON PLAYERS, LTD.

(Director: Daniel Wray)

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>French Without Tears</td>
<td>The Guinea Pig</td>
</tr>
<tr>
<td>The Hasty Heart</td>
<td>Twelfth Night</td>
</tr>
<tr>
<td>The Playboy of the Western World</td>
<td>It's Warmer (a revue)</td>
</tr>
<tr>
<td>Duet for Two Hands</td>
<td>George and Margaret</td>
</tr>
</tbody>
</table>

## BANKSIDE PLAYERS

(Director: Robert Atkins)

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>As You Like It</td>
<td>King John</td>
</tr>
</tbody>
</table>

## BRITISH THEATRE GROUP

(Director: Basil Dean)

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy With Either</td>
<td>The Brontës (Sheffield Rep. Co.)</td>
</tr>
<tr>
<td>The School for Scandal</td>
<td>The Rivals (Birmingham Rep. Co.)</td>
</tr>
<tr>
<td>The Cherry Orchard (Liverpool Rep. Co.)</td>
<td></td>
</tr>
</tbody>
</table>

## CHESTERFIELD CIVIC THEATRE, LTD.

From February 1949

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>See How They Run</td>
<td>Murder Without Crime</td>
</tr>
<tr>
<td>See Naples and Die</td>
<td>An Inspector Calls</td>
</tr>
</tbody>
</table>

## COLCHESTER REPERTORY COMPANY

(Director: Robert A. Digby)

<table>
<thead>
<tr>
<th>Production</th>
<th>Cast Panel</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Temperature</td>
<td>The First and the Last</td>
</tr>
<tr>
<td>Promise</td>
<td>The Lilies of the Field</td>
</tr>
<tr>
<td>Lovely to Look At</td>
<td>The Wise Have Not Spoken</td>
</tr>
<tr>
<td>The Seagull</td>
<td>Truant in Park Lane</td>
</tr>
<tr>
<td>An Inspector Calls</td>
<td>Deep are the Roots</td>
</tr>
<tr>
<td>Aren't Men Beasts</td>
<td>The Linden Tree</td>
</tr>
<tr>
<td>The Guinea Pig</td>
<td>The Paragon</td>
</tr>
</tbody>
</table>
Accent on Youth
Passing Cloud
Clutterbuck
Dear Murderer
Lovers' Leap
Dark Summer
The Lovely Miracle
The Respectable Prostitute
Grumpy
The Shop at Sly Corner
Tresspass
Marigold
The Shining Hour
The Marquise
When We are Married
This is My Life
A Spot of Bother
Rookery Nook
1066 and All That
Gathering Storm
The Importance of Being
Earnest
Rope
School for Scandal

THE COMPANY OF FOUR
(Directors: Hugh Beaumont, Norman Higgins)

Dandy Dick
All My Sons
The Relapse
Tuppence Coloured
Crime Passionel
An English Summer
Captain Brassbound's
Conversion
Oranges and Lemons
The Damask Cheek
Dark of the Moon

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

The Winslow Boy
The Admirable Crichton
Pygmalion*
Quiet Weekend*
The Guinea Pig
An Inspector Calls*
Pink String and Sealing Wax*
Hay Fever*
Jane
London Wall*
Bunty Pulls the Strings
French Without Tears*
Thunder Rock*
Peg o' My Heart*
Fly Away Peter
Lovely to Look At
See How They Run*
Bird in Hand
The Young Idea
The Gowk Storm
The Chiltern Hundreds
Clutterbuck
Dear Brutus*
Hamlet
Little Women*
Arsenic and Old Lace*
The Paragon
Born Yesterday
Alice Sit by the Fire
She Stoops to Conquer*
The Cat and the Canary

* Also on tour

ENVOY PRODUCTIONS, LTD.
(Director: Anthony Hawtrey)

At the Embassy Theatre, London

The Righteous are Bold
Portrait of Hickory
Autumn Gold
Symphony in Violence
The Shining Hour
That Mighty Heart
A Lady Mislaid
Ten Little Niggers
You Can't Take It With You
The Gleam
Lend Me Robin
Mary Rose
I Lived With You
The Likes of Her
Caligula
The Father
Cinderella
Emma
The Man in Possession
For Dear Life
The Queen Came By
They Walk Alone
The Passing of the Third
Floor Back
That Mighty Heart

At the Playhouse, Buxton

Night Must Fall
The Long Mirror
Peace Comes to Peckham
Emma
No Room at the Inn
The Mill on the Floss
Rebecca
The Righteous are Bold
Jane Eyre
The Passing of the Third
Floor Back
They Walk Alone
The Vigil
The Lilies of the Field
The Gleam
Saint Joan
Arsenic and Old Lace
The Hasty Heart
You Can't Take It With You
A Christmas Carol
At the Grand Theatre, Croydon

Dark Summer
While the Sun Shines
Red Sky
The Shop at Sly Corner
Arms and the Man
Design for Living
The Mask and the Face
Fresh Fields
Double Door
I'll Leave it to You
Laburnum Grove
Arsenic and Old Lace
The Young Mrs. Barrington
Autumn Gold
Clutterbuck
Yes and No
When we are Married
Mary Rose
Quiet Week-end
Emma
The Gleam
The Man from the Ministry
Full House
Badger's Green
The Winslow Boy
My Son John
A Christmas Carol

CHILDREN'S THEATRE, LTD.
(Director : John Allen)

Androcles and the Lion
The Immortal Lady
Abraham Lincoln

GUILDFORD THEATRE COMPANY
(Directors : Patrick Henderson, Roger Winton)

The Skylark
The Little Forces
The Ghost Train
The Guinea Pig
Is Life Worth Living?
The Shop at Sly Corner
Once a Crook
Banana Ridge
The Duke in Darkness
Without the Prince
Present Laughter
Night Must Fall
Pink String and Sealing Wax
The Linden Tree
An Inspector Calls
You Never Can Tell
See How They Run
The Indifferent Shepherd
While the Sun Shines
Strange Orchestra
The Way of the World
Deep are the Roots
Cinderella
Someone at the Door
Love from a Stranger
Claudia
The First Mrs. Fraser
Britannia of Billingsgate

LONDON MASK THEATRE
(Director : Michael MacOwan)

The Linden Tree
Cockpit
Home is Tomorrow
Power Without Glory*
Eden End

*Special Arts Council tour of theatreless towns

NOTTINGHAM THEATRE TRUST, LTD.
From November, 1949

Man and Superman
You Can't Take It With You
Twelfth Night
Frieda
The Romantic Young Lady
Othello
The Arabian Nights
The Torchbearers
Bold Lover
The Blind Goddess
Castle Anna
Arms and the Man
Fly Away Peter
Time and the Conways
Miranda
The King’s 40-h.p. Car

OLDHAM REPERTORY COMPANY
Robert's Wife  The Cherry Orchard  Spanish Rhapsody  Trespass  Northanger Abbey  The Ghost Train  Jane Steps Out  Never a Dull Moment  Death Takes a Holiday  Rope  

The Peaceful Inn  Lord Richard in the Pantry  Nightmare  Clutterbuck  To Have and to Hold  Dear Murderer  Young Woodley  Bird in Hand  Where's George  The Guinea Pig  

All Over the Town  You Never Can Tell  Easier for the Camel  Present Laughter  Peace Comes to Peckham  Fanny Burney  Jane  The Paragon  Little Lambs Eat Ivy  

OLD VIC  
(1) OLD VIC, LONDON  (Chairman of Directors : John Burrell)  
At the New Theatre, London  
Saint Joan  The Government Inspector  Twelfth Night  The Way of the World  
Richard III  Antigone  The Taming of the Shrew  Coriolanus  
Doctor Faustus  The Cherry Orchard  The School for Scandal  The Proposal  
(2) OLD VIC, BRISTOL  (Director : Hugh Hunt)  
(See Section B(i) Bristol, Theatre Royal)  
(3) YOUNG VIC  (Director : George Devine)  
Noah  As You Like It  
The Shoemaker's Holiday  The Snow Queen  

PERTH REPERTORY COMPANY  (Directors : Marjorie Dence, David Steuart)  
National Velvet  The Distaff Side*  The Guinea Pig  The Great Adventure*  And So To Bed*  An Inspector Calls*  Othello*  The Sleeping Clergyman*  The Imaginary Invalid  The Winslow Boy*  You Can't Take It With You*  Hobson's Choice*  Mr. Bolfry*  The Lady from Edinburgh*  
By Candlelight*  Dandy Dick*  The Man from the Ministry*  The Matriarch*  The Missing Years*  Jeannie*  Mother Goose*  The Two Bouquets  As You Like It*  Away From It All*  The Dover Road  White Steed  The Linden Tree*  Family Affairs*  
Viceroy Sarah*  A Play for Ronnie*  Robert's Wife*  Granny Had a Little Gun*  The Ghost Train  Arsenic and Old Lace  Grand National Night*  Busman's Honeymoon  If  Dr. Angelus  Rebecca  Love in Idleness*  The Corn is Green  

PETER COTES PLAYERS, LTD.  (Formerly Theatre Guild Ltd., Manchester)  
John Gabriel Borkman  Candida  Caste  Anna Christie  Miss Julie  The Rising Wind  Home of the Brave  Quiet in the Forest  Happy and Glorious  A Village Wooing  What the Public Wants
PILGRIM PLAYERS
(Director: E. Martin Browne)

The Playboy of the Western World
*The Firstborn*
*At the Edinburgh Festival and on tour

SHEFFIELD REPERTORY COMPANY

Blithe Spirit
Grand National Night
The Brontes
The Doctor's Dilemma
Home and Beauty
The Hasty Heart
The Cherry Orchard
Mr. Bolfry
Twelfth Night
The Blind Goddess
An Inspector Calls
Love in Idleness
The Winslow Boy
You Can't Take It With You
The Guinea Pig
Fools Rush In
The Far-off Hills
Toad of Toad Hall
The White Steed
The Linden Tree

SHEREK PLAYERS, LTD.
(Director: Henry Sherek)

You Never Can Tell
Frenzy
The Indifferent Shepherd

SOUTHPORT REPERTORY COMPANY

The Scarlet Pimpernel
The Guinea Pig*
Of Mice and Men
The Cure for Love
The Man from the Ministry
Little Ladyship
Thunder Rock
An Inspector Calls*
Jack and the Beanstalk*
We Took a Cottage
The Hasty Heart
Pride and Prejudice
Ladies in Retirement
Rebecca
The Roof
Youth at the Helm*
You Never Can Tell*

At The Grand Theatre, Swansea

The Guinea Pig
Grand National Night
The Cure for Love
The Man from the Ministry
When We Are Married
Love in Idleness
We Proudly Present
Little Foxes
This Happy Breed
Pride and Prejudice
Claudia
Rebecca
The First Gentleman
Ladies in Retirement
It Depends What You Mean
You Can't Take It With You

TENNENT PRODUCTIONS, LTD.

The Relapse*
All My Sons*
Crime Passionel*
An English Summer*
Captain Brassbound's Conversion*
The Return of the Prodigal Son
The Damask Cheek*
Dark of the Moon*
Tuppence Coloured*
The Glass Menagerie
Medea
Oranges and Lemons*
September Tide
The Heiress
Lady Windermere's Fan

TENNENT PLAYERS

Dolphin Theatre, Brighton
Rebecca
Cinderella
Fools Rush In
The Lady from Edinburgh
Ten Little Niggers
White Cargo

55
### THAMES VALLEY THEATRE TRUST

**From November 1948**

<table>
<thead>
<tr>
<th>You Never Can Tell</th>
<th>Tomorrow's Child</th>
<th>Cinderella</th>
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<tbody>
<tr>
<td>Christmas in the Market Place</td>
<td>Rebecca</td>
<td>The Sacred Flame</td>
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<tr>
<td>Power Without Glory</td>
<td>The Guinea Pig</td>
<td>The Dover Road</td>
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</table>

### WEST OF ENGLAND THEATRE COMPANY

(Director: Frederic Worsley)

<table>
<thead>
<tr>
<th>Tobias and the Angel</th>
<th>Ghosts</th>
<th>Pygmalion</th>
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<tbody>
<tr>
<td>The Little Foxes</td>
<td>The Lady from Edinburgh</td>
<td>It Depends What You Mean</td>
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<tr>
<td>Grand National Night</td>
<td>Thunder Rock</td>
<td>Mr. Pim Passes By</td>
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<tr>
<td>See How They Run</td>
<td>Sarah Simple</td>
<td>As You Like It</td>
</tr>
<tr>
<td>Fools Rush In</td>
<td></td>
<td>The Torchbearers</td>
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</tbody>
</table>

### WINDSOR REPERTORY COMPANY

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

<table>
<thead>
<tr>
<th>When Knights Were Bold</th>
<th>The Robinson Family</th>
<th>Play for Ronnie</th>
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<tbody>
<tr>
<td>No Room at the Inn</td>
<td>The Christmas Carol</td>
<td>Badger's Green</td>
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<tr>
<td>The Guinea Pig</td>
<td>Trespass</td>
<td>March Hares</td>
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<tr>
<td>The Farmer's Wife</td>
<td>Life With Father</td>
<td>Peace Comes to Peckham</td>
</tr>
<tr>
<td>The Indifferent Shepherd</td>
<td>Ten Little Niggers</td>
<td>Loophole</td>
</tr>
<tr>
<td>Captain Brassbound's Conversion</td>
<td>The Voice of the Turtle</td>
<td>The Cherry Orchard</td>
</tr>
<tr>
<td>Acacia Avenue</td>
<td>Arsenic and Old Lace</td>
<td>Toad of Toad Hall</td>
</tr>
<tr>
<td>The Corn is Green</td>
<td>The Bad Man</td>
<td>An Ideal Husband</td>
</tr>
<tr>
<td>Little Women</td>
<td>Robert's Wife</td>
<td>The Paragon</td>
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<td>Quiet Wedding</td>
<td>Diplomacy</td>
<td>Musical Chairs</td>
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<tr>
<td>The Linden Tree</td>
<td>Emma</td>
<td>The Cure for Love</td>
</tr>
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</table>

### YOUNG VIC

(See Old Vic)

(iv) **Companies under the direct management of the Arts Council**

### MIDLAND THEATRE COMPANY

(Director: Anthony John)

<table>
<thead>
<tr>
<th>It Depends What You Mean</th>
<th>Present Laughter</th>
<th>Jane Eyre</th>
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</thead>
<tbody>
<tr>
<td>The Doctor's Dilemma</td>
<td>The Merchant of Venice</td>
<td>Someone at the Door</td>
</tr>
<tr>
<td>French Without Tears</td>
<td>Duet for Two Hands</td>
<td>The Scarlet Pimpernel</td>
</tr>
<tr>
<td>The Guinea Pig</td>
<td>An Inspector Calls</td>
<td>The Apple Cart</td>
</tr>
<tr>
<td>The Man in Possession</td>
<td>The Winslow Boy</td>
<td>Fly Away Peter</td>
</tr>
</tbody>
</table>

### SALISBURY ARTS THEATRE COMPANY

(See Section B(1) Salisbury Arts Theatre)
SWANSEA THEATRE COMPANY
(Director: Lionel Harris)
From March 15th, 1948

At the Grand Theatre, Swansea
The Last of Mrs. Cheyney    The Years Between

(v) **Tours directly managed by the Arts Council**

Cockpit
Jane Eyre  (Avon Players, Ltd.)
When We Are Married
Power Without Glory  (London Mask Theatre)
Noah
The Miser

(vi) **Outside Organisations not associated with the Arts Council, but engaged by them during the period April 1st, 1948, to March 31st, 1949.**

**Intimate Opera**

Pepita Sarazena in *Spanish Serenade*
Thea Holme and Sylvia Coleridge in *Sigh No More, Ladies*
Vivienne Bennett in *Three Shakespearean Characters*
Hogarth Puppets
Lilliput Marionette Theatre

Ballet for Two

Lee Puppet Theatre
Jan Skupa Puppet Theatre

Lanchester Marionettes
Roel Puppets
APPENDIX H

(1) EXHIBITIONS HELD DURING THE PERIOD
APRIL 1948-MARCH 1949

Paintings, Drawings, Sculpture and Works of Graphic Art

Designs for an Act Drop
Art Students' Exhibition
Old Master Drawings from the Albertina
The Artist and the Countryside
Bonnard—Vuillard
Bristol Artists 1948
Bristol Old Vic Designs
British Watercolours and Drawings from the Barnsley Collection
British Women Painters
*Canadian Children's Paintings
Old Master Drawings from Chatsworth
Cornish Painters
Sketches and Drawings by John Constable
Some Recent Acquisitions of the Contemporary Art Society
*Paintings by Contemporary Artists
Classics of Literature illustrated by Contemporary Artists
Contemporary British Artists
Contemporary Paintings
CEMA Collection
A Selection of Lithographs by Daumier and Gavarni
Designs and Engravings by Gordon Craig
Designs for Opera and Ballet at Covent Garden
Contemporary East Anglian Painters
English Contemporaries
Some English Watercolours (Channel Islands exhibition)
Euston Road School
Contemporary Flower Paintings
Art in the Georgian Home
Watercolours from the Graves Art Gallery
Art of the Countryman. Drawings by Thomas Hennell
†Frances Hodgkins
Old Master Drawings from Lord Leicester’s Collection, Holkham Hall
Modern Hungarian Paintings

Designs for Theatre and Ballet by Leslie Hurry
Italian Influence on English Painting in the Eighteenth Century
Japanese Prints
Augustus John
Designs for "Hamlet" and Book Illustrations by André Masson
Miners at Ystradgynlais (Joseph Herman exhibition)
Drawings by Henry Moore
Paintings and Drawings by Morland Lewis
Paul Nash Memorial Exhibition
Picasso 55 Lithographs 1945-1947
Women Artists from the Netherlands
*Everybody's Needlework
*Needlework and Needleplay
Norwich School Watercolours
French Paintings from Mr. Peto's Collection
*Pictures for Schools,
A Prospect of Wales (Kenneth Rowntree exhibition)
Eric Ravilious
Sir Joshua Reynolds
Rowlandson Drawings: A Tour through Wales
Selection from the Royal Academy 1948
Contemporary Paintings from the St. George's and Bristol Art Galleries
Notes and Sketches by Sickert
†Alfred Stevens
Technique of Modern French Engraving
Modern British Pictures from the Tate Gallery
Twenty-five Paintings by Welsh Artists
Watercolours and Drawings from the Whitworth Art Gallery Manchester
Some British Drawings from the Collection of Sir Robert Witt
Jack B. Yeats

*Exhibitions toured by the B.I.A.E.
†Exhibitions organised locally with financial support from the Arts Council.
Exhibitions of Reproductions, Photographs, Books, Design, etc.

Albertina Collection, Facsimile Reproductions
*Animals in Art
*The Artist at Work
Blake's Illustrations to the Book of Job
British Book Design, 1948
History of the British Playhouse
Chinese Woodcuts
*Colour Linocuts
*Drawings by Degas (reproductions)
*Drawings by Dutch and Flemish Masters (reproductions)
The Art of Drawing
*Drawings by French Masters of the Eighteenth Century (reproductions)
*Drawings from Leonardo to Rembrandt (reproductions)
Fashion Plates from 1800 to the present day
*Five Centuries of Painting (reproductions)
Development of Modern French Painting, Parts I, II and III

* Exhibitions toured by the B.J.A.E.

Georgian Architecture in Northern Ireland
*Home Making To-day
Art of Landscape
*Leaf and Flower Motifs in Art and Design
What is Modern Painting?
*Paintings by Great Artists of the Fifteenth to Eighteenth Centuries (reproductions)
History of Photography
*Pictures and Picture Making
*Prints and Print Making
Exhibition of Posters, with some examples of Jobbing Print
Festivals of Le Roi Soleil
Reproductions of Drawings by Seurat
History of Shakespearean Production
Theatre Guild
Toulouse Lautrec (reproductions)
Modern English and French Bindings, J. R. Abbey Collection
University Theatre Exhibition
*Vincent Van Gogh (reproductions)
*What Goes to the Making of a Picture

(2) PLACES WHERE EXHIBITIONS HAVE BEEN HELD
APRIL 1948-MARCH 1949

ENGLAND

LONDON AND GREATER LONDON
Tate Gallery
Victoria and Albert Museum
Arts Council Headquarters
Battersea Public Library
Borthwick Training College
Geffrye Museum
Institut Francais
Islington Branch Library
Leytonstone
London School of Economics
People's Palace
Working Men's College

SOUTH-EASTERN COUNTIES
Kent
Bromley
Folkestone
Gillingham
Margate
Middlesex
Uxbridge
Surrey
Epsom
Godalming
Guildford
Norbury
Sussex
Brighton
Chichester
Eastbourne
Hastings
Hove
Worthing

SOUTHERN COUNTIES
Berkshire
Newbury
Reading
Buckinghamshire
Chalfont St. Giles
Dorset
Blandford
Lyme Regis
Swanage
Weymouth
Hampshire
Bournemouth
Portsmouth
Southampton
Oxfordshire
Banbury

CHANNEL ISLANDS
Guernsey
St. Peter Port
Jersey
St. Helier

EASTERN COUNTIES
Bedfordshire
Bedford
Cranfield
Luton
Cambridgeshire
Cambridge
Ely
Impington
Papworth
Wisbech
### Essex
- Braintree
- Chelmsford
- Colchester
- Dagenham
- Rayleigh
- Southend-on-Sea
- Thaxted

### Hertfordshire
- Boreham Wood
- Bishop's Stortford
- Cheshunt
- Harpenden
- Hoddesdon
- Letchworth
- Redbourn
- St. Albans
- Watford

### Huntingdonshire
- Huntingdon

### Norfolk
- Cromer
- Great Yarmouth
- Holt
- Norwich

### Suffolk
- Aldeburgh
- Bury St. Edmunds
- Ipswich
- Lowestoft

### MIDLANDS
- Shropshire
  - Oswestry
  - Shrewsbury

### Staffordshire
- Bilston
- Brewood
- Burton-on-Trent
- Kingswinford
- Leek
- Stafford
- Stoke-on-Trent
- Wolverhampton

### YORKSHIRE
- (EAST AND WEST RIDINGS)
  - Ackworth
  - Batley
  - Bradford
  - Brighouse
  - Castleford
  - Doncaster
  - Guiseley
  - Halesowen
  - Huddersfield
  - Hull
  - Keighley
  - Leeds
  - Morley
  - Pontefract
  - Sheffield
  - Wakefield
  - Wetherby
  - York

### NORTH AND EAST MIDLANDS
- Derbyshire
  - Chesterfield
  - Derby
  - Matlock
  - Shirebrook

### Leicestershire
- Leicester
- Loughborough

### Lincolnshire
- Boston
- Grantham
- Grimsby
- Holbeach
- Lincoln
- Scunthorpe
- Skegness

### NORTH-WESTERN COUNTIES
- Cheshire
  - Altrincham
  - Birkenhead
  - Bromborough
  - Chester
  - Stockport

- Cumbria
  - Carlisle
  - Whitehaven
  - Workington

- Lancashire
  - Blackburn
  - Blackpool
  - Bootle
  - Dukinfield
  - Liverpool
  - Manchester
  - Preston
  - Rawtenstall
  - Rochdale
  - Salford
  - Southport
  - Thornton Cleveleys
  - Warrington

### NORTHERN COUNTIES
- Durham
  - Annfield Plain
  - Consett
  - Copeland
  - Darlington
  - Durham
  - Gateshead
  - Sunderland
  - West Hartlepool

- Northumberland
  - Alnwick
  - Berwick-on-Tweed
  - Newcastle-upon-Tyne

### Yorkshire—North Riding
  - Catterick Camp
  - Middlesbrough
  - Redcar
  - Scarborough
  - Whitby
SCOTLAND

The complete list of places in Scotland in which exhibitions have been shown is given in the Annual Report of the Council's Scottish Committee. The following cities are those which have shown exhibitions organised by the Council's headquarters in London.

Edinburgh
Glasgow
Aberdeen

WALES

Breconshire
Brynmawr
Caernarvon
Bangor
Pwllheli
Cardiganshire
Aberystwyth
Carmarthenshire
Ammanford
Carmarthen
Llanelli
Pembrey

Denbighshire
Wrexham
Flintshire
Flint
Glamorgan
Cardiff
Glynnedd
Merthyr Tydfil
Morriston
Pontypridd

Swansea
Trealaw
Tredegar
Treorchy
Merionethshire
Colleg Harlech
Monmouthshire
Abergavenny
Ebbw Vale
Griffithstown
Newport
Pontypool

Montgomery
Newtown
Welshpool
Pembrokeshire
Haverfordwest
Milford Haven
Pembroke
Tenby
Radnorshire
Llandrindod Wells

(3) PICTURE OF THE MONTH SCHEME

NORTH AND EAST MIDLANDS

(a) Pictures in order of showing

Sir Joshua Reynolds, Portrait of Sir Robert Hildyard, Fourth Baronet
Sebastiano Ricci, Susannah and the Elders
Tintoretto, Portrait of a Young Man
Pablo Picasso, Guitar and Fruit Dish
W. R. Sickert, The Miner
Stanley Spencer, Landscape at Cookham
Wilson Steer, Misty Evening, Harwich
Frank Archer, Villa Borghese
Francis Dodd, Camden Town
Percy Lancaster, Head of the Kirkstone
Pablo Picasso, Mother and Child
H. W. Rich, On the Banks of a River
J. Zingg, Les Laboureurs

Maresco Pearce, The Artist's Garden Chelsea
W. R. Sickert, St. Mark's, Venice
John Nash, Winter Morning
Kenneth Rowntree, Level Crossing, Evening
Laura Knight, Peeling Potatoes
W. R. Sickert, Brighton Pier
Rowland Suddaby, The Stour in Flood
Feliks Topolski, Waiting to Go Up
Van Gogh, Study for "The Harvest in Crau, near Arles"
Paul Cézanne, Les Grands Arbres
Matthew Smith, Reclining Nude

(b) Places where pictures have been shown

Derbyshire
Alfreton
Chapel-en-le-Frith
Derby
Dronfield
Heanor
Ilkeston

Matlock
Staveley
Nottinghamshire
Ilkeston
Kirkby-in-Ashfield
Mansfield

Mansfield
Woodhouse
Nottingham
Ripley
Southwell
Worksop

Leicestershire
Leicester
Loughborough
Lincolnshire
Grantham
Lincoln
### YORKSHIRE (EAST AND WEST RIDINGS)

**(a) Pictures in order of showing**

<table>
<thead>
<tr>
<th>Artist/Country</th>
<th>Title</th>
<th>Artist/Country</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>James Collinson</td>
<td><em>The Bazaar</em></td>
<td>Tristram Hillier</td>
<td><em>Galway Harbour</em></td>
</tr>
<tr>
<td>Charles Conder</td>
<td><em>French Beach Scene</em></td>
<td>Henry Lamb</td>
<td><em>The Night Watch, Canadian Gunners</em></td>
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<tr>
<td>Harold Gilman</td>
<td><em>The Blue Blouse</em></td>
<td>Sir A. J. Munnings, P.R.A.</td>
<td><em>Goats on a Common</em></td>
</tr>
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<td>Edward Wadsworth</td>
<td><em>Seaside Scene</em></td>
<td>John Nash</td>
<td><em>The Pond</em></td>
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<tr>
<td>Unknown Artist—Dutch School—18th Century</td>
<td><em>Still Life</em></td>
<td>Sir William Nicholson</td>
<td><em>The Devil's Flight, Gloucester</em></td>
</tr>
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<td>Christopher Wood</td>
<td><em>Under the Kitchen Table</em></td>
<td>Rowland Suddaby</td>
<td><em>Scholes, Yorkshire</em></td>
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<tr>
<td>R. O. Dunlop</td>
<td><em>Poppies</em></td>
<td>Ethel Walker</td>
<td><em>Anita</em></td>
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<td>Duncan Grant</td>
<td><em>Still Life</em></td>
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<tr>
<td>Walter Greaves</td>
<td><em>Chelsea Church</em></td>
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**(b) Places where pictures have been shown**

<table>
<thead>
<tr>
<th>Place</th>
<th>Place</th>
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<tbody>
<tr>
<td>Castleford</td>
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<td>Cleckheaton</td>
<td>Morley</td>
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<td>Heckmondwike</td>
<td>Normanton</td>
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<td></td>
<td>Ossett</td>
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<td>Pontefract</td>
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APPENDIX I

(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 art 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 in 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 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 shall 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. The words "in association with the Arts Council of Great Britain" may not be used 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.
(2) LIST OF ARTS CENTRES AND CLUBS IN ASSOCIATION WITH THE ARTS COUNCIL ON MARCH 31, 1949

Arts Centre managed by the Arts Council

Bridgwater Arts Centre
Telephone: Bridgwater 2700
Joint Secretaries: Mr. and Mrs. Frederick Miller, 11 Castle Street, Bridgwater

Arts Centres in Association with the Arts Council

Netherton Arts Centre
The Assembly House
Plymouth Arts Centre

Dudley, Worcs.
Theatre Street, Norwich
38 Looe Street, Plymouth

Arts Clubs in Association with the Arts Council

Abergavenny Three Arts Club
Bilston Arts Club
Boston Arts and Crafts Society
Bridgwater and District Arts Club
Burnham and Highbridge Society of Arts
Chelmsford Union of Art Societies
Chesterfield Three Arts Society
Crediton Arts Club
Dudley Arts Club
Exmouth and District Arts Society
Falmouth Three Arts Committee
Hartlepool Arts Association
Haslingden Arts Club
Horncastle, Romford and Upminster Music and Art Society
Kettering and District Three Arts Club
Kingston-upon-Hull Citizens' Art League
Lancaster Music and Arts Club
Leicester Arts Council
Lichfield and District Society of Arts
Liskeard Arts Council
Arts League of Luton
Milford Haven Arts Club
Mynydd Mawr Council of the Arts
People's Theatre Arts Group, Newcastle-on-Tyne
Newquay Society of Arts

Newton Abbot and District Society of Arts
North Abbot and District Society of Arts
North-West Association for the Arts
Norwich Arts Federation
Oakham and District Three Arts Society
Isle of Purbeck Arts Club
Runcorn Guild of St. Michael
St. Austell Society of Arts
St. Helens Society for Music and the Arts
St. Ives S.A.M.A.
Salisbury and District Arts Society
Shirebrook and District Three Arts Society
Stafford and District Arts Council
Stoke-on-Trent Arts Club
Street Society of Arts
Tamworth Arts and Science Club
Taunton and District Arts Council
Tavistock and District Society of Arts
Tees-side Guild of Arts
Truro Three Arts Society
Wadebridge and District Society of Arts
Weston-super-Mare Society of Arts
Whitby Three Arts Club
Whitehaven and District Music and Arts Association
Worcester S.A.M.A.
Worsley Arts and Music Society
Yeovil Arts and Theatre Council

Arts Clubs in Association with the Scottish Committee

Arbroath Art Society
Duns and District Arts Guild
Forfar Arts Guild
Galashiels Arts Club
Greenock Arts Guild
Kirkwall Arts Club

Arts Association of Lewis
Montrose Arts Guild
Peterhead and District Arts Society
St. Andrews Arts Committee
Association of Selkirk Clubs and Societies
Turriff and District Arts Club

Names and addresses of the secretaries can be obtained on application to the appropriate Arts Council Regional Director

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The romantic beauty of Edinburgh provides a unique background for its International Festival of Music and Drama

(Photo: The Times)
The Aldeburgh Festival of Music and the Arts: The Moot Hall

The Bath Assembly: Bath Abbey floodlit

(Photos: Ford Jenkins)
Cheltenham Festival of British Contemporary Music: The Pitville Pump Room  
(Photo: Desmond Tripp)

The Canterbury Festival: Outside the Cathedral  
(Photo: Festival of Britain, 1951)
Covent Garden Opera Company: Designs for Boris Godunov by Wakhlevitch. ABOVE: Scene of the Death of Boris. BELOW, LEFT: Boris (Coronation). BELOW, RIGHT: Metropolitan

(Photos: Mandinian)
Covent Garden Opera Company. ABOVE: The Revolution Scene from *Boris Godunor*, produced by Peter Brook. BELOW, LEFT: *The Marriage of Figaro*, produced by Peter Brook, with scenery and costumes by Rolf Gérard (Photos: Roger Wögg). BELOW, RIGHT: Ljuba Welitsch in *La Bohème* (Photo: Baron).
Sadler's Wells Opera Company: *Carmen*, produced by Tyrone Guthrie, with scenery and costumes by Reginald Woolley

Covent Garden Opera Company: *Aida*, produced by Michael Benthall, with scenery and costumes by Audrey Cruddas
Sadler's Wells Opera Company: Simone Boccanegra, produced by John Moody with settings by John Piper

Covent Garden Opera Company: Set Svanholm in Siegfried produced by Friedrich Schramm

(Photos: Angus McBean)
Sadler's Wells Ballet at Covent Garden: *Job*, with choreography by Ninette de Valois and scenery and costumes by John Piper

Sadler's Wells Ballet at Covent Garden: *The Sleeping Beauty* seen from the spotlight
ABOVE: Sadler's Wells Ballet at Covent Garden: Cinderella, with choreography by Frederick Ashton and scenery and costumes by Jean-Denis Malcles.

RIGHT: Frederick Ashton and Robert Helpmann as the Ugly Sisters.

(Photos: Roger Wood)
Sadler’s Wells Ballet at Covent Garden: *A Wedding Bouquet*, with choreography by Frederick Ashton (Photo: Felix Fonteyn) and scenery and costumes by Lord Berners.

Sadler’s Wells Ballet at Covent Garden: *The Clock Symphony*, with choreography by Leonide Massine and scenery and costumes by Christian Bérard. (Photo: Baron)
ABOVE: St. James's Ballet Company: Miners watching a rehearsal at Goldthorpe in Yorkshire.

LEFT: St. James's Ballet Company: Introduction to Ballet, with choreography by Alan Carter.

BELOW, LEFT: The Bristol Old Vic Company: Catherine Lacey and Robert Edisson in Allan Davis's production of Hedda Gabler, by Henrik Ibsen (Photo: Desmond Tripp). BELOW RIGHT: The Salisbury Arts Theatre Company: Dorothy Reynolds in Peter Potter's production of The Eagle Has Two Heads, by Jean Cocteau (Photo: F. Davis)
The Bristol Old Vic Company: Hugh Hunt's production of *Romeo and Juliet*. (Photo: Desmond Tripp)

Arts Council Tour: Alexander Archdale as the Miser in Tyrone Guthrie's production of *The Miser* by Molière, translated by Miles Malleson. (Photo: C. Freeman)

Arts Council Tour: André van Gyseghem’s production of *Cockpit* by Bridget Boland. (Photo: Rensley Studios)
Tennent Productions, Ltd.: Peggy Ashcroft and Ralph Richardson in *The Heiress* produced by John Gielgud

(Photo: Houston Rogers)

The Company of Four: Peter Brook's production of *Dark of the Moon* by Howard Richardson and William Berney

(Photo: Angus McBean)
The Company of Four: Joyce Redman and Michael Gough in Peter Glenville’s production of *Crime Passionel* by Jean-Paul Sartre.

*Photo: Angus McBean*

The Company of Four: Flora Robson in John Counsell’s production of *Captain Brassbound’s Conversion* by Bernard Shaw.

*Photo: Angus McBean*
The Old Vic Company: Laurence Olivier's production of Antigone by Jean Anouilh (Photo: Angus McBean)

The Old Vic Company: Peggy Simpson and Peter Cushing in Laurence Olivier's production of The Proposal by Anton Chekov (Photo: Angus McBean)

The Old Vic Company: Vivien Leigh and Eileen Beldon in Laurence Olivier's production of Antigone (Photo: Angus McBean)
Her Majesty Queen Mary with the Art Director at the opening exhibition of the Council's Gallery at 4 St. James's Square. (Old Master Drawings from the Collection of the Earl of Leicester, Holkham Hall)

(Photo: Sport and General Press Agency, Ltd.)

One of the Porthmeor Studios at St. Ives (Photo: Central Office of Information, Crown Copyright Reserved)
The Dove, from the exhibition of Lithographs by Picasso

Study of an Elephant by Rembrandt, from the exhibition of Drawings from the Albertina Collection
Self-Portrait at the Age of 13 by Dürer, from the exhibition of Drawings from the Albertina Collection
Ruben's Son Nicholas by Rubens, from the exhibition of Drawings from the Albertina Collection

A Squirrel by Giovanni da Udine, from the exhibition of Old Master Drawings from the Collection of the Earl of Leicester, Holkham Hall
Sea-Shore with Fishermen, from the exhibition of Drawings by John Constable from the Collection of Dr. H. A. C. Gregory

Portrait of a Lady, from the exhibition of Paintings by Sir Joshua Reynolds. Lent by Sir P. Malcolm Stewart, Bart
View of the Luxembourg Gardens, Paris, from the exhibition of Paintings by David

Study of a Woman’s Head, from the exhibition of Drawings and Paintings by Augustus John. Lent by Miss Davies
Three Women by Henry Moore, from the London County Council exhibition of Sculpture in Battersea Park in association with the Arts Council. This was presented to the London County Council by the Sculptor.

(Photo: Douglas Fisher)
HEADQUARTERS STAFF

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Drama Director :
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Associate Drama Director :
Mr. Charles Landstone

Art Director :
Mr. Philip James

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)

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2 Savoy Court, London, W.C.2

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Printed in England at The Baynard Press