

# HOUSING THE ARTS



*The Tenth Annual Report of the  
Arts Council of Great Britain  
1954-1955*

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ANNUAL REPORT  
1954-1955

4 ST. JAMES'S SQUARE, LONDON, S.W.1

DESIGNED BY MISS G. DRUMMOND MCKERROW  
AND PRINTED IN ENGLAND AT THE BAYNARD PRESS

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# I

## HOUSING THE ARTS

IT is 25 years since a new theatre was put up in London. During that time two small theatres were built in England—and at least 120 have closed. London, nowadays the acknowledged musical metropolis of Europe, has by the initiative of the L.C.C. acquired one new concert hall, but has lost its famous old Queen's Hall, and two of its admirable small halls, the Aeolian and the Grottrian. Outside London, the Free Trade Hall in Manchester and the Colston Hall in Bristol have been restored after their war-time damage, but none of our other prosperous cities has yet been able to equip itself with a new post-war auditorium for music. At Covent Garden there has been created a permanent national home for opera and ballet; yet the building in which this momentous venture is being developed is obsolete and inconvenient. (£10,000 a year is spent on storing and carting the sets which cannot be accommodated in the theatre.) In Germany or Italy Sadler's Wells would be a municipal showpiece: here it is located in a district remote from the main stream of London's life and, for that reason, many of its attractive productions are visited only by a fraction of those citizens who would find their way to a theatre more advantageously sited. The Old Vic Theatre, which has a long tradition, and is the nearest approach we have to the National Theatre that other nations possess, is also meanly sited, obsolete and inconvenient. For this state of things there are many reasons. The years of combat and recovery account for much of our backlog in rehousing the arts, and now that such building priorities as houses, schools, offices and factories are being so rapidly diminished the time need not be far distant when, following the example of Vienna and Hamburg and Berlin, we could begin building homes for the arts. But war, and the economic consequences of war, do not alone account for Britain's present dearth of theatres, concert halls and opera houses; nor is that condition to be ascribed to any failure in our people to appreciate music and drama and ballet. There are other causes.

The audience for the arts has been multiplied a hundred times and more during the very period in which the standstill has occurred in the provision of theatres and concert halls. The principal agencies of this

widespread diffusion have been, of course, the cinema and broadcasting\* and, despite the inanities which both these media abundantly disseminate, they have unquestionably enlarged the public appreciation of music and drama. For the thousands who listen to a concert in the Royal Festival Hall, or see a play in a theatre, there are millions who enjoy a comparable experience by switching on Beethoven at their firesides; and even though nine films out of ten may be artistically and morally expendable, the tenth may be the only *Henry V* or *Richard III* which most of our population will ever see: see, moreover, in a medium which, even if it cannot communicate the mystique of a 'living' performance, has certain technical advantages over the picture-frame of the playhouse. On the one hand, then, fewer theatres, concert halls and opera houses in use; on the other, thousands of cinemas, millions of radio and TV sets, and mammoth sales of gramophone records. Such a balance sheet gives no support to the gloomy apprehension that the arts, and public appreciation of the arts, are on the decline in Britain. The contemporary media of disseminating music and drama may, indeed, in this way or that, be less desirable than the traditional ways of presentation; yet they do manage, on the air and on the screen, to bring their versions of the arts to an audience immeasurably larger in the 'fifties than it was in the 'twenties and 'thirties. This fact that so many more people are now brought into some contact with the arts than ever went to theatres or concerts in the old days is not cited to justify our present shortage of buildings for 'live' performance, but it is a fundamental element in the situation we are now confronting.

#### THE EXTRA-MURAL AUDIENCE

Outside the living theatre and the living concert hall there has developed in the last 30 years a vast extra-mural audience which enjoys plays and music through the agency of radio and the cinema. But from this phenomenon it must not be concluded that the theatre and the concert hall are now anachronisms. There are numerous reasons to refute that contention. First, the audience for 'live' performances is also increasing; not as spectacularly as the extra-mural audience, of course, but sufficiently (for example) to be able to support ten permanent symphony orchestras compared with the three which existed before the B.B.C. was established. Covent Garden is now full all the year round, instead of being 'dark,' as it used to be in the long intervals between the

\* The first cinema in Britain opened in 1905. There are now over 4,700. For sound radio there are 9,376,878 licensed wireless-sets; for TV, 4,623,917.

pre-war gala seasons. The Old Vic and the Stratford Memorial Theatre are nowadays playing to full houses. There are 100 permanent repertory theatres—three times as many as in 1930. It is reasonable to suppose, from this enlargement of ‘living’ audiences, as distinct from ‘captive’ audiences, that some fraction of those who have become acquainted with the arts through the wireless are not content with their merely extra-mural enjoyment, but wish to attend concerts and plays as well. Moreover, the extensive diffusion of music by the B.B.C. depends in the last resort upon the existence of concert halls and orchestras. In a George Orwell nightmare one might imagine the lamentable day when all our symphony music was provided by a B.B.C. super-symphony orchestra which, of its nature would have to possess the eight best oboe players in Britain. But the eight best oboe players will never be produced unless, on a massive pyramid of concert performance, the apex of excellence is created. For there to be the eight best of anything there must be 800 or 8,000 to pick from. Without an abundance of practice and competition at all levels, radio and the gramophone would soon have nothing to diffuse; they cannot create great artists, they can only make them more familiar.

In Britain, if not in America, the cinema is no less dependent than radio upon the existence and prosperity of the theatre. That notable abundance of acting talent which British films reveal has been nurtured principally in the living theatre. The techniques of the cinema and the playhouse are, indeed, very different, but the basic skill they both employ is cultivated upon the stages of our theatres. The living theatre, similarly, is so far the prime source of nourishment for the plays which come to us, in sound or image, by radio. If TV is to become, as some believe, the monopolist of extra-mural drama, it will continue to depend, for a time at least, not only upon the players whom it borrows from the theatre, but also upon that extensive repertory of plays which the theatre has built up over the centuries. Finally, there must be reaffirmed, without in any way denigrating the social and artistic potency of wireless and cinema, the conviction that only in the theatre and the concert hall can there be realised that mystique of communication which is inherent in music and drama. In the French language the audience is invited ‘*to assist at*’ a performance, and that verb ‘*assister à*’ is an excellent shorthand definition of the role of the spectators, and the two-way flow between them and the performers. No one will dispute that a skilful orchestra or company of actors can, indeed, achieve splendid performances in the vacuum of a studio; yet when the players are ‘assisted’ by the response of

an alert and sensitive audience they are more likely to kindle the true incandescence of communication. The theatre and the concert hall, moreover, become a home, in the domestic sense, for the artists who regularly play in them. In an Old Vic or Stratford Memorial Theatre or Sadler's Wells or Birmingham Repertory Theatre there is developed, in the course of a season, a sense of kinship and continuity which leaves its mark upon every performance.

#### THE IMPACT OF TV

It is fashionable in some quarters at the moment to prophesy that the rapid expansion of TV will obliterate the living theatre. If there is any substance in that prediction, then it becomes all the more important, for the reasons considered above, to preserve the bastions of the living theatre. If, on the other hand, the British public assimilates TV, rather than capitulates to TV, we may reasonably expect that some portion of it will also wish to enjoy in the playhouse those experiences of drama which have been delineated on the parlour screen. Whichever way the cat jumps, the case for preserving the living theatre is impregnable and permanent. How, and on what scale, it is to be preserved presents many artistic and economic conundrums, but the necessity to do so is imperative. It may well be, again, in a few years' time, that TV, in command of a bigger screen and a full scale of colour, will be able to reveal to the millions who have never set eyes on them the treasures of the National Gallery. Is that experience going to be an argument for the closing of the National Gallery and keeping the pictures in stacks in a TV studio? Or is it, on the other hand, liable to bring many thousands of new visitors to the National Gallery?

Of the answer there can surely be no doubt. Whatever the consequences of TV may prove to be, those who care about the arts, both the optimists and the pessimists, have every reason to make common cause in the face of these momentous transformations of social habit; and one of their most urgent obligations is to ensure that the arts in our time are properly housed and maintained to fulfil their contemporary mission. For all the reasons summarised above it is time to plan a housing campaign for the arts, to shape a national policy which will give the country a system of properly equipped and securely provided bases for the performance of music and drama. This task cannot be left to the good will or civic pride of municipalities, nor to the devotion of those many voluntary bodies which support artistic ventures. It is one which must be confronted in

terms of national needs and resources. There is another aspect of public policy which bears upon this matter. The nation is now spending formidable sums on Further Education, an activity which includes much study and performance of the arts. The growth of Further Education is an important factor in the demand for well-established centres of the arts; for amateur activity on stage, platform or canvas becomes a twilight life unless it is fortified by the availability of professional example. Amateur singers need to include in their training and their study visits to professional performances; so do amateur actors.

#### BRICKS AND MORTAR

In considering what provision of buildings is necessary for music and drama the distinction must be drawn between art and entertainment. The show business and the commercial theatre will solve their problems of housing (and everything else) on purely economic calculations. They do not, in fact, noticeably suffer from any lack of hippodromes for the presentation of their spectacles and diversions and, indeed, for many years past they have been taking over, both in London and the provinces, theatres which were originally put up for the 'legitimate' drama or for opera. This latter phenomenon seems to have escaped the notice of many of those who deplore in public the diminution in the number of theatre-buildings still open in this country. The housing problem we discuss here concerns the theatre of serious purpose, which exists to-day in, perhaps, a dozen London theatres (say one in four) and two dozen or so provincial repertory theatres; it concerns also the permanent symphony orchestras and the all-too-rare ensembles of chamber music; the opera and ballet companies which, in London, are inadequately based and, outside, lead a harassing nomadic existence; and, finally, on a different level, with the housing requirements of a large segment of the vigorous amateur movements in music and drama. The Arts Council neither desires nor intends to advocate a grandiose plan for building theatres and halls up and down the country—and it would preserve that attitude even if the need to maintain full employment in the building industry should ever make Ministers excessively well-disposed to such ventures. What needs to be spent on bricks and mortar in rehousing the arts amounts, in modern values, to a modest total; and, when spread over a period of years, would be a fraction of our proposed national commitments in other forms of capital expenditure.

If the living arts are to hold their own in the face of competition their

strategy must be to consolidate, not to diffuse. To deplore without discrimination the closing of theatres in so many towns is to beg the whole question of theatre provision. The fewer theatres, for the time being, the better; the better, that is to say, for building a strong network of repertory theatres in Britain. For, in a selected number of well-based, well-manned and well-equipped playhouses, the living art of drama is more likely to be sustained than it is at present—distributed in penny packets in precarious establishments committed to the suicidal policy of weekly ‘rep,’ or sent forth on vain, if adventurous, mobile missions to play Shakespeare on improvised stages in village halls. There are at present, perhaps, 30 repertory theatres in Great Britain possessing the desiderata of (a) artistic standard, (b) a devoted audience, and (c) a prospect of economic survival. Many of them are handicapped by inadequate or ill-sited buildings, and most of them, for that reason, among others, suffer chronic financial anxiety. Outside this sphere of endeavour there is probably room for a few new repertory theatres in the so-called ‘theatreless towns,’ and in certain great cities which have absent-mindedly allowed their traditional playhouses to lapse. If Britain in 10 years’ time possessed 30 consolidated theatres, outside London, some of them new buildings, others enlargements or improvements of existing premises, the prospects of the living drama in our time might be transformed. One of the hypothetical 30 is about to be built, by the progressive City of Coventry; others exist, on drawing-boards or in those reconstruction projects which have lain in municipal archives for many years.

The existing provision of major concert halls is, at least, passable. But many of our musical auditoria are old fashioned, badly seated, badly heated, ill-equipped with amenities for players and audience, or possessed by poltergeistic echoes. Too many of them, moreover, are all-purpose arenas in which the lusty passions animated by last night’s bout of all-in wrestling seem to trouble the air of to-night’s session with Brahms. The arts deserve homes of their own.

The problem of art galleries raises considerations of a different kind. For one thing, they ‘got on the books’ of Local Authorities a long time ago, long before civic authorities would even contemplate the support of music and drama, and year by year they are voted their maintenance budget (however meagre it may be) without question or argument in the Borough Council. New art galleries are no doubt needed in some towns, and modern buildings for this purpose are included in the plans of cities such as Coventry. Art galleries are more likely to get built than theatres

or concert halls, merely because they are the accepted and accustomed responsibilities of municipalities; and, for that very reason, some of the proposals for gallery building may need to be looked at again. Among the questions which merit fresh consideration are: Will the new galleries possess a collection worthy of their setting? Will the municipality be willing to set aside sums substantial enough to engage a competent curator and buy pictures of merit year by year? Could large towns in a highly-populated region not share a first-rate gallery instead of dissipating their resources—in money, pictures and audiences—among half a dozen inferior galleries? Above all, no municipality should underrate the future costs of maintaining art galleries. One of the ironies of the present situation is that so many of the private galleries established by benefactors in the past are to-day facing dissolution because the funds bequeathed decades ago for their upkeep are now insufficient. There are also municipally maintained galleries (and national ones) whose budgets for purchase and maintenance and improvement have fallen behind the times. For these reasons, therefore, the more immediate national need may be to bring up to subsistence level the galleries we have rather than add, for the present, to their not inconsiderable number.

#### LONDON'S NEEDS

It is desirable, even in the most cursory survey of the problem, to look at the housing conditions of the arts in the nation's capital. It would be hard to make a case for building more theatres in London, and the lively protests which broke out some time ago when the St. James's and the Adelphi seemed in danger must not obscure the fact that several of London's buildings are no longer in demand, even for show business. There is one responsible body of opinion which contends that what London needs more than new theatres is the equivalent of a further protective tariff for serious drama and especially experimental drama: not new buildings but the transfer to public ownership of two or three theatres which would be available, at less than the economic rents of Shaftesbury Avenue, to non-profit companies interested in art and not in business. The long controversy, started a generation ago by such pioneers as Granville Barker and Bernard Shaw, as to whether London should have a National Theatre has been settled by legislation in favour of those who believe that the status and prestige of such a theatre will be of the highest value to serious drama. This legislation is unlikely to be repealed, and the theatre has obtained a magnificent site on the river as

part of the development of the South Bank by the London County Council. But many problems remain to be settled. The relation between the new National Theatre and the Old Vic Theatre; the function of each and the finance of both will require long and careful consideration. There are other metropolitan requirements to be debated: the bad location of one of our two opera houses and the precarious physical condition of the other. Or, again, the present lack of any London equivalent to the Orangerie in Paris, where there could be housed the visiting international art exhibitions which the Arts Council brings to London year by year and which, at present, can only be accommodated by denuding the Tate Gallery of so much of its permanent collection. Such a building would also provide space for the increasing number of exhibitions organised by a variety of art societies—such as the London Group and the Women's International Art Club—which can no longer afford commercial West End rents.

In London and out of London this problem of housing the arts in dignity and security awaits solution. It is a problem which should not be tackled piecemeal. Since the war, and notably since the passing of the Local Government Act of 1948, the responsibilities of national and local government to the arts have been increasingly recognised and, between them, Parliament and the Local Authorities are to-day spending something like a million pounds a year in sustaining music and drama in this country—much of it, incidentally, on housing (not producing) the various arts. Both the expenditure and the responsibility must be enlarged in the years to come; and if both are to be widely applied there must be a national plan and policy of development. It is no disrespect to Local Authorities to say that they need guidance in their difficult new rôle of patronage. Some of them have plans for building Civic Theatres which are imprudent and improvident, plans from which are often absent any notion as to how their expensive theatres will be managed or inhabited or subsidised, and many of which depend on the pathetic fallacy that, so long as you build an arcade of shops under the theatre, all will be well. There continues also to be implicit in many of these municipal projects the notion that the Town Hall can run a theatre or an orchestra as easily as it can administer the Weights and Measures Department.

#### LOCAL AUTHORITIES AS LANDLORDS

The best service a Local Authority can render the arts is not to provide them directly, but to house them or subsidise them. Most Local Authorities have come to realise this, and are now leaving the provision of music

and drama within their boundaries to *ad hoc* voluntary bodies on which the Local Authority has some representation, and to which it contributes an annual subsidy from the rates. There are numerous examples of this kind of municipal participation—the Edinburgh Festival, the Bristol Old Vic, the Birmingham Repertory Theatre, the City of Birmingham Symphony Orchestra, the Hallé Concert Society, the Liverpool Philharmonic Society . . . but even this type of remote participation by Local Authorities sometimes presents difficulties. The battle of the subsidy has to be refought every year on the floor of the Council Chamber; Town Councillors, as members of governing bodies of theatres or orchestras, can find themselves embarrassed by a conflict of loyalties. For such reasons there is something to be said against Local Authority participation in *providing* the arts—but, correspondingly, much to be said for Local Authorities as the benevolent landlords of the arts. It is, indeed, significant that several Local Authorities who have had experience as patrons are now inclined to offer homes rent free or rent reduced to the arts instead of annual subsidies. Even if the worst comes to the worst, the theatre thus acquired for civic use is, after all, a piece of real estate, and therefore an investment of municipal funds; and it does not provoke those annual debates in the Council Chamber about the wisdom or otherwise of paying a direct grant to the local repertory. Finally, it absolves the Local Authority from any responsibility for the artistic standards of its tenants, a form of responsibility which no Local Authority as such is elected or equipped to accept. If these arguments are valid, there is every reason to hope that in future those Local Authorities which are disposed to aid the arts will decide to do so by housing them—and leaving voluntary bodies to finance and manage the actual provision of music and drama.

If the living arts are to be fortified, as they should be in the next decade, by a better framework for their performance, there are abundant problems to be considered. Where should the strong points be located? Should large towns within a limited geographical area (e.g. the Midlands) each seek to possess a major repertory theatre or concert hall—or might they, in these areas of good communications, more profitably pool their provision of the fine arts? What ‘catchment areas’ can be defined in various parts of the country? How are the theatres and halls to be constructed, managed and subsidised? Is each to be static and self-sufficient, or might they be integrated into some pattern of exchange among themselves? What secure ladders of advancement can be provided

for young performers to improve their skill and status in their professions? How far can provision be made for the expanding and indispensable contributions to the arts of the amateur societies and the youth groups? To what extent can our new schools and village colleges increasingly serve also as auxiliary centres of performance?

#### FOURPENNY PER HEAD

This country at present spends far too little upon the arts; and there is a constant danger that the existing strongholds of music and ballet and opera and drama, despite keen public support, may lose their battle for survival against incessantly rising costs of production. Any diminution of the funds now made available, through the Arts Council or through Local Authorities, to subsidise the arts could mean the immediate closure of Covent Garden, Sadler's Wells, the Royal Festival Hall, the permanent symphony orchestras and most of the repertory theatres. The total expenditure from public funds in maintaining music, opera and drama, amounts at present to 4d. per head per annum of the population: 3d. from Parliament (through the Arts Council) and 1d. from the Local Authorities. Such a parsimonious provision from public funds—not even guaranteed from one year to the next—is among the lowest provided by any civilised nation for the preservation of its arts; a precarious insurance, indeed, for their survival. Nevertheless, and paradoxically enough, the country could injure the arts by suddenly deciding to spend too much upon them. It is at least conceivable that, for reasons such as civic pride or the economic need to keep the building trades fully employed, the country might embark on an unrealistic programme of theatre and concert hall construction. Nothing could do the arts a greater injury than such a wholesale policy of inflation. No matter how large may be the roll-call of unemployed actors or musicians, the fact remains that the available talent in actors and singers and instrumentalists is not good enough to keep more than a modest number of theatres and concert halls going. A hundred civic theatres manned by second-rate professional actors would not create a renaissance of drama in Britain, but thirty exemplary theatres manned by first-rate actors eventually would. There is a disposition among many of our city planners to include in their blue-prints a civic theatre cheek by jowl with the new town hall, the fire station, the technical school, the youth club and the shopping centre. The living theatre should not be indiscriminately included in this municipal box of bricks. Nothing but disillusion would

be the outcome of erecting theatres in the well-meaning manner in which our grandfathers ran up art galleries and museums all over the place. The birth rate of white elephants must not be encouraged to rise. The only places where we should stimulate a civic ambition to build theatres or concert halls are those where, at present, a repertory company is managing to stage presentable productions in inadequate buildings, or where there is in being an habitual audience for music which might be augmented by the provision of a better auditorium.

This plea for prudence and deliberation in building homes for the arts is not animated by any scepticism about the prospects of survival of the arts in Britain. They are attracting, and will continue to attract, very large and appreciative audiences. But however much they flourish the arts are never going to need the house-room required by ice shows, revivalist meetings or other modern equivalents of the Roman Games. They will thrive best if they are concentrated in, say, thirty well-provided provincial repertory theatres and an equal number of concert halls. The provision of adequate theatres for touring opera and ballet is a separate problem, because these arts require extra large buildings for their performances. (The use of cinemas for this purpose is not the final solution.) That scale of provision may seem unadventurous, but it is a realistic scale for the time being: it is about what the traffic will bear in terms of quality, economic stability and audience support. The catchment area of such a scale of first-class provision would not be unreasonably extensive, and in these days of high wages and good communications the adherents of music and drama who live on the periphery of those areas should be as willing as the sports fans to take a bus journey to see a good match. What would it cost to bring our provision of theatres and concert halls and art galleries up to the level suggested in the foregoing pages? The figure is not a daunting one. A million a year for the next ten years would furnish Britain with all the additional buildings, either new or reconditioned, which it can sustain; and an annual addition of another half-million of public funds to the present level of subsidy would be enough to take care of all the new ventures.

#### A SURVEY OF NEEDS

The considerations outlined above are touched upon in the Report of the recent Queen's Hall Enquiry. In three significant paragraphs this Report concludes:—

'(85) Finally, although perhaps this does not come strictly within our

terms of reference, we would like to emphasise the desirability of making a survey, and keeping it continuously under review, of the cultural needs of London and the country at large in respect of bricks and mortar.

- (86) During our investigations of the history of the Queen's Hall project and the future of demand for concert accommodation, we have been continually impressed with the need for co-ordinating advice in this connection. If the assistance of government is to be sought for the provision of accommodation for cultural amenities, and if other public finance is involved, then it is surely most undesirable that it should be forthcoming entirely *ad hoc* in response to whatever body of agitation happens to be successful at a particular moment. What is needed, clearly, is some co-ordination of the probable demands from all quarters, not merely in London, but also in the country at large.
- (87) For this purpose it is clear that a plan drawn up at one moment, however comprehensive in scope, is insufficient. The vagaries of demand and changing techniques of construction are such that a scheme which was perfectly adequate at one time may prove very inappropriate to the situation which has emerged five years after. A plan is certainly necessary. But equally necessary is some apparatus for revision at fairly frequent intervals. We suggest that this is a function which the Arts Council might well be invited to perform.'

The Arts Council is ready to provide the means and machinery of such a continuous survey of cultural needs—not only, indeed, in terms of bricks and mortar but, what is equally important, in terms of the subsidies required to maintain the arts once they are physically housed. There exist, at present, in refreshing abundance, both in municipal archives and in the programmes of voluntary bodies, schemes in various stages of advancement for accommodating the arts. It would be wise to assemble these projects on a consolidated national agenda where they might be evaluated afresh by representatives of all concerned, and where they might eventually be arranged in what seemed the right priority for the demands they would make upon public funds for their fulfilment. The Arts Council, by virtue of its constitution and experience, is eligible and equipped for these functions and would readily accept the task proposed in the foregoing paragraphs from the Queen's Hall Report. Although the exercise would be formidable and complex its aims can be summarised in simple

terms: *What buildings are required, in London and outside London, for the exemplary provision of the fine arts, and at what level of public expenditure could these focal centres be provided and maintained? Once the answers to these questions were available, it would be a matter of public decision, by Parliament and Local Authorities, to determine whether or not they were adopted.*

## 2

### NOTES OF THE YEAR

The audience for the arts is many times bigger in Britain to-day than it has ever been before. Far more people are going to concert halls, repertory theatres and opera houses than were to be seen there a generation ago. But are they all paying a fair price for the pleasures they so abundantly enjoy? Our national institutions of music and drama and opera and ballet—such as Covent Garden, the Old Vic, Sadler's Wells, and the permanent Symphony Orchestras—take between them about a million pounds a year at the box office, but to balance their budgets they receive another half-million or so from public funds. For every pound the customers pay, another 10s. is added from taxes and rates to maintain these popular and exemplary institutions. Is that a just proportion? A few figures are worth some scrutiny.

*The Cost of  
Seats*

One of our big provincial orchestras offers 50 per cent of its seats for a symphony concert at an average of 2s. 3d.; another, 34 per cent of its seats at an average of 3s. 9d. A third sells 65 per cent of its seats, for promenade concerts, at 2s. 6d. And one of the crack metropolitan orchestras charges no more than an average of 3s. for 20 per cent of its seats in the Royal Festival Hall. At Covent Garden 25 per cent of the seats cost only 4s. apiece.

What is the position in the subsidised repertory theatres? At the Old Vic 33 per cent of the seats are priced at an average of 2s. 3d. One distinguished provincial repertory theatre offers 37 per cent of its seats at an average of 2s. 5d.; and another offers 23 per cent at 2s. 6d. As the cheaper seats are usually all taken, while the dearer seats are not, the bulk of the audience at any performance may well be paying these low figures of admission.

There are other factors to be borne in mind, of course. The cheaper seats are often far from comfortable, and there may be strenuous ordeals

of queueing to be endured in getting to them at all. There is the cost of a programme to be considered, and the price of a snack or a cup of coffee during the evening. For all that, however, it is apparent that a very high proportion of the seats in the publicly subsidised theatres and concert halls is being sold at low prices. There is more money about than ever before in this country; full employment is no longer an aspiration but a reality; education and health services are, for most people, paid for out of public funds; and the national expenditure upon holidays, tobacco and drink is immense. Yet a half-crown or so continues to be the price so timidly attached to one-third or one-half of the seats in first-class concert halls and theatres. When it is suggested that these prices should be realistically increased, various objections are raised. What our forefathers called 'the indigent labouring-man' is a spectre which appears to haunt the mind of some promoters. But this character, real enough in the days of Emma Cons, Lilian Bayliss and Miss Horniman, is a rare bird in our time, and it seems unreasonable to reserve a third or a half of our seats for him. That there should continue to be really cheap seats, especially for working-girls, no one would deny, but they could be fewer in number than they are. Another objection to putting up the prices is that it might frighten audiences away, an apprehension not without substance. If prices had been raised fractionally, year by year, since the war, in step with the general rise of price levels, this dilemma would not exist to-day. A rapid jolt in prices no doubt would put audiences off: a steady acceleration of prices over the years would not.

The suggestion that the lower prices should be raised is one which can, of course, be resisted on grounds of public policy. Some, at least, of the Local Authorities who subsidise our symphony orchestras consider that music, like books and parks and playing-fields, is a municipal amenity and should be provided at 'popular' prices. It is a tenable argument, but one which does not necessarily square with certain familiar values in human nature—such as our habit of esteeming those pleasures we save up for more than those we get cheaply or for nothing. Some municipalities are now getting restless about the share of financial responsibility thrust upon them. One Local Authority which has financed an orchestra so liberally as to charge no more than 5s. for its best seats is no longer willing to do so—and the admirable Yorkshire Symphony Orchestra has consequently been disbanded. Other orchestras may meet the same fate if their budgets are not adjusted so as to take more at the door.

The contention that the cheaper seats should bear higher prices than they

now do is not advanced as an argument for reducing the present subsidies from public funds. Those subsidies—and more—are essential to the maintenance of our present provision, for the cost of producing the arts continues to rise. The subsidies will be all the more likely to be maintained if the bounty and goodwill of Local Authorities are not disheartened and overtaxed by the unwillingness of the audiences to increase their own share of the costs of provision. Local Authorities on the whole have given excellent support, to music especially, in the last few years, but their backing deserves to be better matched than it is by what the customers pay for the cheaper seats. Otherwise public indifference will kill the municipal goose that lays the golden egg. Even if takings can be increased, the subsidies from public funds, we repeat, will still be indispensable. They need to be applied, more than is possible at present, to the physical improvement of theatres and concert halls, to the engagement of better artists, to transforming weekly repertory into three-weekly—to the general benefit of artistic standards in many ways.

Even if the argument is accepted that seat prices, and particularly the lower ones, should be raised in our subsidised theatres and halls, there will be some reluctance to do so among the managements and trustees of these bodies. The stronger establishments can accept the risk of raising some of their prices with confidence—as the experience of Covent Garden and the Old Vic has shown. Others will fear, with varying justification, any attempt to persuade their public that the cost of providing the arts, like the cost of everything else, has gone up. But if they flinch from putting up their prices they will find themselves in an economic quagmire very soon.

One or two repertory theatres have tackled the problem in a shrewd and imaginative way. The Windsor Repertory Theatre, for example, which, incidentally, receives no municipal or Arts Council subsidy, arranged that an overall increase of prices by 20 per cent should coincide with a renovation of the theatre. During its annual closure the theatre was redecorated, and various comforts and amenities were introduced, so that the customers were made to feel that the modest increase in prices was well justified by the new look of the place. The results were an increased attendance and a bigger revenue. The Sheffield Playhouse achieved a similar increase of attendance and income by a bold policy of physical reconstruction. The reasons for raising prices are conclusive enough, but these increases can evidently be made more acceptable to the public if they appear to include the cost of greater amenity.

In spite of economic difficulties, several of the bodies which receive Arts Council subsidies have had a good trading year, and have managed to produce a surplus, sometimes substantial, of income over expenditure. The Arts Council has consequently decided to reduce their subsidies for the current year: to reduce them, only, not to withdraw them. This action, however, has evoked expressions of disappointment from those bodies which have presented these encouraging balance sheets. The Arts Council, they say, is 'penalising success,' in discouraging thrift, good management, and all those other virtues which go to balancing a budget.

Consider a repertory theatre, or an orchestra, which has made resolute efforts to pull in more customers and has succeeded—by better programmes, ingenious publicity, a renovated bar, household economies, a strong supporters' club, and so on. In the flush of elation which this success very properly evokes, the governing body of the theatre is told that, next year, the Arts Council is going to reduce the grant. The reaction to the news is bound, understandably enough, to include a pang of disappointment. But it surely should not be magnified into terms of a grievance.

Practically none of our orchestras and repertory theatres has a penny-piece of capital, and any surpluses they can accumulate are evidently desirable against those rainy days which are such a familiar feature of the climate of the arts. Many of them, moreover, are badly in need of funds for capital expenditure on buildings or equipment. The Arts Council is only too willing to recognise such needs, and to encourage the building-up of a modest surplus to meet them. What it cannot do, as a trustee of public money, is to permit an energetic and ambitious grant-aided body to amass a surplus equal, say, to a year's total income. It is the nature of some of these admirable bodies to hanker after a 'safe' reserve; but if that reserve is to contain a large annual contribution from public funds, the aspiration is clearly inadmissible. The purpose of a subsidy is to make ends meet—and perhaps leave a bit over; its intention is, manifestly, not to help the recipient to increase his deposit account while purporting to live on the dole.

The Arts Council is obliged to administer a means test to the bodies which seek its support, especially as there are more of them than can be accommodated on its books at present; but the test is sympathetically applied. If it were to reduce its grants to a level which wiped out the surplus an orchestra or theatre had achieved, by good luck or good management, then the charge of 'penalising success' might be justified,

although it would remain debatable. But the Arts Council applies no such punitive policy: it merely reduces, by a quarter or a third, a grant which is shown to exceed, for the time being, the actual needs of the organisation, and it still permits a sizeable portion of the surplus to be reserved for bad times or capital requirements. Any system of subsidies is apt to make its beneficiaries believe they have prescriptive and permanent rights to the figure they first thought of. The Arts Council does not accept that kind of arithmetic.

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The 'Opera for All' programme is, by now, very familiar to audiences in the remoter parts of the country. It is a mobile unit which the Arts Council sends out each year from October to March; its object is to provide people in out-of-the-way places with some impression of opera. By an ingenious process of cutting and marginal commentary, the Grand Opera Group presents abridged versions of such operas as *Così fan Tutte* and *Cinderella*. To many music lovers this may sound a barbarous operation, for it does, indeed, in some respects, resemble the practice of Amazonian Indians in shrinking human heads. Nevertheless, these abridged performances do retain the essential features of each opera and they are unquestionably popular among the audiences who see them. The venture is led by Douglas Craig, whose work for Glyndebourne is at once a guarantee that what he does for the Grand Opera Group is distinguished by integrity and good taste. The Group consists of six singers—three men and three women—and a pianist. There are two handymen, whose multitude of chores includes driving the little company around, stage-managing, lighting, and all the rest of it. The Group has to perform, inevitably, in a wide variety of fit-ups, and for music they have to depend upon whatever kind of piano is available. They use drapes instead of scenery, but they are dressed for their parts, and they are provided with the basic minimum of properties.

'Opera for All'

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Some impression of what they accomplish, and what they endure, is afforded by the following extracts from reports recently furnished by Douglas Craig. The reports refer to the tour they made last winter.

'The morning was grey, hard, relentless. The organiser at — phoned me to say that he advised us to get up there as soon as possible, as they were snowed up. We arrived without serious mishap, but only by dint of travelling most of the way in bottom gear. The village of — was silenced by snow. Nothing moved but

the inhabitants. The school hall proved to be bare and difficult. The dressing-room was the school shower-bath. We strung curtains across it for decency. The toilet was a long walk in the open air through deep snow. As we went on with our preparations the light snow of the morning turned into a blizzard. The sight of the snow swirling down across the jagged slate mountains, which here stick out just like the teeth of vermin traps, was so beautiful it was hard to concentrate on the job in hand. We picnicked in the hall on sandwiches, chocolate, fruit, nuts and such drinks as could be heated over the Weedex. Eventually it was time to give the show. We coaxed our frozen limbs into the eighteenth-century gewgaws and wondered if it was worth it. Would there be an audience? Of course there was: a packed house, wet, hotted-up and smelling. Dozens of children, many of them far too young. The hall was difficult acoustically, the piano inferior, and the children (some of them as young as four) talked, laughed, giggled, ate, scratched, cried, rustled sweet papers, went out and came back again regardless of what went on on the stage. We packed in the snow and ice. The blizzard had stopped, but there were scores of autograph hunters to be pacified. . . . We got back to — all right, but the next day we learned that we were the last people to come through before the roads froze as hard as iron.

### *Cinderella*

‘We made fairly good time, arriving at — for a very late lunch. D— was clearly suffering very much and had spent most of the night being sick. I thought L— was starting gastric flu. G—’s chill was coming on nicely. The survivors went down to do the get-in. How my heart fell. I found, instead of the drapes which were here when last we performed in this hall, a ghastly, ill-made, immovable, inartistic monstrosity of a permanent set. I was told that the music and drama societies, having felt the need for something as a background for their shows, had decided to go in for this thing. Not only was it badly conceived and badly made, but it was also made of very expensive materials. You cannot hang any lights inside it and the surface, instead of absorbing, reflects. We spent hours and hours up and down ladders, getting dirtier than anywhere else I have ever been, hanging drapes and lights and masking the ridiculous doors of this set so as to make the thing look just a bit more artistic. This is

what drives you slowly mad. Money idiotically thrown away on something which is now a permanent and hideous structure admitting of no compromise. Eventually an exhausted team settled down in under-heated dressing-rooms with little room to sit down, smelling of old, corroded gas fires, to get ready for a performance of this, one of the gayest of all operas. The Group rose to it magnificently and gave this choc-a-bloc house one of our best performances ever. The children here were unusually well behaved. The audience sat muffled in rugs and coats. P—— wore three garments as Cinderella, but in the last scene she was goose-pimpled with cold and shivered so much that I really thought she would not be able to keep her voice steady.

### *Figaro*

'The performance was not at all bad. In the middle of the third act there was a sudden power cut. M—— went magnificently on playing in the dark, so we went on singing. This had an interesting effect on L——; forced suddenly to think about something else, she sang her second aria better than ever before! We had a packed house and a tremendous reception. The critic of the *Liverpool Post*, who came to the show against his better judgment, stayed delighted, and came here again to-night on the strength of it. I must say he said many things I was delighted to hear about interpretation, acting, diction, presentation and the like. He believes we have so much to offer that we ought to be seen in the big cities.'

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While there has been much discussion recently about presenting opera through the medium of the film, it is gratifying to record that considerable success has attended efforts to reverse the process—i.e. to take 'live' performances of opera into cinemas. The problems involved are difficult, and only a small number of cinema theatres are practicable for this purpose. Nevertheless, during the past year the Carl Rosa has managed to present a large part of its repertory in eight towns where a cinema is the only suitable building available. These included centres where industry has brought a new influx of population, artisans and other workers whose diet of entertainment seldom varies from the regular visit to 'the pictures' or looking in at television. The audiences in these places must have included a great many 'first timers' drawn from regular cinema-goers.

*Opera in  
Cinemas*

Limitations of stage-space, and other difficulties behind the curtain, have increased the already exacting conditions under which a touring opera company must work, but both the Carl Rosa company and the cinema proprietors who have co-operated in the arrangements deserve a tribute for their readiness to pioneer in this way. Not least among the contributions to this success has been the excellent advance publicity which local cinema managements are able to offer. Posters appear as much as six weeks ahead, and booking opens at least a month before the season begins.

New productions of the Carl Rosa repertoire are now being designed in such a way as to be adaptable for use in cinema buildings.

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*Industrial  
Concerts*

Some years ago, the symphony orchestras outside London began to organise, each season, a special series of concert programmes known as 'industrial concerts'—designed to appeal to those who work in large industrial concerns and who have not yet become members of the normal concert-going public. While the programmes include a number of familiar items from the standard orchestral repertory, they are by no means confined to popular, established masterpieces. Great care is taken by the compilers to present suitable items in which the composer's intentions, design of composition, and command of orchestral colour, can be easily recognised by a willing, if untrained, audience of listeners, and the programme is usually introduced by some well-known musical personality. Instead of buying their tickets at the box office in the usual way, audiences are organised in groups, through the welfare organisation of the industrial firms concerned, and in this way prices of admission can be kept as low as possible; normally 2s. 6d. to 3s. In some places the size of the audience makes it necessary to repeat the programme at least once, if not twice or three times. These concerts have now become an established feature in the annual programme of work undertaken by the orchestras outside London and, through the scheme, a small but by no means negligible proportion of listeners are recruited into the regular audiences of other concerts given by these orchestras.

In London, however, it was not until some 18 months ago that the London Philharmonic Orchestra was able to organise a similar scheme, and a successful start has now been made with a monthly series at the Royal Albert Hall. Arrangements are planned in close co-operation with the advisory committee representative of the various firms whose

employees make up the audience. Transport facilities in coach parties form part of these arrangements, and experience has shown that Friday evenings are the most popular and convenient time. Admission charges in London are a little higher than elsewhere, namely, 5s., with half-price concessions to those under 18 and certain other special categories.

The results of this first year have proved very successful and the rate of development can fairly be described as phenomenal. This has encouraged the London Philharmonic Orchestra to develop this work with a new and more advanced series of programmes planned to show, through nine concerts, the historical development of orchestral music from Bach to Bartok. The programmes have been carefully worked out in chronological sequence to include representative examples of each epoch and school of composition. The audience will be recruited in the same way as for industrial concerts but no attempt will be made to play down to inexperienced listeners. Each programme will be very fully rehearsed, and soloists of the front rank will be employed where necessary. Sir Adrian Boult will share the conducting with Mr. Herbert Menges, Musical Director of the Brighton Philharmonic Society.

The price will be 4s. per concert or 30s. for the whole series.

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Three occurrences during the year, although in no way connected with each other, have all had a bearing on the Council's work in the fine arts. These are the passing of the National Gallery and Tate Gallery Act of 1954; the decision to close the New Burlington Galleries; and the exhibition of the Council's own collection of contemporary British painting and sculpture.

*Loans to  
Foreign  
Countries*

The passing of the National Gallery and Tate Gallery Act, 1954, was a welcome piece of legislation. Hitherto there has been a growing resistance by some continental museums and galleries to invitations to lend to the Arts Council's exhibitions, a resistance based on the erroneous assumption that the British National Collections were being merely wilful in refusing reciprocal loans, especially of pictures painted by foreign artists during the past hundred years. It was not realised that such loans from our National Collections were prohibited under the then existing legislation. Under the new Act, the Trustees of the National Collections have powers to lend any foreign picture painted after the year 1700, provided 15 years have elapsed since the work became the property of the gallery. (This condition can be waived, however, with the agreement

of the donor or the testator's personal representatives.) The qualifying date of 1700 clearly reflects the great sense of responsibility so rightly felt by the Trustees for the safe-keeping of older pictures, and there can be little doubt that their new powers will only serve to increase their determination that the condition of a picture and the risks of atmospheric changes and vibration must be the first consideration, rather than any guarantee of reciprocity. But the previous barriers to lending abroad no longer exist.

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*The Lack of  
Exhibition  
Galleries*

The closing of the New Burlington Galleries is to be regretted, but the considerable cost of running a gallery in the heart of the West End could no longer be justified in the light of the public's evident lack of enthusiasm for the locality of the Galleries. The disappearance of one of the very few remaining galleries for temporary exhibitions serves to accentuate London's lack of such galleries as compared with any other European capital. If it were not for the hospitality of the National Collections, notably the Tate Gallery, many important exhibitions from abroad would never be seen here. As it is, only a limited space is available there, and now the old-established exhibiting societies, such as the London Group, who rented the New Burlington from the Council at a reduced figure, will find themselves hard-pressed to find or to afford the wall space for their annual exhibitions. In the meantime the Council is enlarging its exhibition space at 4 St. James's Square; but this is not a final solution to a problem which becomes more pressing every year. There is now an urgent need for an easily accessible building, with a range of galleries of various shapes and sizes, which could house temporary exhibitions arranged by the Council itself, when they are too large for the limited accommodation at its own headquarters; by other official bodies and exhibiting societies; and by commercial and industrial concerns as they become more active patrons of the arts. A most interesting example of industrial patronage, incidentally, was the competition organised by Shell and B.P. under the title *The Artist's View of an Industry*. Young artists chosen by a selection committee were invited to visit any industrial installation of their choice, and about 92 of the resulting works were exhibited in London and were then taken over by the Council for a tour of eight industrial centres. All the pictures were bought by Shell.

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The Arts Council was able this year for the first time to show the

public the results of its own patronage of living art by exhibiting just over half its purchases of contemporary British art made during the past eight years. It was felt that the time had come for the public to see and judge for itself the collection, or such part of it as could be shown in the limited space available. The whole collection now numbers about 180 paintings and drawings, and two dozen pieces of sculpture. The Arts Council has no intention of creating another permanent public collection of contemporary art: its reason for buying a representative group of pictures and small pieces of sculpture is simply to meet the very large demand from all parts of the country for exhibitions of the best contemporary art. Private owners have always been generous lenders to our exhibitions; but they cannot be counted upon for unlimited loans for an unpredictable period. In making these purchases, moreover, the Council does not confine its patronage only to established artists. Calculated risks are taken by the Selection Committee, which changes every year, and already an appreciable number of works by relatively young artists have been bought. In this way the Arts Council serves to supplement the purchasing policy of the Tate Gallery, which is therefore free to maintain the policy (appropriate to a National Collection) of buying only the work of artists who have achieved some degree of eminence.

A criticism sometimes made of the Council's purchases is that they are confined to one narrow group of what might be called 'experimental' artists. In fact, over 130 painters and sculptors are represented in the collection, their work covering all the widely varying styles which to-day claim an equal validity from Sickert to Sutherland, and the prices paid have ranged from £15 to £500. The amount spent so far on the collection is about £23,000, to which may be added the £13,000 which has also been paid direct to artists as hiring fees for paintings and sculpture borrowed from their studios for the Council's exhibitions. As the collection grows it is becoming possible to form a pool of pictures which can be lent in small groups for a limited period (and for a small fee) to public or semi-public bodies where such loans are of educative value. In this way potential purchasers come to realise that they themselves might become patrons of living art.

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A few months ago there was shown at Agnew's Gallery in London a selection of acquisitions made in the last 10 years by the Walker Art Gallery of Liverpool. It was a striking revelation of what can be done by

*Purchase  
Grants for  
Provincial  
Galleries*

a progressive city to build up a notable collection, even when no more than £1,000 a year is available from the rates for the purchase of works of art. Many of the Walker Art Gallery's treasures have been donated to the city by corporate patrons: a Rembrandt by the Ocean Steamship Company, a Van Dyck by the Royal Insurance Company, a Gainsborough by the *Liverpool Daily Post and Echo*, and other gifts by Martins Bank, and the stores of Lewis's and Owen Owen. At the inauguration of this exhibition of civic pride and artistic taste a point of much importance was raised by Lt.-Col. Vere E. Cotton, C.B.E., LL.D. (lately Chairman of the Liverpool Libraries and Museums Committee, and a Member of the Arts Council). He said: 'The Waverley Committee on the Export of Works of Art established the principle that when works of art were in danger of leaving the country, the Board of Trade could refuse an export licence pending an opportunity being given to the National Institutions to acquire at the price which had been offered by the overseas buyer. Recently, items on the 'stop list' have been offered to provincial galleries (when declined by national ones) but never has there been, I believe, in any case, any suggestion of an Exchequer grant-in-aid towards the purchase price, as is frequently done in the case of the National Gallery, the British Museum, the Victoria and Albert, and the Royal Scottish Museum. Now there must be frequent occasions, under this regulation, when a picture is refused, say, by the National Gallery on the grounds that the particular artist is so adequately represented that a further major purchase is not justified. I suggest that, in such a case, its offer to a municipal gallery with the promise of an Exchequer grant would meet with a generous response both from the municipality and, if need be, from private benefactors. . . . By this means not only would the provincial gallery be enriched, but the picture would be just as truly saved for the nation as if it were hung in Trafalgar Square, and no extra expenses would be incurred by the Exchequer in the process.'

This advocacy of a wider diffusion of national treasures has been urged by others—especially by Professor Coldstream, who is Chairman of the Art Panel of the Arts Council. The Arts Council, of course, is in no sense responsible for the country's art galleries, but this proposal is very much in line with the Arts Council's policy of distributing the other arts among provincial strongholds. There now exist in several cities, for example, symphony orchestras of metropolitan standard; similarly, repertory theatres of exemplary quality have been established, with municipal and Arts Council support, in such places as Bristol, Birmingham, Glasgow

and Nottingham. If Exchequer assistance were available for the purpose quoted by Lt.-Col. Cotton it would unquestionably encourage many municipalities and corporate patrons to build up greater strength in our provincial collections.

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The Arts Council has contributed generously in recent years to support 'theatres on wheels'—those valiant companies of players which travel in all weathers among towns and villages remote from the principal centres of entertainment in order to present their plays in the local hall. But there are signs that both the public and the players have had enough of this theatre-on-the-doorstep, with the draughts, discomforts and disappointments inseparable from these makeshift tours. Audiences have fallen away, and good artists (having tried it once) seldom wish to repeat the experience. The mood of the 'theatreless' public to-day is for its occasional theatregoing to be selective and something of an event—a night out in the nearby city with friends and with all the amenities that a well-equipped theatre can provide.

*Audiences on  
Wheels*

The Arts Council encourages repertory theatres to increase the catchment area of these scattered audiences by providing a modest subsidy which enables managements to offer a combined bus-and-theatre ticket at something less than the full cost—6d. towards a journey costing up to 1s. 6d. and 1s. for anything over. Money spent in this way is a better investment than subsidising empty benches in the village hall; it brings hard cash to the box office, as the Northampton and Hornchurch Repertory Theatres have plainly demonstrated in the last year. Northampton used a subsidy of just over £400 to bring 8,500 people to the theatre and £1,600 to the box office: Hornchurch used just under £200 to bring nearly 6,000 people to the theatre and £1,000 to the box office.

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Theatre-building is a costly operation, and there has recently been a revival of interest in inexpensive substitutes for the conventional theatre. 'Theatre-in-the-Round' is one of these alternative patterns. It dispenses with the proscenium arch, and with nearly all the elaborate technical equipment concealed behind it, and requires only the space contained within the walls and roof of a largish room. The acting area is the open space in the middle of the room; the audience completely surrounds the space, sitting on raised platforms (or 'degrees' as they were once called)

*A Substitute  
Theatre*

with gaps for the entrances and exits of the players; there is no scenery, only lighting and the simplest of properties.

In many towns in the United States where theatres are unknown, this simple form of presentation is being used increasingly and excitingly; so it is in some European countries. Playwrights are attracted by this new-old form, and by the liberation it offers from the restrictions of the 'fourth-wall' convention. Some producers argue that this is the 'popular' theatre of to-morrow, with its appeal to audiences accustomed to mass entertainments-in-the-round—such as football, boxing and circuses. They assert, moreover, that this shape provides the freedom the TV camera will be searching for in to-morrow's theatre, and they even prophesy the building of special arenas for television plays. In this country we have seen literally nothing so far of this circular pattern of presentation, but there are eager converts already at work preparing plans for its utilisation.

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*An Archive of  
Recorded  
Sound*

An interesting recent development has been the emergence of the British Institute of Recorded Sound. A conference to consider the promotion of such a body was held under the Chairmanship of Mr. Frank Howes, C.B.E., President of the Royal Musical Association, as long ago as 1948; but progress has been slow, and only within the last year has an opportunity arisen to establish the Institute in a home of its own from which it can tackle the problems of assembling a national archive of gramophone and other recordings. There is obviously a great deal of valuable recorded material which should be preserved, exactly as written records are already preserved in our libraries. In this, as in many other fields, however, this country has been a slow starter. When Edison invented the phonograph in 1877, ethnologists soon realised its possibilities as a means of recording dialects and exotic music which had hitherto defeated attempts at accurate registration by any conventional notation. In 1889, Dr. J. Walter Fewkes, later chief of the Bureau of American Ethnologists, undertook the systematic recording of Red Indian prayers, tales and songs. In 1899, the Phonogrammarchiv of the Vienna Akademie der Wissenschaften was set up:

- (a) to survey the languages and dialects of Europe as spoken at the end of the nineteenth century and gradually to extend this survey throughout the world,
- (b) to record performances of music, in particular the music of primitive races, for study on a comparative basis, and

(c) to form a collection of records of the voices of famous men.

A Musée Phonographique was established in Paris in 1900; the Berlin Phonogrammarchiv was founded in 1904, a Lautarchiv was established at the Preussische Staatsbibliothek in 1920 on the basis of records of dialects made in prisoner-of-war camps during the 1914/18 war, and the Discoteca di Stato was inaugurated in Rome in 1928. Perhaps it is not too much to hope that at some time in the future a comprehensive collection of recorded material may be accepted as part of the national archives of this country occupying a position analogous to the British Museum library. Meanwhile, there is clearly a place and a present need for the British Institute of Recorded Sound, to prevent the dispersal and loss of valuable material already existing, and to provide a centre for the reception of the great mass of current material being created. The need for the organisation is hardly in dispute, but like many good causes, the Institute lacks money to sustain its initial efforts. The Arts Council is assisting the Institute until its objects gain more general acceptance and attract more adequate support.

\* \* \*

Proposing the toast of 'The Immortal Memory' at Stratford-upon-Avon in April 1955, Sir Kenneth Clark suggested that, while the speed and ingenuity of stage production had undoubtedly developed, the standard of verse speaking had declined. 'In this I am not thinking so much of the principal actors and actresses, many of whom speak admirably, as of the minor characters who from their first appearance should give to the plays that magical texture of sound, the spring and certainty of rhythm, by which, in the end, we know that it is authentically the work of Shakespeare. These characters, when indeed their voices are not drowned by the clash of arms or the skirl of pipes, do not seem always to have mastered the double comprehension of the verse's meaning and of its movement, that swelling, sparkling sea upon which all Shakespearian dialogue, however pointed or dramatic, floats.'

*Speaking  
Poetry*

Various efforts are being made to improve present standards of verse speaking. The English Festival of Spoken Poetry has this as one of its aims. Some actors and actresses devote part of their spare time to such poetry recitals as those organised by the Apollo Society. The B.B.C. provides many acceptable sessions of poetry readings. But, even so, it is difficult to find first-class readers who are able and willing to free themselves from their other professional commitments to undertake

work which is bound by its nature to be sporadic and sometimes entails a provincial tour of one-night stands.

In an attempt to widen the present field of readers, the Arts Council has recently promoted three experimental poetry readings. These were given in the Great Drawing Room at 4 St. James's Square to an invited audience. The readers, who were comparatively young and inexperienced in public speaking, were chosen from names submitted by the Apollo Society, the Barrow Poets' Committee, the B.B.C., the Central School of Speech and Drama, the English Festival of Spoken Poetry, the Rose Bruford College, the Royal Academy of Dramatic Art; and the programmes were directed by Christopher Hassall with the assistance of John Carroll.

It remains to be seen whether as a result of this experiment any readers of quality will be found. Even if a few emerge, they are unlikely to have the special skill necessary to the speaking of Shakespearian verse. They will be, so to say, graceful ballroom dancers as opposed to ballerinas. Everyone can waltz, but it takes seven years of severe training plus special aptitude to graduate to the corps de ballet of Sadler's Wells, and the speaking of Shakespeare's verse is a skilled art quite as exact as that of classical dancing. To recognise the rhythmical movement of whole paragraphs and relate it to the sense requires an understanding of poetry which does not always come naturally to the young actor; and even when he has followed the poet's intention, there are problems of breathing and articulation, and a dozen other technicalities, which must be learnt as in any other craft.

\* \* \*

*The Poetry  
Book Society*

At the beginning of 1954, the Poetry Book Society was launched as an independent non-profit-distributing company, with financial help from the Arts Council. Its aims were high. It offered a choice of the best new volumes of contemporary poetry published during the year, recommended other volumes of merit, and produced a small bulletin for its members. How has the venture fared? Its first Annual Report shows that membership in 1954 totalled 700, most of them from the United Kingdom, but a considerable number from overseas. After taking into account the Arts Council's initial grant of £2,000, the Society finished the year with £455 in hand. The selectors, John Hayward, C.B.E., Edwin Muir and Janet Adam Smith, chose *The Death Bell* by Vernon Watkins, *A Vision of Beasts and Gods* by George Barker, Frances Cornford's *Collected Poems* and

Sheila Wingfield's *A Kite's Dinner*, and recommended *The Pot Geranium* by Norman Nicholson.

Clearly the Society cannot hope for permanence if its membership remains at this low figure. It must secure at least 1,000 members if it is not to go under; and it will not be really safe unless it can increase this figure to 1,500 or 2,000. There is, however, a less gloomy side to the picture. The fact that in its first year it sold nearly 3,000 volumes of poetry at their ordinary published price to a public that is notoriously timid about buying this kind of book is encouraging, both to publishers and to poets. A steady stream of new books continue to be received from publishers, and the selectors for 1955, Nevill Coghill and Christopher Hassall, have already chosen Laurie Lee's *My Many-Coated Man*, Lawrence Durrell's *The Tree of Idleness* and Robin Skelton's *Patmos*, and recommended Norman MacCaig's *Riding Lights*, William Plomer's *A Shot in the Park* and Dorothy Wellesley's collected poems, *Early Light*. The Society now operates from 4 St. James's Square, London, S.W.1; those who are interested should write to the Secretary of the Society at that address.

\* \* \*

Sir Cecil Graves, K.C.M.G., M.C., retired from the Council on December 31st, 1954, having served for five years. He remains a member of the Scottish Committee.

*Membership  
of Council*

Dr. Wyn Griffith, O.B.E., was appointed for a further year from January 1st, 1955, as Vice-Chairman of the Council and a member of the Executive Committee.

The following were reappointed for a further year from January 1st, 1955, as Chairmen of the Panels given against their names and as members of the Executive: Professor William Coldstream, C.B.E. (Art), Mr. Joseph Compton, C.B.E. (Poetry), Mr. Benn Levy, M.B.E. (Drama), Professor Anthony Lewis (Music).

~ Sir George T. McGlashan, C.B.E. (Chairman of the Scottish Committee), was appointed to the Executive Committee for a period of one year from January 1st, 1955.

The following new members were appointed to the Council by the Chancellor of the Exchequer during the year: Mr. Robert Kemp (who has served on the Scottish Committee since January, 1952), and Sir Wynn Wheldon, K.B.E., D.S.O. (who served on the Welsh Committee prior to the incorporation of the Council by Royal Charter, and rejoined the Committee in the year 1952/53).

*Honours*

In the New Year Honours, Lord Esher was appointed to be a Knight Grand Cross of the Civil Division of the Most Excellent Order of the British Empire. In the 1955 Birthday Honours, the Honour of Knighthood was conferred on Mr. W. E. Williams, the Council's Secretary-General; and Dr. George Firth, the Director for Scotland, received the award of an O.B.E.

### 3

#### ART

*Foreign Exhibitions*

The exhibition of *Masterpieces from the São Paulo Museum of Art* not only gave great pleasure because it contained some splendid pictures, but also illustrated '... what the youngest museum in the world has been able to do in the space of seven years and in what way it has enriched the culture of a city which only this year (1954) completes its quarter of a century of existence . . .' Backed by great wealth and great energy, Senator Chateaubriand and Professor Bardi have created in a manner which could only be realised in the New World an organisation that is a great deal more than a mere picture gallery.

The closing of the Jeu de Paume in Paris for redecoration was the occasion of a generous loan by the Louvre of 26 important paintings for an exhibition of *Manet and his Circle*. It was particularly interesting to see a strong representation of Bazille, whose early death undoubtedly robbed Impressionism of one of its great masters. The Manets from the National Gallery and the Courtauld Collection were added and more than held their own.

The exhibition of *Cave Drawings*, the copies of palaeolithic paintings and drawings to which the Abbé Breuil has devoted his life, reflected in the attendance of over 15,000 people the recent growth of popular interest in archaeology. Do we turn to the certainty of the past when the future hangs by a thread? Or has television, in its discovery of two scholars who have become star performers on the screen, created a public taste for this subject? The attendances certainly doubled for the latter part of the exhibition after it had formed part of a television programme on pre-historic painting.

From Italy we received a collection of *Ancient Bronzes from Sardinia*, an exhibition of *Contemporary Italian Painting*, chiefly abstract, and a

one-man show of the exquisite Bolognese purist *Giorgio Morandi*. From Germany came a collection of sculpture and wood-engravings by *Gerhard Marcks* which marked the opening of the paved garden which makes so valuable an addition to the exhibition space at St. James's Square.

Perhaps the outstanding exhibition of the year, by virtue of its completeness and its quality, was the *Cézanne* exhibition, organised for the Edinburgh Festival and subsequently brought to the Tate Gallery. Of the 65 paintings which so vividly presented the whole story of Cézanne's development, nine came from public and private collections in the United States of America, and several others came from Holland, Switzerland, Finland and France. Loans from this country included eight paintings from the Home House Trustees and *La Vieille au Chapelet*, recently acquired by the National Gallery. The pictures were selected by Professor Lawrence Gowing, who also compiled the admirable catalogue.

*Cézanne*

British art was represented by comprehensive exhibitions at the Tate Gallery and in the provinces of the work of *G. F. Watts*, *Harold Gilman* and *David Jones*, the last being organised by the Council's Welsh Committee. A smaller exhibition of paintings by *George Morland*, the first of a series devoted to minor masters, was also shown at the Tate Gallery after a short tour.

*British Art*

In the provincial centres *Drawings by Stanley Spencer* and *Watercolours and Drawings from the Gilbert Davis Collection* were seen prior to London showings, and a third exhibition of *Sculpture in the Home*, which had toured for a year, was arranged in a setting of contemporary furniture, textiles, etc., at the New Burlington Galleries.

When the Regional office at Cambridge was closed it was decided to retain the Exhibition Gallery and to aim at the showing of two exhibitions per University term; the emphasis being on the work of contemporary artists. During the year the following exhibitions were shown: *Camden Town Group*, *Drawings by Paul Klee from the Collection of Curt Valentin*, *Pictures from the Collection of Roland Penrose*, *Sardinian Bronzes*, *Street Literature*, *Watercolours and Drawings from the Arts Council Collection*, *Matisse Lithographs*, *Victor Pasmore*. The Cambridge Gallery was also loaned to two local groups, the Cambridgeshire Designer Craftsmen and the Cambridgeshire School of Art. In addition to those shown at the Cambridge Exhibition Room, three other regional exhibitions were organised: *British Subject and Narrative Painting* by the Midland Region, and *Watercolours and Drawings by John Ruskin* and *A Selection from the Penwith Society* by the South-West Region.

*Private Loans*

Three exhibitions for circulation were lent in their entirety by private owners. The drawings of *Hokusai* were lent by M. Tikotin, who had recently added to his collection the famous watercolours acquired from the collection of M. Louis Gonse; Mr. Gilbert Davis lent a second group of 80 works from his unrivalled collection of British watercolours and drawings; and Lord Downe lent 117 prints from his notable collection of etchings by Rembrandt which were shown in six galleries. Without this continuing generosity of private lenders the Council's annual programme of exhibitions would virtually cease; because there are few exhibitions which do not contain a number of private loans. To all lenders we take this opportunity of recording our profound thanks. If they show a tendency to cut down the period of their loans, it is only a natural reaction to the constant demands that are made on them. But the number of places in which exhibits can be shown is proportionately diminished, and the slight but constant falling-off in the number of exhibitions produced in recent years will probably continue. If this acts as a spur to local effort no harm will be done; the Council is already giving its services, by the provision of transport, to galleries whose own exhibitions deserve a wider showing elsewhere. Examples are the exhibition of *Contemporary Italian Paintings from the Estorick Collection*, arranged by the Wakefield Art Gallery, the Hatton Gallery's exhibitions of the work of Ceri Richards and Claude Rogers, and an exhibition of *Dutch Painting and the East Anglian School*, arranged by the Castle Museum at Norwich with the help of the Dutch Government.

*A Special Loan*

In 1950 the Herzog Anton Ulrich Museum at Brunswick allowed the Council to retain Rembrandt's famous late work *The Family*, which had been lent to the Rembrandt exhibition arranged for the Edinburgh Festival, and to show it at the National Gallery. Another opportunity occurred this year for showing a single masterpiece in this country when the Smith College Museum of Art, Northampton, Massachusetts, kindly agreed to lend Courbet's unfinished but splendid large canvas, *La Toilette de la Mariée*, at the close of the Biennale at Venice. It was exhibited first at the National Gallery and then at the National Gallery of Scotland, Edinburgh, and the City Art Gallery, Manchester. It is the Council's aim to seize every possible occasion to show pictures of this calibre individually; but, obviously, it is not often that foreign owners can be expected to deprive themselves of their finest possessions.

*Purchase of Pictures*

The purchases in 1954-55 amounted to 23 paintings, 14 drawings, 7 prints and 4 pieces of sculpture at a total cost of £1,760. The paintings

include an important self-portrait by Mark Gertler and abstract of 1935 by John Piper and John Craxton's *Blue Boy*. In the younger generation the following are represented: John Bratby, Harold Cohen, Diana Cumming, Philip Sutton, Adrian Heath, Peter Kinley and Antony Fry. Special attention was given to the building up of the collection of modern British drawings and acquisitions included Sickert's *Off to the Pub*, Stanley Spencer's *Self Portrait* and drawings by Claude Rogers, Jack Smith, Ivon Hitchens, J. D. Innes, Dame Ethel Walker, J. Maxwell, W. Gillies, Eduardo Paolozzi and others. Two important works by M. Larionov and N. Gontcharova were added to the collection of theatrical design.

The Council also made a grant towards the cost of a stained glass window by the late Evie Hone erected in the parish church at Wellingborough.

The pieces of sculpture purchased were by Robert Clatworthy, Frank Dobson, Hubert Dalwood and Rosemary Young.

For the fifth year in succession a tour of films on art, running from October to April, was arranged which met with the usual excellent response. The films were shown in 125 places, and attendances, which ranged from about 300 a week in rural areas to 1,000 a week in more populated regions, totalled nearly 18,000. In addition a selection from the repertory was shown with success in Northern Ireland, under the auspices of CEMA, in September. An encouraging feature of the English tour was the fact that, whereas in the 1953/54 season the films were shown in 26 new places, in 1954/55 the number increased to 43. Nine films were added to the repertory and new copies of four of the series made by Emmer and Gras, which had been out of circulation for a time, were also obtained. The films which received the greatest number of showings were *The Drawings of Leonardo da Vinci*, *The Open Window* and *Walter Sickert*. Reports from the Council's regional offices indicate that audiences are becoming increasingly alive to the technical quality of art films and strong criticism has been made of some musical backgrounds. There is a general demand for more films in colour and a distaste for commentaries in a foreign language. There is, on occasion, some reluctance to include in a programme films which have already been seen on television.

Early in 1955 the Council decided to discontinue its financial contributions towards the production costs of films made by the B.B.C. Television Film Department in order to conserve its limited resources for

*Art Films*

the production of its own colour film, *An English Parish Church*. The subject of this will be Fairford parish church with its wealth of mediaeval stained glass; it will be directed by Basil Wright, and John Betjeman has been commissioned to write the script.

The Council was represented at a meeting of the *Fédération Internationale du Film d'Art* at Amsterdam in October; as a result a number of foreign films were obtained for next season and negotiations for others are in progress. At that meeting it emerged that Great Britain is at the moment the only country in Western Europe to organise large-scale tours of art films.

*National  
Gallery and  
Tate Gallery  
Loan Schemes*

There has been no further distribution of pictures from the National Gallery during the past year. At the present moment there are 90 pictures on loan to the galleries. A second distribution has now been made of pictures belonging to the Tate Gallery and 153 pictures are out on loan to 19 galleries.

*Colour  
Reproductions*

In addition to its collection of original works of art the Council has now formed a substantial lending library of framed colour reproductions which operates in the Greater London area. A charge of 1s. per picture per week is made and the scheme is now self-supporting, the hiring fees providing the necessary funds for the purchase of additional reproductions. The regional offices also keep small groups of reproductions, enlarged during the year to 50 in four regions, for local use. There is a wide variety in the type of borrower who makes use of this service and loans have been made to hospitals, industrial canteens, theatres, art clubs, training colleges and a prison.

*Grants*

A number of local art societies which do something more than the mere display of their members' work continue to receive the Council's financial support. Two in particular have achieved an important position in their respective districts, The Midland Group of Artists at Nottingham and the Penwith Society of Arts at St. Ives. Both these groups now make a notable contribution to the cultural life of not only their town but their neighbourhood. Until the size of membership produces an income which justifies the engagement of an organiser or secretary, the burden of administration usually falls on the shoulders of those who can only afford a limited amount of time, and activities are usually confined to members' and visiting exhibitions, a series of winter lectures and an evening or two of art films; but one hopes that what Nottingham and St. Ives have achieved, largely through the drive and personality of a few dynamic members, may be repeated elsewhere.

Other societies which receive grants or guarantees of varying amounts are listed on page 76.

# 4

## MUSIC

### *Symphony Orchestras*

Last year's Annual Report included news of the scheme by which the Bournemouth Symphony Orchestra had been established under the control of a new non-profit-distributing company called the Western Orchestral Society Limited. The opening concert in October was a brilliant occasion, graced by the presence and assistance of Sir Thomas Beecham who shared the conductor's rostrum with Charles Groves, the Orchestra's principal conductor. Results of the first winter season justify high hopes for the future both in artistic and financial terms, and at its conclusion Sir Thomas again showed his appreciation of the Orchestra's work by inviting it to play for him in his special opera presentation of Gretry's *Zémire et Azor* at the Bath May Festival. The Orchestra has also collaborated successfully with the Welsh National Opera Company in seasons at Cardiff, Swansea and Sadler's Wells, London. For the first time, therefore, concert statistics of this Orchestra are included in this section of the Report.

The comparative numbers of concerts given in the last two years by the six permanent Symphony Orchestras associated with the Council are these:—

	1953/4	1954/5
City of Birmingham ..	196	216
Bournemouth Symphony ..	—	80*
Hallé .. ..	237	247
Liverpool Philharmonic ..	188	210
London Philharmonic ..	250	235†
Scottish National .. ..	138	189‡

\*From inception at October 1st, 1954, and includes 16 performances with the Welsh National Opera Company.

†This figure includes three concerts in Eire.

‡Includes seven performances with the Glasgow Grand Opera Society.

The London Symphony Orchestra received grants in respect of its own annual series of concerts and the special series held to celebrate the jubilee of its foundation in 1904. The Council continue to support the Royal Philharmonic and Brighton Philharmonic Societies for their annual series of concerts.

*Chamber and  
String  
Orchestras*

Comparative totals of concerts are as under:—

	1953/4	1954/5
Boyd Neel .. .. .	72	78*
Jacques .. .. .	45	47

\*This figure includes eleven concerts abroad, nine in Switzerland, one in France and one in Germany.

The experimental tours by chamber and string orchestras were continued during the year. Two tours of five concerts each were given in the Midlands by the Boyd Neel and Goldsborough Orchestras respectively, and one tour of six concerts in the Lake District by the Jacques Orchestra.

*National  
Federation of  
Music Societies*

The Arts Council and the National Federation of Music Societies gave final approval to the establishment (foreshadowed in last year's Report) of a separate Joint Committee in Wales, to administer the scheme of financial assistance to Welsh Societies affiliated to the Federation. The funds at this Committee's disposal come from the allocation made by the Council to the Welsh Committee. The summary of the Federation's activities for 1954/55 is as follows:—

Type of Society	Number	Number of Concerts	Amount Offered
<b>I</b> <i>England</i>			
'A' Societies	107	353	£8,435
'B' Societies	145	342	£4,465
Music Clubs	107	542	£2,790
<b>II</b> <i>Wales</i>			
'A' Societies	2	5	£70
'B' Societies	13	20	£330
<b>III</b> <i>Scotland</i>			
'A' Societies	9	20	£567
'B' Societies	17	27	£615
Music Clubs	9	32	£405

The final results of the season 1953/54 show that of the guarantees offered to Societies in England and Wales, 'A' Societies claimed 78 per cent; 'B' Societies 84 per cent; and Music Clubs 73 per cent. Forty-one performing societies and 18 Music Clubs made no claim. Percentages in Scotland were as follows: 'A' Societies 84 per cent; 'B' Societies 72 per cent; and Music Clubs 100 per cent. Seven performing societies made no claim.

The Arts Council and Federation, through the Joint Committee, have initiated a new scheme, to come into effect for the 1955/56 season, for encouraging Music Clubs to offer a larger number of engagements to recognised String Quartets. Such Clubs may be offered special assistance (in addition to any guarantee that may be offered for their season's concerts) in the form of a grant, the amount of which will be at the discretion of the Committee. This will be met from a special and separate fund provided by the Council. First consideration will be given to those Clubs which help to further the object of the scheme by engaging a String Quartet for the first time, or to Clubs engaging more Quartets than they have hitherto been able to afford. The main object of the scheme is to stimulate the consumer-market for recognised String Quartets to enable them to undertake the constant rehearsal necessary for the study of repertoire and for the maintenance of a perfect ensemble.

The Council have allocated another special grant to the Federation for the creation of a Piano Loan Fund, from which loans can now be offered, free of interest, to Music Clubs which wish to purchase their own pianos and which have suitable storage accommodation. The cost of hire and transport of pianos is often a large item in a Club's expenditure, and it may be greatly to its advantage to purchase outright, but few Clubs are in a position to take this step without assistance.

The Annual Report for 1953/54 mentioned the increasing importance of the Federation's Regional Committees. During the year these Committees have not only continued their excellent work, but have done much to spread knowledge of, and interest in, the Federation's activities by transforming their Annual Meetings from formal and uneventful occasions into attractive events, which have, in many Regions, been drawing enthusiastic crowds. Speakers of national and local repute have addressed these meetings, special musical events have been organised, and in many cases the Council's Regional Officers have co-operated with the Federation. Furthermore, the Council has recently given the Federation a special grant from which to pay the expenses of members of its Regional Committees when they pay visits to societies within their Regions about whose activities those Committees are anxious to have wider knowledge, with a view to helping them in their difficulties and to assessing more accurately their need for financial assistance.

The repertory of choral works performed by affiliated societies has again been extended, from 168 to a total of 180 different works, by 78 composers of whom 43 are British (20 still living). Handel and Bach now

compete with one another for leadership among the composers whose works are most frequently performed: Handel with 110 performances, including 78 of 'Messiah,' and Bach with 109, including 27 performances of the 'St. Matthew Passion,' 20 of the 'St. John Passion,' and 19 of the Christmas Oratorio. Elgar and Vaughan Williams come next, with some 40 performances each, which include 19 of 'The Dream of Gerontius.' Dyson's 'Canterbury Pilgrims' is being heard eight times. Brahms's Requiem and the Mass in B Minor are still high on the list of popular choral works.

The Council learnt with regret of the death in May, 1954, of Mr. Frank Eames, first Secretary of the Federation. His valuable work will be long remembered not only in helping to bring the Federation into being but also in preparing, with the Council, the administrative plans which have developed into the successful partnership of the two bodies.

*Other Clubs  
and Societies*

The number of Clubs and Societies receiving assistance directly from the Council was 151 compared with 153 in the previous year. A reduction may be anticipated in the future since some of the Societies helped under this heading have been small Societies within the membership of the National Federation of Music Societies whose annual turnover did not exceed £100 per annum. Financial assistance for such Societies has usually been in the form of a grant towards the cost of professional assistance. These Societies will in future receive help through the Federation and be included in their statistics, quoted above.

*Gramophone  
Library*

Music Clubs and other organised groups throughout the country continued to make extensive use of the Council's lending library of records. Over 2,350 programmes were made up and dispatched during the year to approximately 300 different groups. Additions to the Library during the year have been almost entirely long-playing issues and include the new Deutsche Grammophon Archive Series.

The Council has now placed this Library on loan for an indefinite period to the British Institute of Recorded Sound at 38 Russell Square, London, W.C.2. The Library will continue to be available to borrowers on similar conditions as at present and to approved new applicants. The Library will be maintained and operated by the Institute as a separate unit, distinct from its own permanent collection, and the Council will make a special grant towards the cost of doing so.

*English Song  
Series*

Although falling outside the year under review, a brief reference to the special series of Six Concerts of English Song promoted by the Arts Council is included in this Report. The scheme was launched at the instigation of

the Council's Music Panel to focus attention on this important but neglected aspect of English music. The programmes were selected and compiled by Leonard Isaacs and many well-known English singers and accompanists took part. The concerts received warm approbation in the press and from an enthusiastic, if limited, audience. A comprehensive programme booklet including texts of all the songs performed and articles by well-known authorities was issued in connection with the series. A limited number of remainder copies of this booklet may be purchased from the Arts Council, price 1s. 6d.

## 5

### OPERA AND BALLET

The year under review has been an exceptional one in the chequered history of British Opera. No less than four full-length operas by British composers were successfully produced by three of the Council's associated operatic organisations. After a world première in Venice, Britten's *The Turn of the Screw* was introduced to this country by the English Opera Group during its two-week season at the Sadler's Wells Theatre and attracted near-capacity audiences at four performances. The libretto had been adapted by Myfanwy Piper from Henry James's story of the same title. Scenery and costumes were by John Piper; Basil Coleman produced, and the composer conducted. In addition to revivals at the Aldeburgh Festival and the Scala Theatre, London, during the summer and autumn, the work has been presented at various European Festivals by the English Opera Group whose entire company and orchestra have been responsible for every performance.

*British Opera*

Lennox Berkeley's *Nelson* was presented by the Sadler's Wells Opera Company during the early part of its autumn season for six performances, and was later revived for a further series of performances during the spring season. Alan Pryce-Jones wrote the libretto. Scenery was by Felix Kelly and the costumes by Motley; George Devine produced, and Vilem Tausky conducted.

At the Royal Opera House, Covent Garden, both Walton's *Troilus and Cressida* and Tippett's *The Midsummer Marriage* received world premières and attracted the attention of international critics and opera managements. The libretto for *Troilus and Cressida* was written by Christopher Hassall.

Scenery was by Sir Hugh Casson and costumes by Malcolm Pride; George Devine produced, and Sir Malcolm Sargent conducted. In *The Midsummer Marriage*, the composer was his own librettist. Scenery and costumes were by Barbara Hepworth; Christopher West produced, and the conductor was John Pritchard. In addition to six initial performances, *Troilus and Cressida* has been revived on two subsequent occasions for a further series of performances. *The Midsummer Marriage* received five performances during its first production, and further performances are promised in the future.

Royal Opera  
House, Covent  
Garden

In addition to the Walton and Tippett operas, Covent Garden presented a new production of Offenbach's *The Tales of Hoffmann* by Gunther Rennert, conducted by Edward Downes. The striking scenery and costumes were the work of Wakhevitch. The new production of Wagner's *Der Ring des Nibelungen*, staged last year under the direction of Rudolf Hartmann in a décor designed by Leslie Hurry, was again revived for two cycles under the musical direction of Rudolf Kempe. The company included many artists who appeared in last year's performances, and it was a pleasure to welcome back the distinguished German baritone, Hans Hotter, for the first cycle.

The Opera Company undertook its usual annual tour of the provinces and visited Glasgow, Edinburgh, Manchester, Leeds and Coventry. *Troilus and Cressida* was given in each town as well as other operas from the Company's repertory.

The Sadler's Wells Ballet Company visited the Holland Festival, Paris, Milan, Rome, Naples and Venice during the autumn. The Paris visit was an exchange arrangement with the Ballet from the Paris Opera who undertook a two-week season at Covent Garden, presenting for the first time in England a representative selection of its repertory. The Company also visited Oxford, Bristol and Manchester as well as the Edinburgh Festival, where a new production of Stravinsky's *The Firebird* was given. The choreography of Michel Fokine and Gontcharova's designs for scenery and costumes were adopted. The whole production was supervised by Serge Grigoriev and Liubov Tchernicheva. The distinguished conductor, Ernest Ansermet, who had conducted at the first performance in 1910, was once more in charge of the Edinburgh performances and the opening performances in London.

In January two new ballets by Frederick Ashton were introduced—*Rinaldo and Armida*, with music by Malcolm Arnold, scenery and costumes by Peter Rice, and *Variations on a Theme of Purcell* to Benjamin Britten's

score, with scenery and costumes by Peter Snow. A third ballet by Frederick Ashton for this Company was presented in April under the title of *Madame Chrysanthème*, with music by Alan Rawsthorne; the scenery and costumes were designed by Isabel Lambert.

The Opera Company has undertaken an exceptionally long season in London, playing without break from September until June in its own theatre. In addition to Berkeley's *Nelson*, new productions were:— Menotti's *The Consul*, produced by Dennis Arundell and conducted by Alexander Gibson with décor by Quentin Lawrence; Mozart's *The Magic Flute* was revived in a new production by George Devine, with décor by Motley, and the distinguished conductor, Rudolf Schwarz, appeared for the first time in a British Opera House to direct the first six performances.

The Sadler's Wells Theatre Ballet, after returning from its long tour of South Africa, undertook extended tours of the provinces before and after Christmas. New productions included *Café des Sports*, with Alfred Rodrigues' choreography to music by Antony Hopkins in a décor designed by Jack Taylor, and *Danses Concertantes* to Stravinsky's score, with choreography by Kenneth MacMillan and décor by Nicholas Georgiadis. *Café des Sports* was given its first performance in Johannesburg during the South African tour.

The Company is in the process of reorganisation and will continue to undertake extensive touring in the provinces, as well as giving continuous seasons in London instead of occasional performances interspersed during the opera seasons.

Since its foundation in 1947 the Sadler's Wells Ballet School at Colet Gardens, Barons Court, has been the responsibility of the Governors of the Sadler's Wells Foundation. An extensive scheme of enlargement and reorganisation has recently begun, designed to make the School an autonomous body which, in addition to providing advanced ballet training, will now include a boarding school to accommodate up to 200 pupils from the ages of 9 to 16. The new governing body, with representation from Covent Garden, Sadler's Wells and independent persons, is under the chairmanship of Lord Soulbury, and Mr. Arnold Haskell will continue to act as Director of the School. A lease has been secured from the Commissioners for Crown Lands of the 'White Lodge,' Richmond Park, where both boarders and day pupils can be accommodated. The existing premises of No. 45 Colet Gardens will continue to be used, more particularly for senior students, and the adjacent property, No. 46, has also been acquired to meet both school requirements and to provide

*Sadler's Wells*

*Sadler's Wells  
Ballet School*

a rehearsal studio for the Sadler's Wells Ballet Company in place of their existing rehearsal accommodation at Hammersmith Old Town Hall. It is hoped to make the School self-supporting, but the Council has agreed to contribute towards the initial capital outlay on establishing the new scheme.

*Carl Rosa*

The Carl Rosa Opera Company has continued its touring activities in the provinces and played before the public for 36 weeks during the year as compared with 26 in the previous year. Its work in towns hitherto unvisited by opera companies and performances in cinema buildings is referred to elsewhere in this report. During the year a new production of Mozart's *Don Giovanni* was added to the repertory, in settings by Hamish Wilson, and considerable refurbishing of existing productions has also taken place. For the first time for many years the Company played a season of two weeks in Central London at Sadler's Wells Theatre before large and enthusiastic audiences.

*Ballet Rambert*

The Ballet Rambert played in London and the provinces for 36 weeks. In addition to their normal engagements at Battersea Park and the Birmingham Repertory Theatre the Company appeared at the Stoll Theatre, London, for a three-and-a-half-week season in October in the special production of Honnegger's *Joan of Arc at the Stake*, with Ingrid Bergman, presented by Jack Hylton. This work was preceded by the Company's own production of *Giselle* (Act I). Provincial engagements included several places which had received no ballet for some years. The summer season at Sadler's Wells included three new productions: *Persephone*, with choreography by Robert Joffrey, music by Vivaldi and designs by Harri Wich; *Pas des Déesses*, with choreography by Robert Joffrey, music by John Field; and *Laidurette*, with choreography by Kenneth Macmillan, music by Frank Martin and designs by Kenneth Rowell.

*Intimate Opera*

The Intimate Opera Company had an exceptionally busy and successful season, with a record number of engagements throughout the country. New productions included *Second Chance*, by Freda Swain, and *Apollo and Persephone*, by Gerald Cockshott. The Company also undertook a successful short tour in Spain and appeared during the summer of 1955 at the Cheltenham Festival of Contemporary Music and the Devon Festival of the Arts.

*'Opera for All'*

The 'Opera for All' Group completed its sixth season at the end of March having given 79 performances during a season of 18½ weeks in a tour which covered the country from Haverfordwest to Lossiemouth. A

special television performance by the Group of *Così fan Tutte* was presented by the B.B.C. on April 14th. Although it was necessary on this occasion to cut the time of performance drastically to some 35 minutes of music it was possible to introduce the programme to viewers with a short film depicting the normal day-to-day work of the Group in smaller centres. Next season the Group has already been booked for 19 weeks and the repertoire will include *The Marriage of Figaro*, *Così fan Tutte* and an additional production of Donizetti's *Don Pasquale*.

Among amateur societies who received financial help during the year were: The Schubert Opera Society (Cambridge), who mounted *The Conspirators* in an English version prepared by Humphrey Trevelyan and George Barker; The Impresario Society, who gave Mozart's *Il Re Pastore*; and the Bristol Opera School, which presented Tchaikovsky's *Eugen Onegin*.

*Amateur Opera*

## 6

### DRAMA

Most of the non-profit-distributing repertory companies have survived a difficult year, and in several theatres business has in fact improved slightly. It may be that in those areas that have had television for some time its first novelty is wearing thin, and the hire purchase of sets has been paid off, so that the public is venturing away from home a little more to find its entertainment. At the same time, it is a fact that an alarming number of theatres and music halls which used to house commercial companies have closed down because of falling receipts, increasing costs, or the payment of Entertainments Duty; probably because of a combination of all three factors.

*Repertory  
Theatres*

The Birmingham Repertory Theatre for the first time in its distinguished history sought, and received, financial support from the Arts Council, and the Council is glad to be thus associated with the repertory theatre that Sir Barry Jackson has made so deservedly famous.

*Birmingham  
Repertory  
Theatre*

This reconditioned theatre opened in September, 1953, with the Hornchurch Urban District Council directly sponsoring a fortnightly repertory company. Two months later the control of the theatre was taken over by an independent theatre trust, with a council of management nominated by the Urban District Council. At the end of its first year's work the

*Queen's  
Theatre,  
Hornchurch*

Company had achieved artistic distinction, and, at the same time, playing to an average of 82 per cent capacity, had made a small profit, without calling upon any subsidy from the Local Authority. The Arts Council made a small contribution in the form of a bus subsidy.

*Oxford  
Playhouse*

At the Oxford Playhouse in 1954 the London Mask Theatre promoted, with the Repertory Players, a season of repertory, but by Christmas it looked as if the theatre might have to close because of continual losses. The City Council, however, was persuaded to offer to the Repertory Players a guarantee against loss of £2,000 towards an experimental season, and the Arts Council made a grant of £500 also. The new season continued to make losses, but there was a marked improvement in attendances; sufficient at any rate to encourage both the Corporation and the Arts Council to continue their joint support into the new financial year.

*A Theatre Grid*

During the year discussions have taken place between several repertory companies about the possibility of interchanging productions between one theatre and another. The Bristol Old Vic examined such a project with the Birmingham Repertory Theatre and the Liverpool Repertory Company, but it appears impracticable for them to exchange productions in the immediate future. The Nottingham Playhouse and the Sheffield Playhouse—both fortnightly companies—have agreed in principle to a trial exchange during next winter; and Salisbury and Guildford—both weekly companies—have planned to visit each other's theatres in October, 1955. It was always realised that any scheme along these lines would be beset by an enormous number of difficulties, but these slow beginnings have served a useful purpose by showing in a practical way just what the problems are—and how some of them can be overcome.

*The Old Vic*

At the Old Vic, the second season of its five-year plan to present the entire First Folio has met with remarkable success. *Macbeth* has played 100 performances, a new record at the Old Vic and the fourth-longest recorded run of this play. Other productions have been *Love's Labour's Lost*, *The Taming of the Shrew*, *Richard II*, *As You Like It* and *Henry IV*, parts I and II. All productions have been played in true repertory, and the average of attendance over the whole season has been 85 per cent. In addition to the Company in London, the Old Vic mounted a large-scale production of *A Midsummer Night's Dream* which played in Edinburgh during the 1954 Festival and was then taken direct to the United States. In some quarters there were doubts about the artistic merit of this production, but there has been no doubt whatever of its enormous financial success and the public acclaim it received in America.

The scheme for the promotion of new drama has shown more encouraging results, especially during the last few months. Twenty-seven new plays were submitted by managements during the year, but only four were considered sufficiently promising to merit a limited guarantee against loss—*The Golden Girls*, by Dymphna Cusack, produced at the Kidderminster Playhouse in March, 1955; *Upon This Rock*, by James Kirkup, presented in Peterborough Cathedral in May, 1955; *The Drawn Blind*, by David Stringer and David Carr, which is to be produced at the Queen's Theatre, Hornchurch, in the autumn, 1955; and *Who Cares?*, by Leo Lehmann, which the Under Thirty Theatre Group had planned, but may not in fact be able, to present. Several managements recommended authors from whom they wished to commission plays; a commission was placed through the Nottingham Playhouse for a play to be written by Henry Treece. The Colchester Repertory Company has commissioned a play from Stella Martin Currey; the Alexandra Theatre, Birmingham, a play from Sheila Hodgson; and Farnham Repertory Company a play from John Maxwell. At the invitation of the Council, the Birmingham Repertory Theatre has commissioned a play from C. E. Webber, and the Windsor Repertory Company has commissioned a play from Kenneth Hyde. The Council agreed to offer a bursary to a promising young playwright, and 23 authors were sponsored. After reading the work of all these candidates and considering the merits of each case, the Council has awarded a bursary for one year to Jean Morris.

Patrick Robertson, the Designer for the Bristol Old Vic Company, was awarded a Travel Grant for a short study tour of Continental theatres, and visited Hamburg, Dusseldorf, Frankfurt, Darmstadt, Munich, Strasbourg, St. Etienne and Paris.

Travel Grants

In the autumn of 1954 the Council directly managed a five-week tour of *Pygmalion* for the Welsh Committee, but this production did not tour in the North-East. The play was produced by Warren Jenkins and was seen by 14,841 people, representing 80 per cent capacity of the halls visited, or a subsidy of 2s. per head. In the spring of 1955 the Elizabethan Theatre Company was engaged to tour a new production of *Hamlet* for six weeks in Wales and three weeks in the North-East. The play was produced by Peter Wood. During the nine weeks *Hamlet* played to 20,581 people: 69 per cent capacity, at a subsidy of 2s. 8d. per head. At the end of this tour, the Council presented the Elizabethan Theatre Company with the production for its own tour during the summer.

Council Tours

*History of  
Shakespearean  
Production*

An Exhibition of the History of Shakespearean Production, which was mounted by the Council some years ago and shown fairly extensively, has been presented on indefinite loan to the Royal Academy of Dramatic Art. The Exhibition can be seen freely by students or members of the public by appointment with the Secretary at R.A.D.A.

*T. C. Kemp*

It is with very deep regret that the Council records the death of T. C. Kemp, the distinguished dramatic critic of the *Birmingham Post*, who was a valued member of the Drama Panel for several years.

## 7

### POETRY

*New Poetry  
Prize Scheme*

Encouraged by the success of its earlier poetry prize schemes, the Council has decided to offer two prizes for poetry published during the three years July 1st, 1953, to June 30th, 1956. In contrast to its last prize scheme, no entries are being invited this time whether from poets, publishers or agents. The awards, which will be made by the Council on the recommendation of the Poetry Panel, will consist of 100 guineas for the best *first* book of original English verse by a living poet published during the above-mentioned period, and 100 guineas for the best book of original verse by a living poet published during the same period.

*Festivals*

For the first time a Festival of Poetry was given at Stratford-upon-Avon in the summer of 1954. With help from the Arts Council, the Trustees and Guardians of Shakespeare's Birthplace presented a series of readings on nine consecutive Sunday evenings at Hall's Croft. The programmes, which were planned and produced by Christopher Hassall, covered the scope of English Poetry from the 17th century to the present day; and one evening was devoted to a lecture-recital on W. B. Yeats and his poetry by C. Day Lewis. The readers engaged were Diana Wynyard and Robert Harris, Zena Walker and Anthony Quayle, Barbara Jefford and Tony Britton, Jill Balcon and C. Day Lewis, Irene Worth and Christopher Hassall, Ann Greenland and John Laurie, Nicolette Bernard and Stephen Murray, Rosaline Atkinson and Laurence Harvey. The first-floor room at Hall's Croft, where these performances

are held, is almost ideal for the purpose, but admittedly small—it holds only 111 persons. Every performance was sold out, and after the first reading, microphones had to be installed to carry the readers' voices to an overflow audience in the rooms below. This meant that attendances were sometimes as high as 130 per cent or 140 per cent of capacity. It is hoped that this new venture may become a permanent feature of the Stratford season; and a second Festival has been organised for the summer of 1955.

Once again the Council gave financial help to the English Festival of Spoken Poetry (July 19th-22nd) and the Cheltenham Festival of Contemporary Literature (October 4th-8th). This was the sixth annual literature festival to be held in Cheltenham; and the varied programme of lectures, readings and debates paid due regard to the claims of poetry. The organisers, though gratified by its success, have not been content to rest idly on their laurels. Discussions have taken place regarding changes and improvements in the planning and running of future literature festivals in Cheltenham. The Cheltenham Literary Festival Society has been inaugurated to enlarge the scope of the Festival and to help establish it on a sound financial basis.

Readings in the provinces continue to attract good audiences. In the autumn a four-week poetry tour of the South-West, North-West and Midlands Regions was promoted by the Council. Christopher Hassall devised the programme and directed the performance, the readers being Joseph O'Connor and Barbara Clegg. Readings were given in Warminster, Bath, Weston-super-Mare, Taunton, Exeter, Torquay, Plymouth, Bristol, Seaford, Leeds, Scarborough, Harrogate, Hull, Wakefield, Worcester, Dudley, Stafford and Derby to audiences totalling 2,599. In March, 1955, the Council arranged a shorter tour of the North-Western Region through the agency of the Apollo Society. The readers were Jill Balcon and C. Day Lewis. Sheffield, Wakefield, Scarborough, Leeds, Harrogate, Aysgarth, York and West Hartlepool were visited; and the audiences totalled 1,707. The Apollo Society continued to promote recitals of poetry and music in the Recital Room of the Royal Festival Hall, and also in many places outside London.

The Poetry Library, which covers contemporary English poetry published during the last quarter of a century (1930-1955), and is housed at the headquarters of the National Book League at 7 Albemarle Street, W.1, has proved so useful as a reference library that the Council has agreed to provide a duplicate collection which will be available on short-

*Poetry  
Readings*

*The Poetry  
Library of  
the Arts  
Council*

term loan to members of the National Book League and the Institute of Contemporary Arts and to accredited students.

## 8

### SCOTLAND

*Finance* In the financial year 1954/55 the amount of money available from Treasury funds was £75,750, the same amount as in the previous year. The accounts of the Scottish Committee are given on pages 78-83. The principal grants and guarantees are similar to those of last year; those to the Scottish National Orchestra, the Edinburgh Festival Society, the Repertory Theatres, the National Federation of Music Societies amongst other organisations, and to a number of smaller societies, have differed little. This is not to say that the Scottish Committee have not given the most careful consideration to every application which has been received. Such consideration takes into account the location of the city or town in which the society concerned operates, the populations of the particular place and of the surrounding district, the halls, theatres and galleries available, the character of the performances or exhibitions to be offered to the public, the financial needs of the society for their particular artistic ventures and, indeed, any other relevant factors.

Again, direct provision of the arts has needed a substantial sum of money, rather more than £15,000, and the staff of the Scottish office is very largely engaged on this work.

*Membership of  
Committee*

There have been two changes in the membership of the Scottish Committee: Dr. J. R. Peddie and John Noble retired on December 31st, 1954, and were replaced by Miss Violet C. Young and J. H. Bruce Lockhart. Sir Cecil Graves and Ian Finlay were invited to continue for a further term.

*Conference*

What might well be described as the focal point of the year in Scotland was the occasion of the Conference held by the Scottish Committee early in March, 1955. The reason for this Conference was not (as many may have thought) to present to the public a picture of the Committee's work in Scotland, but rather to give an opportunity to those with whom they work throughout the country to come together under favourable conditions, to hear distinguished speakers and to join in

discussions. Among the total of over 300 persons attending the Conference was a large number of organisers and secretaries of local committees, together with representatives of Local Authorities throughout Scotland, and many artists, musicians and theatre people. The general public were also invited.

The opening session, following an introductory talk by the then Minister of State, the Right Honourable the Earl of Home, took the form of an address by Sir Kenneth Clark on 'Freedom and the Artist.' The sessions after this were concerned with the general problems of the diffusion of the Arts throughout the country, and special reference was made to Music, Drama and Poetry in Scotland. The Committee was fortunate in securing the services of a remarkably distinguished group of speakers which included, in addition to the two already mentioned, Sir William Emrys Williams, Mr. Robin Richardson, Mr. Douglas Young, Mr. Karl Rankl and Mr. W. R. Fell. In addition to the official sessions, arrangements were made for visitors to the Conference to have the opportunity of attending concerts and theatres and of visiting art galleries.

Following the Conference proper, an informal meeting was held in the Committee's Gallery which was attended by local organisers and secretaries of local committees, all of whom were concerned in the detailed arrangements for directly-provided activities. This meeting proved to be of the utmost value and not the least important of its results was the realisation by the delegates that, whether their own sphere of operations was in a Highland village, an industrial area or, maybe, the islands, they were all doing the same work in the same cause, and facing (and usually overcoming) virtually the same problems. It was of great interest to everybody to learn how each had surmounted the inevitable difficulties and also to know how these very problems, although varying in degree from place to place, formed in the main a common pattern.

The key-note to this session was undoubtedly the very great enthusiasm displayed by all present, and a real desire to contribute to the discussions and to learn as much as possible from the experience of others. One interesting feature which was brought to light was the fact that not only do the companies and artists travel great distances to visit outlying places, but that these remote towns and villages are centres to which the audiences travel long distances, sometimes under arduous conditions. For example, when the Children's Theatre gave the first-ever directly-provided performance in Glenfinnan (official population 66) it was

*Direct  
Provision*

greeted by an audience of no less than 240 people who had come there by car, cart and special train. Indeed, had it not been for the exceptional severity of the weather, which brought devastating floods in the autumn followed by the great freeze-up after the turn of the year, this would almost certainly have been a record season. Even as things were, many performances, particularly drama and opera, had capacity houses, and many places had their best season for many years. An interesting case of a full house was at Creetown, washed out by floods only a few days before a performance in the hall which had so recently been used as an emergency relief centre.

Audience figures have ranged from record high levels (mainly in the autumn) to exceptionally small places where icebound roads made it impossible for audiences to reach the halls; but even though, at times, artists had to dig their vehicle out of snow-drifts, every performance took place as arranged. This, it is felt, was quite an achievement when it is realised that a large part of the area was helicopter-fed for weeks.

*Music*

Enthusiasm for opera remained unabated, and the tours of the 'Opera for All' Group and the Intimate Opera Company played to a total audience of well over 4,000. The demand for chamber music, commented on in the last report, continued to grow, while an even greater number of mixed concerts (consisting of Scottish artists in various groups) were sent out. The Boyd Neel Orchestra, under the conductorship of Anthony Collins, received a warm welcome at their four concerts. Their transportation to Campbeltown presented an unusual problem to B.E.A.'s West Highland Pionair Service who met it by providing a special aircraft from Renfrew.

*Scottish  
National  
Orchestra*

The affairs of the Scottish National Orchestra have prospered artistically in the past year, but there has been a falling off in attendances at their regular concerts, especially in Glasgow and Edinburgh, as compared with the previous year. The Board of Directors, however, have taken a leaf out of the books of some of the orchestras south of the Border and in September of last year gave the first of a series of Industrial Concerts. These have met with success, limited only by the number of concerts given, but nevertheless new audiences are being created and there is much enthusiasm evident. If the orchestras can avoid the financial shoals and quicksands there appear to be good reasons for optimism, for did not the Music Critic of *The Times* state a few months ago 'Scotland now has an orchestra of first-rank quality'?

*Drama*

Five theatre tours were sent out (two by the Children's Theatre, two by the Gateway Company and one by the New Scottish Touring Theatre),

playing to a total audience of over 18,000. The two Ballet Companies (Rambert and Cygnet) played to an audience of 9,192, while the three Marionette tours (John Wright, Lanchester and the Lee Puppet Theatre) drew in over 9,600. Seven places have had their first performance this season, some with outstanding success.

The theatre tours mentioned above were directly provided by the Scottish office, and were supplementary to the main work in this field which is, of course, undertaken by the five resident repertory theatres. These theatres are having a rather difficult time in the face of increasing competition from television, and all (apart from Pitlochry which functions only from May to October) were affected by the adverse weather conditions. Apart from an occasional blow to the box-office, however, they are adhering to their general policy of presenting the highest possible quality of play. The genre of play varies according to the needs of the city; in Glasgow and Edinburgh, where the commercial theatre caters for the wider public, the repertory theatres tend to concentrate on works by Scottish playwrights, whereas in Perth, Dundee and Pitlochry the repertory programme is broader in scope and includes a greater proportion of good repertory and classical plays in addition to Scottish ones. An interesting indication of the enterprise of these repertory theatres is shown by the fact that between them they have presented more than 12 premières in the year under review.

The theatres in Perth and Dundee have continued their policy of sending out tours, and it is encouraging to note that the two summer tours undertaken by the Perth Company were, both in audience figures and in financial results, the most successful to date. The same Company's four-week tour in the Orkney and Shetland Islands will stand on record as a triumph of determination (by both artists and local organisers) over the elements. Snowbound in Aberdeen, the Company were unable to fly to Orkney on the appointed day, and an extra performance was put on later in the week for those who had booked for the opening night. After the first mishap the tour proceeded as arranged, the Company travelling mainly by boat in snow and gales and the audiences arriving by car, bus and, frequently, by tractor. The loss, despite all this, was only £75.

In May, 1955, the Glasgow Citizens' Theatre was faced with the expiry of its lease, and the decision of Glasgow Corporation to purchase the theatre at a cost of £17,000, with a further estimated expenditure of about £10,000, has been warmly welcomed. This should be regarded not merely as a 'rescue operation' but, even more, as an example of the part which an

enterprising Local Authority can play in shouldering its share of the responsibility for the Fine Arts.

Two important awards were announced by the Scottish Committee. The first, which relates to the year 1953/54, was for an outstanding contribution to the Scottish Theatre and was made to Miss Lennox Milne for her performance of Robert Kemp's 'The Heart is Highland' in which she played all thirteen characters. Subsequent to its first production during the Edinburgh Festival of 1953, Miss Milne had performed this play at several theatres and had undertaken two tours for the Scottish Committee. The Drama Bursary of £500 for the year 1954/55 was awarded to Mr. Alexander Reid, the Scottish playwright and author, best known for his plays 'The Lass Wi' the Muckle Mou' and 'The World's Wonder.'

Although no poetry award was made this year, plans are being prepared for the competition for the year 1955/56. On the performing side, however, considerable progress was made and the steady demand for poetry recitalists would appear to indicate an increasing acceptance of and an interest in poetry.

*Art*

Full use has been made of the Committee's attractive Gallery in Edinburgh and six exhibitions have had their first showing in Scotland during the past year. These included a very fine collection of Impressionist and Post-Impressionist paintings shown during the period of the Edinburgh Festival, generously lent by a collector who prefers to remain anonymous. Two of the exhibitions arranged in Scotland had short tours in England, one of them also visiting Wales, while two exhibitions arranged by the Welsh Committee came to Scotland.

The Committee has continued to purchase paintings from contemporary Scottish artists, and a third collection is nearing completion. This means that, including those purchased for the Festival of Britain in 1951, 90 pictures by Scottish artists have been bought, at a total cost of £3,800, and these include works by artists of established reputations and those whose careers have only just begun. There is one matter for gratification and that is the excellent reception given by the critics, both of the Press and of the B.B.C.'s 'Arts Review', to the exhibitions arranged or sponsored by the Arts Council and the Scottish Committee.

*Edinburgh  
Festival*

At the final reckoning the Festival Society could look back to the 1954 Festival as the greatest artistic success so far achieved, to record attendances at performances and exhibitions, and to a big financial deficit with a consequent reduction in their capital reserves of £5,600.

The reasons for this paradox appear to be steadily rising costs and an

apparent saturation point having been reached in revenue from ticket sales. The result was that most of the enterprises showed a deficit as compared with the previous Festival, one exception being a reduced deficit at the Usher Hall concerts. The Cézanne Exhibition at the Royal Scottish Academy attracted more than 44,000 visitors and showed a surplus of £3,428 as compared with one of £1,174 in the previous year. The Diaghilev Exhibition at the College of Art was brilliantly conceived and carried out and was an outstanding artistic success, though it sustained a loss of £8,000.

The Festival Council are fully aware of their responsibilities in maintaining high artistic standards and at the same time preserving financial stability. When this appears in print the Council may have some idea as to the measure of success which has attended their efforts in respect of the 1955 Festival.

## 9

### WALES

The Welsh Committee received a grant of £32,000 in 1954/55, its second year of autonomy, an increase of £2,000 on that received in 1953/54. In the first year, it was considered prudent to set aside £5,000 as a reserve fund for contingencies which enabled the Committee to expand their activities in 1954/55 without undue fear of catastrophe. In the period under review, a saving of £867 5s. 4d. was effected owing to guarantees offered not being fully claimed, leaving a balance carried forward at the end of the financial year of £6,317 8s. 8d.

*Finance*

Festivals in Wales followed a similar pattern to that of the previous year. The season opened with the Montgomery Festival in May, followed by the Carmarthenshire Three Choir Festival in June; the International Eisteddfod, Llangollen, in July; the Royal National Eisteddfod in August; and the Swansea Festival of Music and the Arts in October. With the exception of the International Eisteddfod, Llangollen, all were given financial assistance by the Welsh Committee. The 1954 Festivals of Montgomery and Swansea were outstandingly successful, with the Hallé Orchestra and Sir John Barbirolli contributing to the success of both. Swansea made no call on the guarantees offered by the Welsh Committee

*Festivals*

and the Swansea Corporation. Montgomery claimed a third only of the Welsh Committee's guarantee.

*Opera and  
Ballet*

The Welsh National Opera Company, following a successful season in Bournemouth in April, played in the Empire Theatre, Swansea, in May, supported by the Liverpool Philharmonic Orchestra. In August, the Company was engaged by the Royal National Eisteddfod to perform the opera *Menna*, by Arwel Hughes, libretto by Wyn Griffith, at Ystradgynlais with the B.B.C. Orchestra. The opera was sung in Welsh, in a translation by T. H. Parry Williams, and was conducted by the composer. This performance was the first occasion in the history of the National Eisteddfod on which a full-stage production of an opera was attempted. A miracle was wrought within a matter of hours in transforming the vast pavilion into an opera theatre. Even with the loss of approximately 1,000 seats necessitated by this transformation, the performance was given to an audience of 6,000 and was an outstanding success. In their Cardiff season in November, the Company included in their repertoire Verdi's *Sicilian Vespers*—an opera unknown to British audiences. It was produced by Anthony Besch, with settings and costumes designed by John Barker, and conducted by Frederick Berend. It is heartening to report that the Cardiff and Swansea Corporations continued their support of the Company as in previous years.

The Carl Rosa Opera Company gave a week's season in Cardiff in January. With this exception, no other opera or ballet company visited the Principality in the period under review.

*Music*

With financial assistance from the Welsh Committee, a series of concerts, held in St. David's Cathedral, was arranged by the St. David's Concert Society during the months of July, August and September; and between October and March, the Welsh Music Clubs promoted 113 concerts. Rhyl Music Club, the membership of which is now over 600, in addition to the subscription series of concerts, presented Jenny Tourel in October. The Bangor Music Club completed a very successful forty-third season with a programme of concerts which included Richard Lewis, Denis Mathews, the Hirsch and Amadeus Quartets. The popular 'Opera for All' Group, managed by the Arts Council, gave 18 performances during a four-week tour and played to a total of 5,100 people.

The Orchestral Association of Wales sponsored four concerts by the 'Orchestra of Wales.' The personnel of this orchestra was mainly recruited from the major orchestras, including the B.B.C. and that of the Royal Opera House, Covent Garden, and was assembled to demonstrate that a

symphony orchestra could be established consisting entirely of competent and experienced Welsh men and women. The concerts, conducted by Sir Adrian Boult and Rae Jenkins, were given in September in Llanelli, Haverfordwest, Maesteg and Wrexham under guarantees offered by Local Government Authorities. Mr. Emlyn Williams participated in all four concerts, and his narration in Prokofiev's *Peter and the Wolf* was given in Welsh and English.

The setting up of a Welsh Joint Committee of the Arts Council and the National Federation of Music Societies in 1953 has had a stimulating and encouraging effect on the choirs affiliated to the Federation. The Regional and Welsh Joint Committees, under the Chairmanship of Mr. E. Nicholas, have spared no efforts in their work for the affiliated choirs and, despite all difficulties, not the least being bad weather, 22 concerts were given by the choirs in the period under review.

Newport's record was one of the best for orchestral concerts in 1954/55, and this was made possible because the major orchestras were encouraged to visit the town by the offer of guarantees against loss made by the County Borough Council, with the result that the London Symphony, the Hallé, the Liverpool Philharmonic, and the Boyd Neel Orchestras gave concerts in Newport in April, September, January and February respectively. Swansea County Borough Council made a grant of £500 to the Swansea Festival of Music and the Arts, together with an offer of guarantee against loss of £1,000 and, as previously mentioned, the Hallé Orchestra was engaged for the six concerts, of which Sir John Barbirolli conducted five and George Weldon one. In addition, the City of Birmingham Orchestra's performance there in December was guaranteed by the County Borough Council. A first season of promenade concerts was arranged in Cardiff in July, 1954, by the Liverpool Philharmonic Orchestra on their own liability, but the Cardiff Corporation agreed to guarantee this orchestra's second season of promenades in July, 1955, up to £450.

One of the most difficult and costly operations carried out by the Welsh Committee was that of setting up its own Welsh Drama Company. The purpose of the operation was an attempt to raise the standards of production and performance in the Welsh Theatre by providing as good a company as possible to play at the Welsh Drama Festival, Llangefni, and, subsequently, to undertake a short tour in the early autumn. The play chosen was Chekhov's *Uncle Vanya* in the Welsh translation by T. Hudson-Williams. A talented cast was assembled, and the play was produced by Raymond Edwards—sets and costumes designed by David

*Orchestras*

*Drama*

Tinker. The experiment achieved its purpose; the excellent first performance given at Llangejni was played to an audience so appreciative that the experience proved a most rewarding one for all concerned. This Festival, held in September, included in its programme *Hywel Harris*, a play written and produced by 'Cynan' and *Y Ferch a'r Dewin*, by F. G. Fisher, produced by Edwin Williams. It was the first of its kind in Anglesey, sponsored by the Rural Community Council, and was an emphatic success administratively, artistically and socially; the County, the Urban District and the Rural Community Council were most generous in their hospitality to the visiting companies. Two Welsh plays were presented at the Garthewin Festival in August—*Siwan*, a new play by Saunders Lewis, produced by J. Gwilym Jones, and *Yr Argae*, by Gwilym R. Jones, produced by Josephine Jones in association with Morris Jones.

In the Swansea Welsh Drama Week, three plays were presented to approximately a 95 per cent capacity audience, for each of the six performances. The first was *Y Wrach*, a Welsh translation by Emlyn James—who also produced it—of Wiers Jansen's play *The Witch*. A high standard was achieved with this production in performance as well as settings and costumes. The other two plays were *Yr Ebol Melyn*, by Gwynne D. Evans, and *Rhwd yn y Rhedyn*, by Mansel Thomas.

The Arts Council's five-week autumn drama tour of *Pygmalion* played in 29 centres and gave 33 performances. The six-week tour in February and March, 1955, of *Hamlet*, undertaken by the Elizabethan Theatre Company under the Arts Council's management, played in 33 centres and gave 39 performances. The former played to 80 per cent capacity and the latter to 69 per cent. The Elizabethan Theatre Company's arrival in Wales coincided with snow, ice and gales of hurricane force, and it says much for the fortitude of the Company that they got through to all the centres for which they had been booked, although some of their audiences failed to arrive as their buses were stuck in snow-drifts. Tribute must be paid to the Local Government and Education Authorities all over Wales for their generous response to a request for support for these tours.

*Art* The exhibition of the works of David Jones, arranged by the Welsh Committee, proved to be a major art event of the year. A total of 95 works, including paintings, drawings, engravings and inscriptions, was gathered from both private and public collections throughout the country; by the welcome it received on all sides and from the immediate and warm response from all who were asked to lend their pictures, the exhibition, in fact, became a tribute to the artist from the large number of people

devoted to his work. This was the first comprehensive collection of the works of David Jones to be made available to the public in Britain. The exhibition was opened by the Secretary-General of the Arts Council, in the Gregynog Gallery of the National Library of Wales, Aberystwyth, in July, 1954, and was shown subsequently at the National Museum of Wales, Cardiff, the Glynn Vivian Gallery, Swansea, at the time of the Festival, the galleries of the Royal Scottish Academy, Edinburgh, in November, and at the Tate Gallery, London, in December and January, 1954/55. At the time of the exhibition, the B.B.C. arranged feature programmes on the work of David Jones on both the Third and Welsh Regional Programmes.

For a second year, the Welsh Committee organised an open exhibition of Contemporary Welsh Painting and Sculpture at the National Museum of Wales, Cardiff; this was shown subsequently at Newport Art Gallery. From the response of artists, and from the standard of works submitted, it is clear that this exhibition has already come to be regarded as an important annual open show for contemporary painters and sculptors in Wales. From the total of 429 works submitted, the selectors, Alfred Janes, Ceri Richards and Ruskin Spear, chose 142 works for exhibition. In their comments on the exhibition (which formed an introduction to the catalogue) the selectors said that they were impressed by the variety and general high standard of the works submitted and went on to say: 'the descriptive and imaginative sense and the versatility of the Welsh are reflected in many of the paintings. Sensitively aware of the dramatic possibilities and aura of *places*—in the industrial landscape, for instance—many artists have expressed a quality of reality, authentic with feeling and delight. Alive with this spirit of locality, the best of these works are extremely good and beautifully executed. It is important to realise that this exhibition has become a centre in which we can discover in painting, drawing and sculpture a quality which belongs to the environment and temperament of Wales. It makes a living contribution to the cultural life of Wales at the present time—surely something to be welcomed and encouraged.'

From this exhibition, six works were purchased by Monmouthshire County Council, two by Carmarthenshire County Council, two by Glamorgan Education Committee, five by the Steel Company of Wales and three by the Contemporary Art Society for Wales. Eleven paintings and two works of sculpture were bought for the Arts Council's Welsh Collection.

'The Society for Education through Art, with the assistance of the

Welsh Committee, organised their fourth exhibition of 'Pictures for Welsh Schools.' The exhibition was shown in Cardiff at the National Museum of Wales and in the Exhibition Room of the Public Library, Wrexham. Once again, the Local Education Authorities purchased works to add to their growing collections of contemporary painting, the total sales amounting to over £600. This exhibition continues to carry out successfully the twofold purpose of bringing to young people the enjoyment of original works of art, while at the same time providing a worthwhile market for artists. There is a growing demand for smaller exhibitions which is difficult to meet, but despite that, 29 different exhibitions were given 51 showings in 22 different centres, including colleges, exhibition rooms and galleries throughout the Principality.

Tours of art films were arranged in the spring and autumn in North and South Wales and now the art film is established as a lively and enjoyable medium of art education. Films which were particularly well received by Welsh audiences were *The Open Window* (a review of landscape painting in colour), *The Drawings of Leonardo da Vinci* and *The Ravenna Mosaics*.

Reviewing the Welsh Committee's activities in the field of the visual arts it is clear that great practical encouragement was given to creative artists, while at the same time the provision of new exhibitions for the general public was continued.

#### *Welsh Office*

The reorganisation of the Welsh Office, which was carried out in the interests of cohesion and efficiency, was completed on March 31st, 1955. The Wrexham branch office was closed, and Miss Nesta Howe transferred to Cardiff. This change enabled one of the Assistant Directors to be assigned to each department and to devote his or her undivided attention to the departmental work involved for the whole of Wales. The assignments were as follows: Miss Nesta Howe, Drama Welsh and English; Mr. David Peters, Music; Mr. John Petts, the Visual Arts.

#### *Welsh Committee*

Members due to retire from the Committee on December 31st, 1954, were Mr. D. H. I. Powell, Mr. T. I. Ellis, Mr. Mansel Thomas, Mr. Ceri Richards, Dr. Dilwyn John and Mr. Saunders Lewis. New members appointed were Mrs. D. R. Prosser, Mr. S. Kenneth Davies, Professor Idris Llewellyn Foster, Dr. Thomas Parry, Mr. Aneirin Talfan Davies and Mr. Emlyn Williams. Mr. Ceri Richards, Dr. Dilwyn John and Mr. Saunders Lewis were re-appointed for a further period of service under the Chairmanship of Dr. Wyn Griffith, with Sir Ben Bowen Thomas serving as assessor for the Ministry of Education. Mr. Philip Burton resigned from the Committee on taking up an appointment in America.

# APPENDICES

## A NOTE ON THE ACCOUNTS

The following comments may be of help in reading the Annual Accounts (set out in Appendices A, B and C).

Capital equipment in use in Scotland and Wales, and hitherto carried on the Headquarters Balance Sheet, has now been transferred and appears under the appropriate headings in the Scottish and Welsh Balance Sheets.

A sum of £5,000 provided in 1947 by the Pilgrim Trust for the establishment of Arts Centres in the Channel Islands has now been refunded to the Trust, as the projects originally envisaged have proved incapable of being carried out. The Council has refunded to the Pilgrim Trust the original grant of £5,000, plus interest earned on investment, less certain charges incurred by the Council.

The item of £15,000 appearing in the Revenue Account as 'Specific Reserve—Carl Rosa Trust Ltd.' represents the sum it is estimated will be required to purchase the assets of the Carl Rosa Opera Company Ltd., on the transfer of the undertaking to the recently created Carl Rosa Trust Ltd.

At April 1st, 1954, the Revenue Account showed a nominal surplus of £61,310 14s. 5d. Of this sum £27,865 17s. 6d. was used to supplement the Council's grant-in-aid to meet expenditure in the year ended March 31st, 1955. Of the £33,444 16s. 11d. standing to credit at March 31st, 1955, it is estimated that the sum of £32,403 will be required to cover expenditure budgeted for the year ending March 31st, 1956, in excess of the current grant-in-aid from the Treasury.

# THE ARTS COUNCIL

## APPENDIX A

### REVENUE AND EXPENDITURE ACCOUNT

1953/54

£569,451	GENERAL EXPENDITURE ON THE ARTS (See Schedule 3)	£591,337 8 8
97,914	GENERAL OPERATING COSTS (See Schedule 4)	97,235 3 5
5,714	TRANSFER TO CAPITAL ACCOUNT REPRESENTING CAPITAL EXPENDITURE FOR THE YEAR	4,338 14 1
2,043	RESERVE FOR LOANS TO ASSOCIATED ORGANISATIONS	935 0 0
—	SPECIFIC RESERVE—CARL ROSA TRUST LIMITED	15,000 0 0
75,750	GRANT TO SCOTTISH COMMITTEE	75,750 0 0
30,626	GRANT TO WELSH COMMITTEE	32,000 0 0

£781,498

£816,596 6 2

[11,811 deduct]	BALANCE brought down	27,865 17 6
61,311	BALANCE carried forward	33,444 16 11

£49,500

£61,310 14 5

# OF GREAT BRITAIN

## FOR THE YEAR ENDED MARCH 31st, 1955

1953/54		
£785,000	GRANT IN AID: H.M. Treasury	£785,000 0 0
6,364	LOAN REPAYMENTS	1,076 13 2
1,296	CANCELLATION OF GRANTS and provision for expenses in previous year not required	1,395 2 5
	SUNDRY RECEIPTS	
	Bank Interest	£781 16 6
	Profit on Sale of Assets	91 11 6
	Miscellaneous	385 5 1
649		<hr/> 1,258 13 1
[11,811 deduct]	BALANCE carried down	27,865 17 6
<hr/> £781,498		<hr/> <hr/> £816,596 6 2
49,500	BALANCE as at April 1st, 1954	61,310 14 5

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£49,500

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£61,310 14 5

THE ARTS COUNCIL  
BALANCE SHEET AS

LIABILITIES

1953/54

CAPITAL ACCOUNT			
	Balance as at March 31st, 1954	£63,675	5 4
	<i>Add</i> Capital Expenditure during year transferred from Revenue and Expenditure Account	4,338	14 1
	<i>Add</i> Revaluation on transfer	57	3 0
		68,071	2 5
	<i>Less</i> Value of Capital Assets transferred to Scottish and Welsh Committees	2,711	10 6
		65,359	11 11
	<i>Less</i> Transfer to Carl Rosa Trust Limited	1,000	0 0
£63,675		£64,359	11 11
13,110	GRANTS AND GUARANTEES OUTSTANDING		13,073 11 0
12,416	SUNDRY CREDITORS		15,520 17 8
28,321	SPECIAL FUNDS (See Schedule 1)		23,478 4 7
—	SPECIFIC RESERVE—CARL ROSA TRUST LIMITED		15,000 0 0
61,311	REVENUE AND EXPENDITURE ACCOUNT		
	Balance as at March 31st, 1955		33,444 16 11

NOTE: No provision has been made for depreciation. Payments from the grant in aid do not include any such provision, but only the cost of renewals.

£178,833 *Carried forward*

£164,877 2 1

OF GREAT BRITAIN  
AT MARCH 31st, 1955

ASSETS

1953/54

OFFICE EQUIPMENT

At valuation as at April 1st, 1949, and additions at cost to

March 31st, 1954

Additions *less* items sold during year

£11,206 5 1  
405 5 2

11,611 10 3  
394 14 6

*Less* transferred to Scottish and Welsh Committees

£11,206

£11,216 15 9

MOTOR VANS AND CARS

At valuation as at April 1st, 1949, and additions at cost to

March 31st, 1954

Additions *less* items sold during year

14,075 15 7  
1,942 6 11

16,018 2 6  
1,439 19 0

*Less* transferred to Scottish and Welsh Committees

14,076

14,578 3 6

PIANO ACCOUNT

At valuation as at April 1st, 1949, and additions at cost to

March 31st, 1954

Additions *less* items sold during year

2,749 8 4  
253 0 0

3,002 8 4  
200 0 0

*Less* transferred to Scottish Committee

2,749

2,802 8 4

THEATRE AND CONCERT HALL EQUIPMENT

At valuation as at April 1st, 1949, and additions at cost to

March 31st, 1954

*Less* items sold less additions during year

16,077 8 10  
17 0 6

16,060 8 4  
1,000 0 0

*Less* transferred to Carl Rosa Trust Limited

16,078

14,985 8 4

LITHOGRAPHS

At cost

*Less* items sold during year

581 4 2  
5 10 10

581

575 13 4

PICTURES AND SCULPTURES

At cost as at March 31st, 1954

Additions during year at cost

*Add* Revaluation on transfer

18,985 3 4  
1,760 13 4  
57 3 0

20,802 19 8  
601 17 0

*Less* transferred to Scottish and Welsh Committees

18,985

20,201 2 8

£63,675 *Carried forward*

£64,359 11 11

THE ARTS COUNCIL  
BALANCE SHEET AS

LIABILITIES

1953/54

£178,833 *Brought forward*

£164,877 2 1

£178,833

£164,877 2 1

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



# THE ARTS COUNCIL

## SCHEDULE 1—SPECIAL FUNDS

<b>PILGRIM TRUST SPECIAL FUND</b>			
As at March 31st, 1954		£2,908 3 6	
Add Interest Account		70 18 6	
			£2,979 2 0
<b>PILGRIM TRUST CHANNEL ISLES FUND</b>			
Balance at March 31st, 1954		5,436 11 8	
Less Payments during year		5,436 11 8	
			— — —
<b>H. A. THEW FUND</b>			
Capital Account		9,094 10 9	
Income Account			
Balance at March 31st, 1954	£1,168 11 6		
Add Income during year	304 12 10		
		1,473 4 4	
Less Payments during year	138 17 0		
		1,334 7 4	
			10,428 18 1
<b>MRS. THORNTON FUND</b>			
Capital Account		5,408 9 1	
Income Account			
Income during year	169 18 8		
Add Conversion Premium	6 8 0		
Add Balance at March 31st, 1954	65 9 1		
		241 15 9	
Less Payments during year	100 0 0		
		141 15 9	
			5,550 4 10
<b>ARTS COUNCIL: THEATRE ROYAL BRISTOL RESERVE FUND</b>			
As at March 31st, 1954		4,239 6 5	
Add Income during year		2,272 19 5	
		6,512 5 10	
Less Payments during year		1,992 6 2	
		4,519 19 8	

Total Special Funds as per Balance Sheet	£23,478 4 7
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# OF GREAT BRITAIN

## SCHEDULE 2—SPECIAL FUND INVESTMENTS

	<i>Nominal Value</i>	<i>Book Value</i>	<i>Market Value at March 31st, 1955</i>
<b>PILGRIM TRUST SPECIAL FUND</b>			
3½ per cent. Defence Bonds (Conversion Issue)	£1,900 0 0	£1,895 13 0	£1,900 0 0
<b>H. A. THEW FUND</b>			
3 per cent. British Transport Stock, 1978/88	6,876 16 11	6,326 13 11	5,742 3 4
3½ per cent. Conversion Stock	2,809 19 10	2,767 16 10	2,402 10 10
<b>MRS. THORNTON FUND</b>			
2½ per cent. Consolidated Stock	665 1 9	488 16 10	422 6 8
3 per cent. Funding Stock, 1959/69	2,097 2 1	2,099 15 0	1,918 17 0
3 per cent. Funding Stock, 1959/69	250 0 0	249 7 6	228 15 0
3 per cent. Serial Funding Stock, 1955	200 0 0	203 7 6	200 0 0
3 per cent. Defence Bonds (Conversion Issue)	30 0 0	30 0 9	30 0 0
3¼ per cent. City of Birmingham Stock	100 0 0	102 0 0	96 10 0
3 per cent. British Transport Stock, 1978/88	355 5 10	337 10 6	296 13 4
3½ per cent. Defence Bonds (Conversion Issue)	640 0 0	639 5 6	640 0 0
3 per cent. Defence Bonds	100 0 0	100 0 0	100 0 0
3½ per cent. Defence Bonds	1,000 0 0	1,000 0 0	1,000 0 0
2½ per cent. National War Bonds, 1954/56	100 0 0	102 16 3	99 0 0
<b>Total Special Fund Investments as per Balance Sheet</b>	<u>£17,124 6 5</u>	<u>£16,343 3 7</u>	<u>£15,076 16 2</u>

# THE ARTS COUNCIL

## SCHEDULE 3 — GENERAL

### MUSIC

- Opera and Ballet
  - Grants and Guarantees (See Schedule 5)
  - Carl Rosa Trust Limited (Valuation Fees)
- Other Activities
  - Grants and Guarantees (See Schedule 5)
  - Directly Provided Concerts
    - Wigmore Concert Hall (including costs of Repairs and Alterations to Building)
    - Rent charged for Concert Hall Equipment
    - Net Income of Wigmore Hall Catering

Net Total Expenditure

### DRAMA

- Grants and Guarantees (See Schedule 5)
- Companies specially engaged for Arts Council Tours
- Midland Theatre Company
- Rent charged to Theatre Company for Motor Vehicles
- Salisbury Arts Theatre Company Limited (Maintenance of Building)

Net Total Expenditure

### ART

- Grants and Guarantees (See Schedule 5)
- Exhibitions
- Guide Lecturers' Fees and Expenses
- Art Films
- New Burlington Gallery
- Net Profit on Joint Exhibition with other Organisations
- Lithograph Sales

Net Total Expenditure

### POETRY

- Grants and Guarantees (See Schedule 5)

### ARTS CENTRES AND ARTS CLUBS

- Grants and Guarantees (See Schedule 5)
- Conferences in North-West Region

### REGIONAL PROJECTS

- Grants (See Schedule 5)

### FESTIVALS

- Grants and Guarantees (See Schedule 5)

Net Expenditure transferred to Revenue and Expenditure Account

# OF GREAT BRITAIN

## EXPENDITURE ON THE ARTS

Gross Revenue	Gross Expenditure	Net Revenue	Net Expenditure	
	£399,500 0 0		£399,500 0 0	
	394 11 4		394 11 4	
	84,533 13 7		84,533 13 7	
£6,899 2 6	12,235 10 11		5,336 8 5	
9,705 19 7	10,618 10 5		912 10 10	
189 7 4		£189 7 4		
		60 15 7		
		250 2 11	490,677 4 2	
			250 2 11	
				£490,427 1 3
	57,920 18 10		57,920 18 10	
5,280 5 11	5,863 1 7		582 15 8	
18,244 12 9	23,066 8 6		4,821 15 9	
136 5 11		136 5 11		
911 3 10	825 11 9	85 12 1		
		221 18 0	63,325 10 3	
			221 18 0	
				63,103 12 3
	2,552 0 0		2,552 0 0	
24,661 18 10	45,826 3 9		21,164 4 11	
37 17 11	184 2 6		146 4 7	
999 12 5	1,914 18 2		915 5 9	
2,613 2 0	5,676 14 10		3,063 12 10	
		60 4 10		
20 9 2	11 2 9	9 6 5		
		69 11 3	27,841 8 1	
			69 11 3	
				27,771 16 10
	1,129 1 10		1,129 1 10	
				1,129 1 10
	3,335 0 0		3,335 0 0	
	64 12 5		64 12 5	
				3,399 12 5
	2,021 0 0		2,021 0 0	
				2,021 0 0
	3,485 4 1		3,485 4 1	
				3,485 4 1
				<u>£591,337 8 8</u>

# THE ARTS COUNCIL OF GREAT BRITAIN

## SCHEDULE 4

### GENERAL OPERATING COSTS FOR THE YEAR ENDED MARCH 31st, 1955

#### HEADQUARTERS

Salaries and Superannuation			
Music	£5,255	7	4
Drama	3,874	2	8
Art	10,137	1	5
Finance	6,869	15	3
Secretarial and General	15,696	16	1
		£41,833	2 9
Rent, Rates and Maintenance Expenses		12,827	14 8
Office, Travelling, Entertainment and Sundry Expenses		9,273	18 9
Printing and Publicity		3,318	1 3
			£67,252 17 5

#### REGIONAL OFFICES

Salaries and Superannuation		19,056	3 1
Rent, Rates and Maintenance Expenses		1,453	13 2
Office, Travelling and Entertainment Allowances and Sundry Expenses		9,472	9 9
			29,982 6 0

Transferred to Revenue and Expenditure Account

£97,235 3 5

NOTE: Endowment benefits due to members of the Pension Fund are assured by Policies held by the Council.

# THE ARTS COUNCIL OF GREAT BRITAIN

## SCHEDULE 5

### GRANTS AND GUARANTEES

MUSIC			
Opera and Ballet			
Royal Opera House, Covent Garden Limited	£250,000	0	0
Sadler's Wells Trust Limited	100,000	0	0
Intimate Opera Society Limited	1,000	0	0
English Opera Group Limited	6,000	0	0
Carl Rosa Trust Limited	37,500	0	0
Mercury Theatre Trust Limited (Ballet Rambert)	5,000	0	0
			£399,500 0 0
Other Activities			
London Philharmonic Orchestra Limited	12,000	0	0
Liverpool Philharmonic Society Limited	12,000	0	0
City of Birmingham Symphony Orchestra	12,000	0	0
Hallé Concerts Society	12,000	0	0
London Symphony Orchestra Limited	2,500	0	0
Western Orchestral Society Limited (Bournemouth Symphony Orchestra)	5,000	0	0
Payments to Music Societies and Clubs affiliated to the National Federation of Music Societies in respect of grantees (including Federation administration)	15,459	7	4
Jacques Orchestra Limited	500	0	0
Boyd Neel Concert Society Limited	500	0	0
The Haydn-Mozart Society	200	0	0
Rural Music Schools Association	2,000	0	0
Institute of Contemporary Arts (Music Section)	500	0	0
Society for the Promotion of New Music	650	0	0
Brighton Philharmonic Society Limited	1,300	0	0
The Royal Philharmonic Society Limited	1,000	0	0
Central Music Library Limited	500	0	0
Lemare Concert Society	550	0	0
Western Symphony Concerts Committee	1,000	0	0
Ipswich Civic Concerts Society	125	0	0
South-West Essex Music Club	300	0	0
Newbury String Players	200	0	0
Southern Orchestral Concert Society	60	0	0
— Direct Grants and Guarantees to other Musical Organisations for Concert Activities	4,189	6	3
			84,533 13 7
DRAMA			
Royal Victoria Hall Foundation		10,000	0 0
Old Vic Trust Limited (Waterloo Road)	£20,000	0	0
Old Vic Trust Limited (Bristol)	3,500	0	0
		23,500	0 0
Chesterfield Civic Theatre Limited		500	0 0
Ipswich Arts Theatre Trust		500	0 0
Nottingham Theatre Trust Limited		3,000	0 0
Salisbury Arts Theatre Limited		1,000	0 0
The West of England Theatre Company Limited		2,500	0 0
Mobile Theatre Limited		5,000	0 0
Leatherhead Theatre Club		1,300	0 0
		£47,300	0 0
Carried forward			£484,033 13 7

SCHEDULE 5—*continued*

	Brought forward	£47,300	0	0	£484,033	13	7	
<b>DRAMA</b> ( <i>continued</i> )								
Colchester Repertory Company Limited		500	0	0				
The Cambridge Arts Theatre Trust		650	0	0				
Guildford Theatre Club Limited		500	0	0				
Council of Repertory Theatres		350	0	0				
Oxford Repertory Players Limited		500	0	0				
The Elizabethan Theatre Company Limited		2,000	0	0				
Northampton Repertory Players Limited		375	0	0				
The Playhouse, Kidderminster		608	7	0				
The British Centre of the International Theatre Institute		750	0	0				
Piccolo Theatre Company		536	18	5				
The Hornchurch Theatre Trust Limited		195	0	0				
Birmingham Repertory Theatre Limited		500	0	0				
Theatre Workshop Limited		150	0	0				
Sheffield Repertory Company Limited		500	0	0				
Canterbury Theatre Trust Limited		500	0	0				
Promotion of New Drama—Commissioning Fees and Awards		1,885	15	0				
Travel Grants for Producers		119	18	5				
						57,920	18	10
<b>ART</b>								
Institute of Contemporary Arts		1,500	0	0				
Red House Museum and Art Gallery, Christchurch		60	0	0				
Petersfield Arts and Crafts Society		25	0	0				
Bournemouth Arts Club		100	0	0				
Bromley Art Society		20	0	0				
Cirencester Arts Club		60	0	0				
The Penwith Society of Arts in Cornwall		150	0	0				
Midland Group of Artists		450	0	0				
Colchester Art Society		35	0	0				
The Finsbury Art Group		50	0	0				
Young Contemporaries 1955		100	0	0				
Seligman Catalogue		2	0	0				
						2,552	0	0
<b>POETRY</b>								
The Apollo Society		332	0	11				
The English Festival of Spoken Poetry		136	10	0				
Stratford Festival of Poetry (The Trustees and Guardians of Shakespeare's Birthplace)		149	17	3				
Help for Spoken Poetry		510	13	8				
						1,129	1	10
<b>FESTIVALS</b>								
The Aldeburgh Festival of Music and the Arts		750	0	0				
The Bath Assembly		600	0	0				
Cheltenham Festival of British Contemporary Music		987	15	0				
King's Lynn Festival		497	9	1				
Haslemere Festival (The Dolmetsch Foundation)		150	0	0				
The Taw and Torridge Festival Society Limited		500	0	0				
						3,485	4	1
<b>ARTS CENTRES AND ARTS CLUBS</b>								
Bluecoat Society of Arts, Liverpool		300	0	0				
Plymouth Arts Centre		400	0	0				
Bridgwater and District Arts Centre		300	0	0				
	Carried forward	£1,000	0	0	£549,120	18	4	

SCHEDULE 5—*continued*

	Brought forward	£1,000	0	0	£549,120	18	4	
<b>ARTS CENTRES AND ARTS CLUBS</b> ( <i>continued</i> )								
Guildhall of St. George, King's Lynn		300	0	0				
Shaftesbury and District Arts Club		200	0	0				
The Basingstoke Theatre Association Limited		200	0	0				
Royal Cornwall Polytechnic Society, Falmouth		250	0	0				
Miscellaneous Small Grants to Arts Clubs		1,385	0	0				
						3,335	0	0
<b>REGIONAL PROJECTS</b>								
People's Theatre (Newcastle upon Tyne) Limited		£500	0	0				
Manchester Arts Trust		500	0	0				
Festival Theatre (Hyde) Limited		500	0	0				
Coventry Civic Theatre		521	0	0				
						2,021	0	0
						£554,476	18	4
						£554,476	18	4

NOTE: Maximum commitments are given, not necessarily the amounts paid.

THE ARTS COUNCIL OF GREAT BRITAIN

SCHEDULE 6

LOANS TO ASSOCIATED AND OTHER ORGANISATIONS

Loans secured by mortgage	£4,000	0	0						
<i>Less</i> repaid during year		125	0	0					
						£3,875	0	0	
Loans unsecured and only conditionally recoverable					23,263	8	1		
<i>Add</i> new loans made during year					935	0	0		
					24,198			8	1
<i>Less</i> repayments during year of loans previously reserved		1,076	13	2					
Loans written off during year		1,428	8	3					
						2,505	1	5	
This sum is fully covered by reserve as shown in the Balance Sheet						£521,693	6	8	

THE COUNCIL'S

APPENDIX B

REVENUE AND EXPENDITURE ACCOUNT

1953/54

£63,381	GENERAL EXPENDITURE ON THE ARTS (See Schedule 1)	£62,078 11 6
8,849	GENERAL OPERATING COSTS (See Schedule 2)	9,722 2 9
9,891	TRANSFER TO CAPITAL ACCOUNT REPRESENTING CAPITAL EXPENDITURE FOR THE YEAR	2,649 7 11
2,000	RESERVE FOR LOAN	—
[ 4,237 ]	BALANCE carried down	4,213 4 3
<i>deduct</i>		
<u>£79,884</u>		<u>£78,663 6 5</u>
7,655	BALANCE carried forward	11,868 6 11

£7,655

£11,868 6 11

# COMMITTEE IN SCOTLAND

FOR THE YEAR ENDED MARCH 31st, 1955

1953/54

£75,750	GRANT FROM THE ARTS COUNCIL OF GREAT BRITAIN		£75,750	0	0
	CANCELLATION OF GRANTS AND GUARANTEES in previous year not required	£2,009	6	6	
	CANCELLATION OF PROVISIONS in previous year not required		692	15	10
3,212					2,702 2 4
	SUNDRY RECEIPTS				
	Interest on Deposit Account		171	4	1
	Rent of Basement		40	0	0
922					211 4 1
<u>£79,884</u>					<u>£78,663 6 5</u>
[ 4,237 deduct ]	BALANCE brought down				4,213 4 3
11,892	BALANCE as at April 1st, 1954				7,655 2 8

£7,655

£11,868 6 11

# THE COUNCIL'S

## BALANCE SHEET

1953/54

### LIABILITIES

#### CAPITAL ACCOUNT

	Balance as at March 31st, 1954	£12,603 18 0	
	<i>Add</i> Capital Expenditure during year transferred from Revenue and Expenditure Account	2,649 7 11	
	Value of Capital Assets transferred from Headquarters	921 9 6	
	Increased value of assets on Valuation as at March 31st, 1955	1,894 14 6	
		18,069 9 11	
£12,604	<i>Less</i> Adjustment of purchase price of property	692 15 10	£17,376 14 1
9,171	GRANTS AND GUARANTEES OUTSTANDING		6,350 10 0
6,446	SUNDRY CREDITORS		2,587 8 4
	REVENUE AND EXPENDITURE ACCOUNT		
7,655	Balance as at March 31st, 1955		11,868 6 11

NOTE: The sum of £3,000 has been committed for the Dumfries and District Arts and Community Association out of the above balance of £11,868 6s. 11d.

£35,876

£38,182 19 4

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



# THE COUNCIL'S COMMITTEE IN SCOTLAND

## SCHEDULE 1

### GENERAL EXPENDITURE ON THE ARTS FOR THE YEAR ENDED MARCH 31st, 1955

<b>MUSIC</b>			
Grants and Guarantees:			
Scottish National Orchestra		£19,400 0 0	
Music Societies		3,030 11 3	
Directly Provided Concerts	£9,500 16 3		
<i>Less Receipts</i>	<u>2,870 6 1</u>		
		<u>6,630 10 2</u>	
			£29,061 1 5
<b>DRAMA</b>			
Grants and Guarantees		16,324 13 1	
Tours	5,179 7 9		
<i>Less Receipts</i>	<u>2,839 4 9</u>		
		<u>2,340 3 0</u>	
			18,664 16 1
<b>BALLET</b>			
Tours	3,314 8 3		
<i>Less Receipts</i>	<u>1,308 11 2</u>		
			2,005 17 1
<b>ART</b>			
Grants		234 12 9	
Exhibition Expenses	4,613 11 2		
<i>Less Fees and Catalogue Sales</i>	<u>466 7 0</u>		
		<u>4,147 4 2</u>	
			4,381 16 11
<b>ARTS CENTRES AND CLUBS</b>			
Grants			465 0 0
<b>EDINBURGH FESTIVAL SOCIETY</b>			
			7,500 0 0
Net Expenditure transferred to Revenue and Expenditure Account			<u>£62,078 11 6</u>

# THE COUNCIL'S COMMITTEE IN SCOTLAND

## SCHEDULE 2

### GENERAL OPERATING COSTS FOR THE YEAR ENDED MARCH 31st, 1955

Salaries and Wages	£5,727 13 7	
Travel and Subsistence	1,151 12 4	
Rates, Insurance, Heating, Lighting and Maintenance Expenses	686 7 11	
Publicity and Entertainment	788 10 6	
Telephone, Postage, Stationery and Sundry Expenses	<u>924 12 6</u>	
Scottish Committee's Conference		£9,278 16 10
		443 5 11
Transferred to Revenue and Expenditure Account		<u>£9,722 2 9</u>

# THE COUNCIL'S COMMITTEE IN SCOTLAND

## SCHEDULE 3

### GRANTS AND GUARANTEES FOR 1954/55

#### MUSIC

Scottish National Orchestra	£19,400	0	0	
National Federation of Music Societies	2,000	0	0	
Glasgow Grand Opera Society	350	0	0	
Edinburgh Lunch Hour Concerts	150	0	0	
College of Piping	100	0	0	
Edinburgh Organ Recitals	93	0	0	
Freemasons Hall Recitals	65	0	0	
Direct Grants and Guarantees to Music Clubs for Concerts (£50 and under)	272	11	3	
				<u>£22,430 11 3</u>

#### DRAMA

Perth Repertory Theatre (two companies)	6,000	0	0	
Citizens' Theatre, Glasgow	3,044	13	1	
Dundee Repertory Theatre	3,250	0	0	
Gateway Theatre, Edinburgh	2,000	0	0	
Pitlochry Festival Theatre	1,000	0	0	
Piccolo Theatre	150	0	0	
Contemporary Entertainments Society	150	0	0	
Drama Award	500	0	0	
Theatre Award	200	0	0	
Direct Grants of £25 and under	30	0	0	
				<u>16,324 13 1</u>

#### ART

Saltire Society	100	0	0	
Direct Grants of £50 and under	134	12	9	
				<u>234 12 9</u>

#### ARTS CENTRES AND CLUBS

Troon Arts Guild	186	0	0	
Inverness Arts Centre	175	0	0	
Direct Grants of £50 and under	104	0	0	
				<u>465 0 0</u>

£39,454 17 1

NOTE: Maximum commitments are given, not necessarily the amounts paid.

THE COUNCIL'S

APPENDIX C

REVENUE AND EXPENDITURE ACCOUNT

1953/54

£16,429	GENERAL EXPENDITURE ON THE ARTS (See Schedule 1)	£22,765 11 4
7,639	GENERAL OPERATING COSTS (See Schedule 2)	7,997 18 2
	TRANSFER TO CAPITAL ACCOUNT REPRESENTING CAPITAL	
1,196	EXPENDITURE FOR THE YEAR	484 13 2
5,450	BALANCE carried down	867 5 4
<u>£30,714</u>		<u>£32,115 8 0</u>
5,450	BALANCE carried forward	6,317 8 8

£5,450

£6,317 8 8

# COMMITTEE IN WALES

## FOR THE YEAR ENDED MARCH 31st, 1955

1953/54		
£30,000	GRANT FROM THE ARTS COUNCIL OF GREAT BRITAIN	£32,000 0 0
	ROYAL NATIONAL EISTEDDFOD OF WALES REPAYMENT	
626	20 PER CENT. PROFIT ABERYSTWYTH PER HEADQUARTERS	—
	SUNDRY RECEIPTS	
88	Interest on Deposit Account	115 8 0
<u>£30,714</u>		<u>£32,115 8 0</u>
5,450	BALANCE brought down	867 5 4
—	BALANCE as at April 1st, 1954	5,450 3 4

£5,450

£6,317 8 8

THE COUNCIL'S  
BALANCE SHEET

LIABILITIES

1953/54

CAPITAL ACCOUNT			
	Balance as at March 31st, 1954	£1,196	4 10
	<i>Add</i> Capital Expenditure during year transferred from Revenue and Expenditure Account	484	13 2
	Value of Capital Assets transferred from Headquarters	1,790	1 0
£1,196			£3,470 19 0
180	GRANTS AND GUARANTEES OUTSTANDING		290 0 0
3,395	*SUNDRY CREDITORS		3,061 9 1
REVENUE AND EXPENDITURE ACCOUNT			
5,450	Balance as at March 31st, 1955		6,317 8 8

\* NOTE: Of this sum £2,407 15s. 9d. is due to Headquarters.

£10,221

£13,139 16 9

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

# COMMITTEE IN WALES

AS AT MARCH 31st, 1955

## ASSETS

1953/54			
	OFFICE EQUIPMENT		
	At cost as at March 31st, 1954	£47 8 0	
	Additions during year at cost	96 17 1	
	Transferred from Headquarters at valuation	319 8 0	
£47		<hr/>	£463 13 1
	MOTOR CARS		
	At cost as at March 31st, 1954	731 11 3	
	Transferred from Headquarters at cost less depreciation	814 19 0	
732		<hr/>	1,546 10 3
	THEATRE AND CONCERT HALL EQUIPMENT		
—	Transferred from Headquarters at cost less depreciation		75 0 0
	PICTURES		
	At cost as at March 31st, 1954	417 5 7	
	Additions during year at cost	387 16 1	
	Transferred from Headquarters at cost	580 14 0	
417		<hr/>	1,385 15 8
124	SUNDRY DEBTORS		281 19 6
	CASH		
	On Deposit Account	9,953 9 6	
	Less Current Account	621 1 3	
		<hr/>	
		9,332 8 3	
	In Hand	54 10 0	
8,901		<hr/>	9,386 18 3
			<hr/>
£10,221			£13,139 16 9
			<hr/>

*Chairman of the Welsh Committee:* WYN GRIFFITH.

*Secretary-General:* W. E. WILLIAMS.

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

(Signed) F. N. TRIBE,  
*Comptroller and Auditor-General.*

Exchequer and Audit Department,  
28th July, 1955.

# THE COUNCIL'S COMMITTEE IN WALES

## SCHEDULE 1 GENERAL EXPENDITURE ON THE ARTS FOR THE YEAR ENDED MARCH 31st, 1955

### MUSIC

Grants and Guarantees:			
Opera		£10,306	4 1
Festivals		1,555	13 3
Music and Arts Clubs		1,529	10 8
Societies		525	0 0
Directly Provided Concerts	£2,238	13	0
<i>Less Receipts</i>	944	18	7

1,293 14 5

£15,210 2 5

### DRAMA

Tours	8,864	16	8
<i>Less Receipts</i>	3,994	2	6

4,870 14 2  
978 3 4

5,848 17 6

Grants and Guarantees

### ART

Grants and Guarantees			
Exhibition Expenses	2,124	0	4
<i>Less Exhibition Fees and Catalogue Sales</i>	973	9	5

425 1 11

1,150 10 11

Art Films	224	11	6
<i>Less Art Film Fees and Catalogue Sales</i>	188	17	0

35 14 6

Guide Lecturers' Fees and Expenses	112	15	1
<i>Less Fees</i>	17	11	0

95 4 1

1,706 11 5

Net Expenditure transferred to Revenue and Expenditure Account

£22,765 11 4

# THE COUNCIL'S COMMITTEE IN WALES

## SCHEDULE 2 GENERAL OPERATING COSTS FOR THE YEAR ENDED MARCH 31st, 1955

Salaries and Wages	£5,013	11	11
Travelling and Subsistence	1,395	19	6
Rent, Rates, Insurance, Heating and Lighting	437	19	5
Publicity and Entertainment	277	18	5
Telephone, Postage, Stationery and Office Maintenance	872	8	11
Transferred to Revenue and Expenditure Account	£7,997	18	2

# THE COUNCIL'S COMMITTEE IN WALES

## SCHEDULE 3

### GRANTS AND GUARANTEES FOR 1954/55

#### MUSIC

Welsh National Opera Company Limited	£10,306	4	1	
Swansea Festival of Music and the Arts	500	0	0	
Montgomery County Music Festival	155	13	3	
Carmarthen Three Choirs Festival	150	0	0	
Royal National Eisteddfod of Wales, Ystradgynlais	700	0	0	
Anglesey County Music Festival	50	0	0	
Gwyl Cerdd Dant Cymru 1954	25	0	0	
National Federation of Music Societies	400	0	0	
Orchestral Association of Wales	100	0	0	
Direct Grants and Guarantees to Music and Arts Clubs for Concerts	1,529	10	8	
				<u>£13,916 8 0</u>

#### DRAMA

Swansea Welsh Drama Association	200	0	0	
Anglesey Welsh Drama Festival	400	0	0	
Royal National Eisteddfod Ystradgynlais	100	0	0	
Garthewin Welsh Drama Festival	161	11	10	
Chwaraewyr Garthewin Tour	16	11	6	
Y Theatr Fach Gymraeg Llangefni	100	0	0	
				<u>978 3 4</u>

#### ART

Society for Education through Art	£300	0	0	
Less refund 1953 Exhibition	24	18	1	
				<u>275 1 11</u>
Caernarvon Art Club	25	0	0	
Contemporary Art Society for Wales	50	0	0	
Anglesey Art Society	25	0	0	
North Wales Group	50	0	0	
				<u>425 1 11</u>

NOTE: Maximum commitments are given, not necessarily the amounts paid.

£15,319 13 3

## APPENDIX D

### ARTS COUNCIL EXHIBITIONS HELD IN GREAT BRITAIN DURING THE PERIOD APRIL 1954-MARCH 1955

#### ENGLAND

#### *Paintings, Drawings and Sculpture*

- Ancient Bronzes from Sardinia  
sw\*Arts Council Collection  
w Arts Council Collection of Drawings  
s British Subject and Narrative Painting  
w Camden Town Group  
s Cave Drawings—Copies by the Abbé Breuil  
s Cézanne  
s Contemporary Italian Art  
s Contemporary Italian Drawings  
R Cubist and Surrealist Paintings from the Collection of Mr. Roland Penrose  
British Contemporary Painting from Southern and Midland Galleries  
Designs for Opera and Ballet at Covent Garden  
Drawings, Etchings and Lithographs by Goya  
Drawings by Stanley Spencer  
Drawings, Prints and Illustrated Books by Steinlen  
R Dutch Painting and the East Anglian School  
Fifty Drawings by Paul Klee  
Football—An exhibition of Paintings, Drawings and Sculpture organised by the Football Association  
Harold Gilman  
HoKusai  
Life in Industry  
Manet and his Circle  
Gerhard Marcks—Sculpture and Woodcuts  
Sir Edward Marsh Memorial Exhibition  
George Morland  
Masterpieces from the Sao Paulo Museum  
Giorgio Morandi  
sw Paintings and Drawings by W. Gillies and J. Maxwell  
R Victor Pasmore  
R Penwith Society of Arts 1954  
s Pictures for Schools  
rwRecent British Painting  
rwJohn Ruskin  
Sculpture in the Home  
Thirty Contemporary Paintings  
rwThirty Modern Paintings from the Wyndham Vint Collection  
Watercolours from the Gilbert Davis Collection—2nd series  
G. F. Watts  
w Young Contemporaries, 1954  
Young Contemporaries, 1955

\* Forming seven different exhibitions.

#### *Graphic Arts, Books, Design, etc.*

- w Book Illustration in England, 1949-1954  
British Lithographs (published by Millers of Lewes)  
Contemporary British Lithographs—2nd series  
w Contemporary Embroidery  
w Contemporary Foreign Lithographs  
s Dutch Graphic Art  
w Etchings and Engravings from the Arts Council Collection  
w International Book Design  
w Japanese Woodcuts (UNESCO)  
R Matisse Lithographs  
Oriental Ceramics from the T'ang Dynasty  
R Rembrandt Etchings from the Viscount Downe Collection  
Splendid Occasions  
Street Literature  
w Thirty English Colour Prints  
w Victorian Music Covers  
Whistler Etchings

## *Reproductions and Photographs*

- |  |  |
|--|--|
| w Art of Drawing, Parts I, II and III                        | w Royal Tombs at Westminster Abbey         |
| w Art of Landscape   | Tone and Texture                           |
| w Cézanne  | w Toulouse-Lautrec                         |
| Christian Art  | Van Gogh                                   |
| w Development of Modern French Painting, Parts I, II and III | John Wood and his Times                    |
| English Churchyard Sculpture                                 | 81 exhibitions held in 157 centres. (323   |
| w Fifty Years of Picasso                                     | showings, including 17 exhibitions held in |
| w Looking at Pictures  | the Arts Council, Tate and New             |
| w Portraits  | Burlington Galleries.)                     |

### SCOTLAND

- |   |  |
|---|--|
| David Allan   | Collections, Helensburgh                   |
| The Artist at Work  | Paintings from the Low Countries           |
| EW Contemporary Scottish Painting, Part I                                       | Paintings by Post-Graduate Students of     |
| Contemporary Scottish Painting, Part II   | the Edinburgh College of Art               |
| Design in Print   | Seven Scottish Painters                    |
| J. D. Fergusson   | Scottish Crafts                            |
| French Impressionist and Post-Impressionist Paintings from a Private Collection | Society of Scottish Artists                |
| Ganymed Reproductions   | 23 exhibitions (including exhibitions from |
| E Charles Rennie Mackintosh   | England) held in 35 centres. (65 showings  |
| William McTaggart   | including 6 exhibitions held in the Arts   |
| Old Master Paintings from Local   | Council Gallery, Edinburgh.)               |

### WALES

- |  |   |
|--|---|
| Contemporary Welsh Paintings and Sculpture, 1954   | s Thirty Welsh Paintings of Today             |
| SE David Jones   | 29 exhibitions (including 24 exhibitions from |
| Pictures for Welsh Schools, 1954 (in collaboration with the Society for Education through Art) | England and 1 from Scotland) were given       |
|  | 51 showings in 22 centres.                    |

NOTE: E Also exhibited in England.  
s Also exhibited in Scotland.  
w Also exhibited in Wales.  
r Regional Exhibitions.

## APPENDIX E

### SELECTED INSTANCES OF ACTION TAKEN IN CONNECTION WITH THE ARTS BY LOCAL AUTHORITIES UNDER THE LOCAL GOVERNMENT ACT, 1948

#### I

The Local Government Act of 1948 gives Local Authorities wide powers concerning the provision of entertainment. Under Section 132 a Local Authority 'may do, or arrange for the doing of, or contribute towards the expenses of the doing of, anything necessary or expedient for any of the following purposes, that is to say—

- '(a) the provision of an entertainment of any nature or of facilities for dancing;
- '(b) the provision of a theatre, concert hall, dance hall or other premises suitable for the giving of entertainments or the holding of dances;
- '(c) the maintenance of a band or orchestra;
- '(d) any purpose incidental to the matters aforesaid, including the provision, on connection with the giving of any entertainment or the holding of any dance, of refreshments or programmes and the advertising of any such entertainment or dance'.

For this purpose a Local Authority in England and Wales means 'the Council of a County Borough, Metropolitan Borough or County District or the Common Council of the City of London'; in Scotland it means 'a County, Town or District Council'. The expenditure of a Local Authority under this Section may not in any year exceed the product of a 6d. rate in England and Wales or a 4 4/5d. rate in Scotland.

No exact register exists to show what use Local Authorities have so far made of the Act; but the following selected instances, drawn mainly, but not exclusively, from the year 1954/55, give an idea of the way some of them are exercising their powers.

In considering this record of action, it should be remembered that the Local Government Act specifically mentions the 'provision of entertainment'—an object which is wider than that of the Arts Council of Great

Britain, whose activities are confined by Royal Charter to the arts. Under this Act, Authorities may legitimately spend money on various things (e.g. dances) that come outside the Arts Council's scope. It will be readily understood that the following record, which is mainly confined to selected instances of action taken in connection with the arts under the Local Government Act, is by no means complete or even representative.

## II

The following have been chosen from instances of action taken by Local Authorities in England.

### MUNICIPAL CORPORATIONS

BIRMINGHAM (CB) Pop. 1,118,000 R.V. £7,626,035	Birmingham Repertory Theatre . £3,000 grant City of Birmingham Symphony Orchestra . £25,000 grant Birmingham Music Festival . £53 guarantee
BRIDGWATER Pop. 22,221 R.V. £148,159	Bridgwater Arts Centre . . . Grant of £50
CHIPPENHAM Pop. 14,990 R.V. £103,606	Chippenham and District Society of Arts . . . . . Guarantee of £100
DARLINGTON (CB) Pop. 83,820 R.V. £639,167	Lemare Orchestra . . . . . Grant of £50 for four concerts Liverpool Philharmonic Orchestra . Grant of £75 Arts Council Play Tour . Grant of £40
DEWSBURY (CB) Pop. 52,990 R.V. £323,900	Yorkshire Symphony Orchestra . Promoted four concerts at cost of £1,600
DUDLEY (CB) Pop. 64,990 R.V. £339,552	Netherton Arts Centre . . . . £3,115 payment City of Birmingham Symphony Orchestra . . . . . £450 grant Midland Theatre Company . . £550 grant
ELLESMERE PORT <sup>1</sup> Pop. 34,470 R.V. £255,577	Civic Hall . . . . . About £100,000 has been spent on building the new Civic Hall, which has a fully equipped stage with dressing rooms, green room, recep- tion room and cinemato- graph room. The total seating capacity is 726
HALIFAX (CB) Pop. 97,070 R.V. £654,495	Yorkshire Symphony Orchestra . Promoted three concerts at cost of £800

<sup>1</sup> The Borough of Ellesmere Port was incorporated as a Municipal Borough by a Royal Charter granted on 29th March, 1955.

HARROGATE Pop. 51,290 R.V. £617,818	Hallé Orchestra (seven concerts) . . . . .	} Directly promoted	
	Yorkshire Symphony Orchestra (one concert) . . . . .		
	Music Festival . . . . .		
	Three piano recitals . . . . .		
	Eleven ballet performances . . . . .		
	One-week light opera . . . . .		
	One choir performance . . . . .		
	One-week drama festival . . . . .		
	Yorkshire Symphony Orchestra (three concerts) . . . . .		Assistance given
	Local Literary Society . . . . .		Assistance given
Total outlay: £6,120/Revenue: £5,817		Net cost £303	
HUDDERSFIELD (CB) Pop. 127,200 R.V. £1,043,709	Yorkshire Symphony Orchestra . . . . .	Promoted twelve concerts at cost of £4,220	
	Six other concerts and six lunch-hour recitals . . . . .	Provided by Council	
	Local Musical Competition . . . . .	Deficit grant of £50 13s. 8d.	
	Public lectures in Technical College	Guarantee of loss up to £100	
KEIGHLEY Pop. 55,940 R.V. £386,691	Yorkshire Symphony Orchestra . . . . .	Promoted three concerts at cost of £1,023	
	KINGSTON-UPON-HULL (CB) Pop. 299,400 R.V. £1,938,271	Yorkshire Symphony Orchestra . . . . .	Promoted six concerts at cost of £2,063
LEEDS (CB) Pop. 505,500 R.V. £4,002,795	Local Orchestral Society . . . . .	Guarantee of £150 per concert; free use of City Hall; additional aid offered	
	Local Choral Society . . . . .	Free use of City Hall; additional aid offered	
	Hull Musical Festival . . . . .	Free use of City Hall for final concert	
	Yorkshire Symphony Orchestra . . . . .	Maintained at net cost of £42,735	
MIDDLESBROUGH (CB) Pop. 147,900 R.V. £839,590	(45 concerts)	Net cost of £500	
	Forty-eight lunch-hour concerts . . . . .		
	Hallé Orchestra . . . . .	Grant of £460	
	Liverpool Philharmonic Orchestra	Grant of £230	
	Middlesbrough Junior Orchestra . . . . .	Grant of £50; concession charges of £8 8s. 0d.	
	Middlesbrough Municipal Orchestra . . . . .	Concession charges of £8 8s.	
	Middlesbrough Music Festival . . . . .	Deficit grant of £197 18s. 6d.	
	Lemare Concert Society . . . . .	Grant of £100 (for four concerts)	
NEWCASTLE-UPON-TYNE (CB) Pop. 289,700 R.V. £2,907,858	Arts Council Play Tours . . . . .	Grant of £30 (£10 per performance)	
	Hallé Orchestra . . . . .	} Grants amounting to £540	
	Yorkshire Symphony Orchestra . . . . .		
	Liverpool Philharmonic Orchestra		
Local music, drama and arts societies . . . . .	Grants amounting to £760		
OXFORD (CB) Pop. 107,000 R.V. £1,019,198	Oxford Repertory Players . . . . .	Grant of £2,000 to enable the players to carry on their Season after Christmas, 1954, until June, 1955	

RICHMOND (YORKS.) Pop. 6,554 R.V. £39,367	Richmond Subscription Concerts . . . . . £15 grant Richmond Musical Society . . . . . £15 grant Richmond Dramatic Society . . . . . £15 grant
ROTHERHAM (CB) Pop. 82,070 R.V. £496,522	Yorkshire Symphony Orchestra . . . . . Promoted five concerts at cost of £2,134 Choral Society . . . . . 75 per cent of loss on two concerts: £135 Male Voice Choir . . . . . Paid conductors' and accom- panists' fees; free use of rehearsal rooms Youth Drama Festival . . . . . } Provided by Council; free Play Readings . . . . . } admission
RUGBY Pop. 46,400 R.V. £376,431	Rugby Philharmonic Society . . . . . £25 grant Amateur Theatre Society . . . . . £726
SHEFFIELD (CB) Pop. 507,600 R.V. £3,489,719	Sheffield Philharmonic Society . . . . . £4,000 guarantee
WAKEFIELD (CB) Pop. 59,700 R.V. £439,163	Yorkshire Symphony Orchestra . . . . . Promoted five concerts at cost of £1,831
WEST HARTLEPOOL (CB) Pop. 72,330 R.V. £451,637	Arts Council Play Tour (two per- formances) . . . . . £140 guarantee Cygnet Ballet Company (one per- formance) . . . . . £70 guarantee
WEYMOUTH Pop. 37,097 R.V. £339,645	Weymouth and South Dorset Arts Centre . . . . . Use of Old Technical School for three years at annual rent of £110 (including rates)
WOLVERHAMPTON (CB) Pop. 161,300 R.V. £1,114,495	Civic Hall Concerts . . . . . £612 payment Civic Choir . . . . . £631 guarantee
WORCESTER (CB) Pop. 62,980 R.V. £460,501	Three Choirs Festival . . . . . £400 grant
WORKSOP Pop. 32,590 R.V. £177,484	Lincolnshire Repertory Asso- ciation . . . . . £110 guarantee Worksop Orpheus Club . . . . . £40 guarantee Worksop Music and Drama Festival . . . . . £23 guarantee Worksop Society of Artists . . . . . £10 grant Worksop Theatre Guild . . . . . £5 guarantee W.E.A. Lectures on architecture . . . . . £5 grant
YORK (CB) Pop. 105,200 R.V. £761,886	Yorkshire Symphony Orchestra . . . . . Promoted three concerts at cost of £885 Local Choral Society . . . . . Guarantee York Mystery Plays and Festival of the Arts . . . . . Unlimited guarantee*

\* See Section III on page 96.

## URBAN DISTRICT COUNCILS

BILLINGHAM Pop. 24,440 R.V. £198,709	Arts Association . . . . Grant of £25
HEXHAM Pop. 9,377 R.V. £83,279	Hexham Music Society . . . £25 grant towards piano cost
LONG EATON Pop. 29,230 R.V. £184,114	Long Eaton and District Music Club . . . . . £150 grant
NEWTON ABBOT Pop. 16,980 R.V. £137,440	Newton Abbot and District Society of Arts . . . . . £25 grant
NORMANTON Pop. 18,830 R.V. £76,008	Normanton Arts Club . . . £58 grant
WELLINGBOROUGH Pop. 28,520 R.V. £171,477	Wellingborough and District Music Society . . . . . £75 grant

## RURAL DISTRICT COUNCILS

BRIDGWATER Pop. 20,310 R.V. £85,095	Bridgwater Arts Centre . . . £25 grant
CHESTERFIELD Pop. 81,550 R.V. £373,909	Amateur Societies . . . . £50 grant Chesterfield Civic Theatre . . . £500 grant
KIDDERMINSTER Pop. 12,110 R.V. £70,684	Kidderminster Playhouse . . . £138 13s. 1d. grant
SHARDLOW Pop. 76,810 R.V. £460,020	Derby Little Theatre . . . . £100 grant
WORTLEY Pop. 45,450 R.V. £256,164	Local Societies . . . . . £179 grant

## III

Most of the Arts Festivals in this country receive the backing of the appropriate Local Authorities; but the way the York Corporation helped finance the York Mystery Plays and Festival of the Arts in 1954 deserves special mention. A total expenditure of nearly £25,000 on the three weeks' Festival was underwritten by the Town Council. In the event, the Festival

made a surplus of £824, which meant that there was no call on the rates or on the Arts Council's guarantee of £1,000. The York Cycle of Mystery Plays was the centrepiece of this Festival. They were produced by Martin Browne in the open-air setting of the ruin of St. Mary's Abbey, and were seen by over 40,000 people. Other notable features were the music in the Minster, including a magnificent performance of the Monteverdi Vespers of 1610, the concerts of chamber music and recitals of poetry in the Art Gallery and the medieval Merchant Adventurers' Hall, and the performances of contemporary English opera at the Theatre Royal. The Art Gallery arranged an exhibition of English Medieval Alabasters. Free shows in the streets included choral singing, folk and community dancing, street criers, torch runners, street musicians and the illumination from within of the Minster's stained-glass windows. The most popular of all these free shows was 'The Story of the Flood', a part of the original Cycle of Mystery Plays, which was performed in the medieval manner on a pageant wagon in the streets.

#### IV

The following have been chosen from instances of action taken by Local Authorities\* in Wales:—

##### **Opera**

Grants to the Welsh National Opera Company by the Cardiff Corporation (£500) and the Swansea Corporation (£750).

##### **Festivals**

A grant of £500 and Guarantee of £1,000 to the Swansea Festival of Music and the Arts by the Swansea Corporation.

##### **Orchestras**

Grants totalling £600 by the Newport Corporation to the Boyd Neel, London Symphony Orchestra, Hallé Orchestra and Liverpool Philharmonic Orchestra.

A joint guarantee of £350 by the Fishguard and Goodwick U.D.C., Haverfordwest R.D.C., Narberth R.D.C. and Milford Haven U.D.C. for an orchestral concert.

A joint guarantee of £350 by the Wrexham R.D.C., Ceiriog R.D.C. and Wrexham Corporation for an orchestral concert.

A joint guarantee of £381 10s. 0d. by the Llanelly Corporation and Llanelly R.D.C. for an orchestral concert.

A guarantee of £350 by the Maesteg U.D.C. for an orchestral concert.

##### **Visual Arts**

Pictures to the value of £886 were bought by the Education Authorities in Carmarthen, Monmouth, Cardiff, Merthyr Tydfil, and Glamorgan, and pictures to the value of £1,500 by the Corporations of Newport and Swansea.

##### **Housing of the Arts**

£5,000 was spent on improvements to the Town Hall by the Pwllheli Corporation.

\* It will be noted that, under Visual Arts, instances are included of grants by Local Education Authorities. These grants are not made under the Local Government Act.

## APPENDIX F

### A NOTE ON SOME REBUILDING SCHEMES FOR THE ARTS IN GERMANY

In many European countries, buildings devoted to the arts—opera-houses, theatres, concert-halls, galleries—were damaged or destroyed during the war. In Italy, the Teatro alla Scala, Milan, which received a direct hit during one of the raids on the city, was rebuilt and reopened eight years ago. Recently, many important building schemes have gone ahead in Germany. From these, three have been arbitrarily selected—two of them already complete, and one scheduled for opening in the autumn of 1955—to give some idea of the way the problem of housing the arts is being tackled there.

(N.B.—The mark is here taken as being equivalent to 1s. 8½d.)

#### **BERLIN, Konzertsaal der Hochschule für Musik, Hardenbergstrasse**

This Concert Hall was built in 1951. The ceiling is spread out like a shell over its longitudinal axis. The rear wall of the orchestra is finished with slats of bleached ash, behind which the organ is situated. The capacity is 1,360 (stalls 865, balcony 495). The platform measures 70 × 32 m. and has room for 120-200 musicians, or for 100 musicians and 200 choir. In addition, there is space for a choir of 80-100. A pit can be created in front of the platform to accommodate 82 musicians and their instruments. This is used for studio performances of opera.

Two pianos are provided (one Steinway, one Bechstein), with a lift to bring them up on to the platform. Movable tiers are provided on the platform to provide variable areas of space at different levels. There is an organ with 5,000 pipes and electrical pneumatic action (four manual, one pedal) with a movable console which can be placed at any desired position on the platform.

The Concert Hall was erected at the charge of the Senate of Land Berlin. It cost DM4,400,000 (£375,833) including all furnishings and equipment, but excluding the site which is the property of the Senate of Land Berlin. The Senate of Land Berlin is also responsible for the cost of maintenance, which may be roughly estimated at about DM250,000 per annum (£21,354).

The normal prices of admission vary between DM4 (6s. 10d.) and DM6 (10s. 3d.), but may on special occasions rise to DM8 (13s. 8d.).

## MUNICH, Bayerisches Staatsschauspiel, Residenztheater

The present Residenztheater was rebuilt between October 1948 and January 1951, and reopened on 28th January, 1951.

The auditorium has a capacity of 1,040. There are the usual foyers and refreshment rooms. The area of the orchestra pit is 36 sq. m. The proscenium opening is 9·5 m. wide and 4·5 m. high (minimum) and 14 m. wide and 9 m. high (maximum). The stage is 18 m. broad, 20 m. deep and 19 m. high.

The stage contains:

- Revolving stage 16 m. in diameter
- Two side-stages, 8 × 8 m.
- Three hydraulic traps in the middle of the revolve, each 2 × 10 m.
- Four 'grave traps' 1 × 1 m. (worked by hand)
- Thirty-four sets of hydraulic lines
- Thirty-four sets of hand lines
- Two cycloramas (dark and light), 19 m. high

The electrical facilities include:

- Siemens control with 200 ways
- Sound system with six 25-watt speakers
- Three sound transmitters

The Free State of Bavaria, which owns the theatre, rebuilt it at the cost of DM10,400,000 (£888,333) and is also responsible for maintaining and administering it.

The repertory consists of modern and classical plays. The company plays for eleven months in the year and receives a four-weeks' holiday with pay. On an average, 30,800 persons attend its performances each month, representing about 87 per cent. of capacity.

## HAMBURG, Staatsoper

The auditorium, but not the stage, of the Hamburg Opera House was destroyed in the war. The reconstructed Opera House is due to open on 15th October, 1955.

The capacity of the new house will be 1,633—about 900 in the stalls and nearly 800 in four tiers of boxes, which all face the stage and have a 'drawer-like' appearance like the boxes in the Royal Festival Hall. The prices for tickets for individual performances will range from DM2 (3s. 5d.) to DM16 (£1 7s. 4d.), while 'abonnement' rates will range from DM3 (5s. 1½d.) to DM13 (£1 2s. 2½d.).

The area of the orchestra pit is 129 sq. m.; and its capacity 110 musicians.

The stage opening is 12 m. wide and 8 m. high. The area of the stage is 650 sq. m., and of the ground floor of the stage pit 600 sq. m. The height from the stage floor to the grid is 28 m., and from the ground floor of the stage pit to the stage floor, 10 m.

The stage system consists of a hydraulically operated two-storey stage, with rolling stage and revolving stage.

The stage lighting consists of  $2 \times 240$  circuits, with remote control electronic switchboard and facilities for presetting eight lighting plots.

There was reference to the rebuilding of the auditorium in the Ninth Annual Report of the Arts Council of Great Britain (1953/4), Appendix E, where it was stated that it was being financed by a Reconstruction Fund to which individuals and industrial and commercial enterprises were contributing. The cost of reconstructing the stage and rebuilding the workshops is being financed by the City of Hamburg. Details of the subsidy from the City of Hamburg to the State Opera for 1953/54 were also given in the Arts Council's Ninth Annual Report.

# STAFF

## HEADQUARTERS

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

*Secretary-General:* Sir William Emrys Williams, C.B.E.

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*Art Director*  
Philip James, C.B.E.

*Music Director*  
John Denison, M.B.E.

*Drama Director*  
J. L. Hodgkinson, O.B.E.

*Assistant Secretary:* Eric W. White

*Finance Officer*  
D. P. Lund, F.C.A.

## ENGLAND

### *Regions*

**NORTH-WESTERN:** CHESHIRE, CUMBERLAND, DERBYSHIRE (northern part), LANCASHIRE, STAFFORDSHIRE (northern part), WESTMORLAND

*Director:* Gerald McDonald, 1b Cooper Street, Manchester, 2. (Manchester Central 8021/2.)

**NORTH-EASTERN:** COUNTY DURHAM, NORTHUMBERLAND, YORKSHIRE

*Director:* Donald Mather, 5 King's Court, The Shambles, York. (York 4805.)

**MIDLANDS:** DERBYSHIRE (southern part), HEREFORDSHIRE, LEICESTERSHIRE, LINCOLNSHIRE, NORTHAMPTONSHIRE, NOTTINGHAMSHIRE, OXFORDSHIRE (northern part), PETERBOROUGH, RUTLAND, SHROPSHIRE, STAFFORDSHIRE (southern part), WARWICKSHIRE, WORCESTERSHIRE

*Director:* Keith MacGregor, 19 Calthorpe Road, Edgbaston, Birmingham, 15. (Birmingham, Edgbaston 2935.)

**SOUTH-WESTERN:** CORNWALL, DEVON, DORSET, GLOUCESTERSHIRE, HAMPSHIRE (Bournemouth and Christchurch only), SOMERSET, WILTSHIRE

*Director:* Cyril Wood, 20 The Mall, Clifton, Bristol, 8. (Bristol 38414/5.)

**SOUTH-EASTERN:** BEDFORDSHIRE, BERKSHIRE, BUCKINGHAMSHIRE, CAMBRIDGESHIRE, ISLE OF ELY, ESSEX, HAMPSHIRE (except Bournemouth and Christchurch), HERTFORDSHIRE, HUNTINGDONSHIRE, KENT, GREATER LONDON, MIDDLESEX, NORFOLK, OXFORDSHIRE (southern part), SUFFOLK, SURREY, SUSSEX, ISLE OF WIGHT

*Director:* Mrs. Anne Carlisle, 4 St. James's Square, London, S.W.1. (Whitehall 9737.)

## SCOTLAND

*Director:* Dr. George Firth, O.B.E., 11 Rothesay Terrace, Edinburgh, 3. (Edinburgh 34635/6.)

## WALES

*Director:* Miss Myra Owen, O.B.E., 29 Park Place, Cardiff, South Wales. (Cardiff 23488.)