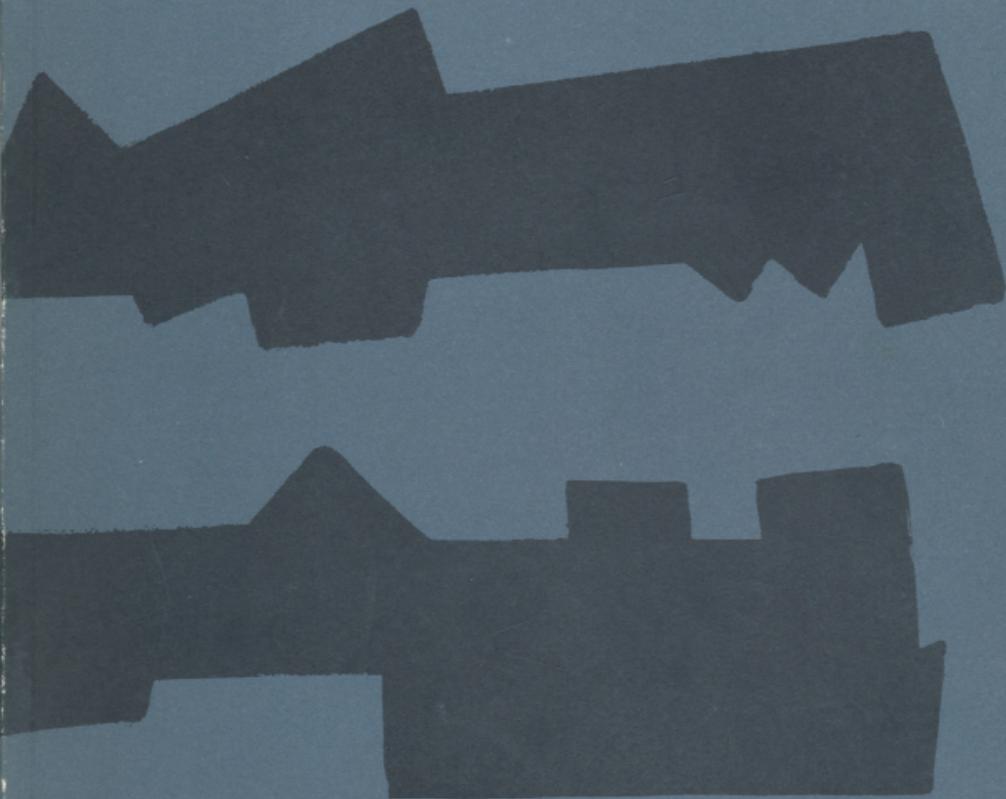


21st Annual Report 1965-66

Key  
Year

The Arts Council of Great Britain

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Front 27/12/65

**Council**

The Lord Goodman (Chairman)\*  
 Professor Sir William Coldstream, CBE, D Litt (Vice-Chairman)\*  
 The Rt Hon Sir Edward Boyle, Bt, MP  
 Colonel William Crawshay, DSO, ERD\*  
 Miss Constance Cummings  
 C. Day Lewis, CBE, D Litt\*  
 The Earl of Harewood\*  
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 Colin H. Mackenzie, CMG\*  
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 Mrs Myfanwy Piper  
 Dame Jean Roberts, DBE, DL, JP  
 The Earl of Snowdon  
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 Hugh Willatt\*  
 John Witt\*

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 Alan Reisch, OBE  
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 Cedric Thorpe Davie, OBE  
 Dr Douglas Young

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 Iorwerth Howells  
 David Dilwyn John, CBE, TD, D Sc, FMA  
 Alun Llywelyn-Williams  
 Kenneth Loveland  
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 T. M. Morgan  
 Miss D. E. Ward  
 Councillor Tudur Watkins  
 Clifford Williams

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 Secretary-General: Nigel J. Abercrombie  
 Deputy Secretary and Finance Officer: M. J. McRobert, CBE FCA  
 Art Director: Gabriel White, CBE  
 Drama Director: J. L. Hodgkinson, OBE  
 Music Director: John Cruft  
 Assistant Secretary and Literature Director: Eric W. White, CBE  
 Accountant: Anthony Field, FCA

**Scotland**

11 Rothesay Terrace, Edinburgh 3 (Caledonian 2769)  
 Director: Ronald Mavor  
 Deputy Director: Donald Mather

**Wales**

Holst House, Museum Place, Cardiff (Cardiff 32722)  
 Director-Designate: Aneurin M. Thomas

\* Member of Executive Committee

# 21st Annual Report 1965-66

**Key  
Year**

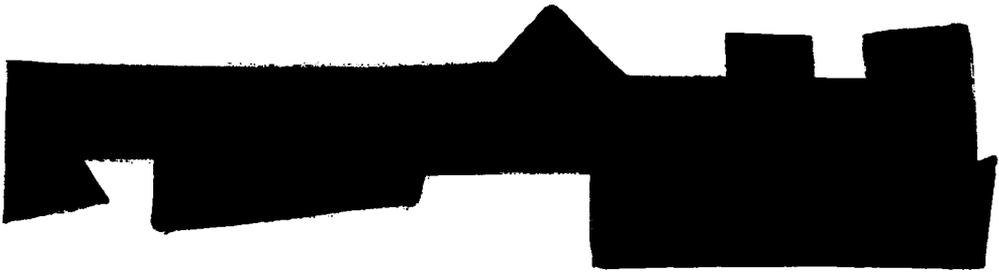
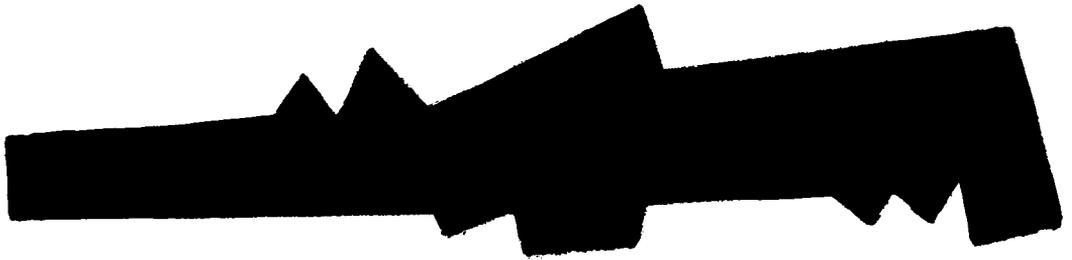
**The Arts Council of Great Britain**  
4 St James's Square  
London SW1

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The reproductions reproduced on the cover and on pages 4, 7, 11, 14, 20, 30, 34 are from drawings by Merlyn Evans.



Jan 29/12/19

# Introduction

## Council

The term of office of the following members of the Council came to an end on 31st December, 1965:

Colonel William Crawshay, DSO, ERD  
 Professor Anthony Lewis  
 Mr Colin H. Mackenzie, CMG

In addition Mr T. E. Bean, CBE, submitted his resignation on taking up an appointment as Secretary to the London Orchestral Concert Board. Both Professor Lewis and Mr Bean had been associated with the work of the Arts Council for many years. Professor Lewis was first appointed to the Music Panel in January 1949 and served as its Chairman from the beginning of 1954 until his retirement from the Council. He was appointed to the Council in September 1953 and joined the Executive Committee at the beginning of the following year. His connection with the Council will continue in that he is a member of the Opera and Ballet Committee of Enquiry and has been appointed by the Council to the London Orchestral Concert Board. Mr Bean became a member of the Council in January 1958 and of the Executive Committee in September 1961. He had previously served on the Music Panel for the period January 1952 to December 1954, and he acted as Chairman of the Poetry Panel during Mr Day Lewis's absence in the United States in the year 1964/65.

The Minister reappointed Colonel Crawshay and Mr Mackenzie to serve as members of the Council for a further term, and Mr Mackenzie was reappointed Chairman of the Scottish Committee by the Council for three years from 1st January, 1966. The Earl of Harewood and the Rt Hon Sir Edward Boyle, Bt, MP, were appointed members of the Council in January 1966.

## Vice-Chairman

The Council reappointed Professor Sir William Coldstream, CBE, D Litt, to serve as Vice-Chairman for a further period of one year from 1st January, 1966.

## Executive Committee

The Council appointed or reappointed the following to serve as members of the Executive Committee and, where indicated, as Chairmen of the Panels shown against their names, for a period of one year from 1st January, 1966:

Professor Sir William Coldstream, CBE, D Litt  
 Colonel William Crawshay, DSO, ERD  
 Mr C. Day Lewis, CBE, D Litt (Literature)  
 The Earl of Harewood (Music)  
 Professor Gwyn Jones, CBE  
 Mr Colin H. Mackenzie, CMG  
 Mr Hugh Willatt (Drama)  
 Mr John Witt (Art)

**Honours**

The Council learned with particular pleasure that Miss Jennie Lee, MP, Minister with special responsibility for the Arts, had been appointed a Privy Councillor in the Queen's Birthday List 1966. We also offer our congratulations on the following awards:

**New Year Honours 1966**

Sir Roland Penrose, CBE, a member of the Art Panel (Knight Bachelor)  
Leonard Clark, HMI, a member of the Literature Panel (OBE)  
Eric W. White, the Council's Assistant Secretary and Literature Director (CBE)

**Birthday Honours 1966**

F. E. McWilliam, a member of the Art Panel (CBE)  
Harold Pinter, a member of the Drama Panel (CBE)  
Reginald Salberg, a member of the Drama Panel (OBE)  
Miss Elizabeth Sweeting, a member of the Drama Panel (MBE)

**Obituaries**

The Council records with deep regret the deaths of Mr George Devine, CBE (January 1966); The Baroness Ravensdale, Sir Ernest Pooley, Bt, GCVO, LL D, Sir Emrys Evans, LL D (February 1966); The Lady Dalton (March 1966); Lady Ruth Eldrydd Davies (July 1966). Mr Devine, a former member of the Drama Panel, served on the Council's Theatre Censorship Committee and at the time of his death was a member of the Committee of Enquiry on Young People's Theatre. As Director to the English Stage Company he made a contribution of notable importance to the English theatre which was recognized in this country and abroad. Lady Ravensdale had acted for six years as Chairman of the Committee advising the Council on the operations of 'The Classics Club Patrons of Music Fund'. The name of Sir Ernest Pooley occupies a special place in the history of the Arts Council. He was appointed the first Chairman of the Council in 1946 by Dr Hugh Dalton, then Chancellor of the Exchequer, and served as Chairman until 1953. Sir Emrys Evans resigned from the Welsh Committee owing to poor health in November 1965. He was a member of the Council from 1958/62. Lady Dalton served on the Council for nine years in the period 1949/61. Lady Davies was a member of the Welsh Committee at the time of her death.

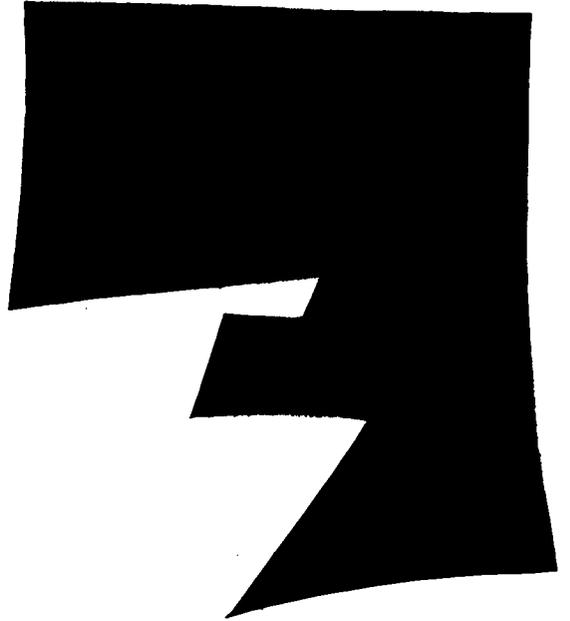
**Staff**

At the end of May 1965 Mr C. W. Sibley retired from the transport staff of the Art Department, where he had worked since its inception in 1945. He had already had some years' service with CEMA. He was an expert packer and a trained electrician —both skills making him one of the most valued members of the staff in the preparation and installation of the Council's important exhibitions. He must have represented the Council in many homes of collectors throughout the country where his engaging personality was well-known when he was collecting and returning loans. As had one or two other members of the transport staff, he had worked for some time with James Bourlet. In 1951 he received the BEM in recognition of his work with the Council. After so many years of devoted service we wish him all happiness in his retirement.

We regret the departure of Dr Roger Webster who (as is mentioned elsewhere in this Report) has resigned as Director for Wales to take up an appointment as Professor and Head of the Department of Education at the University College of North Wales, Bangor. We offer Dr Webster our good wishes in his new sphere of activity. He will be succeeded by Mr Aneurin M. Thomas who will take up his appointment on 1st January, 1967.

Secretary General

*Nigel J. Abercrombie*



## Key Year

Money, rough-hew it how we may, is the subject of all our Annual Reports. Indeed, the view gains currency in St James's Square that everything in them outside the Accounts is properly called 'extraneous matter'. Still, there is need to satisfy our readers, who pay taxes, but may not like reading balance sheets, that we have not wasted their money, and intend to spend it to even better advantage in future.

The year under review, from April 1965 to March 1966, was the third of a *triennium*, during which the Council's grant was supposed to have been determined in 1962. Whatever the merits and demerits of annual, triennial or quinquennial budgeting may be, for housing or defence programmes, or for university grants, it has always seemed obvious to the Arts Council that the rigid determination of grants three years ahead in our line of business must be based on guesswork. Of the guesses involved, some will be more reliable than others. We may come reasonably close to reality in forecasting the development of work in the case of well-known clients. We cannot guess what new clients will arrive: who (for example) could have known in 1962 that the Royal Shakespeare Company, then operating on a secure financial basis in Stratford on Avon, would, before the *triennium* was out, be requiring subsidy in London to an amount in five or six figures of pounds a year? Thirdly, and finally, it is our experience that the effects of inflation lead to increased costs in the world of entertainment and the arts faster and further than elsewhere.

It was, therefore, no surprise to us to find that the estimates of expenditure for 1965/66, which we had to present to the Government at the end of 1964, were far in excess of the amount that would have been available to us on a strict application of the triennial agreement. Fortunately for us, for our clients, and for the arts in Great Britain, the Government's new policy for the arts allowed for an expansion of our grant for 1965/66 to at least £3.8 million. This meant, first, that we could maintain our support for uneconomic artistic enterprises of high intrinsic quality, in the public interest, at a level comparable with the work of previous years. In addition, there could be a small beginning of new developments. We were greatly encouraged to embark on this course by indications of real promise (not promises) in the exposition of Government policy for the future: the White Paper of February 1965, analysed in last year's Annual Report, was sub-titled 'The First Steps'. The opening of a new capital account for housing the arts (described later in the present report, pages 18–19) was obviously intended to be the start of a continuing process. In the matter of annual revenue where the possibility of a supplementary estimate during the year was explicitly left open to us (and eventually realized, at £70,000) we could, as seldom before in our history, feel confident that planned initiatives might not be frustrated by the

lack of funds for a follow-through in subsequent years. We could even begin to contemplate the most revolutionary change of all, namely a transition from the poor-law technique of limiting our assistance to a bare subsistence level, with stringent means tests, towards a system of planned subsidies for improvement and growth. Looking back from this point to the aims and ideals of the late Lord Keynes in 1945, it does not seem fanciful to call our 21st Report *Key Year*: we have come of age; we are grown up.

Perhaps it is another welcome indication of adulthood that the year under report was to be the last in which 'our' grants to the Royal Opera House and the National Theatre were fixed by the Government independently of the Arts Council's budget.

In March 1966, addressing a conference in the Guildhall organized by the Institute of Municipal Entertainment, our Chairman delivered a charge, the substance of which is contained in the following quotation:

'The major purpose for which we must use our money . . . is to cultivate new audiences for the arts . . . but it must not be done by means of a confidence trick. . . . You can't appreciate . . . good music without hearing it over a long period from relatively early childhood . . . there is no easy way. . . . It must be made quite clear that one can appreciate simple things without effort and complicated things only by effort . . . it is very necessary to make it clear to young people that there is something to be attained if they will work for it, because the situation with them is not satisfactory at the moment. . . . I believe the pop groups on the whole are winning the battle. At best we are holding our own; but it is very necessary, if we are to be a civilized and a cultivated nation if the standards which mean something to you and something to me, are to be maintained, that we do win this battle, and we can only win this battle by teaching people what are the worthwhile things in life. . . . History will not grant us a moratorium.'

If now battle is joined for the allegiance of young people between the attraction of facile, slack and ultimately debasing forms of sub-artistic, under-civilized entertainment, and the contrary attraction of disciplined appreciation and hard, rewarding work, then we need to know and to enlist all the allies we can get.

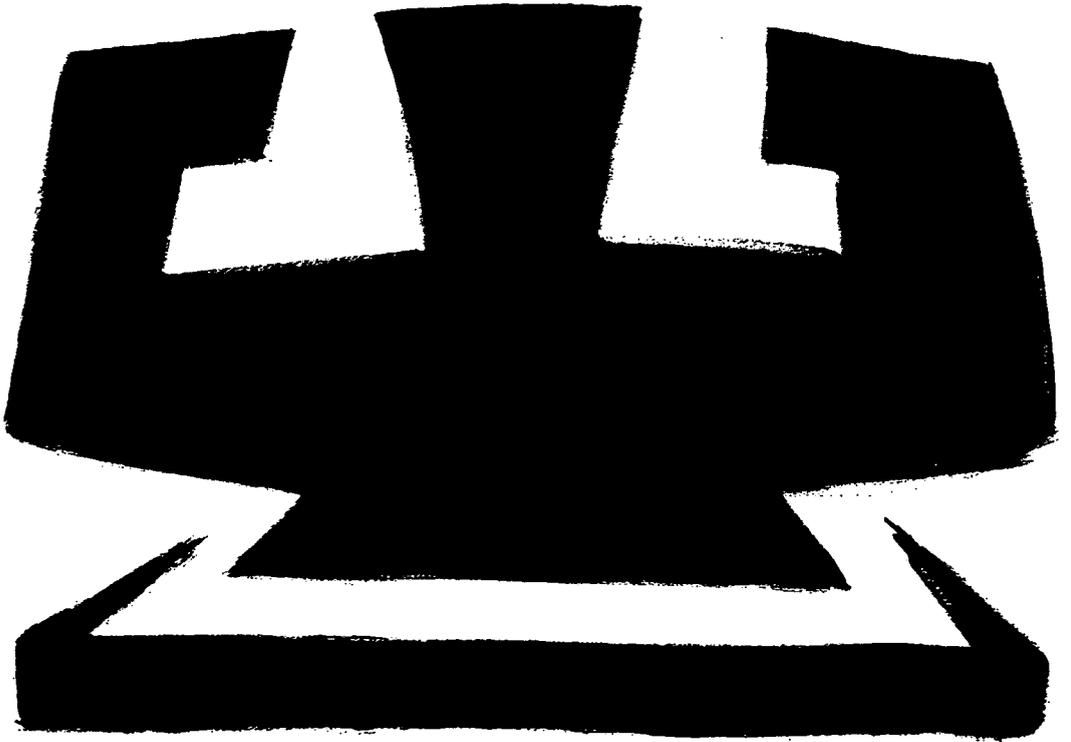
There are unmistakable indications that education authorities in various parts of the country are meeting with success in the preliminary training of young recruits. If conspicuous examples may be quoted, such as the growing Arts Centre for young people at Cannon Hill, Birmingham, and that for children at Ingestre, this must not be taken as undervaluing the work done in many other places. In previous Annual Reports and elsewhere, the Arts Council has often referred to the disparity between the great sums of money spent on giving children a love of the arts, and the rudiments of a sound appreciation of good work, and, on the other hand, the little that is done to provide an environment for young people in which the arts can thrive. The point now being made is that the first part of the operation is in fact largely successful: though always with much room for improvement, as a report on pages 25–27 suggests in connection with theatre. For all this aspect of the work to be done, our present close association with the Department of Education and Science should be very useful, so long as each partner is fully responsible for its own business.

Among students, there is now an infectious enthusiasm, especially in the newer universities, for festivals of the arts, and it is significant that several of these festivals are planned to include first-class professional functions. Generally speaking, it is our first-hand impression that really good exhibitions and lectures in the provincial university towns and comparable centres are far better attended and appreciated by students and their contemporaries than by older people. 'In galleries it is always the younger people who are discussing and touching sculpture.' At our recent exhibition of the work of Naum Gabo at the Tate Gallery, attendances before 1st April, 1966, were divided into some 5,000 at full price and 4,000-odd at half price (and therefore nearly all 'students'): this is an altogether exceptionally high proportion of young people for a London exhibition, which confirms another subjective impression we have, namely that those young men and women of today who care for the arts are strongly predisposed to be interested in work which is not only of the highest quality, but essentially *contemporary* in idiom and aim, and therefore 'difficult'. In a different field, evidence points the same way from such theatres as the Bristol Old Vic, the Nottingham and Sheffield Playhouses, the National Theatre and the Royal Shakespeare Company: the work of Arden, Beckett, Brecht, Osborne and Pinter is received by youthful audiences with rapt attention and sustained enthusiasm. Again, at Stoke on Trent, the audiences at England's only theatre-in-the-round never seem to age much above 25 on an average night.

In music, the same thing is widely evident. The Edinburgh Festival of 1965 was unique in including a very high proportion of contemporary music: audiences were good, and noticeably very young—conversations overheard in the town among people apparently under 25 were more often about newly-heard modern work than about anything else in the Festival. More recently, in London, the Commonwealth Institute Theatre in South Kensington was much more than full of young people (a rare experience on a Sunday afternoon) for a programme of Stockhausen's music; and *Pli selon Pli* filled the Royal Festival Hall as successfully as Beethoven's *Missa Solemnis*, only with an audience that looked twenty years younger.

Luciano Berio crowded out the large double room at the Italian Institute one night for an electronically illustrated lecture on his own work: the noticeably youthful audience included a Beatle (unannounced).

All this is encouraging, but chance impressions are no sure foundation for strategic dispositions. During 1965/66 the Council gave serious and repeated consideration to the question how to ensure that we should be regularly aware of the attitudes and views of interested young people without falling into the mistake of treating 'youth' as a separate sub-species of humanity. In the event it was decided last May to start by appointing junior members to the four panels of specialists: the first results of this measure will be noticed in the 22nd Annual Report next year.



Frans 19/12/64

## Helping Artists

*Policy into Practice* (p. 18) contained a short passage about the increasing development last year of plans for giving direct financial assistance to living artists. This development had been foreshadowed already in the White Paper, *A Policy for the Arts*. The working out of various practical systems has involved some considerations of general interest.

At second-hand, some months ago, we heard of a rather contemptuous observation by a foreigner to the effect that the Arts Council of Great Britain was not taken very seriously by cultivated people abroad: 'X.Y.Z. is certainly the greatest living British artist—perhaps the only one of world stature—and the Arts Council never gave him a penny.' As a matter of dull, historical fact, the Secretary-General recalls signing a big cheque for X.Y.Z., and that was not the only one: but the foreigner's ignorance was larger and deeper than any mere inaccuracy. Over the years, our help to British artists, whether potentially or actually of international standing or not, has been substantial and effective. New developments in 1965 and 1966 have perhaps struck the imagination more than the continuance of former practice, but the real importance of the existing pattern of subsidy is probably greater, in results as well as in cost, than all the recent awards put together.

Opera-lovers with long memories, or with access to archives, know that an English singer occasionally contrived to establish himself or herself in one of the great foreign houses before the war. Invariably, and inevitably, that was the result of voluntary exile from this country during the whole formative period of a career. There was no network of institutions at home to supply the training, development and experience required. Since the war, contracts at the Metropolitan or La Scala have become—as it were—a normal feature of the yearly round of work for British singers who have made their way up to the great rôles in English companies. By the end of the year under review in this Report (1965/66) the Arts Council had spent between £11 million and £12 million on Sadler's Wells and the Royal Opera House. In terms of cost-effectiveness, this would be a lot of money for a few dozen prize canaries, and in fact, of course, the money was intended, and has served, to make London a world capital—if not the world's capital—for opera and ballet. But, incidentally and by the way, this means that our effective help given to British artists comes to a great deal more than a few annual awards.

The case is obvious, too, in the matter of painting and sculpture, where our real, direct help for living British artists is to be measured by what we have spent in buying and exhibiting their works during two decades—over £100,000 in purchases and almost £6,000 *net* on exhibitions in Great Britain (not to mention consequent showings abroad, which we authorize but do not pay for). Compared

with this long-term expenditure towards the livelihood of British artists, our more recent grants and awards for sabbatical leave and so forth do not indeed fade into insignificance, but appear in their true perspective as marginal additions to a consistent programme.

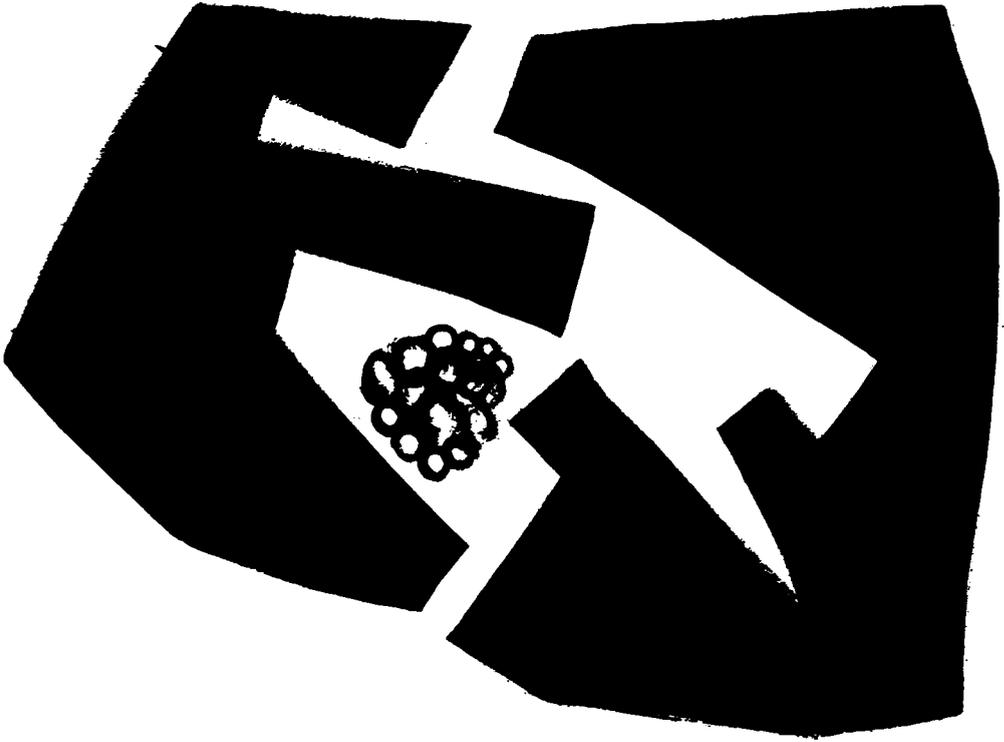
The British Theatre has always been a chief object of the Arts Council's beneficence. Our faith has never wavered in the concept of a truly national institution, broadly based on the activity of a chain of provincial repertory play-houses and culminating in a few London-based companies. For a variety of historically valid reasons, this pattern has been dislocated in parts, but most of it survives on the general lines described in Appendix B of last year's Report, *Policy into Practice*. During the currency of this idea, the Arts Council has spent £3,900,000-odd on the unconditional support of British theatre companies. As by-products of this expenditure, the encouragement and establishment in their profession of all the forward-looking dramatists of the present generation, and the creation of a unique national tradition of acting and direction, count for infinitely more in the way of 'help to British artists' than can ever be achieved through piecemeal individual grants, though these have been generous, too.

Creative artists sometimes need help and support in ways that are not only or primarily financial. For example, the royalties due to a poet in respect of the public performance of his work at a village club poetry-reading will not buy much bread and cheese for the poet. But payment is his right, and the principle is worth saving. Again, a young dramatist might feel tempted by an offer to stage his play on condition that no royalty would be paid—he ought not to be put in that way of temptation. As the result of steady pressure and concerted action by the Arts Council together with the professional bodies concerned, practice in this country has by now been brought closely into line with the law, and abuses which were common some years ago are almost non-existent today.

When, last year for the first time, more money became available to the Arts Council than seemed barely necessary for the support (at 'subsistence level') of our client organizations, the Council immediately decided to devote part of this increase to schemes for making larger and more numerous cash awards to individual living artists. The new schemes are deliberately framed to benefit professional artists, and such indispensable ancillaries as managers and technicians, rather than students, whose requirements are largely supplied by existing sources of public patronage. Provision is made in three main directions: subsidy for the creation and public performance (or exhibition, or publication) of new work; bursaries to enable creative artists to concentrate for a time on their chief concerns without dependence on other sources of income; and assistance for more or less inexperienced workers to gain a wider and deeper knowledge of their business. The conditions of working in this country differ so much from one art to another, that the best technique for the application of financial aid cannot be identical throughout the Arts Council's range of interests: but the aim of all our schemes is constantly 'to improve the standard of execution of the arts in Great Britain'.<sup>1</sup>

In the current financial year (1966/67) by another bold step forward, the Council embarks on an important plan for extending direct financial aid to creative writers in prose. The activities of the new Literature Panel are described by its Chairman on pp. 15–17.

Details of the various awards are available on application to the Arts Council.



Gans 20/12/14

## First Aid for Writers

The Literature Panel of the Arts Council began its work last January. Its main task is the extending of the help, which for some years poetry has received from the Council, to include other kinds of creative writing—the novel, the short story, biography and autobiography, translation. The Panel is composed of men and women distinguished in the literary world. Most of them are practising writers, a few of them are publishers; so they are all conversant with the writer's problems.

One major difficulty facing the Panel is that writing, in prose or verse, is a one-man job. The other advisory Panels of the Council receive many applications for grants through organizations and groups—repertory theatres, drama and ballet schools, orchestras and musical societies, art galleries, and so on. The Literature Panel, concerned very much with the individual writer, must think out how best the Council may use its money for the benefit of literature, and then *go out and find* the writers most deserving of financial help.

The layman, while he may realize that poets cannot begin to make a living out of their art, often does not know that many serious prose-writers are in almost equal difficulties today: he is apt to judge a writer's income in terms of the best-seller. In fact, a fiction writer is unlikely to make more than £150–£300 on each of his first few books (each book taking a year or more to write); and there are good writers who, after ten or twenty years' work, do not earn above £1,000 a year. If we are prepared to pay more than lip service to the art in which our nation has always excelled, we have to do something about the writer's situation today.

In order to get his serious work written, nearly every writer must take a regular job which will keep him and his family alive, or else do a good deal of literary pot-boiling (television, broadcasting, reviewing, for instance). To my mind, this is wrong. I believe there should be a hard core of whole-time professional writers—men and women who can give their full energy, thought and skill to the practice of their art at the highest creative level of which each is capable. We do not encourage half-time doctors, engineers, architects, managers or foremen. Failing this professional élite, we can at least buy a writer a period of time in which to study and practise his art, undistracted by other commitments. The Poetry Panel, through its scheme of bursaries, had started to do this for poets: now, the Literature Panel plans to extend some such form of subsidy to prose-writers also. The candidates for bursaries will be very carefully sifted (the Panel sets its face against any kind of cliqueishness or log-rolling). A writer will get no preferential consideration because he is young, or old. Candidates must show, by one or two published books, that they have a promise worth encouraging or an achievement from which yet greater achievements may flow.

Besides the annual bursaries, we propose to make emergency grants at any time of the year to writers who, for one reason or another, need money to continue with a piece of work upon which they are engaged, or to tide them over while they get started on a new one. Here again, one of the Arts Council's major concerns being to maintain standards in the arts, we shall not be dishing out cash to everyone who thinks he would like to write a book. Anyone applying for an emergency grant (as for a bursary) must be sponsored by a reputable member of the literary profession, and the quality of his work no less than the urgency of his need will be then assessed by the Panel. It is not our business to subsidize either failure or untalented ambition.

The greatest problem in any attempt to help the individual writer is one of timing. I myself do not believe that the young writer, however talented, should have things made too easy for him. A period of struggle, adversity, discouragement, is a good test of his vocation, his integrity and his stamina (early success is a stern test of integrity, too). It is when he has passed this test that any help we can give him may well be most timely. A middle-aged writer, who has continued to do good work for twenty or thirty years, with inadequate rewards in money or prestige maybe, wakes up one morning and thinks he might as well pack it in: he knows he has good work in him still, but the incentive to get on with it has thinned away. Ideally, it is this writer I should like to catch at the critical moment, to show him he is not forgotten, and restore his confidence.

Of course, this cannot be done simply by financial encouragement: but a prize, coming to such a person out of the blue, could be wonderfully invigorating. But the Literature Panel is by no means unanimous about the value of prizes when awarded by conventional methods: it is felt that a board of judges may tend to arrive at a compromise decision; the field of choice in fiction is so vast that a prize is arbitrary (why this novel rather than that?) and so on. An experiment is now being tried, whereby one distinguished member of the Panel chooses a novel, another a book of short stories, a third a biography, a fourth a book of poems, written by any living writer, which made a great impression on him at the time, and which he believes to have permanent value. This expedient avoids the danger of compromise choices; and above all it may be a way of encouraging the older writer when he most needs encouragement.

Plans are on foot to consult with the Publishers Association about the best method of helping individual firms over the publication of work, including translations, which would be of real cultural value but is commercially impossible for the publisher to undertake. We also hope to evolve with the Publishers Association some scheme by which the Arts Council could help to subsidize an author while he is engaged on writing a book. Here again is a way of buying the writer time—time to concentrate upon his most serious work with a minimum of distraction. A basic annual income, for a period of one to three years, part of it offered by the publisher as an advance on royalties, part of it in the form of an Arts Council grant, would be a boon to the writer who needs a measure of freedom from practical anxieties in order to give us his best.

Another field the Literature Panel will be concerned with is that of authors' rights. A sub-committee has been set up to review these from the legal aspect, and a conference was held in April with representatives of various interests concerned, to discuss the vexed question of the Public Lending Right. Writers, and their publishers, think it unfair that, when a single copy of a book is borrowed

up to two hundred times from a public library, they still receive only the royalty on that copy—a sum of 1s to 2s 6d. Neither political party will countenance a direct charge to the borrower: free lending libraries must remain free. But there are methods, used in Sweden and Denmark, by which, through an indirect charge to the public, writers are enabled to get a fair financial return for the pleasure they give their readers. Some such scheme, we hope, may be worked out over here. On the legal side again, we shall consider some form of extension of the period under which copyright payments are made, whereby a fund could be set up for the benefit of living writers. The author's income-tax position will also be examined. Writers do not expect *favoured* treatment; but the nature of their work—its chancy and fluctuating rewards—does suggest that they are entitled to a *different* treatment from the person with a fixed, regular income. I do not notice that British writers' substantial dollar earnings in the United States receive any export rebate.

Some members of the public may (and do) take the line—if a man or woman cannot make a living out of writing, let them take up some other profession; if the mass of people prefer Bingo to books, why should we subsidize literature? The answer is surely simple enough. It is through its literature more than any other feature of its life that an age is remembered and judged: and, more urgent still, writers have the duty to preserve our language, to affirm civilized values, and to enlarge the imagination of their contemporaries—'where there is no vision, the people perishes'. It is essential work, and we should give our good writers decent conditions in which to perform it.

In their task, the Literature Panel has been fortified by the backing of Miss Jennie Lee and of the Arts Council chairman, Lord Goodman, and stimulated by their enthusiasm. It is a happy day for writers when their function in society—and this may involve the keenest criticism of that society—is officially recognized. The advice the Literature Panel gives to the Arts Council could well lead to a new charter for our profession.

## Housing the Arts

The Council's 20th Annual Report, *Policy into Practice*, referred to the importance of the response of HM Government to the persistent demands of the Arts Council for a capital fund to implement some of the recommendations in the two reports entitled 'Housing the Arts in Great Britain' published by the Council in 1959 and 1961. This response was explained in the Government's White Paper, *A Policy for the Arts*, published in February 1965: '... the Arts Council will be authorized to enter into commitments up to £250,000 in 1965/66 in order to encourage regional and local authorities to develop their plans in this field. If this has the desired effect, the Government will be ready, when the time comes, to consider authorizing the Arts Council to enter into substantially higher levels of commitment in future years.'

The Council's Housing the Arts Committee has received about 200 applications for subsidies out of this fund, including new projects to build opera houses, concert halls, theatres, arts centres and art galleries, as well as plans for extending and improving existing premises in all these categories. In June 1965 the Department of Education and Science and the Ministry of Housing and Local Government published a joint circular (Nos. 8/65 and 53/65) in England and Wales, and a similar instruction was issued in Scotland (the Scottish Education Department Circular No. 589—Policy for the Arts), referring to the financial support of the central government for the living arts, channelled through the Arts Council, as being 'aimed first and foremost at the improvement of artistic standards, and therefore normally associated with professional work. Amateur work is, by definition, normally sustained by the resources of the performers and their friends; and any necessary subsidy—for example, for initial capital provision—will most naturally be a local responsibility.'

In the Civil Estimates for 1965/66, provision was made for the Council to spend £150,000 out of this total commitment of £250,000. The details of how this grant of £150,000 was spent can be found at the end of each Schedule 3 of the Council's accounts for England, Scotland and Wales on pages 92, 104 and 114; and the details of how the additional amount of £100,000 was committed can be found in the Accountant's notes, on page 73. The 'desired effect' has resulted in the Civil Estimates for 1966/67 providing £200,000 for the Council to spend during the year, and authorizing the Council to enter into fresh commitments, over and above those authorized in 1965/66, to a total amount of £500,000.

The Housing the Arts Committee has already fully committed the £500,000 available for 1966/67 and looks forward to higher levels of commitment in 1967/68 and ensuing years, when schemes for really big developments, including opera houses, in Manchester, Scotland and Wales will claim priority of attention, while the need for many less grandiose projects will continue unabated.

It will be seen that we stood last spring, at the end of the year under report, on a turning-point. We had selected, and partially completed, a first series of emergency projects, mainly such as were far enough advanced in planning to offer reasonable guarantees of quick results—the 'desired effect' of the White Paper. We were about to make a programme of new starts in 1966/67 costing twice as much as the previous year, and we had gained much useful experience for this purpose—not least as regards the incidence of demand upon our resources, both as between one geographical region and another, and as between one branch of the arts and another. Thus, in the field of the visual arts, we found a relatively small number of projects for premises to house temporary exhibitions, either as extensions to existing museum-type galleries or on their own: several of these were obviously well-conceived and worthwhile, and some were geographically attractive, as at Dorchester (Dorset) and Malvern. Others, while commanding priority of attention for valid artistic reasons, were likely to invite criticism from those of our friends who grudge money spent in London and the South-East. A still more complicated pattern of considerations affected the long and growing list of new theatre projects. Geography, social economics, local history and artistic policy all come into each case and the difficulties are intensified by the most encouraging factor of all, namely the nation-wide appetite for the work of first-class permanent companies locally based. Theatre projects threaten to swamp our lists, which forces us to seem least generous towards the supposedly favourite child. Assistance towards the building of local arts centres, too, has to be rationed, though the bill in each case tends to be smaller than for other types of premises. In music, a small opera house and concert hall near Aldeburgh might earn a contribution because of its diverse utility and because the support available from other sources reduced the size of the Council's liability, while the inspiring possibility of a permanent home for opera and ballet on the grand scale in the north might have to wait for a fatter year. It is the Council's hope that we are finding the way to extract from this entanglement of problems a series of solutions, year by year, which will fulfil our mandate to make the arts continually more and more accessible to the people.

It is the Council's intention to ensure that the outward appearance of the buildings for which we become partly responsible through grants of money from the Housing the Arts Fund is as satisfactory as the technical quality of the work-space inside. We are therefore in close touch with the Royal Fine Art Commission and the Royal Fine Art Commission in Scotland, as well as with the Theatres' Advisory Council and other experts, and make it a condition of grant that the plans and drawings of new buildings shall conform to the appropriate standards in each respect.



6/11/64

## The Arts in the Regions

There are countries in Europe, such as Italy and Germany, where in earlier centuries the political structure produced a multiplicity of small kingdoms, principalities, dukedoms and so on, which so long as their rulers proved enlightened, had a chance of becoming independent living centres of the arts. After unification, most of them continued to make an important regional contribution to the sum of national culture. But in England, the regional kingdoms that existed sporadically after the departure of the Romans had already disappeared before the Norman Conquest, and today Mercia is thought of primarily as a trading name; Wessex as the setting for Thomas Hardy's novels and poems; and the idea of Northumbria as the kingdom north of the Humber has dwindled into the county of Northumberland.

In the last century, the Industrial Revolution led to the rapid growth of many provincial towns, some of them of ancient standing like Bristol, others of comparatively new growth like Manchester and Birmingham—but new concentrations of material wealth did not necessarily bring cultural riches in their train. London continued to thrive in its position of undisputed pre-eminence and proved an almost irresistible cultural magnet to the provinces. That London became one of the greatest cultural capitals of the world is indisputable; but it was able to do this only by virtue of the unstinted contribution of the provinces. These metropolitan riches could be enjoyed by the people of the provinces when visiting London and it is only fair to add that London never failed to disseminate part of its cultural riches when the operation proved commercially rewarding, as can be seen from the tours of London-based companies of actors that have provided a continuing service of drama to the provinces since the sixteenth century.

To those who care for the welfare of the arts, it is vitally important that the standards set by London should be rigorously maintained and improved; but there is no reason to think that this cannot be accompanied simultaneously by national and regional developments in this country that will lead to a regeneration of the arts at many different levels.

The appropriate chapters in the last twenty Arts Council Annual Reports record the post-war artistic progress of Scotland and Wales. But in England the regional picture has been a confused one and full of gaps.

During the last war, emergency needs led to the division of England into ten civil defence regions. In common with Government departments, the Council for the Encouragement of Music and the Arts set up ten regional offices with small specialist staffs. These officers acted as agents for the services provided by CEMA—concerts, play tours, art exhibitions, etc.—and they also became

advisory bureaux on general matters connected with the arts. When the war came to an end, the Arts Council of Great Britain was incorporated by Royal Charter, and it became clear that whereas CEMA had been in the main a providing body, its successor the Arts Council would function primarily as a grants commission for the arts. Its capacity as such was immensely strengthened by the passing of the Local Government Act of 1948 which gave local authorities permissive powers to subsidize the arts as a function of entertainment. Meanwhile, the civil defence regions had been abolished, and the Arts Council decided it would be anomalous to perpetuate its regional offices since, with the dissolution of CEMA and in consequence of the changed policy followed by the new Council, their original *raison d'être* had disappeared.

The closure of the regional offices was an unpopular move. Much local goodwill had been engendered by members of the Arts Council regional staffs; and their withdrawal was widely misinterpreted as evidence of the Arts Council's future intention of concentrating its funds on London at the expense of the provinces. Members of arts centres and arts clubs were particularly vociferous in their protests; and this feeling of dissatisfaction led to the spontaneous formation of regional federations of arts centres and arts clubs in two different parts of the country—the south-west and the Midlands.

The existence of the South-Western Arts Association and the Midlands Association for the Arts has been an important factor in strengthening their member societies; and over the last few years individual arts centres and clubs have received an increasing measure of help from both the Arts Council and the local authorities concerned. This has enabled them to improve the quality of their programmes, particularly on the professional side, and to make joint plans which result in a wider range of activities at a more economical cost. But the work of such federations as SWAA and MAA is limited primarily to the field of arts centres, societies and clubs and takes little or no cognisance of the full range of major artistic activities, or what should be the major artistic activities, in a region—e.g. concerts by symphony and other orchestras; the work of resident repertory and other dramatic companies; opera and ballet companies; arts exhibitions; arts festivals; and literary activities of various kinds. It is here that the North-Eastern Association for the Arts (formed in 1963) has broken new ground.

The conception that NEAA embodies is that local authorities and other local bodies have the duty to see that the best use is made of the supply of the arts to the public in a given region, and that the demand is catered for at every level of age and income. On the financial side this means using the funds available from central sources (the Arts Council and, occasionally, some of the national trusts) and from local sources (local authorities, commerce, industry and individual subscriptions) in the best possible way. Waste and frustration can result from each town and each district making its own individual arts programme and budget in isolation. To work to a regional plan is not only economical but more rewarding in the long run.

In 1964 the Government White Paper, *A Policy for the Arts*, emphasized the importance of regional arts associations as an essential piece of machinery in building up a proper administrative structure for the arts; and it is here that the example of NEAA is of vital importance. From its experience it appears that if a regional arts association is to function adequately it needs a staff of at least four or five—a secretary or director, an assistant or deputy, and specialist officers for music, drama and the visual arts. The cost of running an office carrying a staff of

this size will amount to £10,000 to £15,000 per annum, and to justify such expenditure the total income of the regional arts association should be in the neighbourhood of £150,000 per annum. In the case of NEAA the income budgeted for in 1966/67 is £139,000, of which £60,000 is being provided by the Arts Council and about £56,000 by local authorities, the rest coming mainly from industry and commerce. (Of the eighty-nine authorities in the region, which at present covers Northumberland, County Durham and part of the North Riding of Yorkshire, only seventeen have refused to contribute, and most of these are to be found among the smaller District Councils.) On the expenditure side, about £110,000 will be spent on subsidizing artistic activities under the various heads of music, opera, ballet, drama, visual arts, the spoken and written word, film and so on, £7,000 on help for living artists, £6,500 on publicity, and £15,500 on administration. To obtain a comprehensive picture, it should be remembered that in addition to its grant to NEAA the Arts Council will be spending about £68,000 in the region—this includes a direct grant to the Northern Sinfonia Orchestra and the net costs of supplying touring exhibitions—and at the same time many of the local authorities in the north-east will be spending money on the arts in addition to their grant contributions to NEAA.

In the north-east, the local authorities' current contributions to NEAA (£56,000) average about a  $\frac{1}{8}$ d rate. Over the same area a flat levy of a  $\frac{1}{2}$ d rate would produce about £175,000; over the whole country it would produce over £4,000,000. At the same time it should be remembered that, if in any region it seems to be unnecessarily irksome to approach individually all boroughs and districts both urban and rural, then county councils can be asked to exercise their powers under the Local Government (Financial Provisions) Act, 1963, to incur expenditure for any purpose which is in the interests of their area or its inhabitants up to the product of a 1d rate. Here is a vast potential source of subsidy for the arts in the regions. But how, for this purpose, are the regional boundaries to be drawn?

Clearly they should answer to regional artistic needs and characteristics. They should take into account the actual or potential coverage of symphony orchestras, theatre companies (both resident and touring), and television. In each region one would look for a clearly defined centre; but separate arrangements may have to be set up to meet the special needs of local areas. In the north-east, for example, Newcastle upon Tyne is clearly the centre of a region that includes Northumberland and County Durham; but the Teesside has to be brought in on satisfactory terms, and there may even be an argument for extending the boundaries to bring in the Lake District as well. The south-west seems to form a natural region from Land's End up to and including Bristol—in fact, more or less the same area as that already covered by SWAA. But the Midlands area at present served by MAA is almost certainly too big for a single regional association and should probably split into eastern and western sections. One looks to Lancashire and Cheshire to provide a North-Western Association possibly with special arrangements for an area like Liverpool and Merseyside. Despite the successful launching of the Lincolnshire Association, one would normally consider a single county to be too small to form a satisfactory region on its own; but possibly Yorkshire may form an exception to this rule. The nearer one gets to London, the more difficult it is to find a sufficiently strong sense of regional independence to withstand the pull exercised by the metropolis; but one naturally hopes that some satisfactory grouping will emerge for East Anglia, the Home Counties and the south-east.

The right solution for England would appear to be nine or ten regional associations properly equipped with first-rate staffs, rather than the proliferation of associations at (say) the county level, which could easily result in an excessive multiplication of administrative machinery without sufficient funds left over for the job in hand. There is no doubt that if the newly established regional associations prove themselves to be as effective as the NEAA, the Arts Council would recognize them as proper instruments for distributing part of its subsidies for the arts; and such a set-up could provide an excellent way of re-establishing the regional well-being of the arts in this country.

# Theatre for Young People

In October 1963 the Federation of Repertory Playgoers' Societies passed a resolution urging the Arts Council and Education Authorities to explore methods of supporting and encouraging professional theatre performances for children, including the very young, and in March 1965, as a result of ensuing discussion and recommendation by the Arts Council's Drama Panel, the Council set up a Committee with the following terms of reference:

'To enquire into the present provision of theatre for children and young people in the widest terms, to make recommendations for future development and in particular to advise on the participation of the Arts Council in such work.'

Membership of this Committee, under the Chairmanship of Mr Hugh Willatt, was composed of individuals experienced either in education, in the theatre, or both, and originally consisted of:

Dame Peggy Ashcroft  
 Mr John Allen  
 Mr Stuart Burge  
 Professor Harry Davies  
 Mr George Devine  
 Miss Muriel Evans  
 Professor Hilde T. Himmelweit  
 Mr Geoffrey Hodson  
 Mr A. R. Maxwell-Hyslop  
 Mr Val May  
 Miss Joan Plowright  
 Mr Owen Reed  
 Mr James Saunders  
 Mr W. G. Stone

Unfortunately, two most valued and experienced members of the Committee had to resign before its work was completed: Dame Peggy Ashcroft, through pressure of work, and Mr George Devine because of a most grave illness.

The Committee met eighteen times in all and, except on two occasions, the meetings were held at the Arts Council's headquarters. The 10th Meeting was held at St Mary's College of Education, Strawberry Hill, where a Drama Course organized by the Department of Education and Science was in progress. This course was attended by teachers, lecturers and drama advisers from all over the country. The Committee, therefore, had the advantage of being able to discuss at first hand some of the problems attending its investigations in relation to Drama in Education, over which particular concern had been felt.

The 14th Meeting was held in the Midlands Arts Centre for Young People at Cannon Hill, Birmingham, and the Committee subsequently travelled that evening to Coventry where the unique Theatre in Education team of the Belgrade Theatre was presenting a programme.

A press announcement was issued in March 1965, stating the nature of the enquiry and inviting submission of views from those already experienced in the running of theatre for young people and from others who felt they might have something of importance to contribute. Over eighty submissions were subsequently received. From the outset, it was recognized that the Committee's task was going to be one of some magnitude, and probably far greater than had been envisaged. Letters received as a result of the press announcement covered a very wide field: amateur and professional drama, drama by children in schools, drama in youth clubs, actor/teacher groups, ballet and dance companies, puppetry, playwrighting for children, drama for young people in radio and television, etc. There then arose a problem which was a recurring subject of discussion and remained, to some extent, unresolved. The point at issue was: should the enquiry confine itself to the purely professional provision of theatre for young people, or should it range, in addition, into the much wider field of amateur drama, the teaching of drama in schools, performances by children themselves in schools and youth clubs and the many ancillary aspects which would consequently be revealed. A small sub-committee was set up to advise on this problem and to examine all the material which had been received. The resulting report and analysis raised an even wider issue; would the Committee be failing in its task if it did not attempt to discover and assess the real needs of the child in these matters? It was suggested that the Committee as it was constituted might not be an appropriate one to deal with what would in large part be an educational matter. The Committee eventually resolved to divide its works into the following three phases:

#### Phase I

To carry out and complete in the immediate months an investigation into all existing professional children's theatre companies.

#### Phase II

To investigate the work being carried out for young people by existing repertory and other professional adult companies.

#### Phase III

To carry out a further survey of the wider field (Drama in Education, Youth Drama, Amateur Children's Theatre, Radio, Television, etc.) and investigate the fundamental needs of children in Drama.

It was further decided that an interim Report should be made following the Committee's findings under Phases I and II and that the form of action under Phase III should be decided later, following consideration of the matter with the Department of Education and Science.

There was general agreement that Opera and Ballet for children could not be included in the scope of the enquiry.

The Committee interviewed a selected number of those who were known to be exceptionally experienced workers in the field of professional children's theatre in

Great Britain, and investigated certain aspects of children's theatre abroad. Members of the Committee also visited and reported upon the work and standards of presentation of ten professional children's theatre companies.

In February 1966 the Committee completed its Interim Report on Phases I and II which was then presented to the Arts Council. The Council received the Enquiry's report with great interest and appreciation and it was then referred to the Department of Education and Science in the hope that, with the Minister's known views on the importance of provision of the Arts for Young People, some means might be found to provide a special fund whereby the recommendations of the Committee could immediately be implemented. At the end of 1965, anticipating the Enquiry's findings, the Council had inserted a sum in its Drama Estimates for young people's theatre. However, the Department of Education and Science had subsequently found it necessary to reduce the total amount required by the Arts Council, and one of the resulting casualties was this proposed subvention for young people.

The Department later intimated that, while no extra funds could be made available in 1966/67, it would be perfectly proper for the Arts Council to include support for theatre for young people among its activities; but it was suggested that any proposals for expenditure in 1967/68 under this heading should first be the subject of further consultation with the Department. By the early summer of 1966 some of the specialist children's theatre companies were in very severe financial difficulties and said they might have to close down. The Arts Council, therefore, decided to use its Drama Contingencies Fund for a 'life-saving' operation in order to help those companies recommended by the enquiry which could not otherwise survive until 1967. The following were given financial help this year:

Theatre Centre  
 Unicorn Theatre for Children  
 Westminster Children's Theatre  
 Liverpool Everyman Theatre  
 Scottish Children's Theatre

It has been decided that Phase III of the investigations is to be carried out by the Department of Education and Science.

## Yvonne Arnaud Theatre, Guildford

A most noteworthy theatrical event in 1965 was the opening of the charming Yvonne Arnaud Theatre in Guildford, on a beautiful riverside site. The theatre seats 574, and has an attractive restaurant.

In 1946, after twenty-six years without a professional theatre, a repertory company was re-established in Guildford. The old Borough Hall, formerly an Assize Court, was converted into a theatre, but the building could not conform to all the regulations for public performances and it was therefore run on a club basis. From the first, Alderman Graham Brown, the Chairman of the Trust, and his colleagues, saw the need to plan for building a new and fully equipped theatre, while giving the public the best possible service of drama that the North Street Theatre and its limited funds could provide.

When Miss Yvonne Arnaud, who lived in Guildford and was a founder director of the Guildford Theatre Club, died in 1958, it was decided that the new theatre should be named after her. In 1961 the Yvonne Arnaud Theatre Trust was formed and an appeal launched to raise £200,000, but since then increased building costs and improvements to the original design and other factors have raised the final cost of the project to around £362,000.

Guildford Corporation gave a most attractive and valuable site at a pepper-corn rent, and Mr John Brownrigg was appointed to be the architect of the new theatre. The Corporation also made a capital grant of £20,000. Other local authorities, commerce and industry, Trust funds, and charity performances have made generous contributions, but the main support has come from the general public. This is another impressive instance—as were the Mermaid and Chichester Theatres—of thousands of private people giving generously for something that will be enjoyed by all. The Arts Council has contributed a total of £36,000 to the cost of the building, but about £30,000 still has to be raised. Remarkable as this fund raising has been—and money on such a scale possibly could not have been raised in any other way in Guildford—it is, nevertheless, an expensive way to build a theatre. If the required sum could have been provided by national and local authority grants at the beginning of active operations, thus obviating building delays through lack of funds which resulted in increases in costs, interest on loans, the expense of the appeal itself and so on, the theatre as it stands today would have cost at least £50,000 *less* than it has.

Building had begun in 1962, when on the night of the 10th April, 1963, the Guildford Theatre Club in North Street was burnt down, and the completion of the Yvonne Arnaud Theatre took on new urgency. Sir Michael Redgrave agreed to direct and play in the opening festival season, and in 1964 Mr Laurier Lister was appointed Director and Administrator of the theatre.

The theatre opened on the 2nd June, 1965, with *A Month in the Country* by Turgenev, played by a distinguished cast including Ingrid Bergman, Fay Compton, Max Adrian and Michael Redgrave. This production was joined in repertory by *Lionel and Clarissa* and *Samson Agonistes*. Since the opening festival the theatre has presented a wide range of plays, some of which have transferred to the West End, and it has consistently played to excellent business.



## Seligman Bequest

From time to time members of the public have made a bequest to the Arts Council, thereby showing their appreciation of its work. One of outstanding importance was obtained last year on the death of Mrs Brenda Seligman who left the Council her collection of Oriental art which her husband, Professor Charles Gabriel Seligman, and she had made over a period of nearly fifty years. It was begun in 1905 at the date of their marriage and she continued it after his death in 1940, but with a taste and scholarship which did not fall short of the previous level. The collection is devoted mainly to Chinese art. It does not pretend to represent all its important branches, but it does include within its range many objects of exceptional quality and interest. It is particularly rich in Chinese ritual bronzes; it contains an interesting series of small bronze objects from the Ordos. There are also a few Luristan bronzes which are of high quality, and a large and notable group of Chinese ceramics. These range from comparatively primitive pottery of the prehistoric period to the refined blue and white porcelains of the Ming dynasty.

A *catalogue raisonné* of the collection was published by the Council during Mrs Seligman's lifetime, in fact the second volume only came from the press a few months before her death. Volume I dealing with the bronzes, jades and sculpture was compiled by Dr S. Howard Hansford, Professor of Chinese Art and Archaeology in the University of London. Volume II; by Mr John Ayers, Deputy Keeper of Ceramics at the Victoria and Albert Museum, was devoted to the ceramics.

By the terms of the bequest the Council was to exhibit the bulk of the collection at its gallery at 4 St James's Square as soon as possible after Mrs Seligman's death. It would then be administered by the Arts Council for a period of ten years after which the larger part was to go to the British Museum and the remainder to the Victoria and Albert Museum. The London exhibition took place from the 7th May to the 7th June, 1966. Whilst the number of visitors at first was disappointingly small, the interest aroused among those qualified to judge was great and the attendance figures steadily grew throughout the period of the show. It was seen in the end by 2,804 people. The collection will then be lent for periods of not less than six months to galleries outside London either as a whole or the bronzes or ceramics separately. The whole collection will be exhibited for the rest of 1966 at the Graves Art Gallery, Sheffield, and then from January to June 1967 it will be at the Southampton Art Gallery. Further loans to other cities are now being planned. These arrangements are made at the special request of Mrs Seligman, who felt that in this way the collection would best benefit the advancement of the study and appreciation of Chinese art as widely as possible within the United Kingdom. The Council is deeply grateful to the collector for this generous provision and for her confidence in its ability to carry out her wishes.

## Opera for All: The New Tripod

Two of the important developments in opera in Britain since the war have been concerned with bringing professional standards of performance away from the older and larger types of opera house buildings, and into more intimate surroundings, where smaller and therefore less costly groups of performers can deploy effectively. The English Opera Group, founded in 1947, has inspired new repertoire, based instrumentally on a chamber orchestra, and reflecting the limited staging in Aldeburgh, where so many of its works have been presented. The Arts Council's Opera for All groups have depended mainly on the reduction to piano accompaniment, and economies in staging, of works originally written for conventional opera house treatment, the aim being to take opera to parts of Britain that would otherwise for 'logistic' reasons be without it.

The history of Opera for All is fairly well known, from its inspiration early in 1949 in the remarkable success of a provincial tour by four refugee Lithuanian singers, who gave operatic excerpts in their own language and costume, with a pianist, and an English actor to introduce the items. Douglas Craig was the manager and compère of the English 'Grand Opera Group' of six that followed, in the winter of 1949, gradually changing the concert presentations in evening dress into costumed staged productions with the highest standards of musical ensemble; he has overseen its developments under its title 'Opera for All', and will surely continue to give valuable counsel from his new post with the Welsh National Opera Company. The size of the groups has increased to twelve members; a second London-based group was added in 1960, and a third, presented by the Welsh National Opera Company, in 1963. The 1,000th performance was given in 1960, and three simultaneous '2,000th performances' by the groups in England, Scotland and Wales on the 12th November, 1965. Some 250 performances (in English) are given in the six months' season.

Scottish Opera's recent successful seasons have followed those of the Welsh Company in encouraging hopes and plans for the wider development of professional opera, which used to be such an important part of regional cultural life. 'Opera for All' has always drawn the members of its groups from young operatic talent; some of the singers have gone on to distinguished careers at Sadler's Wells and Covent Garden. It is logical, therefore, for the Arts Council to have given the responsibility for the presentation of the two London-based groups to the London Opera Centre, the post-graduate training school set up in 1964, and now that Scottish Opera feels ready to undertake it, to transfer to Glasgow the base of one of these groups.

The 1966/67 tours will, therefore, stand on a tripod of operatic administration: Group E, produced by the London Opera Centre; Group S, containing a number of Scottish singers, and controlled by Scottish Opera; and Group W, based on

Cardiff, and preponderantly Welsh. The repertoires of the three groups will not overlap; Group E includes a newly commissioned one-act opera by Philip Cannon. The organization of the tours remains an overriding Arts Council responsibility; for obvious reasons of geography, and to meet the varying demands of different regions of Britain, there will be excursions into England by the Scottish- and Welsh-based groups, and into Scotland and Wales by the English-based one. Nationalism in its narrow sense has not, of course, been a predominant factor in the making up of the groups, and there has been valuable joint consultation over auditions and casting.

Unlike sport, music rarely excites destructive nationalistic feelings; we can all warmly appreciate a stranger's art, and he never produces the equivalent of an offside goal to rouse an audience to demand a referee's life! But we can have a special love for what 'our own people' do in the arts, and can therefore confidently foresee that the Scottish Group will give particular pleasure and enjoyment to music-lovers in the operatically undernourished parts of Scotland, as their Welsh colleagues have done in Wales, and ensure that the visiting English Group will be judged by high standards. Enthusiasm must nourish the regional soils if opera is to flourish throughout Britain; it seems not unreasonable to hope that the triple approach of 'Opera for All' will valuably stimulate audiences, at the same time as it is giving employment, and the most useful type of experience, to artists who are likely to be called on to help meet the desirable needs they will have helped to create.



SAUS 18/12/02

## Scotland

The retirement during the year of Dr George Firth from the post of Director for Scotland after nearly eighteen years provides a pretext for a brief survey of the arts in Scotland, to note achievement, and glance hopefully and with resolution to the future. If Scotland is by no means a nest of singing birds, it is nevertheless not ill-equipped to seize the opportunities which increased State aid for the arts, increasing local authority participation and the drive and enthusiasm of the Joint Under Secretary for the Department of Education and Science seem to hold out. There are still far too few buildings adequately to house the arts, but there are artists and musicians, people and ideas, established artistic organizations and new ones.

### Music

Although considerably hampered by the cramped and inaccessible temporary concert hall in which it has to play in Glasgow, the Scottish National Orchestra has continued to grow in numbers and in achievement. The opening concert of the 1965 Edinburgh Festival, in which the orchestra was joined by the new Scottish Festival Chorus and by distinguished soloists, in Mahler's Eighth Symphony, was universally praised. The steady build-up in numbers to the present figure of ninety musicians has not only produced an orchestra capable of tackling large symphonic works with confidence, but has permitted it to divide, from time to time, into two chamber orchestras. The first tours of these smaller orchestras arranged by the Scottish Committee of the Arts Council were enthusiastically received; the Northern Tour (Kirkwall, Thurso and Brora) attracted an average audience of 420.

With a main season based on, but by no means confined to, Glasgow and Edinburgh, a spring season with Scottish opera, the Edinburgh Festival and the Glasgow 'Proms', the Scottish National Orchestra is very fully stretched and one must hope that its new ability to divide by binary fission will allow even further commitments to be undertaken this side of exhaustion. The growing interest of education authorities in the arts, the evolution of the BBC's Music Programme and sorties into the field of gramophone recording—records of two Sibelius Symphonies and of works by Iain Hamilton, Thea Musgrave and Robin Orr were made during the year—further diminished the orchestra's exiguous spare time.

Although the Scottish National Orchestra absorbs the largest single grant from the Scottish Committee's funds each year, its standing and the pervasiveness of its influence under Alexander Gibson make it in a sense the keystone of Scotland's artistic life. The provision of a new and adequate concert hall in Glasgow is an urgent necessity, the more so as, at the time of writing, it seems probable that the concert hall in Anderston may be demolished as early as 1968.

For Scottish Opera, 1965 was something of an *annus mirabilis*. The performances of *Boris Godunov*, *Don Giovanni* and *Madama Butterfly* played almost to capacity in Glasgow and Edinburgh and to 76 per cent on the company's first visit to Aberdeen. Inspired by all this, Scottish Opera laid plans for a longer and more ambitious season in 1966 which, if it won golden critical opinions, proved less rewarding to the box office. Attendance figures were, however, not far short of a comfortable 70 per cent in Glasgow and Edinburgh, and after the excitements of youth Scottish Opera seems set fair for a lively and permanent maturity. There is already an all-the-year-round administrative organization, and scene-and-costume-making workshop. In the spring of 1966 a venture was made into the field of chamber opera with *Albert Herring* at Perth, and Scottish Opera is to take over one of the 'Opera for All' companies which will perform throughout Scotland and in the north of England during the winter of 1966 to 1967.

One of the 'Opera for All' companies (which perform grand opera on a small scale, with piano and with no chorus, up and down the country) celebrated the two thousandth performance of the enterprise in Aberdeen (the two other companies celebrated simultaneously in Preston and Bournemouth) and after *La Traviata* and a civic reception, flew off to Shetland. The diaspora of the performing arts in Scotland remains a characteristic part of the Scottish Committee's work. 'Opera for All' and 'Intimate Opera' each played to nearly 7,000 people, mainly in rural districts, and the ballet tours of the Harlequin Ballet and the Royal Ballet's demonstration group, 'Ballet for All', to rather more. It is gratifying that, so early in its history, Scottish Opera should wish to extend its activities beyond the urban centres and throughout the length and breadth of the country.

If the musical big battalions are marching steadily forward it is difficult not to feel that there is scope for further expansion in the chamber music field. Miss Tertia Liebenenthal's Lunch Hour Concerts in the National Gallery in Edinburgh have set a fine example, and Peter Pears and Joan Dickson with Arthur Oldham gave the 600th concert on the 15th December, in which the modern work (upon which the organizer insists in each programme) was Richard Rodney Bennett's *Tom o' Bedlam's Song*. The concerts organized by the Scottish Committee, too, have steadily increased in number, but one hears too often of chamber music concerts in the larger cities being infrequent and ill-attended. There are lively chamber music clubs both in and outside the cities, but there are halls and community centres, new and old, in towns, villages and housing estates in which concerts could and should be given.

The Scottish Committee of the Arts Council's 'Directly Provided' concerts have built up over the years a network of small clubs and virtually a guaranteed audience for chamber music, plays, ballet, puppets and other performances from Lerwick to Stranraer. It is too little realized that, thanks to the scheme, any small group of enthusiasts anywhere in Scotland who can book a hall, raise an audience and guarantee a small return at the box office can enjoy the best of what the arts have to offer on their home ground.

## Drama

In the theatres these are exciting times. The National Theatre paid a notable visit to Edinburgh with *Othello* and *Love for Love*, but otherwise the big playhouses in Glasgow and Edinburgh were almost entirely given over to musicals and pantomime and the running was made by the repertory theatres. These were all subject to the excitements and anxieties of a period in which most of them seem to be emerging from the chrysalis of a 'local rep' and feeling their wings as they

metamorphose into a 'civic theatre'. The Glasgow Citizens' Theatre, the Royal Lyceum Theatre Company in Edinburgh and the Dundee Repertory Theatre all hope to be rehoused in fine new theatres in the next five years. The example of the new Nottingham Playhouse which, however much it owes to John Neville's inspired direction, certainly owes a lot to its architecture, is before everyone. Bricks and mortar may be less important than two boards and a passion, but the British theatre has found itself a new personality, and experience suggests that new buildings can attract the new audience without which it can never flourish.

The Scottish Committee responded to the steady improvement in the standards of production and choice of plays in the repertory theatres by deciding to abandon its 'Approved Plays Scheme', which had been designed, and had effectively served, to encourage theatres to put on more worthwhile plays, and refurbished and, in one case, resuscitated, schemes for the encouragement and promotion of new drama. When the new theatres are built and the companies come marching in it will be sad if there are no new plays by Scottish authors for them to perform.

Under the direction of Mr Tom Fleming the Royal Lyceum Theatre Company gave its first performance in October with a Scottish adaptation of Goldoni's *The Servant O Twa Maisters*. While the performance of Brecht's *Galileo* was much praised, it was not until the Christmas performance of *The Life and Death of Rumpelstiltskin* (with costumes designed by Edinburgh schoolchildren and realized under the direction of Abd' Elkader Farrah) that the large theatre was anything like full. It was suggested that Edinburgh was unaccustomed to the repertoire system, whereby several plays are performed in any given week, that the price of seats was too high and that the international programme of plays lacked local appeal, but it is certain that, like most new enterprises, the company will take some time to find its audience.

The other new theatrical enterprise, which began at about the same time, was the little Close Theatre (the performers are 'close' to the audience and the theatre is 'up a close'), which runs as a theatre club under the management of the Citizens' Theatre in Glasgow. The theatre seats 150 people on three sides of the open stage. The plays performed have ranged from Marlowe to Genet and Billeldoux, and the Citizens' Theatre can now claim to be the only professional theatre company in Britain which runs two stages under the same roof.

If all the repertory theatres had more or less successful seasons (Pitlochry registered a notable success with their revival of Tourneur's *The Revenger's Tragedy*, and Dundee had an exceptionally successful *Macbeth*) it was left almost exclusively to the Traverse Theatre in Edinburgh to find new plays and put them on. With world premières by Saul Bellow and Gunther Grass the Traverse were operating in a world league, but their most successful productions were probably *Green Julia* by Paul Ableman, a witty and resourceful duet for two young men, and two plays by Cecil P. Taylor *Happy Days Are Here Again* and *Allergy*; the latter, in particular, suggesting that in this Glasgow-born writer Scotland has found a new dramatic voice.

The end of the financial year brought problems, administrative, psychological and philosophical as well as financial, to the Traverse Theatre, and, although a new committee of management was elected at the Annual General Meeting in April 1966, the future of the theatre and of its Artistic Director and Resident Catalyst, Mr Jim Haynes, who resigned shortly afterwards, are, at the time of writing, uncertain. At this point one can only record that in its first three years of existence

(since January 1963) the Traverse has brought a liveliness of spirit and a freshness of approach in the arts, and not only in drama, to Edinburgh and Scotland, which have been of inestimable value.

## Art

For the Edinburgh Festival of 1965 the Scottish Committee arranged in their own gallery in Rothesay Terrace, an exhibition of British Portrait Miniatures. The co-operation and assistance of Mrs Daphne Foskett in organizing this exhibition helped to make it probably the most important British exhibition of these treasures this century and, as pressure on space in the office makes it unlikely that the whole gallery will be able to be used again for an exhibition, the gallery's career ended on a distinguished note. More than a score of miniatures were graciously lent by Her Majesty the Queen; the exhibition was visited by over 6,000 people in the three weeks of the Festival, and the illustrated catalogue at once became a collector's item.

Although already committed to a large centenary exhibition of the work of Sir D. Y. Cameron it was decided that the death of Anne Redpath, OBE, RSA, ARA, LL D, in January 1965, should be commemorated by a large retrospective exhibition, and these two exhibitions opened more or less simultaneously in Edinburgh and Glasgow in November 1965 after which they changed cities, and a selection from each exhibition was toured throughout Scotland. A full list of exhibitions mounted on behalf of the Scottish Committee appears on page 67.

An important new venture for the Scottish Committee was the launching early this year of the Sculpture Scheme. This scheme, which is intended to promote public sculpture, met with an immediate enthusiastic response from local authorities throughout Scotland, and although the amount of money allocated for this purpose in the first year is small, this extension of the Scottish Committee's activities promises literally and metaphorically to make its mark in the future.

## Housing the Arts

Reference was made in the last Annual Report to the Government's scheme for 'Housing the Arts', and at the time of writing thirty-four applications for grant-aid for capital expenditure on the arts have been received by the Scottish Committee, twenty-five being from local authorities in Scotland. Unlike the other activities of the Arts Council in Scotland, in which the Scottish Committee is to all intents and purposes autonomous, this building fund is administered by the Arts Council in London, but all applications are vetted in Scotland and considered in London only on the recommendation of the Scottish Committee.

In the year 1965/66 two projects were far enough advanced in planning to qualify for help from the fund: these were the reconstruction of a hall in Kirkwall to form an arts centre for the Orkney Islands, and the first phase of a plan to improve and extend the Festival Theatre in Pitlochry. Both these projects benefited not only from financial aid but from technical advice supplied by consultants recommended by the Scottish Committee. It has been a major virtue of the 'Housing the Arts' scheme that it has allowed the Arts Council to recommend and obtain such advice for authorities and others embarking upon projects large and small to house the arts in their region.

## Aid to Living Artists

In the long run, the health and vitality of the arts in any country depend on the heart, lungs, limbs and cerebral cortex of the living artist and, with the help of a supplementary grant of £3,000, the Scottish Committee was able to give three

major bursaries of £750 to artists living in Scotland during the year. The recipients of the larger bursaries were George Mackay Brown (poet), David Gilbert (sculptor and wood-carver) and Ronald Stevenson (composer). Smaller bursaries were also given to Tam McPhail (sculptor) and Donald Bain (painter).

It has been pointed out before that it is in the field of the visual arts that Arts Council subsidy tends to be most divorced from the artist himself. A production of a play or a concert performance puts money, however meagre, in the purse of actors, designers, directors, authors, musicians, composers and conductors. An art exhibition may cost a great deal, but the people who get the money are the printers of the catalogue, the joiners, the picture framers, the transport company who collect the pictures and, only if the pictures are sold, the artists. The Scottish Committee has continued to increase the sum of money it spends every year on buying pictures and sculpture and there is no better way of encouraging the artist.

Once the Scottish Committee has bought a picture it cannot resell it. To be 'in the collection of the Scottish Committee of the Arts Council' is a kind of honour. The pictures which, for one reason or another, have ceased to be in demand for the Committee's exhibitions are, therefore, being increasingly given on extended loan to suitable bodies, always with the proviso that they may be recalled, that they must be available to the general public, and that the loan shall not discourage the body from buying its own collection. Even where pictures on the walls are not at first greatly sought after, they are missed when, after a period of time, they are removed.

The bursary is not the only form of 'Aid to Living Artists' practised by the Scottish Committee. It is perhaps a relic of Calvinism which suggests that it is better in principle to pay an artist for work done, to commission him to do a job, than simply to give him a bursary. Happily, the present practice is to do both.

## **Youth and the Arts**

In May 1965 a conference was held on 'Youth and the Arts', which was attended by Miss Jennie Lee and Mrs Judith Hart, MP. A report was published separately.

## **Conclusion**

In the year 1966/67 the grant to the Scottish Committee has been raised by almost 80 per cent to the sum of £450,000. In the past the Arts Council has been chronically under-financed. It would be over-optimistic to say that the situation has radically changed, but it would be ungrateful and unrealistic to deny that it has changed. There is still less money than one would like. On the other hand, many of the Scottish Committee's subsidies now represent a major source of income to the enterprises which they support.

The State's entry into the field of artistic subsidy is only twenty-seven years old and already willy nilly the Arts Council is bearing the financial responsibility for life or death over most of the professional artistic organizations in Scotland. It is a responsibility which has not been sought but which the pressure of rising costs and social change has imposed upon it. Without the support of the Scottish Committee of the Arts Council there would be no Scottish National Orchestra, no Scottish Opera and none of the permanent repertory theatres. Touring exhibitions of paintings would be few and far between. The spread of musical performance throughout the country would virtually cease.

In this context the Scottish Committee, an independent body acting on behalf of the Government but free to exercise its powers responsibly without external pressures, strives to encourage and develop the arts in Scotland. As more money

becomes available it is able to do more, but there is never enough money to support every artistic enterprise and the Scottish Committee must pick and choose.

The Arts Council has been criticized in the past for an apparent snobism. Shortage of finance has limited support to 'the top end of culture'. The best, the highest and the finest at least one must support, and it has been necessary to deny support to worthy, but less worthy, causes. As more money becomes available wider choices become possible and the refusal of grants becomes more difficult. Nevertheless choices must be made and many applications must be refused. It should be said, however, that a number of artistic enterprises do not receive grants because they do not apply for them. The Scottish Committee is prepared, has, indeed, the duty, to consider every application on its merits and to make a grant when it feels that it is merited. Happily it does not have to debate every one of its decisions in public. It is given the authority. Otherwise there would certainly be a tendency for the Arts Council only to choose for support those enterprises which were universally agreed to merit it, and the end product would become a kind of approved, official or establishment art. The Scottish Committee is able to have all sorts of flowers in its garden.

For the future, by slow osmosis public opinion has decided that State support for the arts is a good thing and has come to stay. The arts must be widely available and people must be encouraged to enjoy them. Rightly the campaign to build the new audiences of the future begins in the schools. It continues in every field of human activity. The shows must be good shows. New ideas, new enterprises must be encouraged. But no one must be allowed to feel that a large Arts Council subsidy is a blank cheque to squander the public's money on extravagant and self-indulgent artiness or a permit to ignore the absence of the public from the box office.

### **Appointments and Retirements**

The following retired from the Committee during the year: the Hon Mrs Michael Lyle, Colonel A. D. Vickers, Mr Esmé Gordon and Mr Ronald Mavor, the last on his taking up the appointment of Director for Scotland. The following were appointed to serve on the Committee: Miss Lennox Milne, Mr Alan Reiach, Professor Andrew McLaren Young and Dr Douglas Young.

While the Committee were delighted to hear of Mrs Judith Hart's promotion to the office of Minister of State for the Commonwealth they regretted the loss of a good friend and fighter for the arts. As Joint Under Secretary of State at the Scottish Office they welcome Mr Bruce Millan as her successor.

### **Staff**

Following the retirement of Dr Firth, who as well as being Director for Scotland was responsible for the field of Music in Scotland, Mr Christie Duncan was appointed Assistant Director with responsibility for music. Mr John Ross joined the staff as Art Assistant.

The sudden death of Miss McDonald, who was for more than twenty years on the staff of the Scottish Office of the Arts Council as Secretary in the Art Department, is recorded with deep regret.

# Wales

## Council for Wales Report on the Arts

'At first sight, the obstacles to progress towards a satisfactory scale of provision for the arts in Wales—the serious deficiency of suitable buildings, the inadequate structure of local financial support, the limited facilities for local organization and the lack of cohesion between the various bodies and interests concerned—stand disconcertingly across the path. Yet the very absence of facilities which in other countries are almost taken for granted may present positive advantages. Given good leadership and organization, it should prove possible to build a modern structure of provision for the arts designed to take advantage of the experience of others. The remarkable rise of the Welsh National Opera Company demonstrates what enthusiasm and determination can achieve. Those qualities greatly helped to fashion, from a nation with an aptitude and a desire to sing, a flexible and efficient operatic company of growing appeal to audiences. The task of building a completely new structure need not therefore appear unduly daunting.'

It is this realistic yet hopeful paragraph that introduces the recommendations of the Council for Wales in their *Report on the Arts in Wales* (Cmnd 2983). The paragraph pinpoints the three main weaknesses in the provision for the arts in Wales: the dearth of suitable buildings; the inadequacy of local organization and financial aid; the lack of co-ordination between providing bodies.

The first and most important step in overcoming these deficiencies, the Council suggests, is to establish regional associations for the arts (on the lines of the North-East Arts Association) to cover the whole of Wales. This suggestion has the Welsh Committee's wholehearted support: it accords exactly with the Committee's own experience. Indeed, before the publication of the Report, the Welsh Committee had already set up a North Wales Arts Advisory Panel to review the organization and financing of the arts in North Wales, to co-ordinate existing Arts Council sponsored activities, and to co-operate with local authorities and other organizations towards establishing a regional arts association for the six North Wales counties of Anglesey, Caernarvonshire, Denbighshire, Flintshire, Merioneth and Montgomery. Under the guidance of its chairman, Sir Ben Bowen Thomas, the Panel has, after only a few months' existence, created a renewed interest in the arts in North Wales. New centres where Arts Council sponsored activities can take place have been discovered, and activities have been orientated to meet the needs of individual communities. Most important of all, discussions and conferences organized by the Panel have revealed a great measure of good will to the idea of an arts association. The Panel has had such an encouraging response that it has now drafted a constitution for a North Wales Arts Association. This it hopes will be formed before the beginning of the financial year 1967/68.

In the predominantly rural area of North Wales the ease with which the Association is created depends on whether the six county councils, rather than the large number of small district councils, are allowed to contribute to the Association. It is vital to the future of the arts in Wales, as the Council for Wales Report (para. 236) suggests, that the powers of section 132 of the Local Government Act, 1948, be enlarged to enable County Councils to contribute up to the product of a penny rate for the county towards the expenses of an association serving the area. As the Report points out, this is not a novel suggestion, except in its specific terms.

The Report also suggests that, in addition to the North Wales Association for the Arts, two further associations should be created: in West Wales and in South-East Wales. The Welsh Committee of the Arts Council would give its utmost support to any initiative to form associations in these areas.

The Report recognizes that even given better local organization and financial support, no real headway can be made in catering for the arts without providing an adequate range of accommodation. The Council, however realizes that this will inevitably take many years to achieve. In the meantime better use must be made of existing buildings. There are in Wales, the Report suggests, a number of unused or under-used buildings which with some repair and adaptation could become centres for the arts. The Dragon Theatre, Barmouth, and the Theatre Fach, Llangefni, are highly successful examples of the adaptation of old buildings (a chapel and a barn respectively). Plans have also been drawn for an arts centre at the old grammar school at Beaumaris, and the first grant made by the Welsh Committee, out of the Arts Council's new capital fund, was of £10,000 to the Prestatyn Urban District Council towards the cost of adapting a cinema in the town into an arts centre.

The Report also suggests that, when new educational or communal buildings are designed, the feasibility of using them for the arts should be borne in mind. In the Welsh Committee's experience there is a great deal of variation in the use made of schools and community centres in various parts of Wales. The halls of the secondary schools at Fishguard, Haverfordwest and Llangefni are large enough to accommodate full orchestras and, with the good will of the local education authorities, concerts by major orchestras are regularly held there. Local authorities are, however, not always ready to allow school halls to be used in this way. For example, although there are a number of such halls in Swansea, the local Ballet Club found it impossible, after much effort, to arrange for the Western Theatre Ballet to visit the town.

Ultimately, however, purpose built theatres, concert halls and art galleries must be provided at major centres in Wales. Well-equipped theatres are Wales's greatest need. 'Without them,' the Report stresses, 'we are bound to feel cut off from an important part of the dramatic heritage, and our opportunities to appreciate, and enjoy drama, are to that extent diminished.' The Council agrees with the Welsh Committee that the first step in this provision should be to build theatres at Cardiff and Bangor—the former (seating about 700 people) as a centre for English productions, the latter for Welsh productions. There would be an exchange of productions between the two centres. This scheme has been accepted by the St David's Trust and, on the 19th April, a joint statement by the Trust and the Welsh Committee was presented to a conference of local authorities from all over Wales. The delegates were enthusiastic, they approved the scheme in principle

and appointed three sponsors, the Lord Aberdare, Sir Ben Bowen Thomas and Professor Gwyn Jones, to draw up a detailed plan. The sponsors have the support and good will of the whole of Wales.

A national theatre cannot be created without a base in Cardiff. A national orchestra is not feasible unless a concert hall is built in Cardiff. Major exhibitions of the kind seen at the Edinburgh Festival, or the Tate Gallery, cannot be arranged in Wales until Cardiff has a gallery that can house large temporary exhibitions. Thus the whole future of the arts in Wales depends on the initiative of the capital city. It is heartening, therefore, that the Cardiff City Council has now set up a committee to make a coherent plan for the arts. This is an example that might be emulated by other major towns in Wales.

## Music

The present composition of the Music Sub-Committee is as follows:

Iorwerth Howells  
 Professor W. J. G. Beynon  
 Kenneth Loveland  
 Christopher Cory  
 D. W. Davies  
 Dr Alun Hoddinott  
 Haydn Thomas  
 Froom Tyler  
 William Mathias  
 Graham Thomas

## Opera

The Welsh National Opera Company has had a particularly successful year. New productions have included Rossini's rarely performed opera *Moses* as well as *Don Giovanni*, *The Bartered Bride*, *Die Fledermaus* and *Il Tabarro*. On the 5th May, 1966, the Company gave the first performance of Grace Williams's opera *The Parlour*. This work, based on de Maupassant's story *En Famille*, was commissioned by the Welsh Committee of the Arts Council.

The Welsh National Opera Company is busily making plans for its further professionalization. Mr Douglas Craig, OBE, Deputy Director of the London Opera Centre, has been appointed as the Company's General Administrator, and a detailed development plan has been prepared by Miss Nesta Howe, the Company's Development Officer. A large warehouse, within easy reach of the centre of Cardiff, has been bought as the Company's new headquarters. This will be converted with aid from the Company's Development Fund assisted by a grant from the Arts Council's Housing the Arts Fund.

## Festivals

Recent Welsh Music Festivals have had much more ambitious programmes than in the past, and Welsh composers have had much attention. The Montgomery Festival included Daniel Jones's *St Peter* in its programme, the Anglesey Festival the first performance of a song cycle by David Wynne, and the Caerphilly Festival the first performance of Alun Hoddinott's Concerto Grosso. A new masque *St Francis* by Arwel Hughes was performed at the Llandaff Festival. The Swansea Festival's programme included the Second Symphony by Elgar and the first performances in Wales of Britten's *War Requiem* and Michael Tippett's Concerto for Double String Orchestra.

## Orchestral Concerts

During the year tours have been arranged for the English Chamber Orchestra, the Royal Philharmonic Orchestra, the New Philharmonia Orchestra, the Halle Orchestra and the Salzburg Mozarteum Orchestra. Audiences for orchestral concerts have increased throughout Wales. There are now eight centres where good audiences can be assured for concerts by full symphony orchestras, and six centres where concerts by chamber orchestras can be arranged. Works by Welsh composers have again been included in the majority of the concerts given by these orchestras. The Welsh Committee also organized a special concert of contemporary music in Cardiff given by the Paris Chamber Ensemble. The programme included *Genesis Dream* by Reginald Smith Brindle, a work commissioned by the Welsh Committee.

## Commissions

In an attempt to encourage the young, the Welsh Committee invited composers under the age of 30 to submit to them a single representative work of not less than ten minutes' duration. These works were shown to an expert selection panel and on their advice the Welsh Committee decided to commission six of the young composers. These works were performed at a concert held in Cardiff on the 5th July, 1966. The Welsh Committee hopes to award a bursary to one of the composers to enable him to give his full time to composition for at least a year.

## Drama

The present composition of the Drama Sub-Committee is as follows:

Professor T. J. Morgan  
 Alfred Francis  
 Alun Llywelyn-Williams  
 Miss D. E. Ward  
 Tudur Watkins  
 Clifford Williams  
 Raymond Edwards  
 Mrs E. Llewellyn Jones  
 Arthur W. Phillips  
 W. Lloyd Roberts  
 Melville Thomas  
 Geraint Bowen

## Welsh Theatre Company

The Welsh Theatre Company was created by the Welsh Committee of the Arts Council in 1962. Its aim is to take plays of high professional standard to as many parts of Wales as possible, and to establish a permanent company, which will in time develop a style recognizably its own. The company now has a permanent staff: the director, a production manager, a company manager, an administrative assistant and secretaries, together with two carpenters and a stage manager. In 1963 headquarters were established in a converted nuns' hostel in Ruby Street, Cardiff. These consist of a large rehearsal room, a workshop, a small wardrobe room, three offices, a dining reception room and a kitchen, and it is here that all the company's productions are rehearsed and built.

In the spring of 1965, the company toured a production of Harold Pinter's *The Caretaker* to a number of centres throughout Wales, and also *Byd a Betws*, a recital by Cynan and William Morris of an anthology of their own work. From the 9th June to the 4th July the company presented a festival of plays in Cardiff—the

first of its kind ever to be held in the capital city. A temporary theatre was built in Bute Park and the three plays presented were: Gwyn Thomas's *Jackie the Jumper*, *The Caretaker* and *The Rivals*. There were also performances of *The Hollow Crown*; readings from Dickens by Emyln Williams, and a programme, *Praise We Great Men*, by Dame Sybil Thorndike. Cynan and William Morris gave a special performance of *Byd a Betws* for those attending the Urdd Eisteddfod.

During the Commonwealth Arts Festival held in Cardiff in September 1965 the Welsh Theatre Company presented *The Lovely Gift of the Gab*, an anthology of Welsh prose and poetry from the sixth century to the present day, to the accompaniment of music. This was devised by Warren Jenkins with music by Grace Williams.

One of the most helpful developments in the past two years has been the growing co-operation between the Welsh Theatre Company and the BBC, the most spectacular result of which was the Patagonia Pageant presented at the National Eisteddfod at Newtown. In the autumn, the BBC and the company employed a group of six young actors on joint contracts. Other professional Welsh-speaking actors are engaged to appear with the group from time to time, and Mr Wilbert Lloyd Roberts of the BBC has been appointed Honorary Associate Director of the Welsh Theatre Company, with special responsibility for the Welsh language side of the company's work. The first Welsh production under this new arrangement was *Cariad Creulon*, a new play by Bryn Williams. This was taken to fourteen centres during October and was followed by a tour of *The Rivals* to North and West Wales in November.

If it is to develop further, the Welsh Theatre Company must be provided with adequate facilities for presenting professional drama throughout Wales. The company requires a theatre base in Cardiff and smaller theatres at four or five other centres. Until a National Theatre is established in Wales, the Welsh Committee considers that a temporary theatre should be built in Cardiff.

Mr Warren Jenkins, who has been Artistic Director of the Welsh Theatre Company since its inception, left the company in June 1966 on his appointment as Director of the Belgrade Theatre, Coventry. The Welsh Committee has now decided to reorganize the company. Miss Nesta Howe has been appointed Administrative Director, and an advisory board has been created. This board includes among its members Sir Tyrone Guthrie, Mr Clifford Williams, Mr Patrick Robertson and Mr Wilbert Lloyd Roberts.

## Art

The present composition of the Art Sub-Committee is as follows:

Alex J. Gordon  
 Colonel W. R. Crawshay  
 S. Kenneth Davies  
 T. M. Morgan  
 R. L. Charles  
 Maurice E. Cooke  
 Thomas Rathmell  
 Dewi-Prys Thomas  
 Arthur Giardelli  
 Tom Hudson  
 John Ingamells  
 Evan Charlton

The Welsh Committee of the Arts Council is often accused of concentrating too much on contemporary art. This is understandable. Whereas new music can be made acceptable by being included in concert programmes with other more traditional works, it is usually not possible to exhibit traditional and modern works of art together. Indeed 'old masters' can only be shown in Wales at three centres: the National Museum at Cardiff, the National Library, Aberystwyth, and the Glynn Vivian Gallery, Swansea. Elsewhere conditions are such that it is only possible to show works that are a smaller insurance risk. However, the Welsh Committee need not apologise for arranging so many exhibitions of contemporary painting and sculpture; the encouragement of the living artist is obviously one of its primary functions. It is also the duty of the Committee to help the public to appreciate the work of the contemporary artist.

Some modern works are immediately understandable. This is true of most of the paintings in the Margaret Davies Collection deposited at the National Museum of Wales. A selection from this collection, toured by the Welsh Committee, achieved great popularity. The religious themes in the work of Stanley Spencer are an immediate point of contact for the viewer. A touring exhibition, which included some of Spencer's most important works, thus inevitably aroused much interest. Those attending this exhibition were helped by a very detailed catalogue prepared by John Ingamells and Ken Baynes. The usefulness of an informative catalogue in aiding appreciation was also evident in the retrospective exhibition of the paintings of Robert Hunter and David Tinker. In the catalogue to this exhibition the artists provided commentaries on their paintings, their aims and their attitudes. They also lectured at the various centres where the exhibition was shown.

In order to demonstrate the range of the response of Welsh artists to their environment, the Committee arranged a touring exhibition of drawings and paintings selected from its own collection by John Wright. These were shown side by side with photographs and texts illustrating various aspects of 'The Face of Wales'. This resulted in an exhibition which created much discussion and controversy.

'The Face of Wales' was an attempt to present works of art in a new way. The approach of the Committee's exhibition of graphic design was even more radical. This exhibition, entitled 'The Ruthless Logic and Free Imagination Show', was

designed by the staff and students of Hornsey College of Art to a basic text by Christopher Bradshaw. The core of the exhibition consists of twenty panels with a single line text illustrated by collages of photographs, magazine illustrations and other examples of original graphic work. Surrounding the core is a screen of twenty-three panels creating an enclosed environment within which the 'message' is experienced. This exhibition will continue to tour for some time and will be shown in England as well as Wales.

New methods of display were also used in the exhibition 'Background' which examined the influence of environment on the work of four contemporary painters: Merlyn Evans, Ivon Hitchens, Victor Pasmore and Alan Davie. The exhibition included one typical work by each artist and the 'background' was provided by monochrome and colour photographs mounted on display panels. To expand the text on the panels a book was prepared which included over fifty illustrations, detailed biographical notes and an essay on each artist.

In 1964 the Welsh Committee's annual St Davids exhibition was confined to Welsh artists under the age of 30, and a selection of thirty-nine works was made from 290 entries. This exhibition provided a valuable survey of the work of young Welsh painters and sculptors, but it could do no more than indicate the potential of each artist. The Committee decided, therefore, that ten of these artists be invited the following year to show a representative group of works. This exhibition was shown at five centres: Cardiff, Swansea, Llanelli, Aberystwyth and Bangor. At the National Eisteddfod at Newtown a special showing was arranged side by side with an exhibition of the work of the 56 Group. *Eisteddfodwyr* could thus evaluate the work of two generations of the more adventurous Welsh artists. This combined exhibition was attended by over 3,000 visitors in six days.

#### **Welsh Office**

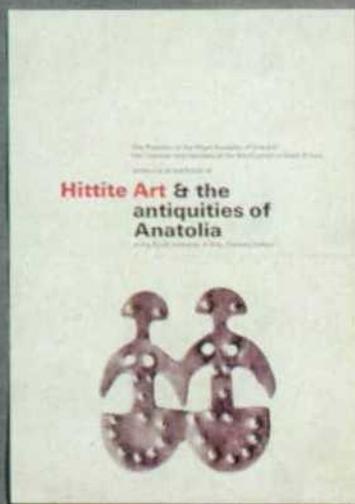
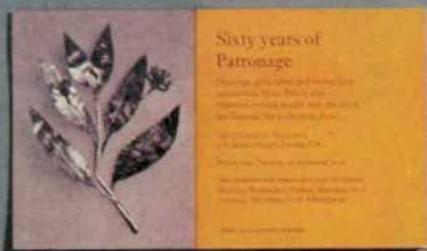
The Director for Wales, Dr J. R. Webster, resigned on the 30th September, 1966, having been appointed Professor and Head of the Department of Education at the University College of North Wales, Bangor.

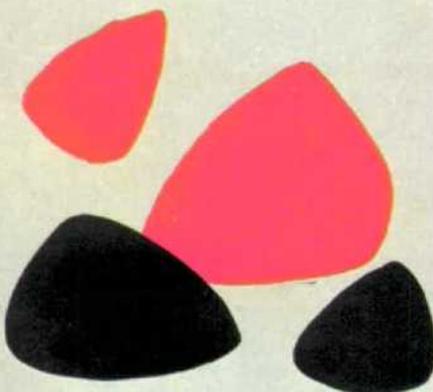
#### **Welsh Committee**

The following members of the Welsh Committee retired at the end of 1965: Mr Josef Herman, Mr A. K. Holland, Mr John Gwilym Jones, Mr Robert E. Presswood. Colonel W. R. Crawshay, Dr D. Dilwyn John and Mr Kenneth Loveland were reappointed for a further term. New appointments to the Committee were Mr G. G. Evans, Mr T. M. Morgan, Miss D. E. Ward and Councillor Tudur Watkins.

It is with deep regret that we record the deaths of Lady Ruth Eldrydd Davies and Sir Emrys Evans. Lady Davies was appointed to the Welsh Committee of the Arts Council in 1965. Sir Emrys had been a member of both the Arts Council and its Welsh Committee for a number of years.

The following colour illustrations are a selection of invitation cards, posters and catalogues for Arts Council Exhibitions.





An Arts Council Exhibition

# Alexander Calder

Sculpture  
Mobiles

The Tate Gallery  
4 July-12 August 1962  
Monday Wednesday Friday  
Saturday 10-6  
Tuesday Thursday 10-8  
Sunday 2-6 Admission 3s 6d

Arts Council



5000 years of

# EGYPTIAN ART

Royal Academy Diploma Gallery  
22 June-12 August

Watlington 01-8 Bankers 4-8 Admission 5s



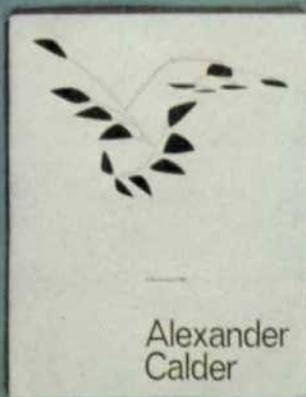
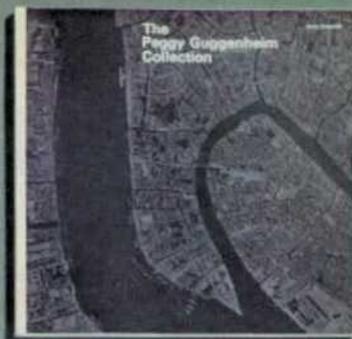
**Modern British and  
French bookbindings** from the  
collection of  
J.R. Abbey

Arts Council Gallery  
4 St. James's Square  
London SW1

2 June - 3 July 1965  
Wednesdays 10-6  
Sats. and Thurs. 10-5

'Doesn't What You See'  
Admission 75  
An Arts Council exhibition





## Appendix A Music, Opera and Ballet

### The London Orchestral Concert Board

The Annual Report for the year 1964/65 included a chapter on the setting up, terms of reference and eventual findings of the Committee of Enquiry on London Orchestras. The principal feature of its 'Goodman Report' was the recommendation that an independent autonomous body be established, to be called the London Orchestral Concert Board, to co-ordinate and subsidize the activities of the four symphony orchestras which present orchestral music in the Greater London area.

In consultation with the Greater London Council the Board was set up towards the end of 1965, with Sir David Webster as Chairman of both the Board itself and its Executive Committee. Membership of the Board is confined to representatives of the Greater London Council and the Arts Council, who are:

*Greater London Council*

Sir William Fiske  
Sir Percy Rugg  
Mr Victor Mishcon

*Arts Council*

Lord Goodman  
Miss Constance Cummings  
Professor Anthony Lewis

The Executive Committee includes three independent members, as well as representatives from the Musicians' Union, the Orchestral Employers' Association, and the four symphony orchestras; the present membership of the Executive Committee is:

*Independent Members*

Sir Michael Tippett  
Mr Colin Davis  
Mr Desmond Shawe-Taylor

*Musicians' Union*

Mr Hardie Ratcliffe

*Orchestral Employers' Association*

Mr Wilfred Stiff

*Greater London Council*

Sir William Hart  
Mr W. L. Abernethy  
Mr John Denison

*Arts Council*

Mr Nigel Abercrombie  
Mr M. J. McRobert  
Mr John Cruft

with representatives from the *London Philharmonic, London Symphony, New Philharmonia* and *Royal Philharmonic* Orchestras. The *Secretary* of the Board is Mr Ernest Bean.

The Board gave its first financial assistance to the four London orchestras in respect of the period January to March 1966; for this final quarter of the accounting year a sum of £7,500 was allotted to each. The Board is financed jointly by the Greater London Council and the Arts Council, and for the current financial year (1966/67) a grant of £30,000 has been allotted to each orchestra, to be used for administration and improved conditions for the players, who should receive, for the first time, paid holidays and contributions to sickness and pension schemes. Further money is being made available as guarantees against losses incurred in the various seasons of concerts to be presented by these orchestras, in the Royal Festival Hall and elsewhere in the Greater London area.

The Arts Council/London County Council Joint Orchestral Committee, which up to the formation of the Board had allocated guarantees to three of the orchestras to present concerts in the Royal Festival Hall, has now been disbanded. The experience gained by this Committee was of considerable value, and its scheme of 'vouchers' for tickets at concession prices, introduced early in 1965 for concerts in the Royal Festival Hall, will be continued by the Board.

#### **Eastern Authorities Orchestral Association**

During its first full year of activity the Eastern Authorities Orchestral Association established a firm pattern of procedure both for the provision of concerts throughout the area it aims to serve, and for the securing of contributions to finance them. Thirty-three concerts were arranged. Membership subscriptions amounted to over £11,000, and this sum was matched by the Council. Altogether 195 local authorities were involved in this total figure; 156 contributed directly to the Association, and a further thirty-nine were represented by the single membership of the Lincolnshire Association, whose subscription was made on behalf of all the local authorities in that county. The concert administration has remained in the hands of the London Philharmonic Orchestra; it is the intention, however, of the Association to set up its own secretariat, to deal exclusively with the arranging of all the performances it promotes.

#### **Regional Orchestras**

The widely publicized recommendations contained in the 'Goodman Report' were read with some apprehension by the managements of Britain's regional orchestras. Although their players enjoyed some security through their continuing contracts, the traditional ratio of remuneration between London fees and regional salaries would inevitably crumble if the proposed benefits for London musicians were brought about, and improvements in metropolitan working conditions would make regional recruitment even more difficult. The announcement that 'Goodman' recommendations in respect of the four London orchestras were to be implemented, though not in full, thus soon resulted in discussions between the the Orchestral Employers' Association and the Musicians' Union, to negotiate a revised scale of salaries for the regional orchestras.

#### **City of Birmingham Symphony Orchestra**

The increased total of 224 performances during the year reflects the City of Birmingham Symphony Orchestra's extended schedule, which for the first time for many years includes gramophone recording. In January 1966 the orchestra made its first long-playing stereophonic recording, for Lyrita, of two works by Sir Arthur Bliss, *Music for Strings* and *Meditations on a Theme of John Blow*. These *Meditations* were the outcome of the first commission by the Feeney Trust; the Trust's latest commissions, *Divisions for Orchestra* by Don Banks and Gordon Crosse's *Sinfonia Concertante*, were first performed by the orchestra at the 1965

Cheltenham Festival, and were subsequently heard in Birmingham during the orchestra's normal winter season at the Town Hall. Programmes in the Thursday Symphony Concerts series also included British premières of Egon Wellesz's *Symphony No 5*, and the 1963 Monaco Prize-winning work by Andrzej Panufnik, *Sinfonia Sacra*. Mr Panufnik, formerly the conductor of the orchestra, directed the performance of his symphony. A notable feature of the season was the inclusion of all the symphonies by Jean Sibelius, performed as a tribute during the composer's centenary year.

### **Bournemouth Symphony Orchestra**

The year's total of 209 performances included thirteen concerts given in Europe during the orchestra's first foreign tour. Programme statistics reveal that 137 performances were given of works by British composers, and 192 of works by twentieth-century composers other than British. Bournemouth audiences heard thirty-four works which had been included in the Winter Gardens Season for the first time. Two seasons of opera, in Cardiff and London, were performed with the Welsh National Opera Company, and engagements by the BBC included two television appearances for BBC-2, one of which marked the opening of the Rowridge transmitter.

Altogether 116 local authorities in the West Country subscribed through the Western Authorities Orchestral Association over £50,000 towards the maintenance of the orchestra. A plan to increase the number of players, to enable a better service of music to be provided within the region, especially on the educational side, was endorsed by a Conference of Education Authorities. The outline of the scheme was sympathetically received by the bodies responsible for financing the orchestra, but funds have not yet been available for its implementation.

A strenuous fortnight in Europe, most of which was spent in Iron Curtain countries, brought acclamation by both public and press in all the countries visited. This warm reception from the audiences in capital cities and provincial towns has added to the considerable reputation the orchestra at present enjoys.

### **Hallé Orchestra**

As well as the normal schedule of concerts in the Free Trade Hall, visits to towns in its own region, and appearances in London and elsewhere in England, the Hallé Orchestra also undertook major tours of Scotland and Wales. The programmes in Manchester included all the Sibelius symphonies, as well as many of his other works; the first public performances of Malcolm Williamson's *Piano Concerto No 3* and *Sinfonietta*; the first performance of *Variations on a Theme of Hartmann* by John McCabe; and a number of major works presented in Manchester for the first time, amongst which were symphonies by Mahler and Shostakovitch, Stravinsky's *Oedipus Rex*, and the gigantic *Gurrelieder* by Schoenberg. The latter two works formed part of the new Hallé Choral Series, which also included Carl Orff's *Carmina Burana*, and *Belshazzar's Feast* by Sir William Walton. In all a total of 225 concerts was presented, including schools concerts, broadcasts and television appearances, and six concerts in Switzerland. Amongst the recordings was Elgar's *The Dream of Gerontius*, a work with which Sir John Barbirolli, the orchestra's Principal Conductor, has gained a unique reputation for his sensitive reading; the Hallé Choir took part in this, and the record has now been issued, and received with acclaim.

### **Royal Liverpool Philharmonic Orchestra**

An average attendance of over 90 per cent demonstrated the undoubted success of concerts by the Royal Liverpool Philharmonic Orchestra in the Philharmonic Hall, the orchestra's own fine hall in Liverpool. Without any increases in ticket prices, the receipts from sales amounted to £7,500 more than in the previous year. The Society presented the orchestra on seventy-six occasions in Liverpool, and twenty-seven times outside the City, and engagements and schools performances accounted for a further 135 appearances—a total of 238 concerts. Music by British composers included first performances of *Sinfonia Roma* by the young Liverpool composer Malcolm Lipkin, and William Mathias's *Concerto for Orchestra*. Notable among rarely heard works was the second performance ever to be given in Britain of Delius's *Requiem*.

The selection of Liverpool as one of the three provincial centres presenting part of the Commonwealth Arts Festival led to the orchestra being prominent in the local programme of events. Five very successful concerts were presented in the Philharmonic Hall, two of which were performed by visiting orchestras from Sydney and Toronto, and one jointly with the Christchurch Choir of New Zealand.

### **Northern Sinfonia Orchestra**

The regular series of programmes in Newcastle, Middlesbrough, Darlington, Carlisle and Harrogate, together with a large number of engagements both in the region and throughout the country, accounted for the total of 134 concerts during the year by the Northern Sinfonia Orchestra. Thirteen appearances for Tyne-Tees Television, as well as a major feature on BBC Television in which the orchestra appeared as the subject of a 'Workshop' programme, resulted in a very wide hearing for Britain's only permanent chamber orchestra. Appearances in the South included a visit to the Odeon, Swiss Cottage, where the orchestra took part in the series presented by the Royal Philharmonic Orchestra; a concert at the Fairfield Hall, Croydon; and a performance of Stravinsky's *The Soldier's Tale* for the Friends of Covent Garden. Once again the orchestra accompanied the Palatine Opera Group, this time in *Così Fan Tutte*. The eighty-seven engagements fulfilled during the year illustrate the demand for high standard chamber orchestral programmes in this country, and the orchestra gave two performances in the Paris Autumn Festival.

### **Chamber Orchestras**

The great demand for his services elsewhere, both as conductor and soloist, necessitated the resignation of George Malcolm from the Artistic Directorship of the *Philomusica of London*. Under his guidance the reputation of the orchestra had grown steadily, and the considerably increased schedule of appearances in towns throughout Britain, at festivals, on the radio and abroad, can be attributed to a great extent to his able direction of the players, either from the rostrum or at the keyboard. Mr Niels Gron assumed the artistic direction of the orchestra at the beginning of April 1966.

In addition to its many other engagements, the *English Chamber Orchestra* gave six concerts for the English Chamber Orchestra and Music Society. Soloists from within the orchestra were featured in three of these, which were held in the Commonwealth Institute. At St Bartholomew's, Smithfield, *L'Enfance du Christ* by Berlioz was conducted by Colin Davis; a rare performance of Haydn's *The Seven Last Words* was given in the Royal Festival Hall, with Patrick Wymark interspersing the movements with readings; Raymond Leppard directed a Mass

by Cavalli in a programme forming part of the Westminster Abbey Nongentenary Celebrations.

**The Royal  
Philharmonic  
Society**

The Royal Philharmonic Society reverted to its former policy of presenting eight symphony concerts during the season, instead of the six that have been mounted in recent years; a high proportion of British works was included. The Orchestra of the Leipzig Gewandhaus—the only concert-promoting Society older than the Royal Philharmonic—gave one concert in the season, which also included a Sibelius concert on the centenary of the composer's birth. A programme which included *Aubade* by Richard Rodney Bennett and Michael Tippett's *Piano Concerto* was given in association with the Composers' Guild of Great Britain.

**Brighton  
Philharmonic  
Society**

Fourteen symphony concerts were presented by the Brighton Philharmonic Society, of which half were given by the Brighton Philharmonic Orchestra. Among the visiting orchestras was the Czech Philharmonic, under its principal conductor, Karel Ancerl. Public support for the activities of the Society again increased. Over 750 season ticket holders now subscribe, and the average attendance at concerts rose from 1,670 in 1964/65 to 1,762 in 1965/66.

**Contemporary  
Music Societies**

The main presentation of the *Institute of Contemporary Arts (Music Section)* was four concerts entitled 'The London Days of Contemporary Music', from 2nd to 5th December, based on the music of Karlheinz Stockhausen, but including works by other living foreign and British composers; public support appeared to indicate that a usefully novel pattern for the presentation of contemporary music had emerged, and a similar series is proposed for 1966, when it is hoped to give emphasis to the work of Olivier Messiaen.

*The Society for the Promotion of New Music* continued its policy of concerts in provincial towns and 'repeat performances' for London audiences. Visits by various chamber music groups were made to Cheltenham, York and Liverpool, where audiences heard works by young British composers, some of whom have relied almost solely upon this Society for the chance of a performance. Under the direction of Norman Del Mar the English Chamber Orchestra gave a concert in the Commonwealth Institute of chamber orchestral pieces by David Bedford, Neville Gambier, Harrison Birtwistle and Robin Holloway.

The *Macnaghten Concerts* consisted of seven programmes, including a special concert celebrating the 60th birthday of Alan Rawsthorne, which was presented jointly with the Festival Committee in Cheltenham. One concert was promoted in association with St Pancras Arts Festival. The very high proportion of contemporary music that is regularly included in each concert of the London season was raised during 1965/66; only about half a dozen works by foreign composers found places, and these were either 'first performances' or 'twentieth-century classics'.

**National Federation  
of Music Societies**

The Council maintained its assistance to music clubs, and amateur choral and orchestral societies throughout Britain, through the National Federation of Music Societies, to which an annual grant is made. The following details have been supplied by the Federation's Secretary:

**Membership.** Forty-seven new societies were affiliated during the year, which after adjustments for resignations brought the membership in Britain to:

Choral Societies	516	(13)
Orchestral Societies	146	(0)
Chamber Music Clubs	227	(3)
Choral and Orchestral Societies	60	(0)
Societies combining choral and/or orchestral performances with recitals	9	(8)
	<hr/>	
	958	

(The figures in brackets show the increases on last year)

**Financial Aid.** 541 of the clubs and larger societies in England were offered guarantees towards the cost of the professional conductors, soloists, and orchestral players taking part in public concerts:

	£
370 Choral and Orchestral Societies	39,470
171 Music Clubs	8,650

In addition forty-four smaller societies were offered guarantees.

**Regional Activities.** Once again choral rehearsals taken by well-known professional conductors proved a popular attraction at the annual regional meeting; in this way new works are introduced to the members of the societies. Two special 'Conductors' Days' were held in the South West Region under expert supervision.

**NFMS Award for a Young Concert Artist, 1965 (Woodwind).** The winner, Janet Hilton (Clarinet), received a small cash prize, and over twenty engagements with affiliated societies all over Britain. Runners-up, who were highly commended, were Celia Nicklin (Oboe) and Clarissa Melville (Flute). The adjudicators were Evelyn Rothwell, Dr Henry Havergal, and Cedric Thorpe Davie; Léon Goossens judged the preliminary auditions.

**Annual Course for Conductors.** Thirty-eight conductors took part in a most successful course held at Birmingham University on 17th and 18th September, 1965. The tutors and lecturers were Harry Blech, Gordon Clinton, Meredith Davies, Harold Gray, and John Joubert. Professor Anthony Lewis addressed the course, and took part in a panel which answered questions.

**Annual Conference.** This was held at St Andrews, Fife, and attended by about 250 delegates from all over Britain. The speakers were Dr Henry Havergal and Robert Ponsonby. During the conference a concert was given by the Glasgow Cathedral Choral Society and the Glasgow Orchestral Society, and the final adjudication of the NFMS 1965 Award took place.

## Other Music Activities

While a considerable part of the Council's help for local music activities throughout the country is channelled through the NFMS, the Federation's wide disbursement of funds is concerned almost entirely with professional chamber

music recitals presented by music clubs, and professionally stiffened performances given by amateur choral and orchestral societies. Other enterprises outside the scope of the Federation which received aid directly from the Council are listed in Schedule 3. Apart from a few specialist groups (such as those devoted to the performance of contemporary music) which are based in London, the activities cover every part of England. They include the Haydn-Mozart Society's scheme of provincial concerts by the London Mozart Players; the concerts given in their own centres by Bristol Sinfonia, Midland Sinfonia and other professional orchestral groups; music festivals, and other festivals in which professional music has a predominant place; and arts clubs and arts centres with varied programmes containing professional events. In all these fields an increasing number of local authorities is showing interest in local initiative, and is responding with offers of aid (directly or through a local or regional arts association) which coming from local sources can seem even more encouraging than subsidies from a central official body.

#### **Royal Opera House**

The 1965/66 Annual Report of the Royal Opera House, giving detailed information about the Covent Garden Opera and Royal Ballet companies, is likely to be available during the autumn of 1966. The basis of subsidy has been changed from the previous formula related to receipts, and is now assessed on estimates submitted to the Arts Council. The provision for 1966/67 includes a contribution towards the reduction of accumulated deficits.

#### **Sadler's Wells**

It was announced in March 1966 that Norman Tucker, who had been Director of Sadler's Wells since 1951, had resigned. This has led to reorganization under an administrative board of six: Stephen Arlen (as Managing Director), Glen Byam Shaw, Edward Renton, Edmund Tracey, and Bryan Balkwill and Mario Bernardi, the musical directors of Sadler's Wells two companies. The Arts Council is providing a revenue grant for 1966/67, and a contribution towards the reduction of accumulated deficits. A report covering the companies' work in 1964/65 and 1965/66 is likely to appear in autumn 1966.

#### **English Opera Group**

The English Opera Group gave twenty-two performances in England. At the Aldeburgh Festival Benjamin Britten's parable for church performance, *Curlew River*, was repeated, and *Let's make an Opera* was given a new production. The Group's five performances in France, Belgium and Italy of *Curlew River* led to the winning of the prize presented by the International Catholic Radio and Television Union of Monte Carlo.

#### **New Opera Company**

In July 1965 the New Opera Company presented Prokofiev's *The Angel of Fire* at Sadler's Wells. This was the first stage performance of the work in this country, and received great acclaim.

#### **Handel Opera Society**

The success of the Handel Opera Society's 10th anniversary season at Sadler's Wells in June 1965 was assured by the Company's revival of the 1961 production of *Rinaldo* with Jennifer Vyvyan, and a new production of *Saul*, for which the Society was most fortunate to obtain the services of Geraint Evans. A concert version of *Saul* had also been given a week earlier in Llandaff Cathedral. In December 1965 the first London performance with the original orchestration of Haydn's oratorio *The Return of Tobias* was given at St Pancras Town Hall, and in the 1965 St Pancras Arts Festival the Society presented the first English

performance of Haydn's *L'Incontro Improvviso*, which was later included in the Menai Bridge Music Festival.

### **Intimate Opera**

The 35th anniversary of the Company was celebrated with a performance with orchestra at St Pancras Town Hall on 4th October of *The Cooper* (Arne) and *The Bachelor's Bond* (Offenbach). During the season fifty performances were given for music clubs, school and festivals throughout the country.

### **Opera for All**

The three Opera for All groups gave a total of 245 performances (as always, all in English) in 1965/66, the seventeenth season. The 1964/65 pattern was maintained, two of the groups being presented for the Arts Council by the London Opera Centre, and one by the Welsh National Opera Company.

*Groups presented for the Arts Council by the London Opera Centre:*

*Director:* Douglas Craig. *Musical Director:* James Robertson.

Group N Seventy performances in England and sixteen in Scotland.  
Repertoire: Mozart's *The Marriage of Figaro*; Verdi's *La Traviata*; Donizetti's *The Night Bell* preceded by Bizet's *Doctor Miracle*.

Group S Sixty performances in England and twelve in Wales.  
Repertoire: Rossini's *Cinderella*; Puccini's *The Cloak* preceded by Wolf-Ferrari's *Susanna's Secret*; Mozart's *The Abduction from the Harem*.

*Group presented for the Arts Council by the Welsh National Opera Company:*

*Director:* John Moody. *Musical Director:* Eric Wetherell.

Group W Forty-seven performances in Wales and forty in England.  
Repertoire: Rossini's *The Barber of Seville*; Donizetti's *Don Pasquale*; Verdi's *Rigoletto*.

*The Abduction from the Harem* was introduced into the repertoire for the first time. The remaining operas had been toured before, though *The Marriage of Figaro* was given in a new version by James Robertson, which incorporated part of the sub-plot for the first time in Opera for All performances. The '2,000th performance' took place simultaneously in the three countries on Friday, 12th November, 1965—*Susanna's Secret* and *The Cloak* at Preston, *La Traviata* at Aberdeen, and *The Barber of Seville* at Barmouth.

(See page 32 for an article on the new developments in Opera for All.)

### **Local Opera Performances**

Rarely encountered operas, in professional or semi-professional productions, are always a feature of the St Pancras Festival. At the Twelfth Festival in March this year (when for the first time the Council offered a single guarantee to the Local Authority, Camden Borough Council, instead of separate assistance to various participating organizations) four interesting operatic programmes were presented: Donizetti's *Maria Stuarda*; Verdi's *Il Corsaro*; Haydn's *L'Incontro Improvviso*; and three one-act operas by Hans Werner Henze, *The Miracle Theatre*, *A Country Doctor*, and *The End of a World*. In previous months the Council assisted performances of Dvorak's *Ruslan and Ludmilla* and Rutland

Boughton's *Alkestis* at St Pancras Town Hall, and Britten's *The Turn of the Screw*, Puccini's *Gianni Schicchi*, Granados's *Goyescas*, Haydn's *The Burning House*, Handel's *Agrippina* and Monteverdi's *Il Ballo delle Ingrate* elsewhere in London.

In the north-east of England aid for local opera groups is supplied by the North Eastern Association for the Arts. In other regions, some of the more enterprising productions aided directly by the Council included the English Opera Group's performances of Britten's *Curlew River* presented in Chester Cathedral; Gluck's *Orpheus and Eurydice* at Cambridge and Reading; Monteverdi's *Il Ballo delle Ingrate*, Blow's *Venus and Adonis*, and Verdi's *Simone Boccanegra* at Southampton; Borodin's *Prince Igor* at Birmingham; and Mozart's *La Finta Giardiniera* at Abingdon. Other productions were given with the Council's support at Bath, Bristol, Epsom, Hove, Leicester, Liverpool, Maidstone, Newbury, Orpington and Oxford; among these were a number of 'standard repertoire' operas, which the Council assisted because of special circumstances.

### **Opera Federation**

The Opera Federation was set up in 1960 by a number of opera societies, mainly amateur, which felt the need for co-operation in order to be able to benefit from one another's knowledge and experience. Representatives of the federated societies, and others drawn from a wide field, attended a meeting at the London Opera Centre in November 1965, when the Centre's offer to provide various services and facilities, including the organization for running the Federation, was unanimously accepted.

On its new basis the Opera Federation hopes to provide its members with a comprehensive advisory service and a means of interchanging information and practical help, and to introduce singers, conductors and stage staff to those societies which are seeking to offer opportunities to advanced students and young professionals.

### **Ballet for All**

Ballet for All, the Royal Ballet Demonstration Group, was formed in 1964 with the help of a grant from the Calouste Gulbenkian Foundation to help enlarge the national audience for ballet. Its programmes combine dance, music, words and costume in a staged form, and in 1965/66 it gave 178 performances, to nearly 90,000 people, and took part in three television programmes. In addition to works from the Royal Ballet's repertoire, excerpts from works by Ballet Rambert and Western Theatre Ballet were included, to encourage an interest in ballet in general. The re-creation of ballets from the past included Mary Skeaping's *The Return of Springtime*.

### **Ballet Rambert**

The Ballet Rambert Company appeared for thirty-five weeks during the year, and produced at Sadler's Wells *Realms of Choice* with choreography by Norman Morrice, designs by Nadine Baylis, and music by Leonard Salzedo. The other new work this year was *Diversities*, a first ballet by Jonathan Taylor, with décor and costumes by Ralph Koltai, and electronic music by Henk Badings. BBC Television produced a film on the work of the Company in the series 'Music International'.

### **Western Theatre Ballet**

This year marked the beginning of the Company's association with Sadler's Wells Opera; Western Theatre Ballet is now responsible for the artistic direction of the opera-ballet. The Company appeared at the Opera House in Helsinki, during the

Sibelius Festival; took part in the opening of the new Swan Theatre at Worcester; and was the first ballet company to be seen at the Yvonne Arnaud Theatre in Guildford. It appeared for twenty-two weeks in provincial centres in this country. In an emergency caused by injuries Paula Hinton took part in three performances as a guest artist.

**Ballets Minerva**

Two new long ballets—*Manfred*, using Tchaikovsky's Symphony, and a Nativity ballet entitled *The Three Kings*—and one short work entitled *Impressions*, were the new presentations among the works performed by Ballets Minerva.

**Harlequin Ballet**

During the year six new ballets were added to Harlequin Ballet's repertoire, using music by Messiaen, Webern, Bernstein, Hugo Wolf, Lennox Berkley and John Lewis. Belinda Wright and Jelko Yuresha appeared as guest artists.

# Appendix B Drama

## Grants and Guarantees for the year ended 31st March, 1966

	<i>Revenue Grant or Guarantee</i>	<i>Touring Grants or Guarantees</i>	<i>Capital Expenditure</i>	<i>New Drama and Neglected Plays</i>	<i>Transport Subsidies</i>	<i>Training Schemes</i>	<i>Total</i>
	£	£	£	£	£	£	£
<b>A England</b>							
Barrow in Furness:							
Renaissance Theatre Trust	9,500*				250*		9,750
Birmingham Repertory Theatre	22,500				150*		22,650
Bristol Old Vic Trust	22,500*	578			400*	280	23,758
Bromley Theatre Trust	6,000*				250*	260	6,510
Cambridge:							
The Arts Theatre of Cambridge					700*		700
Canterbury Theatre Trust	5,500			470	250		6,220
Century Theatre	4,000	6,000	5,000		200*		15,200
Cheltenham Everyman Theatre	11,500*				500*		12,000
Chesterfield Civic Theatre	3,500				200*		3,700
Colchester Repertory Company	7,500				500*		8,000
Coventry:							
Belgrade Theatre Trust	29,500*			290	800*	170	30,760
Crewe Theatre Trust	3,500						3,500
Croydon:							
New Pembroke Theatre	1,000						1,000
Derby Playhouse	6,500*				300*		6,800
Farnham Repertory Company	3,500*			668	100*	170	4,438
Guildford:							
Yvonne Arnaud Theatre	10,000				250*		10,250
Harrogate:							
White Rose Theatre Trust	4,250*			337	250*		4,837
Hornchurch Theatre Trust	6,500			400*	100*		7,000
Ipswich Arts Theatre Trust	7,500				250*	290	8,040
Kingston upon Hull:							
New Theatre	2,500						2,500
Leatherhead Repertory Company	7,500			791*	150*	80	8,521
Leicester Theatre Trust	8,500			625	200*	350*	9,675
Lincoln Theatre Association	15,000*	2,000	1,181		400*	230	18,811
Liverpool Everyman Theatre					300*		300
Liverpool Repertory Theatre	13,000*			1,075*	200*		14,275
London:							
English Stage Company	49,000			1,425*		130	50,555
Hampstead Theatre Club				1,675*			1,675
International Theatre Club				306			306
Mermaid Theatre Trust	21,000*						21,000
National Theatre Board	176,000	12,000*					188,000
New Shakespeare Company	500						500
Newstage	2,000		404	375			2,779
Repertory Players	500			35			535
Loughborough Theatre Association	1,500						1,500
Malvern Festival Theatre Trust	3,000						3,000
Manchester Library Theatre				475*		300	775
Margate Stage Company	1,000						1,000
Carried forward	<u>£465,750</u>	<u>£20,578</u>	<u>£6,585</u>	<u>£8,947</u>	<u>£6,700</u>	<u>£2,260</u>	<u>£510,820</u>

\* Maximum commitments are shown, not necessarily the amount paid.

	<i>Revenue Grant or Guarantee</i>	<i>Touring Grants or Guarantees</i>	<i>Capital Expenditure</i>	<i>New Drama and Neglected Plays</i>	<i>Transport Subsidies</i>	<i>Training Schemes</i>	<i>Total</i>
	£	£	£	£	£	£	£
Brought forward	465,750	20,578	6,585	8,947	6,700	2,260	510,820
Newcastle upon Tyne:							
Dene Productions	5,000				600*		5,600
Northampton Repertory Players	7,500		750*		800*		9,050
Nottingham Theatre Trust	25,000	354		425*	800*	300	26,879
Oldham Repertory Theatre Club	3,000		4,000				7,000
Oxford: Meadow Players	20,000*	4,000		900*			24,900
Oxford University Theatre					500*		500
Plymouth Arts Guild	2,000				35*		2,035
Prospect Productions	10,500*	6,000		654			17,154
Richmond Theatre (Surrey)	2,000				200*		2,200
Richmond: Georgian Theatre (Yorks)			1,000*				1,000
Rosehill Arts Trust	1,250	200					1,450
St Edmundsbury Theatre Royal			500*				500
Salisbury Arts Theatre	7,500				800*	390	8,690
Scarborough Theatre Trust	1,000			567			1,567
Scunthorpe: Civic Theatre					100*		100
Sheffield Repertory Company	18,000			600*	350*	170	19,120
Stratford upon Avon:							
Royal Shakespeare Theatre	91,000*	2,273					93,273
Stoke on Trent: Studio Theatre	7,500			1,109*	620*		9,229
Torbay Theatre	750				200*		950
Unity Theatre Society	500						500
Watford Civic Theatre Trust	3,000			200		260	3,460
York Citizens' Theatre Trust	6,000			338	700*	170*	7,208
British Centre of the International Theatre Institute Council of Repertory Theatres	250 350						250 350
Training Scheme Bursaries and Expenses						7,049*	7,049
New Drama Bursaries and Expenses				5,232*			5,232
	<u>£677,850</u>	<u>£33,405</u>	<u>£12,835</u>	<u>£18,972</u>	<u>£12,405</u>	<u>£10,599</u>	<u>£766,066</u>
<b>B Scotland</b>							
Arbroath Abbey Theatre Club	20*						20
International Theatre Institute	25						25
Dumfries: Guild of Players			250				250
Dundee Repertory Theatre	13,000			1,400	200*		14,600
Edinburgh: Traverse Theatre Club	3,945		500*				4,445
Edinburgh Civic Theatre Trust	15,934			1,200		340	17,474
Glasgow Citizens' Theatre	19,000		450	1,600	400*	385	21,835
Perth Repertory Theatre	9,000		1,000	3,000	200*		13,200
Pitlochry Festival Society	7,500		1,500	800			9,800
St Andrews Play Club:							
Byre Theatre	600			60			660
Training Scheme Bursaries						125	125
	<u>£69,024</u>		<u>£3,700</u>	<u>£8,060</u>	<u>£800</u>	<u>£850</u>	<u>£82,434</u>

\*Maximum commitments are shown, not necessarily the amount paid.

## Appendix C    **Arts Council Exhibitions held in Great Britain during the period April 1965 to March 1966**

### **Paintings, Drawings and Sculpture, etc.**

#### **England**

- W** Art Nouveau in Britain, 1880/1905  
 British Painting Before 1940: The Arts Council Collection  
 British Painting, 1940/49: The Arts Council Collection  
 British Painting, 1950/57: The Arts Council Collection  
 New Painting, 1958/61: The Arts Council Collection  
 New Painting, 1961/64: The Arts Council Collection  
 Recent Purchases from the Arts Council Collection  
 Twentieth Century Drawings: The Arts Council Collection  
 Sculpture: The Arts Council Collection  
 Henry Moore: The Arts Council Collection  
 Autour de 1900: L'Art Belge (1884/1918)  
 Max Beckmann, 1884/1950
- S** Thomas Bewick, 1753/1820  
 R. P. Bonington, 1802/28  
 British Artists of the Second World War  
 Chinese Painting and Calligraphy from the Collection of John M. Crawford, Jr.  
 Contemporary British Sculpture, 1965
- S** Corot  
 Corsham Painters and Sculptors
- S** Decade, 1910/20
- W** Jane Drew - Maxwell Fry Collection  
 Eighteenth Century Venetian Drawings from the Correr Museum  
 Naum Gabo  
 Gauguin and the Pont-Aven Group  
 Giacometti Retrospective  
 Arshile Gorky: paintings and drawings
- S** Drawings by Arshile Gorky
- WS** Indian Painting Now
- W** Marine Paintings  
 Adolph Menzel, 1815/1905
- S** Modern English and French Bookbindings from the Collection of J. R. Abbey  
 Painters in East Anglia
- S** Victor Pasmore Retrospective  
 Sir Joseph Paxton, 1803/65  
 William Roberts Retrospective  
 Rumanian Art Treasures  
 Sixty Years of Patronage: Drawings, Gold, Silver and Ivories from Museums in  
 Great Britain bought with the aid of the National Art - Collections Fund

Towards Art II: Sculpture from the Royal College of Art since 1952  
 Vision and Design: the life, work and influence of Roger Fry, 1866/1934  
 Young Contemporaries, 1965

### **Graphic Art and Stage Design**

- Designs for the Theatre: The Arts Council Collection
- W New Prints, 2: The Arts Council Collection
- W Original Prints: The Arts Council Collection
- W Brazilian Graphic Art
- Japanese Prints

### **Reproductions and Photographs**

- W Abstract Art
- W Georges Braque
- Edgar Degas
- Ecole de Paris
- W English Art
- Maxwell Fry Architecture
- W The Functional Tradition
- W Modern German Painting, 1900/60
- W Modern Gouaches and Watercolours
- Hans Holbein the Younger
- W The Human Figure in European Painting
- WS Industry and Landscape
- Wassily Kandinsky
- W Paul Klee
- W Landscape in Art, Part 1: Up to Impressionism
- Landscape in Art, Part 2: After Impressionism
- Lettering on Buildings
- W Joan Miró
- W Outline of Modern Painting
- W Pablo Picasso, Part 1: Early Years
- Pablo Picasso, Part 2: Later Years
- Portraits
- W Rembrandt and his Contemporaries
- W Still Life
- W Thirty Painters of the Fifteenth Century
- W Vincent van Gogh

### **1st April, 1965, to 31st March, 1966**

Seventy-one exhibitions were held in 158 separate buildings in 149 different centres (386 showings, including sixteen held in the Arts Council, Institute of Contemporary Arts, National, Tate and Victoria and Albert Museum Galleries).

Included in the above are forty-one showings held in Wales in eighteen separate buildings in twelve different centres and eleven showings held in eight separate buildings in five different centres in Scotland.

**Note:**

- W Also exhibited in Wales  
S Also exhibited in Scotland

**Note:**

In addition to the above list the following exhibitions were shown at the Arts Council Gallery, Cambridge:

Abstract Photographs and Paintings from the Damiano Collection  
The Bloedel Collection  
Morandi  
New Graphics  
Some American Paintings of the '60s  
The Tillotson Collection

**Scotland**

British Portrait Miniatures  
Sir D. Y. Cameron Centenary: memorial exhibition  
Sir D. Y. Cameron (small exhibition at artist's birthplace)  
Contemporary Scottish Paintings from the Scottish Committee's Collection  
Anne Redpath Memorial Exhibition  
Pictorial Embroidery (one showing in England)  
Scottish Crafts  
Sculpture in Scotland  
Watercolours and Drawings from the Scottish Committee's Collection

Seventeen exhibitions (including eight from England) were held in twenty-six different buildings in twenty centres (forty-one showings in all).

**Wales**

Background  
Margaret Davies Collection  
Eisteddfod '56-'65  
Face of Wales  
Graphic Design (Ruthless Logic and Free Imagination Show)  
St David's  
Stanley Spencer  
Two Artists

Thirty-two exhibitions (including twenty-four from England) were held in thirty-four different buildings in thirty centres (eighty-seven showings in all).

## Appendix D Poetry

### Triennial Poetry Prizes 1962/65

The Arts Council awarded (A) a prize of £250 to Philip Larkin for *The Whitsun Weddings* (Faber) as being the best book of original English verse by a living poet published during the period 1st July, 1962 and 30th June, 1965, and (B) a prize of £175 to David Wevill for *Birth of a Shark* (Macmillan) as being the best first or second book of original English verse published in the same period.

The judges were Alan Brownjohn, P. N. Furbank and Professor J. F. Kermode.

In addition, prizes of £100 each were awarded to Austin Clarke for *Flight to Africa* (Dolmen Press) and A. D. Hope for *Selected Poems* (Angus and Robertson), which books were specially commended by the judges.

### 1965 Poetry Bursaries

The Arts Council awarded two poetry bursaries of £750 each to Elizabeth Jennings and John Heath-Stubbs.

Four awards of £300 each were made to Basil Bunting, Harold Massingham, Andrew Young and David Wevill. Awards of £100 each were made to Harry Fainlight and John Horder.

### The National Manuscript Collection of Contemporary Poets

The National Manuscript Collection of Contemporary Poets was set up jointly by the Arts Council of Great Britain and the British Museum in 1963 with the help of a grant of £2,000 from the Pilgrim Trust. Accessions, whether by purchase or gift, are handled by a special committee of the Arts Council with C. Day Lewis in the chair. When a manuscript bought for the Collection is transferred to the British Museum, the Trustees of the British Museum reimburse the Purchasing Fund with the amount originally paid for it.

The following accessions were made during the year 1965/66:

#### Keith Douglas

- a Manuscript drafts of about forty-five poems, together with four poems in fair copy with pencilled comments in the handwriting of T. S. Eliot. Also manuscripts of three poems on airgraph.
- b Eighteen small drawings made by Keith Douglas to illustrate some of his poems, together with a number of other drawings and designs, including two self-portraits in pencil dated 1940 and 1944.

(Bought from Mrs Marie J. Douglas)

#### Ted Hughes

Manuscript drafts (twenty-seven sheets in all) of the poems *The Harvesting*,

*Nessie, Dark Women, The Lake and Mountains*. The verso pages of some of these sheets contain drafts of other poems by Ted Hughes (viz. *Squirrel in January, Gulls, Snails*), part of a play of his entitled *The Calm*, and also typewritten drafts (2 pp.) of two poems by Sylvia Plath.

(Bought from House of Books Ltd, New York)

#### **Vernon Watkins**

Manuscript drafts, corrected typescripts and other material relating to the whole of Vernon Watkins's poetic output, including many of the poems published in *The Ballad of the Mari Lwyd, The Lamp and the Veil, The Lady with the Unicorn, The Death Bell, Cypress and Acacia, Affinities* and other unpublished or uncollected poems.

(Presented by Mr Vernon Watkins)

#### **Wole Soyinka**

Typescript of *Idanre* (specially commissioned by the Poetry Book Society for its Poetry Festival at the Royal Court Theatre, London, during the Commonwealth Arts Festival, 1965) with numerous manuscript corrections and notes for musical accompaniment.

(Bought from Mr Wole Soyinka)

#### **Stevie Smith**

Manuscript drafts (three sheets) of *Eve and the Virgin Mary, God the Drinker* and *Voice from the Tomb*, and corrected typescripts (three sheets) of *A Dream* and *The Small Lady*—two of these sheets including doodles.

(Bought at the Cheltenham Festival of Literature Auction Sale, 1965)

#### **William Plomer**

Manuscript drafts and worksheets of *The Shortest Day* and *Last Train*, published in *Taste and Remember*.

(Bought from Mr William Plomer)

#### **Patric Dickinson**

Manuscript drafts of twenty poems, most of which were printed in *This Cold Universe*.

(Bought from Mr Patric Dickinson)

#### **Geoffrey Grigson**

A large register containing drafts of poems in manuscript, together with numerous poems (both manuscript and typescript) that have been inserted in it (about fifty poems in all).

(Bought from Mr Geoffrey Grigson)

**W. H. Auden**

A large notebook about 300 pp. long containing rough drafts (in pencil and ink) of numerous poems, and one or two prose articles, and a small part of the libretto of *The Rake's Progress*, covering the years 1947/65.

(Bought from Mr W. H. Auden)

**C. Day Lewis**

a Manuscript worksheets and other drafts relating mainly to poems that have appeared in *The Room and Other Poems*.

(Bought from Mr C. Day Lewis)

b Manuscript worksheets and other drafts of three poems *On Not Saying Everything*, *For Rex Warner* and *St Anthony's Shirt* that appeared in *The Room and Other Poems*.

(Presented by Mr C. Day Lewis)

The Committee of the Arts Council that advises on these accessions consists of C. Day Lewis (Chairman), Philip Larkin, Miss Jenny Lewis, Edward Lucie-Smith, Peter Redgrove, T. C. Skeat, Eric W. White (Literature Director) and Charles Osborne (Assistant Literature Director).

## Accountant's Notes

These notes are given in amplification of the Annual Accounts which follow.

(1) The Purchase Awards totalling £7,650 shown at the end of the Art Grants and Guarantees in Schedule 3 comprise the following:

	£
Norman Adams	500
Craigie Aitchison	500
Michael Andrews	500
Sandra Blow	500
Ralph Brown	500
Merlyn Evans	500
George Fullard	500
Patrick George	500
Malcolm Hughes	500
Leon Kossoff	500
John Latham	450
Kenneth Martin	500
Edward Middleditch	500
Jack Smith	500
Leon Vilaincour	500
Gerald Wilde	200
	<hr/>
	£7,650
	<hr/>

Six watercolours, 16 paintings, 2 constructions, 2 drawings, 4 sculptures, 1 etching and 1 assemblage have been received from the recipients of the above awards.

(2) The grants and guarantees shown under Drama in Schedule 3 (and in the Appendix on pages 63 and 64) include special grants offered towards the accumulated deficiencies of the following Companies:

	£
Prospect Productions Limited	1,500
Cheltenham Everyman Theatre Company Limited	4,000
Belgrade Theatre Trust (Coventry) Limited	4,500
Meadow Players Limited	4,000
Mermaid Theatre Trust Limited	9,000
Renaissance Theatre Trust Company Limited	2,000
Lincoln Theatre Association Limited	5,000

(3) The grants of £1,000 for the Margate Stage Company and £500 for the Unity Theatre Society Limited, included in the Drama Grants and Guarantees in Schedule 3, represent the conversion into grants of loans originally made by the Arts Council of Great Britain in 1952 and 1946 respectively.

(4) The General Operating Costs which are shown in detail in Schedule 2, include the costs of producing the Goodman Report on Orchestras (£485), the Young Peoples' Theatre Enquiry (£178) and the Regional Arts Publicity Scheme (£590).

(5) The total amount of £188,000 shown as the subsidy available to the National Theatre Board under Drama in Schedule 3 comprises £175,000 agreed as an advance against the Council's subsidy for 1965/66 to be calculated on the basis that the Arts Council will provide ten shillings for every pound of net receipts taken by the National Theatre, and a guarantee of £12,000 against any deficit incurred in a twelve week's tour of provincial cities. A further grant of £1,000 was given towards the National Theatre Board's contribution to the first year's costs of the Dramatic and Lyric Theatres Association. Further contributions were made by the Royal Opera House, Covent Garden Limited, Sadler's Wells Trust Limited and the Royal Shakespeare Theatre.

(6) Details of the Seligman Bequest are given on page 31. This bequest is valued at £150,780 and is to be administered by the Arts Council for a period of ten years after which the greater part of the collection will go to the British Museum with the remainder to the Victoria and Albert Museum. The value of the collection is not, therefore, included in the Council's Balance Sheet. A library associated with the collection has been bequeathed to the Council absolutely. These books will be sold and the proceeds, which will be taken as a contribution against the costs of exhibiting the collection, will be shown in next year's accounts.

(7) The salaries and wages of art exhibition organisers are included in the gross expenditure on art exhibitions shown in Schedule 4 instead of, as in previous years, being included under General Operating Costs in Schedule 2. This follows the transfer in earlier years of salaries and wages of staff employed on directly provided activities to the charge of these promotions (e.g. Opera for All, Wigmore Hall, etc.) which leaves Schedule 2 reflecting the costs of general administration alone.

(8) Appendix B on page 63 gives a detailed breakdown of the grants and guarantees shown under Drama in Schedule 3. The amounts shown against theatre companies under 'Training Schemes' include payments made in respect of part of the wages paid to new designers and trainee administrators under special Arts Council schemes. The 'New Drama' subsidies contain specially earmarked sums to ensure that authors receive a minimum royalty payment of £100 for the first and/or second productions of plays promoted under this scheme.

(9) In 1965/66 the Arts Council's grant-in-aid of £3,910,000 included a special grant of £150,000 for 'Housing the Arts'. The details of the expenditure of this sum can be found at the end of each Schedule 1 where £117,500 is accounted for in England, £12,500 in Scotland and £20,000 in Wales.

In addition, the Arts Council was authorized to enter into commitments to make further provision for Housing the Arts up to a total of £100,000 over and above the grants of £150,000 detailed above.

This further amount was committed as follows:

**England**

	£
York Citizens' Theatre Trust Limited	13,000
Ipswich County Council	27,450
Greenwich Theatre Company	3,500
Liverpool Repertory Theatre Limited	10,000
Chichester Festival Theatre Trust Limited	8,550

**Scotland**

Orkney Federation of Voluntary Associations	5,000
Pitlochry Festival Society Limited	17,500

**Wales**

Welsh National Opera Company Limited	15,000
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£100,000

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(10) The following list shows awards made to living artists which are included in the accounts for the year ended 31st March, 1966.

	£
<b>England</b>	
<b>Music</b>	
<b>Advanced Training</b>	
Ewen Davidson	150
Charles Hamilton	1,160
John Samuels	250
Desmond Smith	300
Gillian Weir	100
	100
<b>Commissions (including costs)</b>	
Harrison Birtwistle	350
Harrison Birtwistle	250
Philip Cannon	300
Gordon Crosse	280
Richard Drakeford	25
Jacqueline Laidlaw	100
Stephen Pruslin	100
Peter Darrell	1,250
David Rudkin	1,250
Harry Waistrige	1,250
Malcolm Williamson	1,250
<b>Choreography</b>	
Peter Brinson	1,000
Norman Dixon	1,300
Teresa Earley and Balletmakers Limited	750
<b>Composers' Bursaries, expenses and costs of presenting new works</b>	
George Newson	450
James Patten and the University of Bristol Arts Festival	160
Don Banks	30
Gordon Crosse	30
Peter Maxwell-Davies	52
Malcolm Lipkin	52
William Mathias	52

<b>Other Awards</b>	£
British Music Society of York	300
Composers' Guild of Great Britain	750

**Drama****Awards to Directors, Administrators and Designers**

Alan Barratt	200
Denis Carey	500
Robert Chetwyn	250
Frank Hauser	500
Jocelyn Herbert	500
Stephen Joseph	250
Douglas Morris	250
Clive Perry	250
John Ridley	200
Derek Salberg	500

**Authors' Royalties**

John Arden	Manchester Public Libraries	100
Basil Ashmore	International Theatre Club	81
Alan Ayckbourne	Scarborough Theatre Trust Limited	52
Stan Barstow	Sheffield Repertory Company Limited	50
Bridget Boland	Harrogate (White Rose) Theatre Trust Limited	87
Alfred Bradley	Sheffield Repertory Company Limited	50
David Campton	Scarborough Theatre Trust Limited	52
Peter Coke	Canterbury Theatre Trust Limited	52
James Kennaway	Hampstead Theatre Club Limited	104
Ray Lawler	Watford Civic Theatre Trust Limited	69
Henry Livings	Studio Theatre Limited	33
Robert Lowell	Meadow Players Limited	100
Pauline Macaulay	Nottingham Theatre Trust Limited	100
David Monico	York Citizens' Theatre Trust Limited	38
Bill Owen	Leatherhead Repertory Company Limited	8
David Pinner	Hornchurch Theatre Trust Limited	100
Alan Plater	Studio Theatre Limited	100
Alun Richards	Belgrade Theatre (Coventry) Limited	15
Maurice Rowden	Studio Theatre Limited	84
Tony Russell	Leatherhead Repertory Company Limited	8
Howard Sacklers	Hampstead Theatre Club Limited	100
Andrew Sinclair	Hampstead Theatre Club Limited	100
Norman Smithson	Studio Theatre Limited	33
Robert Storey	Liverpool Repertory Theatre Limited	100
Peter Terson	Studio Theatre Limited	33
Angus Wilson	Farnham Repertory Company Limited	65
John Wood	Farnham Repertory Company Limited	61

**Commissioning of new plays**

Ray Butler	Sheffield Repertory Company Limited	200
Colin George	Sheffield Repertory Company Limited	25
James Hanley	Hampstead Theatre Club Limited	300

**Bursaries****Playwrights**

Edward Bond	1,000
Henry Chapman	500
David Grant	250
John Grillo	500
David Pinner	500
Colin Spencer	500
Cecil P. Taylor	1,000
Peter Terson	750

**Trainee Administrators**

John Baker	165
Anthony Barlow	385
Brian Chitty	410
Ruth Jackson	410
Anthony Smith	385
Michael Starke	385
Martin Williams	410

**Training****New Designers**

Maureen Archer	Leicester Theatre Trust Limited	170
Angela Ballard	Manchester Public Libraries	300
Brenda Briant	English Stage Company Limited	130
David Burrows	Ipswich Arts Theatre Trust	290
Deidre Clancy	Lincoln Theatre Association Limited	230
Laurence Collett	Belgrade Theatre Trust (Coventry) Limited	170
Barbara Gosnold	Farnham Repertory Company Limited	170
Jessica Gwynne	York Citizens' Theatre Trust Limited	170
Judy Lloyd-Rogers	Salisbury Arts Theatre Limited	130
Margaret Manning	Sheffield Repertory Company Limited	170
Richard Mead	Bristol Old Vic Trust Limited	280
James O'Hare	Leatherhead Repertory Company Limited	80
Maurice Rubens	Nottingham Theatre Trust Limited	300

**Managers**

John Baker	Leicester Theatre Trust Limited	180
Anthony Barlow	Watford Civic Theatre Trust Limited	260
Anthony Smith	Bromley Theatre Trust Limited	260
Michael Starke	Salisbury Arts Theatre Limited	260

**Travel Grants**

Yolande Bird		218
Donald Bodley		250
Barry Campbell		40
Pamela Howard		200
Joan Knight		200

**Art**

Martin Froy		700
Roger de Grey		700
Peter Startup		700

In addition to the above Art Awards for sabbatical terms, Purchase Awards totalling £7,650 were made during the year, and these are detailed in Note 9 above.

**Literature****Bursaries**

Basil Bunting		300
John Heath-Stubbs		750
Elizabeth Jennings		750
Harold Massingham		300
David Wevill		300
Andrew Young		300

**Prizes**

Austin Clarke		100
A. D. Hope		100
Philip Larkin		250
David Wevill		175

**Poetry Awards, Commissions**

H. Fainlight		100
Anselm Hollo		21
John Horder		100
Ted Hughes		21
George MacBeth		21
Peter Porter		21
Vernon Scannell		21

**Wales**

<b>Music</b>	Colin Evans		£
	Dedwydd Jones		40
	Jeffrey Lewis		200
	J. W. Phillips		40
	Susan Thomas		25
	Wyndham E. Thomas		25
	Michael Waite		25
<b>Drama</b>	Elizabeth Friendship		300
<b>Art</b>	Ernest Zobole		500
<b>Literature</b>	William Samuel Jones		500
	Alun Richards		500
<b>Scotland</b>			
<b>Music</b>	Ronald Stevenson		750
<b>Drama</b>	<b>Training</b>		
	Sheila Godbolt	Glasgow Citizens' Theatre	95
	Andrew Sanders	Edinburgh Civic Theatre Trust	340
	Maurice Strike	Glasgow Citizens' Theatre	290
	<b>Travel Grant</b>		
	Hamish Hamilton		125
<b>Art</b>	Donald Bain		200
	David Gilbert		750
	Tam MacPhail		200
<b>Literature</b>	George Mackay Brown		750

# The Arts Council of Great Britain

## Revenue and Expenditure Account for the year ended 31st March, 1966

<b>1964/65</b>		
	£	£
2,689,700	<b>General Expenditure on the Arts in England (see Schedule 1)</b>	3,276,230
141,766	<b>General Operating Costs in England (see Schedule 2)</b>	161,556
14,310	<b>Capital Expenditure Transferred to Capital Account</b>	12,505
—	<b>Reserve for Capital Purchases</b>	2,028
202,789	<b>Grant to Scottish Committee</b>	270,390
155,575	<b>Grant to Welsh Committee</b>	209,922
15,373	<b>Balance carried down</b>	4,817
<u>£3,219,513</u>		<u>£3,937,448</u>
65,795	<b>Balance carried forward to Balance Sheet</b>	70,612
<u>£65,795</u>		<u>£70,612</u>

<b>1964/65</b>			
£		£	£
3,205,000	<b>Grant in Aid: H.M. Treasury</b>		3,910,000
—	<b>Cancellation of Reserve for Loans</b>		1,500
—	<b>Transfer from Theatre Royal, Bristol, Reserve Fund</b>		514
6,142	<b>Cancellation of Grants, Guarantees and provision for expenses in previous year not required</b>		16,526
	<b>Sundry Receipts:</b>		
	Interest: Bank and Investment	8,199	
	Proceeds of Sale of Assets	93	
	Miscellaneous	616	
8,371		<u>8,908</u>	8,908
<u>£3,219,513</u>			<u>£3,937,448</u>
50,422	<b>Balance brought forward at 1st April, 1965</b>		65,795
15,373	<b>Balance brought down</b>		4,817
<u>£65,795</u>			<u>£70,612</u>



## Assets

1965 £		£	£	£
	<b>Office Equipment</b>			
	At valuation as at 31st March, 1956, and additions at cost less items sold or written off to 31st March, 1965		22,230	
	Additions at cost during year		<u>2,376</u>	
			24,606	
22,230	<i>Less items sold or written off during year</i>		<u>36</u>	24,570
	<b>Motor Vans and Cars</b>			
	At cost as at 31st March, 1965		13,619	
	Additions at cost during year		<u>1,779</u>	
			15,398	
13,619	<i>Less items sold or written off during year</i>		<u>3,981</u>	11,417
	<b>Cello Account</b>			
100	At valuation as at 31st March, 1960			100
	<b>Theatre and Concert Hall Equipment</b>			
	At valuation as at 31st March, 1956, and additions at cost less items sold or written off to 31st March, 1965		11,018	
11,018	<i>Less items donated during year</i>		<u>255</u>	10,763
	<b>Art Exhibition Equipment</b>			
	At valuation as at 31st March, 1956, and additions at cost less items sold or written off to 31st March, 1965		13,323	
	Additions at cost during year		<u>215</u>	
			13,538	
13,323	<i>Less items sold or written off during year</i>		<u>846</u>	12,692
	<b>Works of Art</b>			
	At cost as at 31st March, 1965		83,251	
83,251	Additions at cost during year		<u>7,832</u>	91,083
	<b>Reproductions</b>			
	At valuation as at 31st March, 1957, and additions at cost less items written off to 31st March, 1965		6,848	
6,848	Additions at cost during year		<u>303</u>	7,151
£150,389	Carried forward			£157,776

## Balance Sheet as at 31st March, 1966

### Liabilities

	1965		£
	£		
411,926		Brought forward	£ 499,150

**Note:**

No provision has been made for depreciation of Assets: renewals are charged to Revenue.

£411,926

£499,150

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required and I certify, as the result of my audit, that in my opinion this Account and Balance Sheet are properly drawn up so as to exhibit a true and fair view of the transactions of the Arts Council of Great Britain and of the state of their affairs.

*Signed:* E. G. Compton,  
*Comptroller and Auditor General, Exchequer and Audit Department, 10th August, 1966*



# Schedule 1      The Arts Council of Great Britain

## General Expenditure on the Arts in England for the year ended 31st March, 1966

	£	£	£
<b>Music</b>			
<b>Opera and Ballet</b>			
Grants and Guarantees (see Schedule 3)		1,714,213	
<b>Opera for All:</b>			
Gross Expenditure	36,498		
Less: Revenue	<u>17,617</u>		
		18,881	
<b>Symphony Orchestras</b>			
Grants and Guarantees (see Schedule 3)		378,725	
<b>Other Activities</b>			
Grants and Guarantees (see Schedule 3)		76,063	
Wigmore Concert Hall:			
Gross Expenditure (including costs of repairs to building)	13,590		
Less: Revenue	<u>11,893</u>		
		1,697	
Less: Surplus on Wigmore Hall Catering	161		
		<u>1,536</u>	
Audition Expenses		96	
		<u>2,189,514</u>	
			2,189,514
<b>Drama</b>			
Grants and Guarantees (see Schedule 3)			766,066
<b>Art</b>			
Grants and Guarantees (see Schedule 3)		29,480	
Net Cost of Exhibitions (see Schedule 4)		87,700	
Art Films Tours:			
Gross Expenditure	1,325		
Less: Revenue	<u>894</u>		
		431	
Art Films:			
Turner		3,293	
Francis Bacon		75	
Giacometti		551	
South Bank Gallery:			
Designer's Fees and Expenses		111	
		<u>121,641</u>	
			121,641
<b>Festivals</b>			
Grants and Guarantees (see Schedule 3)			18,006
<b>Literature (including Poetry)</b>			
Grants and Guarantees (see Schedule 3)		8,080	
Poetry Library and Miscellaneous Expenses		1,363	
		<u>9,443</u>	
			9,443
<b>Arts Associations</b>			
Grants and Guarantees (see Schedule 3)			51,550
<b>Arts Centres and Arts Clubs</b>			
Grants and Guarantees (see Schedule 3)			2,510
<b>Housing the Arts</b>			
Grants and Guarantees (see Schedule 3)			
Music		2,000	
Drama		94,350	
Arts Centres		<u>21,150</u>	
			117,500
Net expenditure transferred to Revenue and Expenditure Account			<u>£3,276,230</u>

## Schedule 2    The Arts Council of Great Britain

### General Operating Costs for the year ended 31st March, 1966

	£	£	£
Salaries and Wages:			
Music	14,818		
Drama	15,068		
Art	19,465		
Finance	24,073		
Administration	<u>31,004</u>		
		104,428	
Superannuation		<u>10,444</u>	114,872
Travelling and Subsistence			6,538
Rent and Rates			10,189
Fuel, Light and House Expenses			10,265
Publicity and Entertainment			5,695
Stationery and Printing			2,841
Office and Sundry Expenses			11,156
			<u>£161,556</u>
Transferred to Revenue and Expenditure Account			<u>£161,556</u>

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

# Schedule 3 The Arts Council of Great Britain

## Grants and Guarantees for the year ended 31st March, 1966

	£	£
<b>Music</b>		
<b>Opera and Ballet</b>		
*Royal Opera House, Covent Garden Limited	1,026,500	
*Sadler's Wells Trust Limited	521,500	
Two Ballets Trust Limited: Mercury Theatre Trust Limited (Ballet Rambert)	67,000	
*London Opera Centre for Advanced Training and Development Limited	44,500	
*Western Theatre Ballet Limited	20,500	
English Opera Group Limited	12,000	
*Balmin Productions Limited	3,988	
New Opera Company Limited	2,500	
*Harlequin Ballet Trust Limited	2,475	
Intimate Opera Society Limited	2,000	
St Pancras Arts Festival 1966	2,000	
Handel Opera Society	1,750	
Youth and Music	1,500	
Ballet for All	1,000	
*Balletmakers Limited	750	
Philopera Circle	500	
Opera 1961	350	
*London Opera Group (Epsom)	350	
*Morley College Opera Group	325	
*National School of Opera	250	
Rutland Boughton Trust	200	
*Finchley Children's Music Group	200	
*Cambridge University Opera Society	200	
*Midland Music Makers Grand Opera Society (Birmingham)	200	
*University College Music Society (London)	200	
Kentish Opera Group	160	
*Southampton University Arts Festival Committee	150	
Chester Cathedral Recitals Promotion Committee	140	
Maidstone Opera Group	130	
Group Eight Productions Limited	100	
Liverpool Grand Opera Company	100	
*Reading University Operatic Society	100	
Southern Region Opera Company Limited	90	
*Bristol Opera School	80	
Ashleyan Opera Group (Leicester)	75	
*Oxford University Opera Club	75	
Bath Opera Group	60	
Opera de Camera (Corby)	60	
Unicorn Theatre Club (Abingdon)	50	
Hove Academy of Music Association	50	
*Newbury: Parish Church Council of St George's Church	40	
Sacred Music Drama Society	15	
	<hr/>	1,714,213
<b>Orchestras</b>		
Western Orchestral Society Limited (Bournemouth Symphony Orchestra)	60,000	
*Hallé Concerts Society	55,000	
*Royal Liverpool Philharmonic Society Limited	52,000	
*Arts Council/Greater London Council Joint Orchestral Committee	50,800	
City of Birmingham Symphony Orchestra	49,000	
	<hr/>	
Carried forward	£266,800	£1,714,213

\*Maximum commitments are shown, not necessarily the amounts paid.

	£	£
<b>Music</b>		
<b>(continued)</b>		
Brought forward	266,800	1,714,213
<b>Orchestras (continued)</b>		
Rophora Limited (Royal Philharmonic Orchestra)	39,500	
*London Philharmonic Orchestra Limited	20,000	
Northern Sinfonia Concert Society Limited	20,000	
London Orchestral Concert Board Limited	16,000	
*Eastern Authorities Orchestral Association	11,425	
Philomusica of London Limited	3,000	
English Chamber Orchestra and Music Society	2,000	
	<hr/>	<hr/>
		378,725
<b>Other Activities</b>		
National Federation of Music Societies	42,500	
*Royal Philharmonic Society	3,550	
*Brighton Philharmonic Society Limited	3,000	
*Haydn-Mozart Society	2,750	
Society for the Promotion of New Music	2,000	
*English Bach Festival Trust	2,000	
Macnaghten Concerts	1,250	
*Institute of Contemporary Arts (Music Section)	1,155	
*Composers' Guild of Great Britain	750	
Polyphonia Limited	575	
Standing Committee on the Employment of Musicians	500	
*Midland Sinfonia Concert Society	500	
*South Place Sunday Concerts	450	
*Southern Orchestral Concert Society	450	
*Thames Concerts Society	380	
*Chelsea Opera Group (Concerts)	350	
*Park Lane Group Limited	350	
Bromsgrove Festival of Music	350	
Wardour Castle Summer School	350	
*British Music Society of York	300	
*Orchestra da Camera (Birmingham)	275	
*Robert Mayer Concerts Society Limited	250	
Tilford Bach Society	225	
National Trust Concerts Society Limited	225	
Sutton Coldfield Philharmonic Society	223	
*Manchester Tuesday Mid-day Concerts Society	221	
London Bach Society	200	
Gloucester Cathedral Recitals Fund Committee	200	
Berlioz Centenary Festival	200	
*St Clement Danes Music Society	200	
Bristol Sinfonia Limited	200	
*Palladian Concert Society	200	
Ipswich Civic Concerts	150	
*Newbury String Players	150	
Sheffield Bach Society	150	
Elizabethan Singers	150	
Manchester Mozart Orchestra Society	150	
*Contemporary Concerts Co-ordination	150	
New Cantata Orchestra Society	150	
	<hr/>	<hr/>
Carried forward	£67,179	£2,092,938

\*Maximum commitments are shown, not necessarily the amounts paid.

	£	£
	67,179	2,092,938
<b>Music</b>		
(continued)		
Brought forward		
<b>Other Activities (continued)</b>		
*Cheltenham Chamber Orchestra Association	150	
*Northern Counties Concerts Society	150	
University of Bristol Arts Festival	150	
*Scuola di Chiesa	125	
*Soho Music Society	125	
National Music Council of Great Britain	105	
Westmorland Music Council	100	
Dawlish Arts Festival Society	100	
Ashby-de-la-Zouch Festival Committee	100	
Linton Music Society	80	
Hingham Festival of Music Committee	75	
*Handel Opera Society (Chorus Concert)	75	
Hounslow Concert Society	75	
St John of Beverley Festival Committee	58	
*Musica Antica é Nuova	50	
Panufnik Celebration Concert Committee (Twickenham)	50	
Fine Art Orchestra Society	50	
Tilford Bach Festival Choir and Orchestra	45	
Renaissance Society	45	
Isle of Wight Subscription Concerts Society	31	
Redcliffe Concerts of British Music	30	
Leicestershire and Rutland Federation of Women's Institutes and Leicestershire Federation of Townswomen's Guilds	25	
*Twentieth Century Music (Leeds)	20	
Westhumble Association's Festival Committee	10	
Barnet Music Society	3	
*Commissions	3,705	
*Bursaries and Awards	3,352	
	<hr/>	76,063
<b>Drama</b>		
*Barrow-in-Furness: Renaissance Theatre Trust Company Limited	9,750	
*Birmingham Repertory Theatre Limited	22,650	
*Bristol Old Vic Trust Limited	23,758	
*Bromley Theatre Trust Limited	6,510	
*Cambridge: The Arts Theatre of Cambridge Limited	700	
Canterbury Theatre Trust Limited	6,220	
*Century Theatre Limited	15,200	
*Cheltenham Everyman Theatre Company Limited	12,000	
*Chesterfield Civic Theatre Limited	3,700	
*Colchester Repertory Company Limited	8,000	
*Coventry: Belgrade Theatre Trust (Coventry) Limited	30,761	
Crewe Theatre Trust Limited	3,500	
Croydon: New Pembroke Theatre (Croydon) Limited	1,000	
*Derby Playhouse Limited	6,800	
*Farnham Repertory Company Limited	4,438	
*Guildford: Yvonne Arnaud Theatre Trust	10,250	
*Harrogate (White Rose) Theatre Trust Limited	4,837	
*Hornchurch Theatre Trust Limited	7,000	
*Ipswich Arts Theatre Trust	8,040	
Kingston upon Hull New Theatre Company Limited	2,500	
*Leatherhead Repertory Company Limited	8,521	
*Leicester Theatre Trust Limited	9,675	
*Lincoln Theatre Association Limited	18,811	
*Liverpool Everyman Theatre Company Limited	300	
*Liverpool Repertory Theatre Limited	14,275	
London		
*English Stage Company Limited	50,555	
*Hampstead Theatre Club Limited	1,675	
International Theatre Club	306	
*Mermaid Theatre Trust Limited	21,000	
*National Theatre Board	188,000	
New Shakespeare Company Limited	500	
Carried forward	<hr/>	<hr/>
	£501,232	£2,169,001

\*Maximum commitments are shown ,not necessarily the amounts paid.

	£	£
<b>Drama</b>		
(continued)		
Brought forward	501,232	2,169,001
Newstage Limited	2,779	
Repertory Players	535	
Loughborough and District Theatre Association Limited	1,500	
Malvern Festival Theatre Trust	3,000	
*Manchester Public Libraries (Library Theatre)	775	
Margate Stage Company	1,000	
Newcastle upon Tyne: Dene Productions Limited	5,600	
*Northampton Repertory Players Limited	9,050	
*Nottingham Theatre Trust Limited	26,879	
Oldham Repertory Theatre Club	7,000	
*Oxford: Meadow Players Limited	24,900	
*Oxford University Theatre	500	
*Plymouth Arts Guild	2,035	
*Prospect Productions Limited	17,154	
*Richmond Theatre Productions Limited (Surrey)	2,200	
*Richmond: Georgian Theatre (Yorkshire)	1,000	
Rosehill Arts Trust Limited	1,450	
*St Edmundsbury Theatre Royal Trust Limited	500	
*Salisbury Arts Theatre Limited	8,690	
Scarborough Theatre Trust Limited	1,567	
*Scunthorpe: Civic Theatre	100	
*Sheffield Repertory Company Limited	19,120	
*Stratford upon Avon: Royal Shakespeare Theatre	93,273	
*Stoke: Studio Theatre Limited	9,229	
*Torbay Theatre Company Limited	950	
Unity Theatre Society Limited	500	
Watford Civic Theatre Trust	3,459	
*York Citizens' Theatre Trust Limited	7,208	
The British Centre of the International Theatre Institute	250	
Council of Repertory Theatres	350	
*Training Scheme Bursaries and Expenses	7,049	
*New Drama Bursaries and Expenses	5,232	
	<hr/>	766,066
<b>Art</b>		
Birmingham: Queen's College	500	
*Bournemouth Arts Club	120	
Brentwood Art Society	30	
*Bristol: Arnolfini Gallery	500	
*Bromley Art Society	50	
*Bruton Art Society	50	
Christchurch: Red House Museum and Art Gallery	75	
*Colchester Art Society	75	
Folkestone: New Metropole Arts Centre Limited	250	
Halifax Arts Council	50	
*High Wycombe Arts Festival	25	
Ilkley Art Club	30	
*Lake District Art Gallery Trust	1,500	
*Leeds University Union	175	
Liverpool: Merseyside Civic Society	750	
London:		
*Artists International Association	500	
*Association of the Polish Artists in Great Britain	60	
*The Finsbury Art Group	40	
*Free Painters Group	75	
Institute of Contemporary Arts	5,000	
*Society for Education through Art	700	
*Trustees of the Whitechapel Art Gallery	4,000	
*United Kingdom National Committee of the International Association of Art	350	
*Women's International Art Club	150	
*Young Contemporaries 1966	350	
Manchester: Northern Crafts Centre Limited	75	
*Northern Young Contemporaries 1965	150	
Newcastle Society of Artists	50	
Carried forward	<hr/>	£2,935,067

\*Maximum commitments are shown, not necessarily the amounts paid.

	£	£	£
<b>Art</b>		15,680	2,935,067
<b>(continued)</b>		350	
		50	
		1,250	
		1,050	
		40	
		1,100	
		25	
		25	
		50	
		30	
		30	
		10	
		40	
		2,100	
		7,650	
		<hr/>	29,480
<b>Arts Festivals</b>		2,750	
		3,500	
		150	
		500	
		3,273	
		1,000	
		<hr/>	4,273
		250	
		2,500	
		700	
		1,500	
		200	
		371	
		150	
		350	
		450	
		362	
		<hr/>	812
		<hr/>	18,006
<b>Literature</b>		450	
<b>(including Poetry)</b>		20	
		75	
		1,200	
		1,500	
		<hr/>	2,700
		450	
		75	
		50	
		130	
		40	
		40	
		40	
		50	
		50	
		50	
		40	
		100	
		40	
		50	
		2,700	
		625	
		305	
		<hr/>	8,080
		<hr/>	£2,990,633
<b>Carried forward</b>			

\*Maximum commitments are shown, not necessarily the amounts paid.

	£	£	£
<b>Arts Associations</b>			2,990,633
Brought forward			
Midland Arts Association:			
*Administration	1,250		
*Transport Subsidy	250		
	<hr/>		
	1,500		
Arts Centres and Arts Clubs:			
*Alfreton and District Arts Association	125		
*Bridgnorth: Theatre on the Steps	300		
*Cannock Arts Council	135		
*Coventry: Umbrella Club	285		
*Dudley Arts Council	125		
*Kettering and District Three Arts Club	100		
*Leek and District Arts Club	125		
*Solihull Society of Arts	50		
*Stafford and District Arts Council	275		
Wolverhampton Civic Hall Arts Society	30		
	<hr/>		
		3,050	
Lincolnshire Association		2,000	
North Eastern Association for the Arts		40,000	
South Western Arts Association:			
*Administration	3,250		
*Transport Subsidy	250		
	<hr/>		
	3,500		
Arts Centres and Arts Clubs:			
Beaminster Arts Society	100		
*Blandford Arts Club	75		
Bridgwater and District Arts Centre	300		
Dawlish Repertory Company	35		
*Devon Guild of Craftsmen	20		
Exeter Arts Group	150		
Falmouth: Royal Cornwall Polytechnic Society	325		
*Isle of Purbeck Arts Club	50		
Launceston Society of Arts	50		
*Minehead Arts Society	195		
*Newton Abbot Society of Arts	50		
Plymouth Arts Centre	350		
St Austell Arts Centre	350		
*Shaftesbury and District Arts Club	350		
Taunton Deane Society of Arts	60		
Truro Three Arts Society	50		
*Warminster Arts Club	70		
*Weston-super-Mare Society of Arts	70		
Weymouth and South Dorset Arts Centre	350		
	<hr/>		
		6,500	
		<hr/>	
			51,550
<b>Arts Centres and Arts Clubs</b>			
*Beccles and District Arts Society		35	
Crewe and District Music and Arts Society		50	
*Cromer Society		50	
Folkestone: New Metropole Arts Centre Limited		250	
*Frodsham Music and Arts Club		30	
Hastings: Stables Trust Limited		350	
*Huntingdonshire Music and Arts Society		75	
King's Lynn: St George's Guildhall Limited		400	
Manchester Institute of Contemporary Arts		400	
*Marple Arts Group		35	
*Newmarket and District Arts League		40	
*Northwich and District Society of the Arts		100	
*Pudsey Arts Council		30	
Tring Arts Society		50	
*West Wight Arts Association		75	
Worcester Arts Association (SAMA) Limited		500	
Worsley Art and Music Society		40	
		<hr/>	
			2,510
		<hr/>	
Carried forward			£3,044,693

\*Maximum commitments are shown, not necessarily the amounts paid.

	£	£	£
<b>Housing the Arts</b>			
<b>Brought forward</b>			3,044,693
<b>Music</b>			
County Borough of Bournemouth			2,000
<b>Drama</b>			
Birmingham: Sir Barry Jackson Trust	10,000		
Bury St Edmunds Theatre Royal Trust	2,500		
Chichester Festival Theatre Trust	3,950		
Greenwich Theatre Company	3,500		
*County Borough of Ipswich	3,900		
Liverpool Repertory Theatre Limited	5,000		
London: Mermaid Theatre Trust Limited	3,000		
Richmond Theatre Productions Limited	3,000		
*Sheffield Repertory Company Limited	8,500		
York Citizens' Theatre Trust Limited	20,000		
*Yvonne Arnaud Theatre Trust	31,000		
			<u>94,350</u>
<b>Arts Centres</b>			
Birmingham: Cannon Hill Trust Limited	10,000		
Boston: Blackfriars Trust	1,000		
Bridgnorth: Theatre on the Steps	700		
Bristol Arts Centre	6,000		
Dudley Arts Council	250		
St Austell Arts Club and Theatre	700		
Weymouth and South Dorset Arts Centre	500		
Worcester Arts Association (SAMA) Limited	2,000		
			<u>21,150</u>
			<u>£3,162,193</u>

\*Maximum commitments are shown, not necessarily the amounts paid.

## Schedule 4 The Arts Council of Great Britain

### Art Exhibitions

	£	£
<b>Gross Expenditure</b>		
Transport	42,261	
Organizing	41,076	
Insurance	21,597	
Catalogues	23,667	
Publicity	11,962	
Materials	5,180	
Hiring Fees	483	
	<u>146,226</u>	146,226
<b>Less: Revenue</b>		
Admissions	29,239	
Catalogue Sales	20,223	
Exhibition Fees	9,064	
	<u>58,526</u>	58,526

Net Expenditure transferred to Schedule 1

£87,700

# Schedule 5 The Arts Council of Great Britain

## Special Funds

	£	£	£
<b>Pilgrim Trust Special Fund</b>			
As at 31st March, 1965		1,828	
<i>Add: Income during year</i>		<u>65</u>	1,893
<b>H. A. Thew Fund</b>			
Capital Account		7,773	
Income Account:			
Balance as at 31st March, 1965	525		
<i>Add: Income during year</i>	<u>374</u>		
	899		
<i>Less: Payments during year</i>	<u>200</u>	<u>699</u>	8,472
<b>Mrs Thornton Fund</b>			
Capital Account		5,124	
Income Account:			
Balance as at 31st March, 1965	427		
<i>Add: Income during year</i>	<u>428</u>		
	855		
<i>Less: Payments during year</i>	<u>105</u>	<u>750</u>	5,874
<b>National Manuscript Collection of Contemporary Poets Fund</b>			
As at 31st March, 1965		2,073	
<i>Add: Income during year</i>		<u>15</u>	2,088
<b>Compton Poetry Fund</b>			
Capital Account		18,222	
Income Account:			
Balance as at 31st March, 1965		31	
<i>Add: Income during year</i>		<u>1,663</u>	19,916
Total Special Funds as per Balance Sheet		<u>£38,243</u>	

# Schedule 6 The Arts Council of Great Britain

## Special Funds: Assets as at 31st March, 1966

	<i>Nomina Value</i>	<i>Market Value</i>	<i>Book Value*</i>	
	£	£	£	£
<b>Pilgrim Trust Special Fund</b>				
5 per cent Treasury Bonds 1986/89	744	595	647	
Equities Investment Fund for Charities	619	821	650	
Cash on Bank Deposit			596	
				1,893
<b>H. A. Thew Fund</b>				
3 per cent British Transport Stock 1978/88	2,105	1,231	1,937	
3½ per cent Conversion Stock	2,810	1,461	2,768	
Equities Investment Fund for Charities	2,922	3,874	3,068	
Cash on Bank Deposit			699	
				8,472
<b>Mrs Thornton Fund</b>				
2½ per cent Consolidated Stock	665	253	489	
5½ per cent Conversion Stock 1974 (PO issue)	200	185	203	
3 per cent British Transport Stock 1978/88	355	208	337	
5½ per cent Funding Stock 1982/84	110	98	100	
5 per cent Treasury Bonds 1986/89	1,825	1,460	1,588	
Equities Investment Fund for Charities	2,217	2,940	2,328	
Cash on Bank Deposit			829	
				5,874
<b>National Manuscript Collection of Contemporary Poets' Fund</b>				
Manuscripts at cost			1,047	
Cash on Bank Deposit			816	
Cash on Current Account			225	
				2,088
<b>Compton Poetry Fund</b>				
Albright and Wilson Limited	234	878	872	
Associated Electrical Industries Limited	200	533	381	
Brown Bayley Limited	480	1,200	1,740	
Commercial Union Assurance Company Limited	80	696	650	
County Council of Essex 5½ per cent Redeemable Stock 1975/77	1,000	890	966	
Distillers Company Limited	345	699	719	
Dowty Group Limited	525	801	1,004	
English and Scottish Investors Limited	600	2,220	1,590	
George G. Sandeman Sons and Company Limited	500	1,406	1,275	
Group Investors Limited	800	1,440	1,280	
Liverpool Corporation 5½ per cent Redeemable Stock 1976/78	1,500	1,320	1,470	
London Scottish American Trust Limited	600	1,800	1,680	
Lyon and Lyon Limited	375	750	1,067	
Royal Insurance Company Limited	105	735	727	
Shell Transport and Trading Company Limited	250	2,037	2,079	
Schweppes Limited	300	780	722	
Cash on Bank Deposit			1,694	
				19,916
	<u>£22,466</u>	<u>£31,311</u>		
Total Special Funds: Assets as per Balance Sheet				<u>£38,243</u>

\*Includes Investments at cost or at market value at date of transfer.

# The Council's Committee in Scotland

## Revenue and Expenditure Account for the year ended 31st March, 1966

1964/65		
£		£
176,457	<b>General Expenditure on the Arts</b> (see Schedule 1)	243,853
21,184	<b>General Operating Costs</b> (see Schedule 2)	26,246
1,360	<b>Capital Expenditure Transferred to Capital Account</b>	2,177
12,000	<b>Loans Cancelled During Year</b>	—
—	<b>Reserve for Capital Purchases</b>	260
5,396	<b>Balance carried down</b>	—
<u>£216,397</u>		<u>£272,536</u>
—	<b>Balance brought down</b>	377
7,372	<b>Balance carried forward to Balance Sheet</b>	6,995
<u>£7,372</u>		<u>£7,372</u>

1964/65			
£		£	£
202,789	<b>Grant from the Arts Council of Great Britain</b>		270,390
749	<b>Cancellation of Grants and Guarantees</b> In previous year not required		1,158
12,000	<b>Cancellation of Reserve for Loans</b>		—
	<b>Sundry Receipts</b>		
	Interest on Deposit Account	573	
	Proceeds of Sale of Assets	10	
859	Miscellaneous	28	611
—	<b>Balance carried down</b>		377
<u>£216,397</u>			<u>£272,536</u>

1,976	<b>Balance brought forward at 1st April, 1965</b>	7,372
5,396	<b>Balance brought down</b>	—

£7,372

£7,372

# The Council's Committee in Scotland

## Balance Sheet as at 31st March, 1966

### Liabilities

1965 £		£	£	£
	<b>Capital Account</b>			
	Balance as at 31st March, 1965		27,449	
	<i>Add</i> : Capital Expenditure during year transferred from Revenue and Expenditure Account		<u>2,177</u>	
			29,626	
	<i>Less</i> : Book Value of Assets sold:			
	Office Equipment	55		
	Book Value of Assets donated:			
27,449	Theatre and Concert Hall Equipment	<u>934</u>	<u>989</u>	28,637
—	<b>Reserve for Capital Purchases</b>			260
5,922	<b>Grants and Guarantees Outstanding</b>			4,456
	<b>Credit Balances</b>			
5,493	Sundry Creditors and Accrued Liabilities			3,924
	<b>Revenue and Expenditure Account</b>			
7,372	Balance as at 31st March, 1966			6,995

**Note:**

No provision has been made for depreciation of Assets: renewals are charged to Revenue.

£46,236

£44,272

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required and I certify, as the result of my audit, that in my opinion this Account and Balance Sheet are properly drawn up so as to exhibit a true and fair view of the transactions of the Arts Council's Committee in Scotland and of the state of their affairs.

*Signed*: E. G. Compton,  
Comptroller and Auditor General, Exchequer and Audit Department, 10th August, 1966

## Assets

1965 £		£	£
8,307	<b>Freehold Property</b> 11 Rothesay Terrace, Edinburgh		8,307
	<b>Office Equipment</b> At valuation as at 31st March, 1955, and additions at cost, less items sold or written off, to 31st March, 1965	3,798	
	Additions at cost during year	791	
		4,589	
3,798	<i>Less: Items sold during the year</i>	55	4,534
	<b>Motor Cars</b> At cost		1,451
200	<b>Piano Account</b> At valuation as at 31st March, 1955		200
	<b>Theatre and Concert Hall Equipment</b> At cost as at 31st March, 1965	1,617	
1,617	<i>Less: Items donated during year</i>	934	683
	<b>Works of Art</b> At cost as at 31st March, 1965	11,404	
11,404	Additions at cost during year	1,386	12,790
	<b>Reproductions</b> At cost		672
3,000	<b>Grants and Guarantees Paid in Advance</b>		3,000
	<b>Debit Balances</b> Sundry Debtors and payments in advance		2,352
	<b>Cash</b> On Bank Deposit	7,400	
	On Current Account	2,788	
	Imprests	10	
14,180	In hand	85	10,283
£46,236			£44,272

**Chairman of the Scottish Committee: C. H. Mackenzie**

**Secretary-General: Nigel J. Abercrombie**

# Schedule 1      The Council's Committee in Scotland

## General Expenditure on the Arts for the year ended 31st March, 1966

	£	£	£
<b>Music</b>			
<b>Opera</b>			
Grants and Guarantees (see Schedule 3)		16,400	
Opera for All:			
Gross Expenditure	2,828		
Less: Revenue	<u>1,292</u>		
		1,536	
Other Performances:			
Gross Expenditure	1,251		
Less: Revenue	<u>435</u>		
		<u>816</u>	
			18,752
<b>Ballet Tours</b>			
Gross Expenditure		2,985	
Less: Revenue		<u>1,389</u>	
			1,596
<b>Symphony Orchestra</b>			
Grant (see Schedule 3)			62,500
<b>Other Activities</b>			
Grants and Guarantees (see Schedule 3)		7,083	
Concerts:			
Gross Expenditure	10,570		
Less: Revenue	<u>3,944</u>		
		<u>6,626</u>	
			13,709
<b>Drama</b>			
Grants and Guarantees (see Schedule 3)		81,500	
Tours:			
Gross Expenditure	8,931		
Less: Revenue	<u>3,621</u>		
		5,310	
Puppet Tours:			
Gross Expenditure	847		
Less: Revenue	<u>500</u>		
		<u>347</u>	
			87,157
<b>Art</b>			
Grants and Guarantees (see Schedule 3)		2,282	
Exhibitions:			
Gross Expenditure	12,912		
Less: Revenue	<u>2,424</u>		
		10,488	
Art Films:			
Gross Expenditure	263		
Less: Revenue	<u>54</u>		
		209	
Lecturers' Fees and Expenses	1,356		
Less: Fees received	<u>396</u>		
		<u>960</u>	
			<u>13,939</u>
Carried forward			£197,653

	Brought forward	£
<b>Festivals</b>	Grants and Guarantees (see Schedule 3)	197,853
		<u>30,800</u>
<b>Poetry</b>	Grants and Guarantees (see Schedule 3)	1,285
<b>Arts Centres and Arts Clubs</b>	Grants and Guarantees (see Schedule 3)	825
<b>Housing the Arts</b>	Grants and Guarantees (see Schedule 3)	12,500
<b>Youth and the Arts Conference</b>		790
	Net Expenditure transferred to Revenue and Expenditure Account	<u>£243,853</u>

## Schedule 2      **The Council's Committee in Scotland**

### **General Operating Costs for the year ended 31st March, 1966**

	£	£
Salaries and Wages	18,998	
Superannuation	<u>990</u>	19,988
Travelling and Subsistence		1,204
Rates, Fuel, Light and House Expenses		1,983
Publicity and Entertainment		317
Stationery and Printing		829
Office and Sundry Expenses		1,925
		<u>£26,246</u>
Transferred to Revenue and Expenditure Account		<u>£26,246</u>

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

# Schedule 3 The Council's Committee in Scotland

## Grants and Guarantees for the year ended 31st March, 1966

	£	£
<b>Music</b>		
<b>Opera</b>		
Scottish Opera Limited	15,000	
Amateur Operatic Societies:		
Glasgow Grand Opera Society	1,000	
Drawing Room Music Society	300	
Haddo House Choral Society	100	
	<hr/>	16,400
<b>Symphony Orchestra</b>		
Scottish National Orchestra Society Limited		62 500
<b>Other Activities</b>		
*Aberdeen and District Organists' Association	10	
*College of Piping	175	
Convention of Royal Burghs	50	
Edinburgh:		
*Connoisseur Concerts Society	300	
*Edinburgh and Glasgow Churches Choir	500	
Edinburgh Organ Recitals Committee	120	
Edinburgh Rehearsal Orchestra	75	
Edinburgh University Singers	93	
Ferranti Music Society	15	
Martin Chamber Orchestra	45	
Musica Antica é Nuova	60	
*National Gallery Lunch Hour Concerts	400	
*New Town Concerts	50	
St Mary's Episcopal Cathedral	300	
Forfar 65	70	
Haddo House Choral Society	250	
Helensburgh Dorian Choir	10	
*Lerwick Choral Society	100	
National Federation of Music Societies	3,500	
*Saltire Society	130	
*Scottish Amateur Music Association	60	
*Stonehouse Choral Society	20	
Bursary	750	
	<hr/>	7,083
<b>Drama</b>		
*Arbroath Abbey Theatre Club	20	
British Centre of the International Theatre Institute	25	
Dumfries: Guild of Players	250	
*Dundee Repertory Theatre Limited	14,600	
Edinburgh:		
Edinburgh Civic Theatre Trust	16,200	
*Traverse Theatre Club	4,445	
*Glasgow: Citizens' Theatre Limited	21,450	
*Perth Repertory Theatre Limited	13,200	
Pitlochry Festival Society Limited	9,800	
St Andrews Play Club—Byre Theatre	660	
Training Schemes and Travel Grant	850	
	<hr/>	81,500
Carried forward		£167,483

\*Maximum commitments are shown, not necessarily the amounts paid.

		£	£
	<b>Brought forward</b>		<b>167,433</b>
<b>Art</b>	<b>Aberdeen:</b>		
	ABBO Group	35	
	Aberdeen Artists' Society	7	
	<b>Edinburgh:</b>		
	Council of Polish Societies in Edinburgh	75	
	'57 Gallery	100	
	*Galashiels Arts Club	75	
	Glasgow: Citizens' Theatre Limited	20	
	Peebles and District Art Club	53	
	St Andrews: Arts Committee of St Andrews	39	
	Scottish Craft Centre	250	
	Scottish Society of Women Artists	76	
	Society of Scottish Artists	251	
	*Stornoway Art Club	150	
	Exhibition Insurance:		
	New Charing Cross Gallery }	1	
	Commonwealth Arts Festival }		
	*Bursaries	1,150	
		<hr/>	2,282
<b>Festivals</b>	Edinburgh Festival Society Limited	30,000	
	Montrose Town Improvement Association	500	
	Ledlanet Nights	300	
		<hr/>	30,800
<b>Poetry</b>	Edinburgh University Press: Poetry Scotland	225	
	*Lines Review	225	
	*Wild Hawthorn Press	50	
	*Scottish Association for Speaking of Verse	35	
	Bursary	750	
		<hr/>	1,285
<b>Arts Centres and Arts Clubs</b>	*Greenock Arts Guild	300	
	*Montrose Town Improvement Association	175	
	*Troon Arts Guild	350	
		<hr/>	825
<b>Housing the Arts</b>	Pitlochry Festival Society Limited	7,500	
	Orkney Federation of Voluntary Societies	5,000	
		<hr/>	12,500

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**£215,175**

\*Maximum commitments are shown, not necessarily the amounts paid.

# The Council's Committee in Wales

## Revenue and Expenditure Account for the year ended 31st March, 1966

<b>1964/65</b>		
£		£
135,738	<b>General Expenditure on the Arts</b> (see Schedule 1)	192,312
21,881	<b>General Operating Costs</b> (see Schedule 2)	22,223
1,611	<b>Capital Expenditure Transferred to Capital Account</b>	2,716

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£159,230

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£217,251

458	<b>Balance brought down</b>	4,335
1,510	<b>Balance carried forward to Balance Sheet</b>	—

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£1,968

---

£4,335

1964/65			
	£		£
155,575	<b>Grant from the Arts Council of Great Britain</b>		209,922
2,155	<b>Cancellation of Grants and Guarantees and provisions for fees and expenses in previous year not required</b>		872
	<b>Sundry Receipts</b>		
	Interest on Deposit Account	1,158	
	Proceeds of Sale of Assets	888	
1,042	Miscellaneous	76	2,122
458	<b>Balance carried down</b>		4,335

---

£159,230

---

£217,251

1,968	<b>Balance brought forward at 1st April, 1965</b>	1,510
—	<b>Balance carried forward to Balance Sheet</b>	2,825

---

£1,968

---

£4,335



## Assets

1965 £		£	£
4,300	<b>Freehold Property</b> 56 Ruby Street, Cardiff		4,300
4,801	<b>Office Equipment</b> At cost as at 31st March, 1965 Additions at cost during year	4,801 378	5,179
4,341	<b>Motor Cars and Vans</b> At cost as at 31st March, 1965 Additions at cost during year  <i>Less: Items sold during year</i>	4,341 1,459 <hr/> 5,800 1,895	3,905
1,770	<b>Theatre Properties and Equipment</b> At cost as at 31st March, 1965 Additions at cost during year	1,770 407	2,177
9,323	<b>Works of Art</b> At cost as at 31st March, 1965 Additions at cost during year	9,323 188	9,511
3,020	<b>Art Exhibition Equipment</b> At cost as at 31st March, 1965 Additions at cost during year  <i>Less: Items sold during year</i>	3,020 284 <hr/> 3,304 24	3,280
161	<b>Reproductions</b> At cost		161
—	<b>Grants and Guarantees Paid in Advance</b>		15,000
4,047	<b>Debit Balances</b> Sundry Debtors and payments in advance		8,437
18,488	<b>Cash</b> On Bank Deposit On Current Account In hand	18,240 647 75	18,962
—	<b>Revenue and Expenditure Account</b> Balance as at 31st March, 1966		2,825
£50,251			£73,737

Chairman of the Welsh Committee: Gwyn Jones

Secretary-General: Nigel J. Abercrombie

# Schedule 1      The Council's Committee in Wales

## General Expenditure on the Arts for the year ended 31st March, 1966

	£	£	£
<b>Music</b>			
<b>Opera</b>			
Grants and Guarantees (see Schedule 3)		60,460	
Directly Managed Performances:			
Opera for All:			
Gross Expenditure	8,133		
Less: Revenue	4,211		
	<u>          </u>	3,922	
			64,382
<b>Other Activities</b>			
Grants and Guarantees (see Schedule 3)		8,674	
Orchestral Concerts:			
Gross Expenditure	38,311		
Less: Revenue	17,568		
	<u>          </u>	20,743	
			29,417
<b>Drama</b>			
Grants and Guarantees (see Schedule 3)		12,150	
The Welsh Theatre Company:			
Gross Expenditure	49,701		
Less: Revenue	10,549		
	<u>          </u>	39,152	
			51,302
<b>Art</b>			
Grants and Guarantees (see Schedule 3)		2,795	
Exhibitions:			
Gross Expenditure	12,084		
Less: Revenue	1,615		
	<u>          </u>	10,469	
Art Films Tours:			
Gross Expenditure	365		
Less: Revenue	252		
	<u>          </u>	113	
			13,377
<b>Festivals</b>			7,914
<b>Poetry and Literature</b>			1,320
<b>Arts Associations</b>			4,600
<b>Housing the Arts</b>			20,000
			<u>          </u>
			<u>£192,312</u>
			Net Expenditure transferred to Revenue and Expenditure Account

## Schedule 2    **The Council's Committee in Wales**

### **General Operating Costs for the year ended 31st March, 1966**

Salaries and Wages	£ 11,708	£
Superannuation	<u>983</u>	12,691
Travelling and Subsistence		2,205
Rent and Rates		2,350
Fuel, Light and House Expenses		877
Publicity and Entertainment		1,807
Stationery and Printing		1,172
Office and Sundry Expenses		1,121

Transferred to Revenue and Expenditure Account

£22,223

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

## Schedule 3      The Council's Committee in Wales

### Grants and Guarantees for the year ended 31st March, 1966

Music	£	£
<b>Opera</b>		
*The Welsh National Opera Company Limited		60,460
<b>Other Activities</b>		
Barry and District Concerts Committee	1,150	
*National Federation of Music Societies (Guarantees to Affiliated Music Societies and Federation Administration)	2,435	
*Monmouth: Merlin Music Society	550	
Port Talbot Borough Council Entertainment Committee	100	
Eric Hodges Trust Concerts Committee	65	
Cardiff and District Organ Club	13	
Holywell and District Choral Society	35	
Merioneth County Music Committee	18	
Knighton and District Music Club	15	
Bangor Orchestral Concerts Society	110	
*Pontypridd Entertainments Committee	70	
Dowlais United Choir	50	
Ysgol y Delyn (Harp School, Abergavenny)	50	
Cardiff Gramophone Society	15	
Holywell and District Music Society	20	
Penarth Arts Club	34	
*Glamorgan County Ballet Club	10	
St Asaph Cathedral Arts Committee	50	
*Cwmbran Arts Committee	150	
*Aberystwyth Music Club	135	
Ammanford and District Arts Club	55	
*Aberdovey and Townyn Music Club	110	
*Bangor Musical Club	75	
Bermo Arts Club	61	
Brecon Music Club	55	
*Bala Music Club	95	
*Bridgend and District Music Club	200	
Music Society of Chepstow Community College	12	
*Caerphilly Music Club	50	
Cardiff Music Club	105	
*Carmarthen Arts Club	45	
*Criccieth Group Music Club	115	
*Dolgellau (Neuadd Idris) Music Club	115	
*Holywell Music Society	55	
Knighton and District Concert Society	95	
*Llanely and District Arts Club	25	
Llanidloes Music and Arts Club	100	
*Llandudno Music Club	90	
Milford Haven Arts Club	25	
*Newport Music Club	30	
*Neath Music and Arts Club	35	
*Blaenau Ffestiniog and District Music Club	110	
*Newtown Music Club	115	
Porthcawl and District Music Club	115	
*Radnorshire County Music Committee	75	
Ruthin Music Club	105	
Rhyl Music Club	145	
Carried forward	£7,288	£60,460

\*Maximum commitments are shown, not necessarily the amounts paid.

		£	£
	Brought forward	7,288	60,460
<b>Music</b>	<b>Other Activities (continued)</b>		
<b>(continued)</b>	Rhymney Valley Music Club	9	
	*Swansea Music and Arts Club	60	
	Tenby and District Arts Club	80	
	*Welshpool Music Club	90	
	Pembroke Arts Club	30	
	Neath Opera Group	250	
	Abergavenny Three Arts Club	27	
	*Soar Chapel Choir	35	
	Maerdy Choral Society and Ferndale Choir	75	
	*Cwmbran Male Voice Choir	10	
	*Cardiff High School Old Boys Association	50	
	*University College of Wales Opera Group	250	
	Cwmbran Forum	40	
	*Commissions	180	
	Bursary	200	
		<hr/>	8,674
<b>Drama</b>	*Cardiff: New Theatre Trust Limited	10,000	
	Newtown: National Eisteddfod	100	
	Caricature Theatre Limited	750	
	Drama Association of Wales	1,000	
	Bursary	300	
		<hr/>	12,150
<b>Art</b>	Bangor: North Wales Group	25	
	Breconshire Art Society	49	
	Cardiff: Contemporary Art Society of Wales	200	
	'56' Group	150	
	National Museum of Wales	1,000	
	Conway: Royal Cambrian Society	20	
	*R. A. Hughes: Film	100	
	Llŵchwr Art Group	25	
	Merioneth Artists Society	30	
	Neuadd Idris Art Committee	28	
	Pembroke Arts Club	25	
	Portmadoc Art Club	10	
	Powys Fine Arts Association	200	
	South Wales Group	100	
	*David Tinker: Film	78	
	University College of North Wales	230	
	Wrexham Art Group	25	
	Bursary	500	
		<hr/>	2,795
<b>Festivals</b>	Aberystwyth Arts Festival	50	
	Brecknock County Festival of Music	359	
	*Bangor Arts Festival	275	
	Cardigan Festival	75	
		<hr/>	
	Carried forward	£759	£84,079

\*Maximum commitments are shown not necessarily the amounts paid.

		£	£
<b>Festivals</b> (continued)	Brought forward	759	84,079
	*Caerphilly Arts Festival	600	
	Dee and Clwyd Festival of Music	450	
	Llandudno Festival: National Federation of Music Societies	580	
	Llantillo Crossenny Festival	75	
	Llangollen International Music Festival	1,000	
	Llandaff Festival	1,400	
	Montgomery County Music Festival	800	
	Swansea Festival of Music and the Arts	2,000	
	Vale of Towy Music Festival	250	
	<hr/>	7,914	
<b>Poetry and Literature</b>	'Anglo Welsh' Review	200	
	'Taliesin'	100	
	Poetry Wales	20	
	Bursaries	1,000	
	<hr/>	1,320	
<b>Arts Associations</b>	Anglesey Arts Fund	2,100	
	North Wales Arts Advisory Panel	2,500	
	<hr/>	4,600	
<b>Housing the Arts</b>	<b>Music</b>		
	The Welsh National Opera Company Limited	10,000	
	<b>Drama</b>		
	Prestatyn Urban District Council	10,000	
	<hr/>	20,000	

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£117,913

\*Maximum commitments are shown, not necessarily the amounts paid.

**Art Panel**

John Witt (Chairman)  
Ronald Alley  
Professor Quentin Bell  
Alan Bowness  
Robyn Denny  
Sir Patrick W. Donner  
Basil Gray, CBE  
Adrian Heath  
Ralph Holland  
F. E. McWilliam, CBE  
Professor Bernard Meadows, ARCA  
Sir Roland Penrose, CBE  
Professor Nikolaus Pevsner, CBE, Ph D  
John Pope-Hennessy, CBE  
Norman Reid  
The Earl of Rosse, MBE  
John Russell  
R. J. Sainsbury, ACA  
Hugh Scrutton  
Mrs K. L. Somerville, OBE  
Adrian D. Stokes  
David Sylvester  
Joe Tilson  
Francis Watson, MVO, FSA  
Professor Carel Weight, CBE, ARA, RBA

**Drama Panel**

Hugh Willatt (Chairman)  
Michael Barry, OBE  
Stuart Burge  
Miss Nancy Burman  
John Bury  
Andrew Cruickshank  
Miss Jane Edgeworth, MBE  
Michael Elliott  
Martin Esslin  
Robin Fox, MC  
Peter Hall, CBE  
Miss Margaret Harris  
Miss Jocelyn Herbert  
Miss Barbara Jefford, OBE  
Hugh Jenkins, MP  
J. W. Lambert  
Leo McKern  
Dr A. H. Marshall, CBE  
Bernard Miles, CBE  
John Mortimer, QC  
Harold Pinter, CBE  
Reginald Salberg, OBE  
Miss Elizabeth Sweeting, MBE

**Literature Panel**

C. Day Lewis, CBE, D Litt (Chairman)  
Miss Patricia Beer  
Charles Causley  
Leonard Clark, OBE, HMI  
R. G. Davis-Poynter  
Patrick Garland  
Giles Gordon  
J. C. Hall  
Ted Hughes  
Professor Frank Kermode  
Edward Lucie-Smith  
Julian Mitchell  
Miss Iris Murdoch  
Ian Parsons  
Peter Porter  
V. S. Pritchett  
Alan Ross  
Miss Stevie Smith  
Charles Tomlinson  
Miss C. V. Wedgwood, CBE  
Angus Wilson

**Music Panel**

The Earl of Harewood (Chairman)  
Dr Gerald Abraham  
Madame Irina Baronova  
Anthony Besch  
Geoffrey Bush, D Mus  
George Christie  
Joseph Cooper  
Frederic R. Cox, OBE  
Professor Thurston Dart  
Meredith Davies  
Geraint Evans, CBE  
Alan Frank  
Douglas Guest  
Barrie Iliffe  
Professor Ivor Keys, D Mus  
Keith Lester  
Denis Matthews  
Gerald Moore, CBE  
Miss Thea Musgrave  
William Pleeth  
Andrew Porter  
Dame Ninette de Valois, DBE  
Peter Williams